

Ruta de las Iglesias Fernandinas

CABILDO CATEDRAL DE CÓRDOBA

GUIDE OF THE FERNANDINE CHURCHES ROUTE

Ruta de las Iglesias Fernandinas

VISITING HOURS

WITH ENTRANCE TO THE MOSQUE-CATHEDRAL MONUMENTAL SITE

Monday to Friday

From 10 a.m. to 2 p.m. and from 3 p.m. to 6 p.m.
Times subject to services

Tickets

FREE ACCESS WITH THE TICKET TO THE MOSQUE-CATHEDRAL MONUMENTAL SITE OF CORDOBA

Cordoba treasures a thousand-year-old site of faith, the great Mosque-Cathedral. Its walls have been home to man's prayers throughout the ages… From the middle of the 6th century, as the basilica site of San Vicente, then as the Aljama mosque and, finally, becoming the Catholic heart of Cordoba.

The 29th of June 1236 would mark a change in the evolution of Cordoba. The conquest of Ferdinand III the Saint, King of Castile, returns the mark of Catholicism to the city. This historic event is most prominently expressed in the ceremonial dedication that takes places under the clerestory of Al-Haken II, the modern-day chapel of Villaviciosa.

The consecration of Catholic worship at this building was followed by the founding of a series of temples that also display the outstanding contribution made by Ferdinand III the Saint. With no room for doubt, the relevance of these sacred spaces not only resides in the uniqueness of their medieval architecture but also in their function as centres of repopulation of urban life, through the organisation into congregations or neighbourhoods that grew up around them. In addition, this cultural itinerary includes the parish of Nuestra Señora del Carmen in Puerta Nueva, which holds a significant Baroque altarpiece with paintings by Juan de Valdés Leal.

We cannot forget that we find ourselves in living buildings, that preserve their liturgical function and which have known how to collect the artistic collections of every era, until becoming the emblematic and unique monuments that we enjoy today.

Because of this, the Cathedral Chapter of Cordoba, in its continuous commitment to the exhibition and spreading of our culture, encourages a new "Fernandine Churches Route". The monumental itinerary, which has its reference point in the biggest temple of the city, emerges from the motivation to rediscover this interesting heritage legacy that our city guards.

Other Fernandine Churches not included in the Route

Although they are not part of the "Fernandine Churches Route", Cordoba has other temples that were also founded by the holy king Ferdinand III the Saint during the conquest. Their visit is also essential for understanding the artistic and symbolic significance of Fernandine architecture.



The conventual church of San Pablo

The temple is part of the convent site of San Pablo, of Dominican origin. Its name corresponds to the day of its foundation, on the feast of Saint Peter and Saint Paul in the year 1236. Following the traditional diagram, the main façade is at the front; it preserves the original buttresses, a rose window and an interesting gable. Successive interventions were developed in the Medieval and Modern Ages, highlighting the Baroque entrance of the front grounds of the convent.



Parish of San Miguel

We find ourselves in front of one of the Fernandine churches which has best preserved its medieval vestiges. It responds to the characteristic diagram of three naves, without a transept and a chevet with three polygonal apses with Gothic vaulting roofs. Its central nave stands out as it culminates in a great transversal arch pointed and raised on columns of leafed capitals and decorative motifs of serrated teeth, with unmistakeable influence from Burgos. In the main façade, the presence of three rose windows also stands out. Additionally, the most old-fashioned façade is located on the left wall, of Mudejar tradition.



Parish of San Nicolás de la Villa

The temple that houses the old congregation of San Nicolás displays many of the essential traits that are characteristic of Fernandine architecture. The façade of the nave of the epistle follows an interesting Gothic-Mudejar language which relates it to the person known as the "Master of 1260". Some later contributions of great value are those which continue to mark the appearance of this parish. This is the case of its tower, dated to the 15th century, the façade of the Gospel by Hernán Ruiz II and the baptistery.



Parish of San Juan y Todos los Santos (La Trinidad)

The temple of "La Trinidad", as we all know it today, rose from the fusion between an old Trinitarian convent and the old parishes of Omnium Sanctorum and San Juan de los Caballeros. Despite the Fernandine origin of these temples, we have little information about its foundation. However, we find ourselves in front of one of the most representative churches of the 18$_{th}$ century in Cordoba. This splendour of Baroque is not only reflected in its architecture, but also finds its best expression in the numerous altarpieces and sculptures that decorate the temple.

