

ICREPQ'20 Cultural Visit

The Cultural Visit will take place at different and important monuments of Granada like the Cathedral and the Royal Chapel

(only for registered people with a ticket for the excursion. Additional tickets: 30 Euros)

Departure: September 4th, 14:30 H (after the lunch) in from of the Restaurant

Cathedral of Granada



Facade of the Cathedral



Panoramic view of the main nave



Facade with bell tower

Granada Cathedral, or the **Cathedral of the Incarnation** is a Roman Catholic church in the city of Granada. Unlike most cathedrals in Spain, construction was not begun until the sixteenth century in 1518 in the centre of the old Muslim Medina, after acquisition of the [Nasrid](#) kingdom of Granada from its Muslim rulers in 1492. While its earliest plans had Gothic designs, such as are evident in the Royal Chapel of Granada by Enrique Egas, most of the church's construction occurred when the Spanish Renaissance style was supplanting the Gothic in Spanish architecture. Foundations for the church were laid by the Enrique Egas starting from 1518 to 1523 atop the site of the city's main mosque; by 1529, Egas was replaced by Diego de Siloé who worked for nearly four decades on the structure from ground to cornice, planning the [triforium](#) and five naves instead of the usual three. Most unusually, he created a circular capilla mayor (principal chapel) rather than a semicircular apse, perhaps inspired by Italian ideas for circular 'perfect buildings' (e.g., in [Alberti](#)'s works). Within its structure the cathedral combines other of the Vitruvian orders of architecture.

Subsequent architects included Juan de Maena (1563–1571), followed by Juan de Orea (1571–1590), and Ambrosio de Vico (1590–?). In 1667 Alonso Cano, working with Gaspar de la Peña, altered the initial plan for the main façade, introducing Baroque elements. The cathedral took 181 years to build. It would have been even grander had the two 81-meter towers included in the plans been built; however, the project remained incomplete for various reasons, among them financial.

The Cathedral had been intended as the royal mausoleum by Charles I of Spain, but Philip II of Spain moved the site for his father's and subsequent kings' tombs to El Escorial outside of Madrid.

The main chapel contains two kneeling effigies of the Catholic King and Queen, Isabel and Ferdinand by Pedro de Mena y Medrano. The busts of Adam and Eve were made by Alonso Cano. The Chapel of the Trinity has a marvelous retablo with paintings by El Greco, Jusepe de Ribera and Alonso Cano.

Granada's cathedral has a rectangular base due to its five naves that completely cover the cross. All of the five naves are staggered in height, the central one being the largest. At the foot of the cathedral there are two towers. The left one, called the tower of San Miguel, acts as a buttress which replaced the planned tower on that side.

The main chapel consists of a series of Corinthian columns on which capitals is the entablature and, over it, the vault, which houses a series of delicate stained glass windows.

The facade consists of a framed structure in the form of a triumphal arch with portals and canvas. It consists of three pillars crowned by semicircular arches supported on pilasters, similar to San Andrés de Mantua of Leon Battista Alberti. The pilasters don't have capitals but projections sculptured in the walls, as well as attached marble medallions. Above the main door is located a marble tondo from "José Laughing on the Annunciation". Additionally, there is a vase with lilies at the top, alluding to the virgin and pure nature of the mother of God.

The [sacrarium](#), raised between 1706 and 1759, follows the classic proportions of the whole, keeping the multiple columns of the transept the shapes of the compound of Siloam [Wikipedia].

The Royal Chapel



Royal Chapel of Granada



Tomb of the Catholic Monarchs

The **Royal Chapel of Granada** (Spanish: *Capilla Real de Granada*) is an Isabelline style building, constructed between 1505 and 1517, and originally integrated in the complex of the neighbouring Granada Cathedral. It is the burial place of the Spanish monarchs, Queen Isabella I and King Ferdinand, the Catholic Monarchs. Apart from these historical links, this building also contains a gallery of artworks and other items associated with Queen Isabella.

The Royal Chapel was built between 1505 and 1517 in [Isabelline Gothic](#) style and dedicated to St. John the Baptist and St. John the Evangelist, with the construction under the direction of [Enrique Egas](#) in [Gothic](#) style. [Juan Gil de Hontañón](#), [Juan de](#)

[Badajoz the Elder](#) and [Lorenzo Vázquez de Segovia](#) were also involved in the construction project.

The 16th century was the century of the greatest splendour of the Royal Chapel. Construction occurred during the lifetime of King Ferdinand, and the Chapel flourished under his successor Emperor [Charles V](#), with the church decorated, and the supporting institution being enhanced.

Market Square in Front of the Sacristy and Doorway of the Cathedral of Granada in the 19th century, drawing by American [Edwin Lord Weeks](#).

The late 18th and early 19th century brought difficulties to the institution. These were linked to political changes, economic difficulties and the profound change in church-state relations. The [liberal regime](#) ended with the Patronage regime and the original foundations of the institution becomes a fully ecclesiastical entity.

Some stability was brought about by the [Concordat of 1851](#) which was followed by a Royal decree of reorganization of the Royal Chapels. [Isabel II](#), who visited the Chapel in 1862, promoted a new organization. With the [Restoration](#) a new balance is achieved, which is manifested from the years of the fourth centenary of the [capitulation of Granada](#) and the discovery of the Americas. As a result of this renewal, this period also witnessed the first scientific publications on the Chapel and its art collection.

The interior of the chapel follows the same model as the Monastery of San Juan de los Reyes in Toledo. It has four side chapels, creating the form of a Latin cross and a nave with a Gothic ribbed vault. The choir has a centered arch down to its base, and a crypt.

The passage to the presbytery creates a luminous effect to symbolize the sun and the light of justice (in an [Albertian](#), Neo-Platonic sense). There is a hierarchy of the transept dedicated to mausoleum, which is separated by a monumental decorated grille forged by Bartolomé Ordoñez.

In the center of the transept lie the tombs of Isabella and Ferdinand (sculpted by [Domenico Fancelli](#)) and Joanna and Philip (by [Bartolomé Ordóñez](#)). The tombs are set high and mark their priority and are almost at the height of the altar (symbolizes the closeness of the kings to God).

