

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

Собор севильский кафедральный

Тема: Готический собор

Автор: Кузьмичева Ю.Д.
Ученица СОУКИ, 2 ДПИ
Руководитель: Баулин О.В

Самара, 2021г

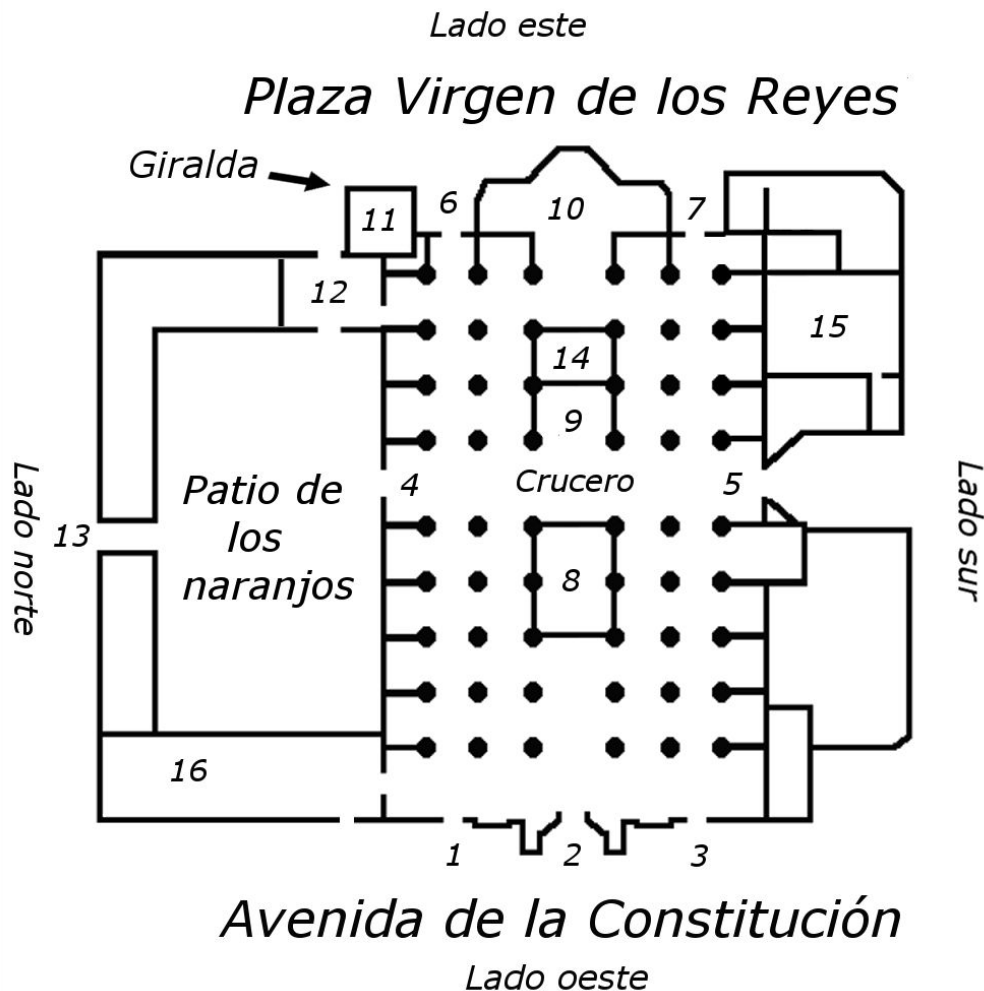


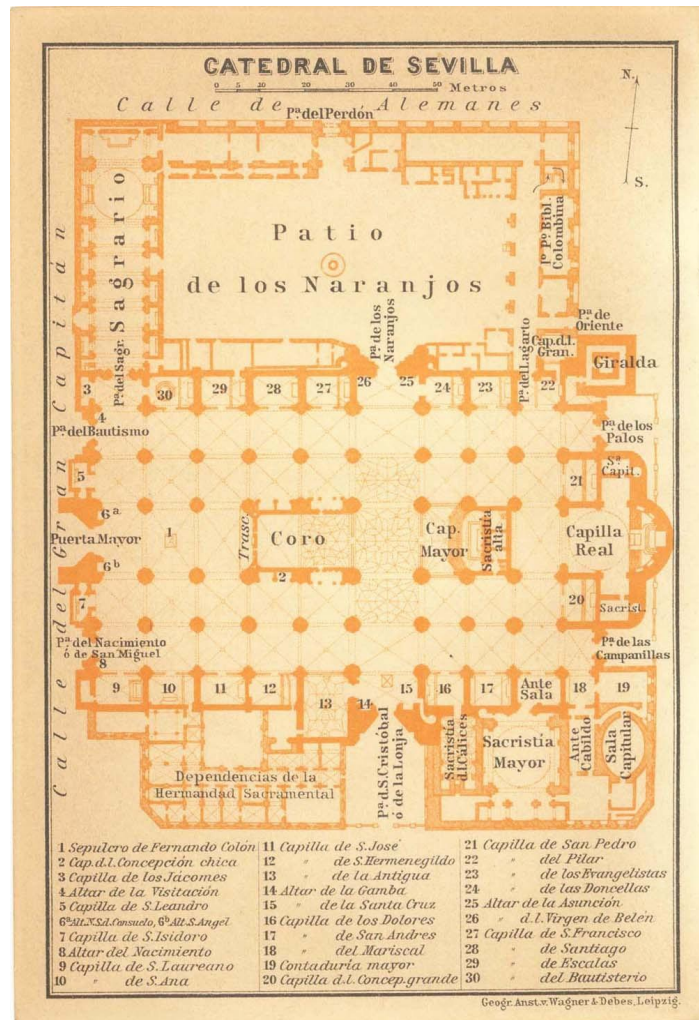
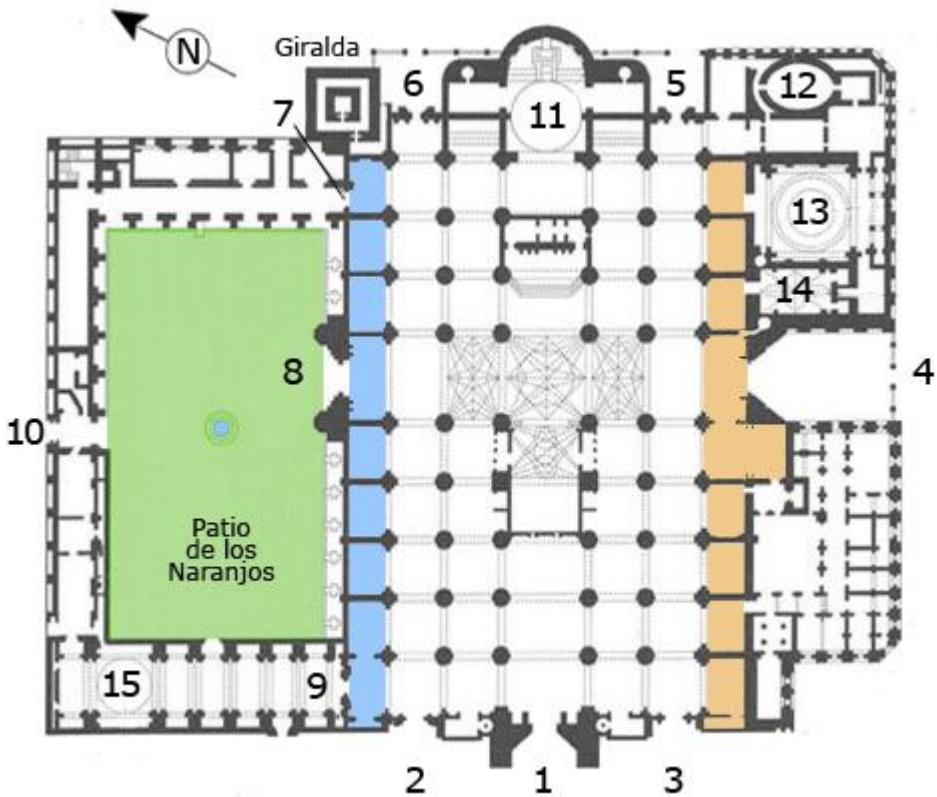
Собор Санта-Мария-де-ла-штаб (Севильский кафедральный Рус.верс) расположен в Севилье (Андалусия, Испания). Это готический стиль. Это самый большой собор в мире в этом стиле. ЮНЕСКО объявила его в 1987 году вместе с Королевским Алькасаром и архивом Индиас объектом Всемирного наследия и 25 июля 2010 года 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.