Parish of San Francisco y San Eulogio

The old convent of San Pedro el Real, where we can still see two cloister bays, is today home to the parish of San Francisco y San Eulogio in the Axerquía. In a change from the other Fernandine churches, it has a single monumental nave with a transept and chevet. On the side of the epistle, the chapels are raised, while on the Gospel side, they are placed against the altarpieces. The space is covered with a barrel vault with ribs. For its part, in the transept, an oval dome is located above a pendentive.

The renovations carried out throughout the Modern Age modify its primitive medieval appearance in favour of a predominantly Baroque aesthetic as shown by the portal, where the figure of San Fernando stands out. In any case, the medieval trace is even more visible in the polygonal apse covered by the rib vault of the Gospel nave.

The highlighted Baroque aspect that this temple has is underlined, undoubtedly, by the presence of numerous altars, altarpieces, sculptures and paintings. However, we should bear in mind that these elements not only have a simple heritage and ornamental feeling but that they are also carriers of a catechetical message. In this sense, we should not forget that the Catholic faith has made use of artistic displays to express its dogma and show the faithful in an educational, visual and moving way. This evangelised dimension of art has a special influence in the Baroque, since the Council of Trent, with the representation of the themes of saints and martyrs, examples of life and virtue and the cycle of the Passion of Christ, as a means of expression of the redemption of Christ and our salvation. All of this finds a special paradigm in the temple of San Francisco y San Eulogio, filled with a multitude of Baroque artistic representations that make it easier to understand the mystery of faith for the faithful, just like in the other churches, which are also home to the daily liturgy and find refuge in the parochial communities of great liveliness.



View of the interior

1246 The existence of the Franciscan convent of San Pedro el Real is documented.

1720 The completion of the great altarpiece is awarded to Teodosio Sánchez de Rueda.

1812 Suppression of the convent.



You should **NOT** miss it
Great altarpiece

We fi nd ourselves before one of the most monumental and effective altarpieces among those found in Cordoba. Its composition, which is adapted to the polygonal space of the chancel, was awarded to Teodosio Sánchez de Rueda in 1720. With only one body, it is structured into three streets from helical columns; it has a great ornamental profusion and embraces the sculpture representations of Santo Domingo and San Francisco, while we can find above the monumental monstrance, the carving of the Crucificado de las Maravillas. The iconographic programme is completed by the presence of the Immaculate Conception, related to the workshops of Alonso Cano and with a canvas of San Fernando that dominates the area above.





1877 The temple is transformed into a parish, being merged with the old parish of San Nicolás y San



THE MYSTICAL PRESS

This canvas, attributed to Agustín del Castillo, presents an original iconography of Eucharistic significance. Jesus, burdened by the cross, steps on the grape whose wine is mixed with his blood and spills over the people who, in the lower part, are waiting in Purgatory. Those chosen for salvation are located on the left, ascending to the skies while being helped by angels. In his work, Christ is helped by his Father God, who moves the press, and by the Holy Spirit, represented by the pigeon resting on the timber.

ADORATION OF THE SHEPHERDS

In this canvas by José de Sarabia, the influences of Italian and Flemish painting can be seen. Along with the usual iconography of this scene, the representation of the lamb as a foreshadowing of the redeeming Passion of Christ stands out.







