Государственное бюджетное профессиональное образовательное учреждение
Самарской области «Самарское областное училище культуры и искусств»

Собор севильский кафедральный

Тема: Готический собор

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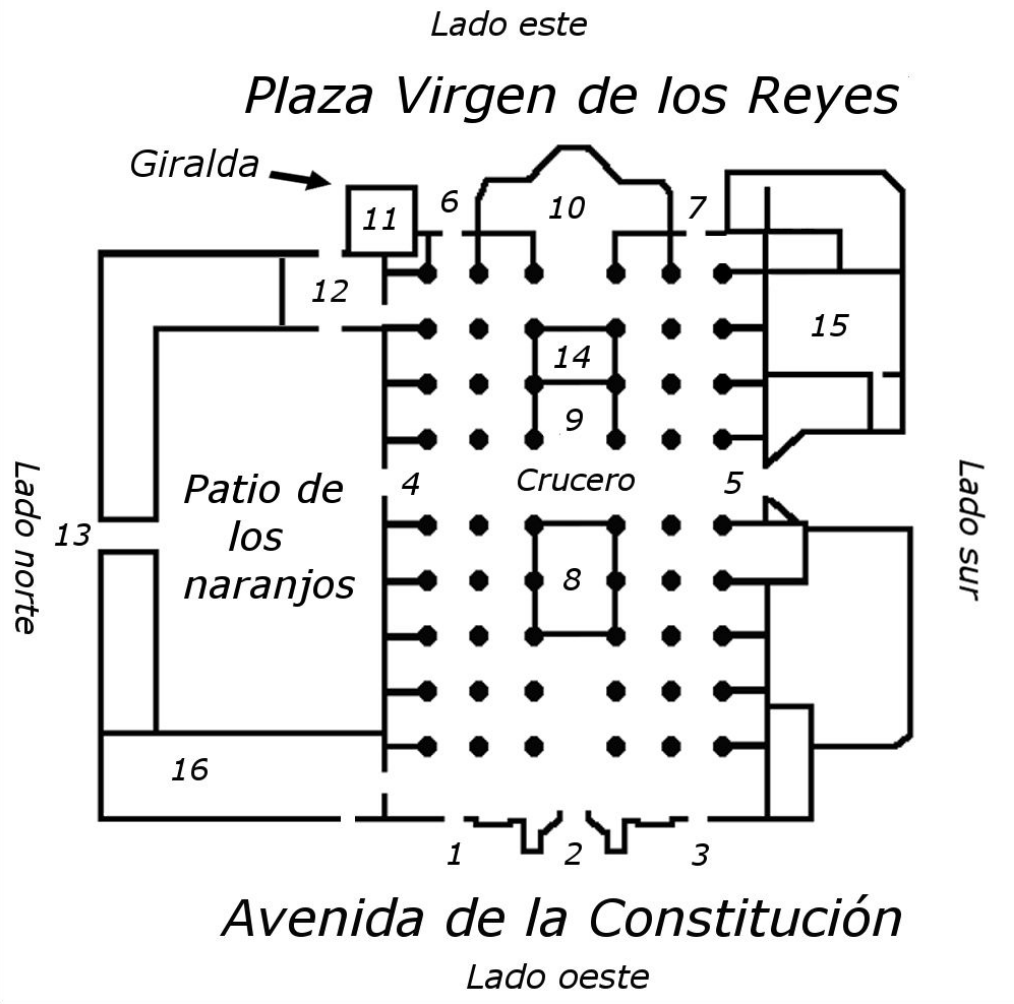
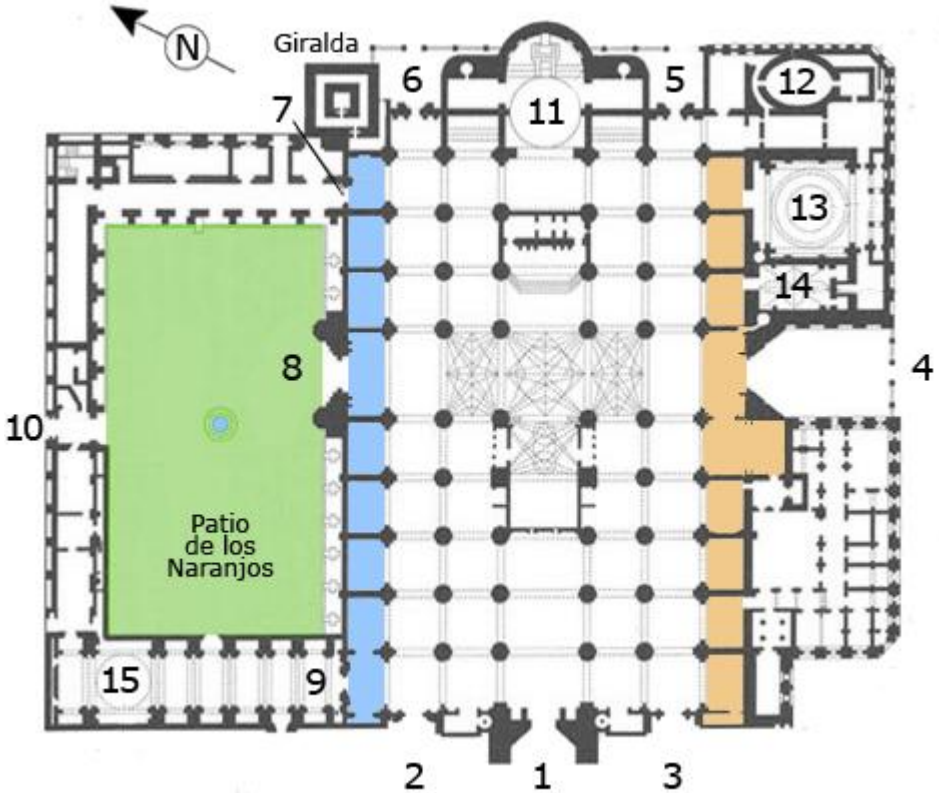
Самара, 2021г

