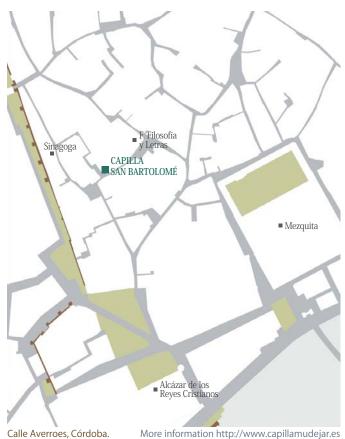


Following an attack on the Jewish quarter in 1391, and the later exodus and gradual conversion of Jews to Christianity, the Christian district of San Bartolomé was founded, and it was built the small church of San Bartolomé, which remaind unfinished. During the first half of the fifteenth century was added a funerary chapel devoted to Santiago (St James), that is one of the three best works of Mudejar art to be found in Córdoba, along with de Royal Chapel of the Mezquita-Catedral and the Sinagoga.

The word mudejar comes from the Arabic term "mudayyan" meaning "he who has been allowed to remain". The term is used to the Muslims that stayed in the territories after the arrival of Christians and were permitted to retain their religion, language and customs. Mudejar art is a hybrid artistic style combining Hispano-Muslim decorative and architectural elements with other styles in vogue at the time. The Mudejar style is the artistic expression of medieval Spanish society in which Jews, Christians and Muslims lived side by side.

The conjunction of the spectacularly decorated chapel, with the intimate patio and entrance portico, testimony to the unfinished church of San Bartolomé, shape a stunning space that offers a singular visit.

The chapel preserves its original 15th-century floors, as well as the geometric wall mosaics. The intricate Mudejar-style plasterwork on the walls is decorated with latticework, the coat of arms of the Order of the Band (named after the band that the king awarded his most loyal noblemen) delicate ataurique stucco adornments, and Kufi and Nasji inscriptions praising Allah, which today have a merely ornamental function.



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MANIMA VII