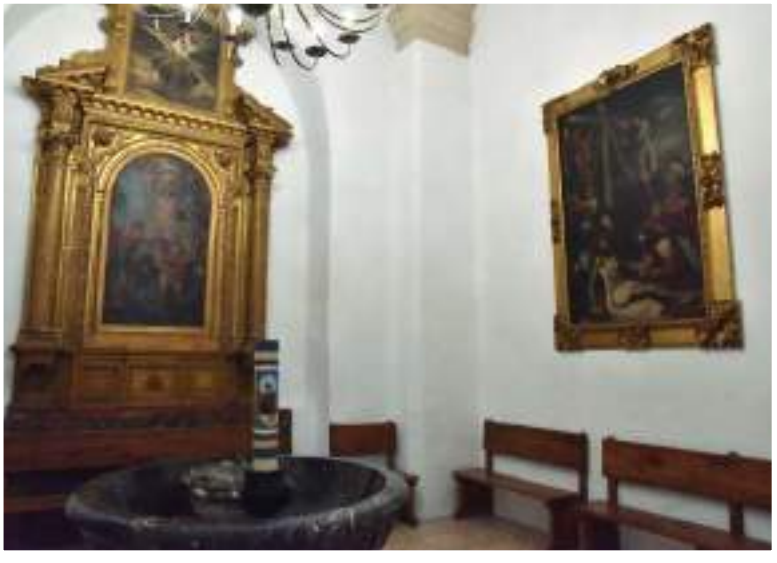


ECCE HOMO

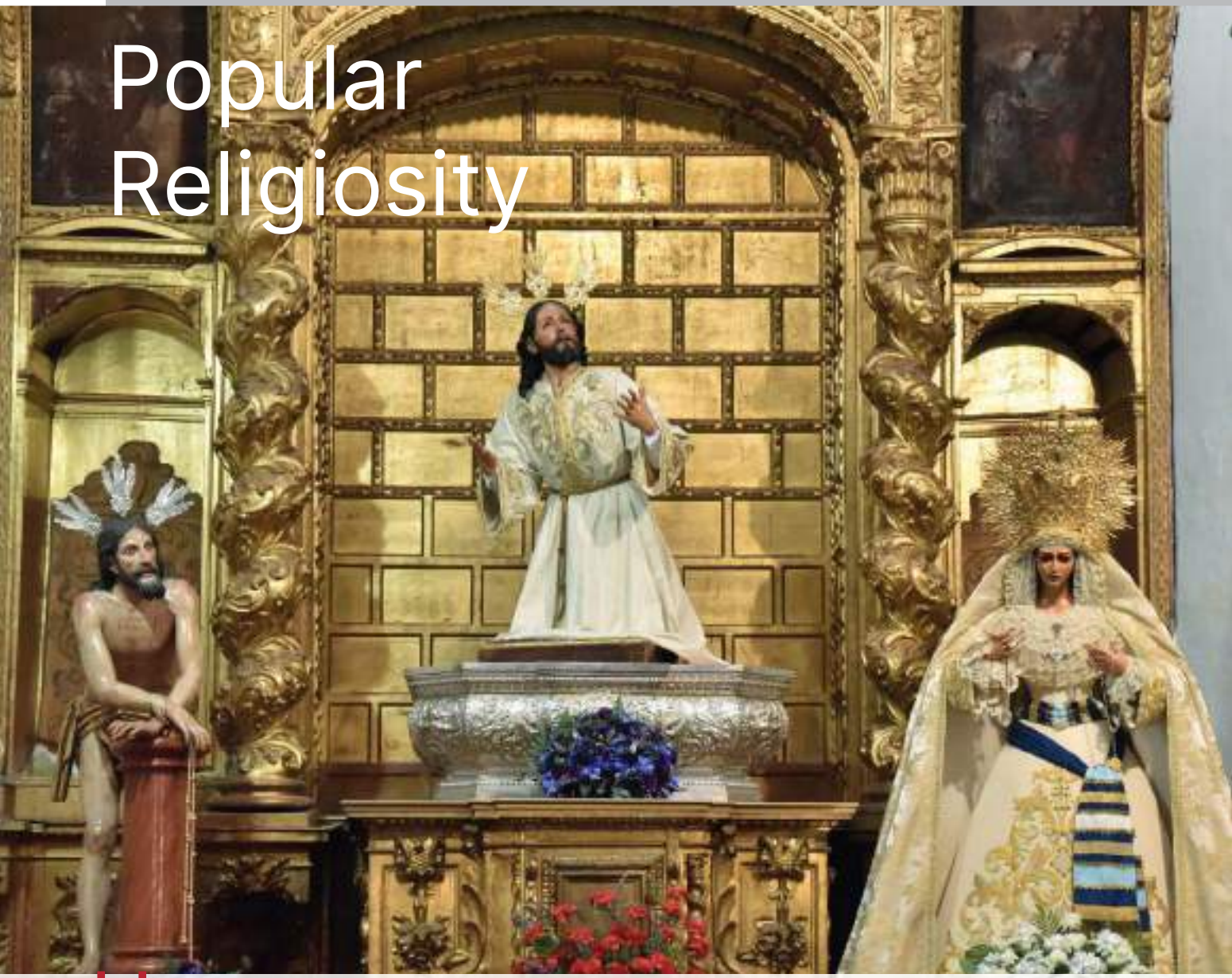
Undoubtedly, we find ourselves before another of the Baroque artistic treasures that is preserved in Cordoba. The attribution of its completion to Luisa Roldán "La Roldana" gains particular significance if we relate this work to another one of a similar topic that is located in the Cathedral of Cadiz. In both, the presence of the sweetness and smoothness of the treatment the sculptor gives its work is noted, despite its Passionist theme.