Собор Санта-Мария-де-ла-штаб (Севильский кафедральный Рус.верс) расположен в Севилье (Андалусия, Испания). Это готический стиль. Это самый большой собор в мире в этом стиле. ЮНЕСКО объявила его в 1987 году вместе с Королевским Алькасаром и архивом Индиасобъектом Всемирного наследия и 25 июля 2010 года достоянием исключительной универсальной ценности. согласно традиции, строительство было начато в 1401 году, хотя документального подтверждения начала работ не существует до 1433 года. Строительство было сделано на участке, оставшемся после сноса старой мечети алхама в Севилье, чьи минарет (Хиральда) и двор (двор апельсиновых деревьев) до сих пор сохранились.

План собора Севильи

1- Дверь Крещения
2- Двери Успенского
3- Puerta de San Miguel
4- Дверь Окрашена или Зачатия
5- Ворота Сент-Китс и Принца
6- Дверь Палочки,
7- Дверь Колокольчики
8. Хор
9- Более Часовня и Алтарь
10- королевская Часовня
11- Хиральда
12 B- Дверь Ящерицы
13- Дверь Прощения,
14- Ризницы главного Алтаря
15- Ризница Более
16- Церковь Саграрио




N
Giralda
6
5
11
12
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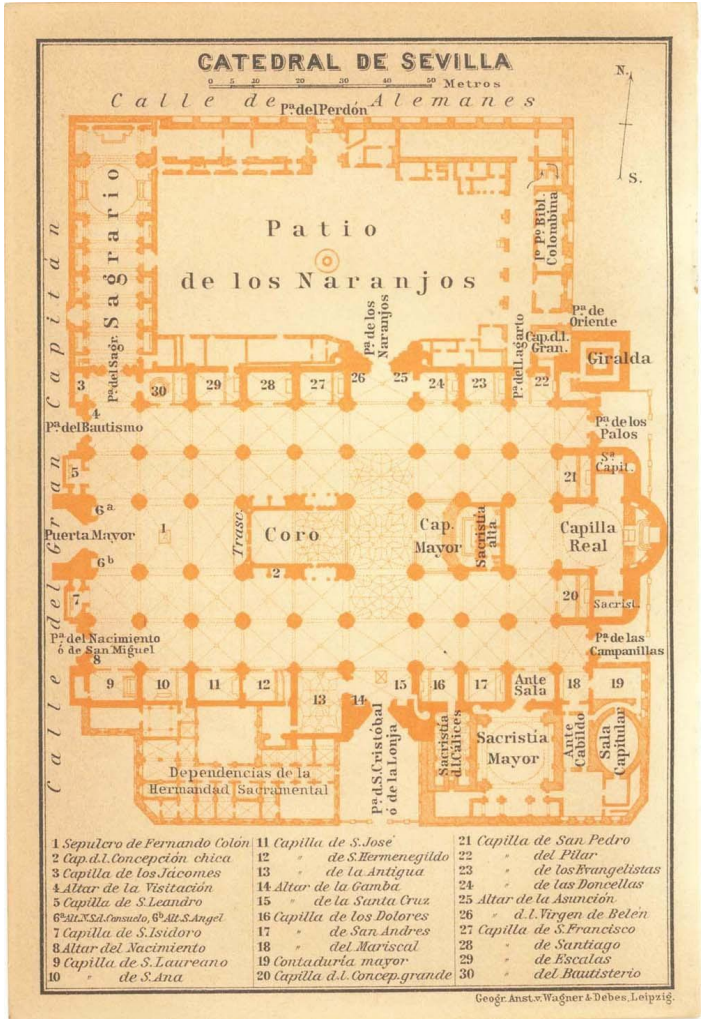
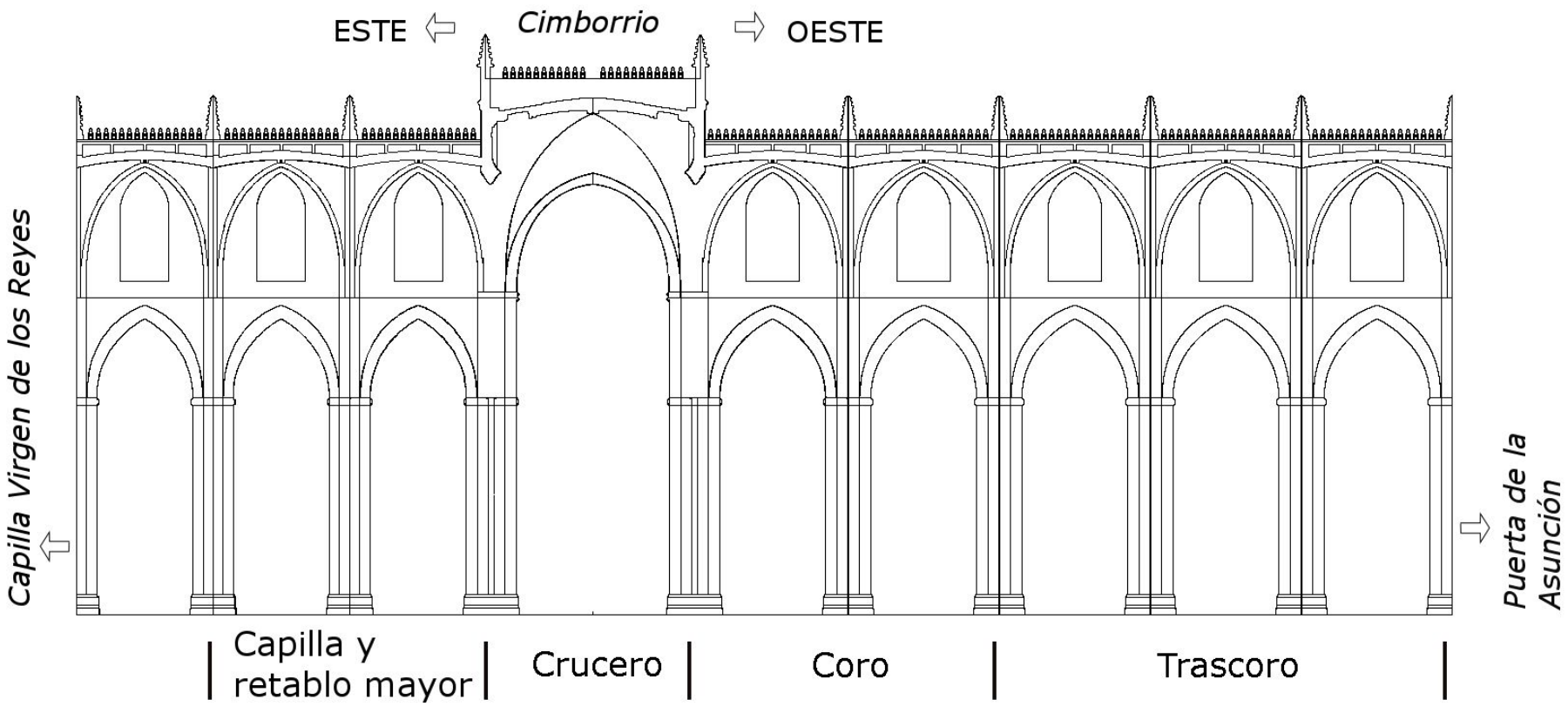
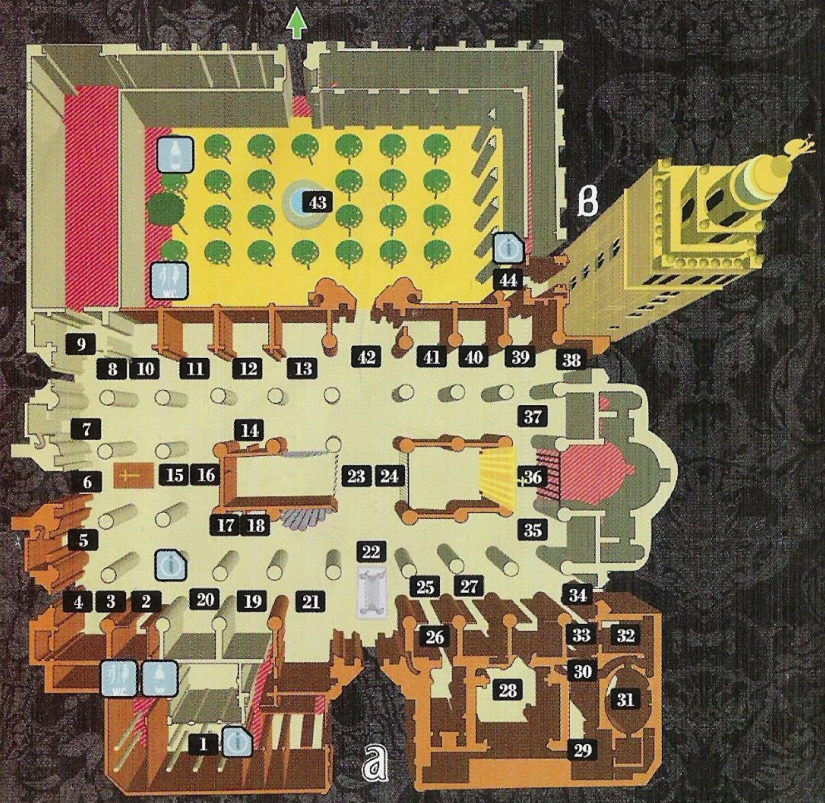
14
8
4
10
Patio
de los
Naranjos
15
9
2
1
3