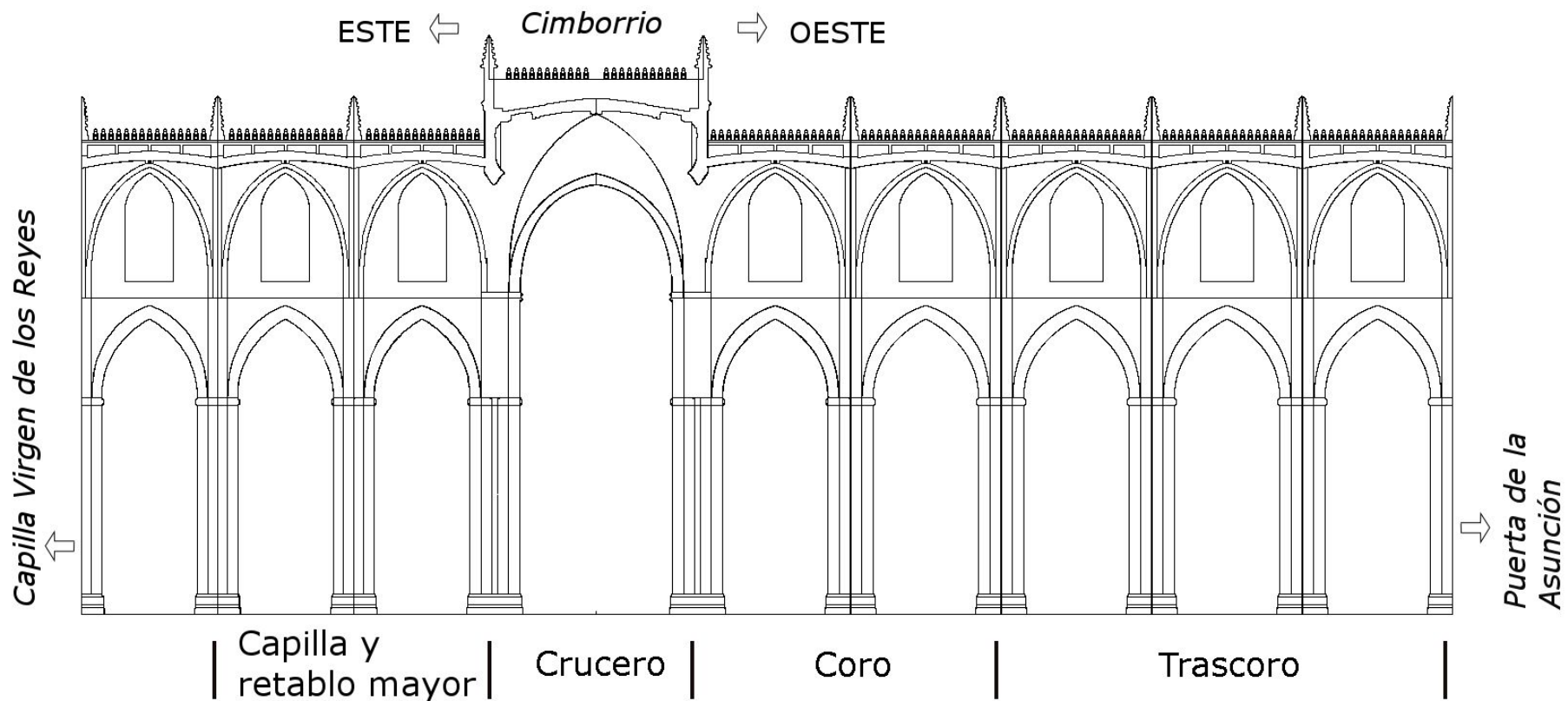


План собора Севильи

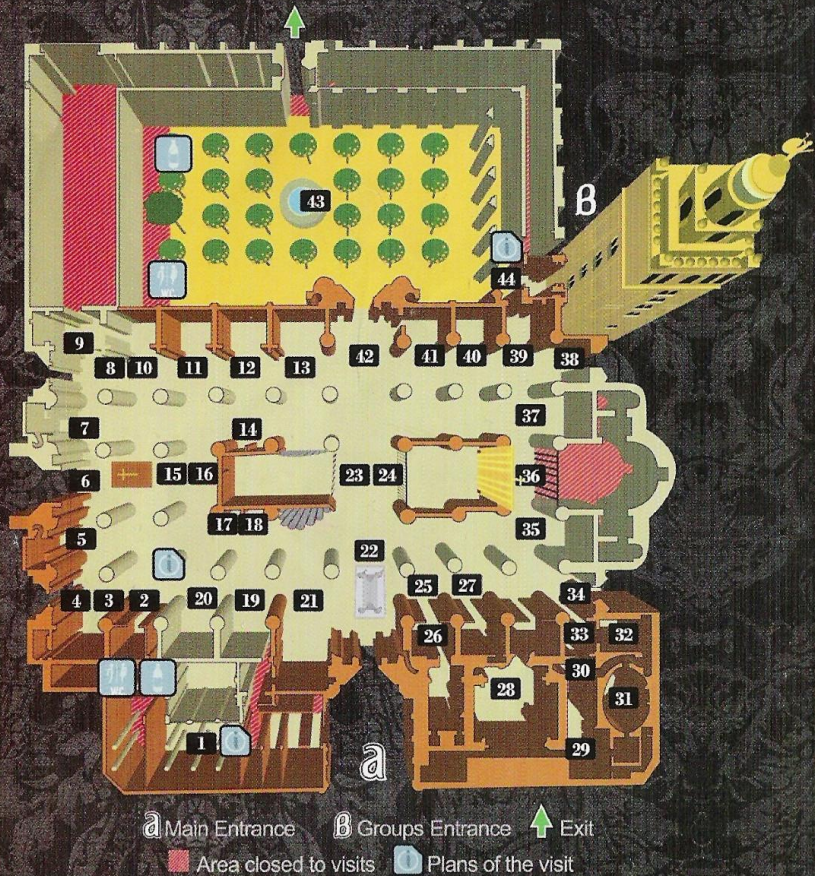
- 1- Дверь Крещения
- 2- Двери Успенского
- 3- Puerta de San Miguel
- 4- Дверь Окрашена или Зачатия
- 5- Ворота Сент-Китс и Принца
- 6- Дверь Палочки,
- 7- Дверь Колокольчики
8. Хор
- 9- Более Часовня и Алтарь
- 10- королевская Часовня
- 11- Хиральда
- 12 В- Дверь Ящерицы
- 13- Дверь Прощения,
- 14-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







Возвышение центрального нефа собора Севильи.



SUGGESTED ORDER OF VISIT

90 min. aprox Quick Visit 45 min. aprox.