BAPTISTERY

As it could not be done in any other way, the altarpiece is dominated by a canvas of the Baptism of Christ, a copy of an original by Carlo Maratta. Meanwhile, the upper part is taken up by a pigeon representing the Holy Spirit and in clear allusion to the gift that the Christian community acquires through the sacrament of Baptism. Because of this, the location of these works is not the fruit of mere coincidence, but it is linked to the presence of the baptismal font, in which man is born as a Christian towards a spiritual life, through the water and the invocation of the Holy Trinity.



Popular Religiosity



Huerto Brotherhood. This association was re-organised in 1975. During its penitence station in the afternoon of Palm Sunday, it proceeds to Nuestro Padre Jesús de la Oración en el Huerto, to the Señor amarrado a la Columna and to María Santísima de la Candelaria. Regarding its artistic values, the effi gy of the Lord praying in the vegetable garden stands out, a work by an unknown artist from the 17th century, originally from Granada and connected to Pedro de Mena's workshop.





CARIDAD BROTHERHOOD. The confraternity venerates Cristo de la Caridad, a Mannerist crucifixion of great artistic value. Composed of the usual scene of "Stabat Mater", at his feet is the figure of a beautiful Dolorosa (Lady of Sorrows), also unknown, strongly linked to the work of Diego de Mora. Its location in the side chapel allows us to contemplate and venerate the Holy Sacrament that is kept in a Neoclassical tabernacle.

VIRGEN DE LA CABEZA BROTHERHOOD·

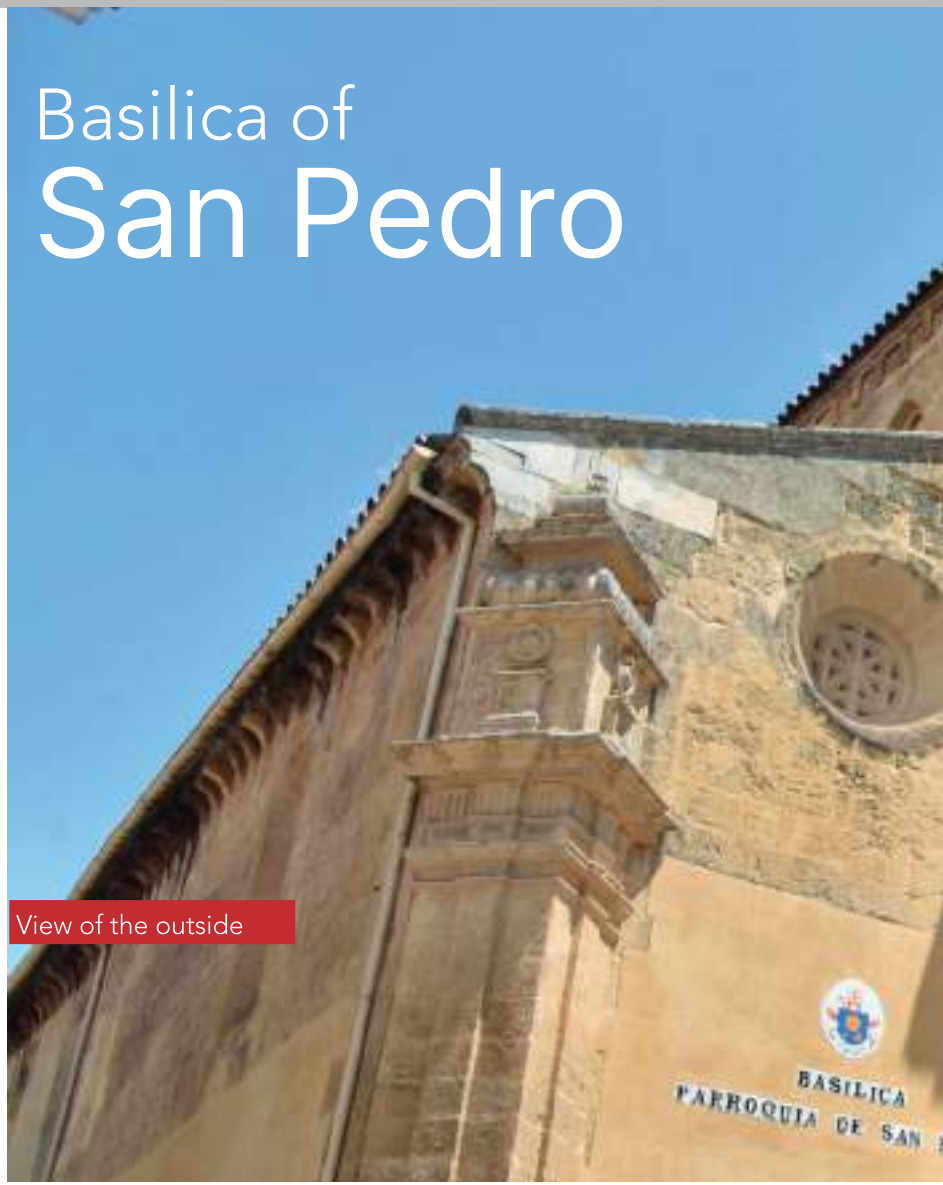
In the chapel of this name, the Cordoban affi liate confraternity of the revered Virgen del Cerro del Cabezo of Andújar is found