CATEDRAL DE SEVILLA
0 5 10 20 30 40 50 Metros
N.
S.
Calle de Alemanes
Pª del Perdón
Calle del Gran Capitán
Sagrario
Pª del Sagr.
Patio
de los Naranjos
Pª de los Naranjos
Pª del Lagarto
Pª de Oriente
Giralda
Pª del Bautismo
Pª de los Palos
Puerta Mayor
Trasc.
Coro
Cap. Mayor
Sacristía alta
Capilla Real
Sacrist.
Pª del Nacimiento ó de San Miguel
Pª de las Campanillas
Ante Sala
Sacristía Mayor
Ante Cabildo
Sala Capitular
Dependencias de la Hermandad Sacramental
Pª d. S. Cristóbal ó de la Lonja
Sacristía d. Cálices
1 Sepulcro de Fernando Colón
2 Cap. d. l. Concepción chica
3 Capilla de los Jácomes
4 Altar de la Visitación
5 Capilla de S. Leandro
6ª Alt. N. S. A. Consuelo, 6b Alt. S. Angel
7 Capilla de S. Isidoro
8 Altar del Nacimiento
9 Capilla de S. Laureano
10 " de S. Ana
11 Capilla de S. José
12 " de S. Hermenegildo
13 " de la Antigua
14 Altar de la Gamba
15 " de la Santa Cruz
16 Capilla de los Dolores
17 " de San Andres
18 " del Mariscal
19 Contaduría mayor
20 Capilla d. l. Concep. grande
21 Capilla de San Pedro
22 " del Pilar
23 " de los Evangelistas
24 " de las Doncellas
25 Altar de la Asunción
26 " d. l. Virgen de Belén
27 Capilla de S. Francisco
28 " de Santiago
29 " de Escalas
30 " del Bautisterio
Geogr. Anst. v. Wagner & Debes, Leipzig.



