

Tamel (S. Pedro Fins, Barcelos)



São Pedro de Rates

Day

[4]

26,5 km  
± 6h30



➔ 41°31'59" N 8°37'7" W

## Day 4 | ROMAN ROADS AND MEDIEVAL PATHWAYS

Tamel (S. Pedro Fins, Barcelos)

➔ S. Pedro de Rates

The fourth stage of the Route **begins in Tamel (S. Pedro Fins, Barcelos)**, at the Parish Church, and **ends in Rates** at the Church of St. Peter. It is 26,5 km long. The altitudes range from 15 m to 185 m, whereby it is between an easy and very easy level of difficulty.

During the day you will walk through the Municipalities of Barcelos and Póvoa do Varzim, following, for much of the way, ancient Roman roads and medieval footpaths; these provided the foundation for the settlement of this territory and ensured its connection with the world beyond. Like the previous stage, the majority of the walking follows **local roads and rural footpaths** with fields on either side, and it passes through the villages scattered across the region, as well as historic towns.

We suggest that **you organise your day into two phases**: an initial walk, in the morning, up until you reach the River Cávado, where you can stop in the city of Barcelos; and a second phase of walking from there



➔ 41°27'59" N 8°38'10" W



➔ 41°27'30" N 8°38'38" W

until the end of the day's pilgrimage. The river played a defining role in the configuration of these natural and urban landscapes and today it is a key element in this walk. A stop-off in Barcelos, the city on the river, is recommended. Despite being an urban centre it is peaceful and very beautiful. It offers a striking setting, in which nature and history come together in harmony.

During the course of this stage, you can see a **rich and varied cultural heritage**, formed of churches, chapels, bridges, fountains, stone crosses, memorials and pillories. You can also get to know the **local customs**, which are conserved as part of everyday community life, while they gain greater presence during the celebration of festivals. Do not forget to sample the **gastronomic specialities** that the region offers and that human labour enriches.

Leave Tamel walk in a southerly direction along the same route as the Way of Saint James, which runs in the opposite direction. All around are farmers' fields and patches of woodland. From time to time the villages of the rural parishes in the Municipality of Barcelos are encountered, such as Lijó and Vila Boa, and they offer some logistical support.

On arriving at the outskirts of **Barcelos**, cross the ring road and head for the city centre. There, next to **Largo da Porta Nova**, you will find the **Church of Good Jesus of the Cross**, an eighteenth-century baroque church with a

➔ 41°31'54" N 8°37'9" W





centralised plan, that was designed by the royal architect João Antunes. In front of the church there is a **baroque fountain**, which originally formed part of a convent.

The name Largo da Porta Nova [New Gateway Square] and the evidence provided by the **Medieval Tower**, indicate the historic fourteenth-century wall that protected Barcelos. Enter the noble area of the medieval city, and go on to visit the **Church of St. Francis**, with its gothic portal built into the façade.

Head towards the riverside, where there is a **series of monuments** formed by the **Main Church**, the **Palace of the Counts** of Barcelos and the **Cross** of the Senhor do Galo (literally, the lord of the cockerel); this rich historic and artistic heritage was built during the Middle Ages in the privileged area of this fortified town, which is located on the Way of Saint James; Barcelos has always served as a point of transit and a place to stop for pilgrims. The Main Church, built in the fourteenth-century, has a gothic façade with a portal flanked by buttresses and crowned with an elegant rose window. Inside there are three



➔ 41°31'44.3"N 8°37'14.4"W

naves built in the gothic manner and clad with baroque tiled panels, which date back to the eighteenth-century.

Beside the church is the **Cross of the Senhor do Galo**, which is one of the city's emblematic and historic monuments, and is linked to the devotion to St. James. It combines representations that evoke **memories and legends of the Jacobean tradition**. The sculptural elements depict scenes from the life of Christ, St. Benedict, St. James and Our Lady. As well as other symbolic elements such as the sun and moon, there is the figure of a hanged man. On the base of the cross, below the hanged man there is the figure of a cockerel.

This iconographical motif refers directly to **the legend of the cockerel**, which is based on one of the miracles attributed to St. James. It alludes to a miracle that the saint worked for a young pilgrim, who had been unjustly accused of a crime in a hostel where he had stayed and was to be hung on the public gibbet. One of the most popular versions of this legend states that when the pilgrim's parents travelled to collect the body of their dead son, they found him alive. They went to the judge to request his release, but the magistrate refused to believe them and stated that he would only free him if the cockerel that was going to be served for his lunch crowed once more, which it did.

Transformed over the centuries, **the legend of the cockerel has forged a place in art** through paintings and sculptures in the churches of various European cities built along the Way of Saint James. In Portugal, the depiction of the Cockerel was appropriated both in **popular culture** and **learned art forms**. The local ceramic craftsmanship is rich in terms of chromatic and formal expression. A visit to **Barcelos Pottery Museum** shows the richness and variety of this and other forms of traditional ceramics. Rosa Ramalho, Júlia Cota and many other **craftspeople** have artworks on display in this Museum. You can also find many craftspeople selling their work at the weekly market, which is held every Thursday in the historic Campo da Feira.

**Modern and contemporary art** have also addressed the theme of the **Barcelos Cockerel**. **Sonia Delaunay** (1886-1979), who sought inspiration in Picasso's cubism, lived in Northern Portugal during the First World War, during which time she was fascinated by light and colour, but also





the vitality and vibrancy of the markets, where the craftspeople sold their work. Delaunay went on to include the representation of the Barcelos Cockerel in her drawings and prints. Likewise, **Tomaz de Mello** (1906-1990) incorporated the iconography of this famed cockerel into some of his work. The contemporary artist **Joana de Vasconcelos** (b. 1971) depicted the subject in one of her key works that presented the Cockerel in a public, urban space.

Cross the **River Cávado**, walking over the fourteenth century **medieval bridge**. In **Barcelinhos**, having crossed the bridge, you can see on your left the **Chapel of Our Lady of the Bridge** surrounded by its covered gallery, whose origin dates back to the fourteenth century.

The Route follows the N306; now with a more sprightly pace, continue on until the village of **Pedra Furada**, where you leave the road and follow rural footpaths and country lanes, which are better suited to a pilgrimage.

We enter the Municipality of Vila do Conde as we make our way through the parish of Rates, the final destination of this stage of the Route. In the village of **Rates**, the main points of interest are the pilgrims' hostel (Rua de Santo António) and the **Parish Church of St. Peter** (Rua Dr. Manuel Monteiro/Largo do Conde D. Henrique). The Church is built in the Romanesque style with three naves. The stone façade reinforced with buttresses has a striking portal and its tympanum, archivolt and capitals are decorated with sculptures.