Basilica of San Pedro

The construction of this Fernandine temple, which gives its name to the congregation of San Pedro, began at the end of the 13th century, prolonging its work into the century after.

A large part of its medieval structure is hidden beneath the renovations that were carried out from the 16th to the 19th centuries. However, despite these later interventions, San Pedro still preserves its Fernandine legacy, present in elements such as the distribution of the rectangular floor of the three naves and polygonal apses or in the great truss of original wood which covers the central nave.

The renovation began in 1542, with the construction of a new main façade, contributing to the definition of the appearance that we all know today. Thanks to the sponsorship of Bishop Leopold of Austria, Hernán Ruiz II designed a façade that would represent the Purist Renaissance: its lower body is conceived as a triumphal arch structure through Ionic columns that are located on top of a raised base. In turn, the diagram of four supports is repeated in the upper register, which contains a structure inspired by the architecture of Palladio, that embraces the sculptural representation of San Pedro.



View of the outside

1263 | First documentary references to the temple of San Pedro.

1542 | Construction of a new façade by Hernán Ruiz II.

1575 | Discovery of the relics of the Martyr Saints of Cordoba.

You should **NOT** miss it

ALTARPIECE OF THE CHAPEL OF THE HOLY SACRAMENT AND THE MARTYR SAINTS OF CORDOBA

The altarpiece composition is the work of Pedro de Cobaleda and Alonso Gómez de Sandoval. The altarpiece is dominated by the silver vessel which contains the relics of the Martyr Saints of Cordoba. It is crowned by a relief of the Apparition of San Rafael to Father Roelas and, along its development, 18 sculpture representations of the Cordoban martyrs are found.





1732 Félix Morales Negrete is hired to complete the

1742 Beginning of the works of the chapel of the Holy Sacrament and the Martyr Saints.



GREAT ALTARPIECE

It is one of the most outstanding Baroque altarpieces in Cordoba. Its adaptation to the hexagonal space of the chancel is unique. In its iconographic programme, the presence of saints such as San Pedro, San Pablo and San Rafael stand out. It also includes representations of the martyrs Acisclo, Victoria, Flora and Eulogio. It was made by Felix Morales Negrete.



REGRET OF SAINT PETER, THE APOSTLE

Work related to the Sevillan Baroque painter Juan Valdés Leal, which bears important similarities to one kept in the Museo de la Real Academia de San Fernando of Madrid.