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

SEVILLE

SPAIN



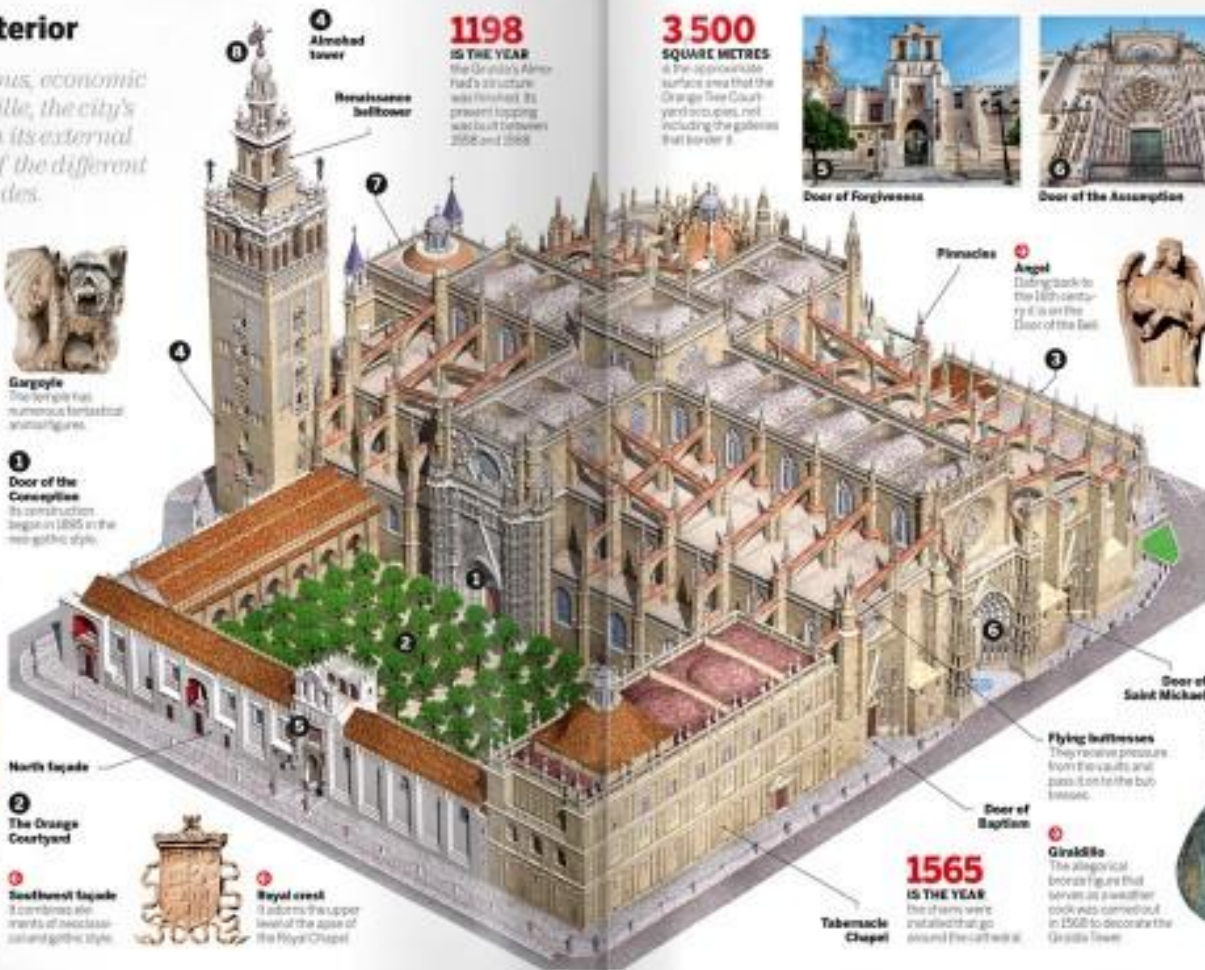
SEVILLE CATHEDRAL

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 gargoyle has numerous fantastical animal figures.

1 Door of the Conception
Its construction began in 1895 in the neo-gothic style.

2 The Orange Courtyard

3 Southwest façade
It combines the motifs of neo-classical and gothic style.



4 Royal crest
It adorns the upper level of the apex of the Royal Chapel.

4 Almohad tower

Renaisance belltower

1198

IS THE YEAR
the Grand's Almorhad's structure was finished. Its present topping was built between 1568 and 1569.