Возвышение центрального нефа собора Севильи.



SUGGESTED ORDER OF VISIT

90 min. aprox

Quick Visit 45 min. aprox.

1 Museum of Sevillian paintings and Art
2 Chapel of Saint Ann
3 Chapel of Saint Laurean
4 Chapel of the Nativity
5 Chapel of Saint Isidore
6 Door of the Assumption
7 Chapel of Saint Leander
8 Saint Ferdinand's Standard
9 Chapel of the Jácomes
10 Chapel of Saint Anthony
11 Chapel of Scalas
12 Chapel of Saint James the Apostle
13 Chapel of Saint Francis
14 Chapels of Saint Gregory and La Estrella
15 Tomb of Hernando Columbus
16 Retrochoir
17 Chapel of The Incarnation
18 Small Chapel of The Conception
19 Chapel of Saint Joseph
20 Chapel of San Hermenegild
21 Chapel of La Antigua
22 Tomb of Christopher Columbus
23 Choir
24 High Altar
25 Chapel of Sorrows
26 Sacristy of the Chalices
27 Chapel of Saint Andrew
28 Main Sacristy
29 Ornaments Room
30 Antechapter
31 Chapter House
32 Cathedral Treasure
33 Chapel of El Mariscal
34 Chapel of Saints Justa and Rufina
35 Great Chapel of the Conception
36 Royal Chapel
37 Chapel of Saint Peter
38 Giralda Bell tower
39 Chapel of the Column
40 Chapels of the Evangelists
41 Chapel of the Maidens
42 Silver Altar
43 Orange Tree Courtyard
44 The "Lizard"

SEVILLE
SPAIN
SEVILLE CATHEDRAL
1183911947

The cathedral's exterior

As the centre of the religious, economic and social activity of Seville, the city's cathedral interacted with its external environment by means of the different entrances on its four façades.

A selection of entrances

The oldest portal on the cathedral site is that of the Forgiveness, which is located on the north façade and corresponds to the old main entrance of the pre-existing Almohad mosque, as evidenced by its appearance, modified in the 14th century. The Baptism and Saint Michael doors, on the western façade, are gothic works from the 15th century, while the Bell and Sticks doors, located in the chevet, were finished in the 16th century. As for the two doors of the transept –the Prince one, on the south side, and the Conception one, on the north side– they were completed in the late 19th century and the early 20th century, just like the central entrance on the western side, known as the Assumption Door.

Gargoyle
The temple has numerous fantastical animal figures.

A LANDMARK BUILDING

02 The 'Magna Hispalensis'

The cathedral complex responds to the idea of monumentality, as was customary for gothic buildings.

Devised as symbols of divine glory designed to endure with time, cathedrals were undoubtedly the most representative buildings in medieval cities of Christian Europe. Their presence not only constituted the main sign of religious and cultural identity of society of the time, but were also fundamental to ensure territorial cohesion and to promote urban development. This need for centrality explains the decision of the Cabildo (the Cathedral Chapter) of Seville to take full advantage of the site occupied by the ancient Almohad mosque in order to erect the new cathedral. Located right in front of the Royal Alcazar, a palatial site closely associated with political power since the Muslim period, the ancient Islamic building boasted an unbeatable location and ideal dimensions which meant that those responsible for the project would be able to carry out their plan to build the "largest and best prepared" temple of the peninsular kingdoms. In other words, the new cathedral was to exceed all expectations, as it would end up becoming the largest Gothic church to be erected in the world, a landmark achievement in the history of architecture that would be reflected by the nickname by which the temple would be known: the *Magna Hispalensis*, or in other words, "the Great One of Seville".

