# GRANADA CATHEDRAL

THE CATHEDRAL OF GRANADA IS DEDICATED TO THE VIRGIN OF THE INCARNATION.

THE GREAT SIXTEENTH-CENTURY CHURCH DATES BACK LARGELY TO THE RENAISSANCE PERIOD AND IS 115 METERS LONG AND 67 METERS WIDE.

# HISTORY

After the conquest of Granada by the Catholic Kings in 1492, the city acquired an increasingly Christian aspect thanks to the various buildings commissioned by the monarchs, whose most ambitious project was the construction of a large Gothic cathedral with a royal chapel that housed the remains of Isabella and Ferdinand.

Although its construction was planned for the year 1506, the sudden death of the Queen forced the priority construction of the Royal Chapel, to give the Queen a worthy burial. This delayed the construction of the Cathedral of Granada by almost twenty years.

When the first foundations were erected on the ancient great mosque of Granada, the death of the main architect convinced Diego de Siloé to take the reins of the project, totally changing the front design with a model of a Renaissance cathedral.

# THE FACADE

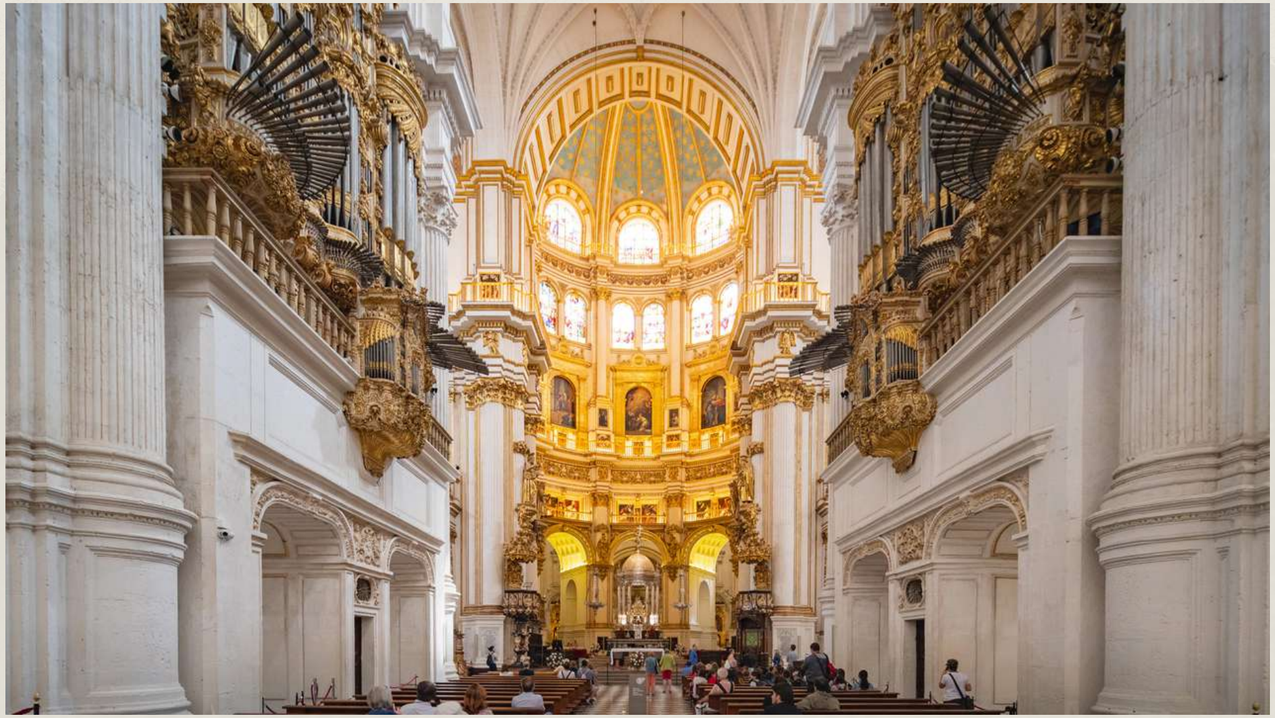
One of the most impressive parts of the temple is its façade, built by Alonso Cano in the mid-seventeenth century. It consists of a large arch divided into three smaller arches, and reliefs depicting virgins and other religious figures.

# THE PRESBYTERY

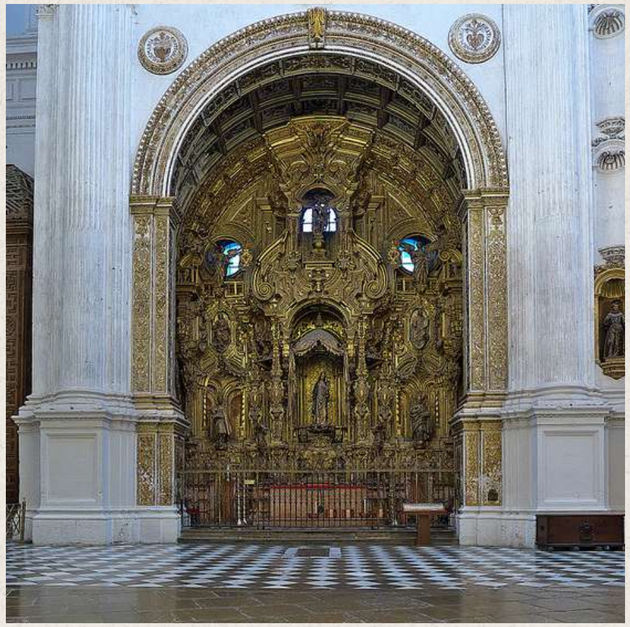
The presbytery area, later delimited by two registers of columns, houses the so-called Capilla Mayor. It is a semi-cylindrical volume, 45 m high and has a circular section of 22 m in diameter, richly decorated with statues and paintings.

# THE NAVES

The left and right nave havce two golden pipe organs



# DEAMBULATORY



Behind the presbytery there is an ambulatory overlooked by a series of chapels equipped with an altar:

- The Altar of St. James was created by Francisco Hurtado Izquierdo in 1707. The altar takes its name from a statue preserved there, created by Alonso de Mena in 1610.
- The Altar of Our Lady of Antigua was built in Baroque style by P. Therefore Cornejo, in 1718. The altar takes its name from a Marian icon preserved there, a 15th century work of the German school.