3 500

SQUARE METRES
is the approximate surface area that the Orange Tree Courtyard occupies, not including the galleries that border it.



5 Door of Forgiveness



6 Door of the Assumption



7 East façade

Pinnacles

8 Angel
Dating back to the 14th century it is on the Door of the Bell.



The limits of religious power

During the Middle Ages, the cathedral steps were at the very heart of intense social and economic activity. Many Sevillians would meet there on a daily basis in order to carry out all variety of business transactions and to discuss matters of interest. To prevent all this hustle and bustle from disturbing worship and liturgical ceremonies, in the sixteenth century the religious authorities decided to delimit the perimeter of the church with a series of columns that were joined by thick chains. By doing so, the urban area under the archiepiscopal jurisdiction was clearly defined, where civil authorities had no right to interfere even to arrest criminals fleeing from justice.

Door of Saint Michael

Hebet evicted by a crown

Flying buttresses
They receive pressure from the vaults and pass it on to the buttresses.

Shield

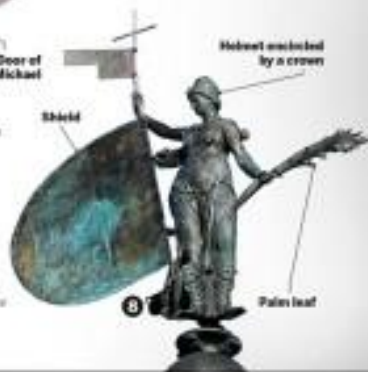
Door of St John

1565

IS THE YEAR
the chains were installed that go around the catwalk.

Tabernacle Chapel

9 Gratitude
The allegorical bronze figure that serves as a weathercock was carried out in 1568 to decorate the Gratitude tower.



Palm leaf

02

A LANDMARK BUILDING

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 Alcázar, 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 Assumption**

Located on the western facade, the cathedral's most solemn entrance is adorned with a large variety of sculptures of life-size carnis.

**Crucifix**

The monumental elements of the facade break with the ritual appearance that characterizes the cathedral's exterior.



The top of the tower

Inspired 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.



Decorative ending

Ceramic tiles

Iron order pillar

Vases filled with tiles

Giraldillo
Luis de Vergara designed this Renaissance weather figure.

1566

IS THE YEAR
Serafino Morenés commissioned to make the bronze figure of the Giraldillo.



Bell
Found in the first section of the Renaissance tower, it was restored in 2005.



Decorative detail
It combines stone with black and white tiles.

1
Inscription
It refers to chapter 33 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.



3
Crucifix
The altarpiece is crowned by a figure from the 18th century known as Cristo del Molin by the numerous flowers and motifs 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 metres 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 1560 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 Balbuena, Juan Bautista Vázquez and Pedro de Heredia.



4
Walling
Made by Francisco de Salazar y Sotomayor, a domineering king, between 1528 and 1529.



Virgin of Restos
Located in the retro-choir, and made in wood, it is around 1520.



Renaissance pulpit



The Baptism of Jesus Christ



Decorative detail of the grille

1518

IS THE YEAR
when the first Archbishop of Seville, Diego de Colina, financed the manufacture of the railings and the pulpit 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

Gril, symbol of martyrdom

Reliquary of St. Lorenzo
In Renaissance style, from the 16th century.

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

Handle of the Maestranza of St. John of Nepomuk



Sunrays



Flatters
Carved out in gold, these circular ornaments rest on their two sides.

'The Vocation of Saint Matthew'
This Baroque-style canvas was painted by Sebastián Llanos y Vazquez in 1688.



The Dove of the Holy Spirit

Inscriptions of precious jewels

Silver crown

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



Golden chalice

Virgin with Child
The 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 floors.

**The transept**

The central vault, which bears stained tracery, had to be rebuilt in 1888 owing to the dome having collapsed.