Door of Asumption
Located on the western façade, the cathedral's most solemn entrance is adorned with a large variety of sculptures of life-size saints.

Coating
The ornamental elements on the façades break with the robust appearance that characterises the cathedral's exterior.

The top of the tower

Imitated by numerous Andalusian churches, the belfry designed in the sixteenth century by Hernán Ruiz adapted perfectly to the Almohad structure of the Giralda.

A combination of sections
Hernán Ruiz demonstrated all his constructive ingenuity and his capacity to solve structural problems in his proposal for the coronation of the Giralda, consisting in a pyramidal design bell tower that, despite its monumental vocation and its Renaissance style, maintains a great coherence with the Almohad building that serves as a support. The first section holds twenty four bells and covers the same perimeter as the Muslim section, facilitating a fluid transition between the old and the new work. Above this is a second square-base structure with Doric columns where the tower's clock is, which was manufactured in the year 1400. This section links in turn with two circular temples, the last of which serves as the base for the Giraldillo, which is the iconic bronze figure that functions as the tower's weather vane.

Giraldillo
Luis de Vargas designed this Flemish gothic-like figure.

1566
IS THE YEAR
Bartolomé Morales was commissioned to make the bronze figure of the Giraldillo.

Bell
Found on the first section of the Renaissance termination. It was restored in 1998.

Decorative detail
It combines stone with black colour tilework.

1 Inscription
It refers to chapter 18 of the biblical book of Proverbs, which contains the phrase "The name of the Lord is a strong tower".

2 Renaissance style bells

Main chapel

Delimited by three golden iron Renaissance grilles, the space that constitutes the symbolic epicenter of the cathedral boasts the largest altarpiece in the Christian world.

Calvary
The altarpiece is crowned by a figure from the 18th century known as Cristo del Millón for the numerous favours and miracles attributed to him.

Almost a century of work
The symbolic importance of the main chapel is demonstrated by its gigantic altarpiece, a piece of polychromed wood measuring 28 metres high by 18 metre wide adorned with biblical scenes that is unparalleled in the history of art. The work was started in 1482 by the Flemish sculptor Pyeter Dancart, who designed an altarpiece divided into seven vertical sectors with four bodies in height and a bench in the lower part. This structure was finished in the year 1529, after other artists, like Pedro Millán and the brothers Jorge and Alejo Fernández, became responsible for the project. In 1550 a second construction phase was started in order to add two lateral sectors to the original arrangement, an intervention that was completed in 1564 with the collaboration of the sculptors Roque Balduque, Juan Bautista Vázquez and Pedro de Heredia.

Railing
Made by Francisco de Salamanca, a dominican friar, between 1518 and 1519.

Virgin of Repose
Located in the retro-choir and made in Red clay around 1522.

Renaissance pulpit

The Burial of Jesus Christ

Decorative detail of the grille

1518
IS THE YEAR
when the then Archbishop of Seville, Diego de Deza, financed the manufacture of the railings and the pulpits of the main chapel. He also provided the necessary funds to decorate the altarpiece with gold.

Treasure

Inside the room that was originally the Chapter's accounts office are valuable pieces of gold work that were donated over the years by the clergy and seculars associated with the cathedral.

Reliquary of Saint Peter
From the sixteenth century, it is topped by the pontifical symbol of the apostle.

The Keys to Paradise

Grill, symbol of martyrdom

Sunrays

Reliquary of St. Lorenzo
In Renaissance style, from the 18th century.

Monstrance of St. John of Nepomuk
Made from silver and gold, it was acquired in Rome in the 18th century by the archbishop Francisco de Solís.

Handle
It depicts Saint John of Nepomuk.

Platters
Carried out in gold-plated silver, they have ornamental reliefs on their two sides.

'The Vocation of Saint Matthew'
This baroque-style canvas was painted by Sebastián Llanos y Valdés in 1668.

The Dove of the Holy Spirit

Incrustations of precious jewels

Golden chalice

Silver crown

Virgin of the Kings Crown
It was created in 1904 by the goldsmiths Pedro Vivas y Ferrer and Manuel de la Torre commissioned by archbishop Marcelo Spínola.

Virgin with Child
This figure was carved in the 17th century in Philippine ivory, which at that time formed part of the dominions of Spain.

The cathedral's antechamber
Apart from being a cloister, the Orange Tree Courtyard was a transition space between the Forgiveness and Conception doors.

The transept
The central vault, which boasts starred tracery, had to be rebuilt in 1888 owing to the dome having collapsed.

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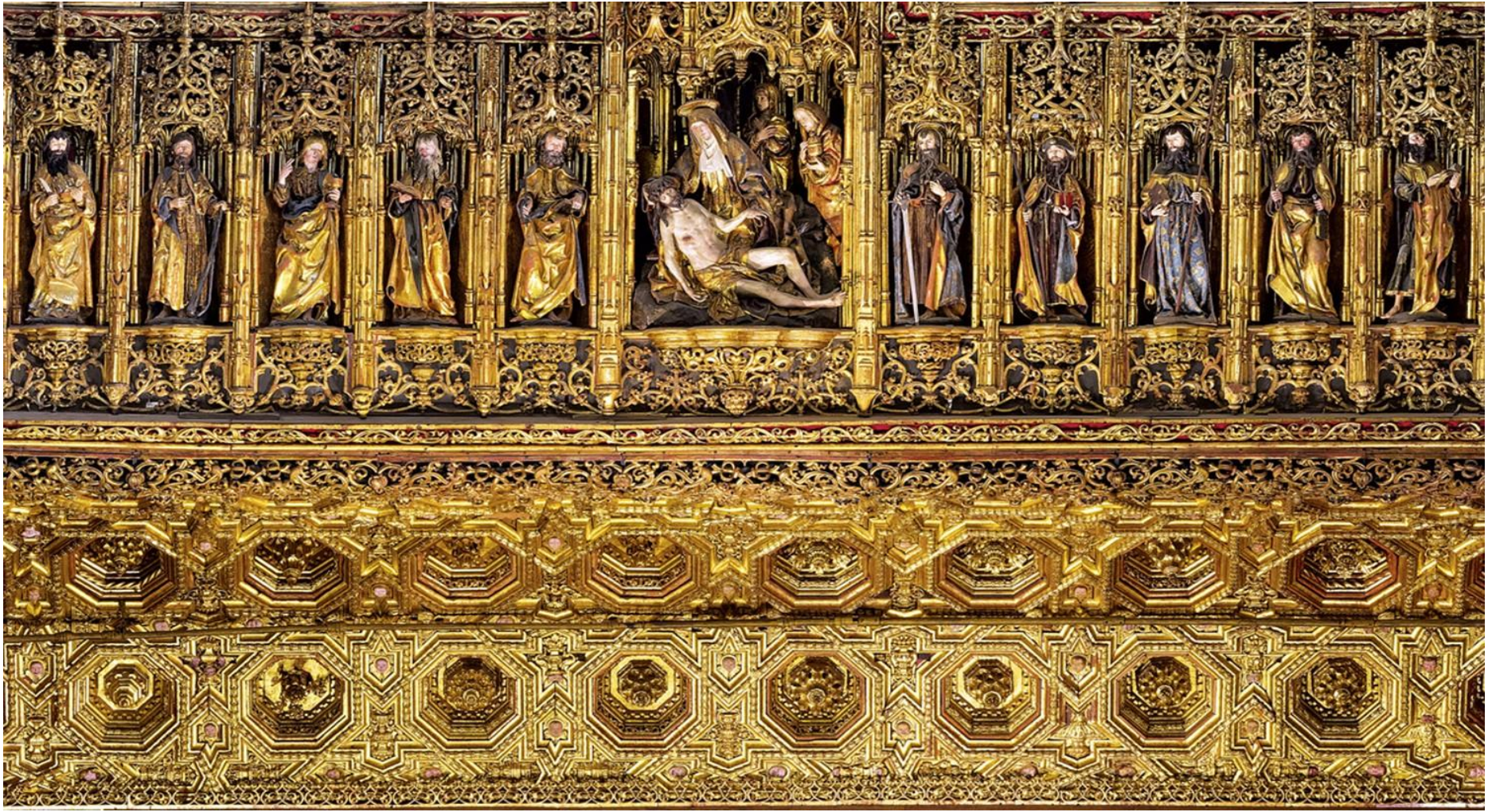
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