BAPTISTERY

A simple space that holds a mid-point altarpiece. The font where the distinguished sculptor Juan de Mesa y Velasco, born in the congregation of San Pedro, was baptised is located here.



Popular Religiosity





MISERICORDIA BROTHERHOOD.

The current association is the result of a merger of two brotherhoods in 2000. On the one hand, the Santísimo Cristo de Misericordia, founded in 1937, and, on the other hand, the brotherhood of Santísimo Sacramento y Santos Mártires de Córdoba, from 1741. The Crucifi cado de Misericordia is an anonymous work from the end of the 16th century, while Nuestra Señora de la Lágrimas en su Desamparo, also anonymous, had to have been carved at the end of the 17th

Parish of Santiago Apóstol

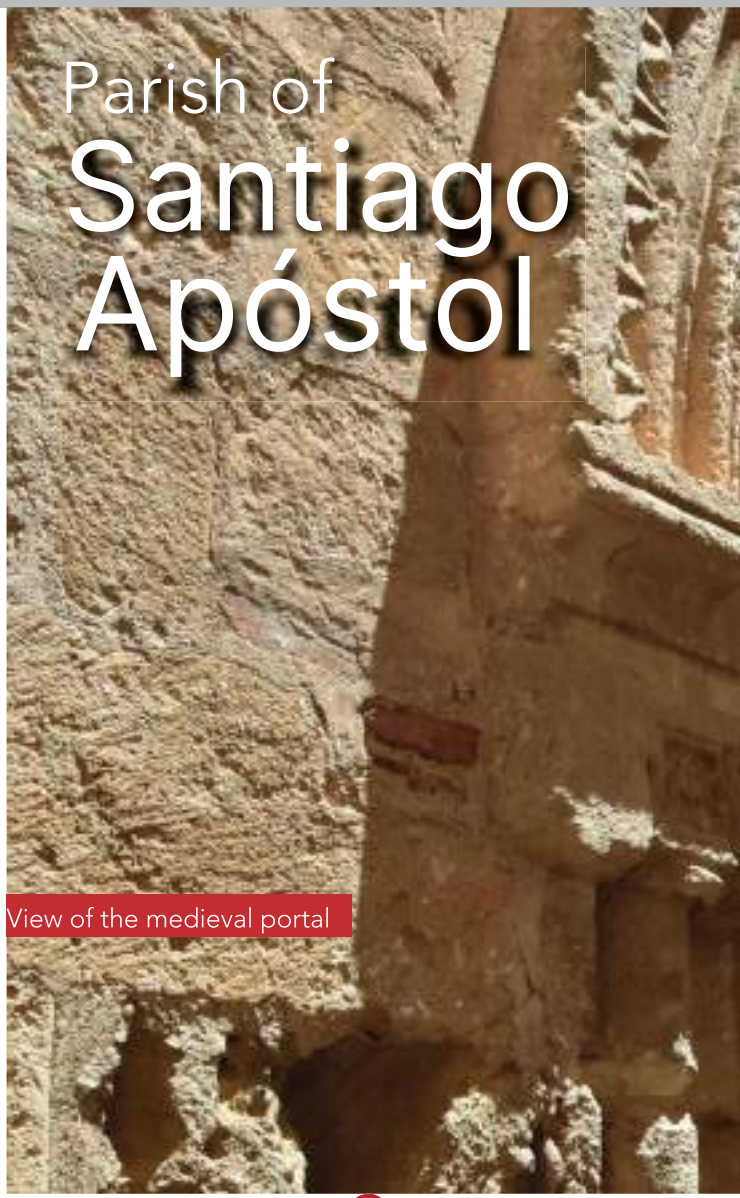
n the heart of the Axerquía, on top of the old mosque of the emir Hixam I, the temple of Santiago Apóstol was erected. The choice of its location is not a result of a mere coincidence, but it has a strategic nature: close to an old Muslim street which connected the Medina with the gates of Baeza and Martos.

This sacred space has suffered numerous diffi culties throughout its history. However, in spite of them, we can continue enjoying this temple.

Just like other Fernandine examples, its fl oor is rectangular and has three naves, among which the central one stands out for being higher and wider. Its development ends with a triple polygonal apse. While the central nave has a deck structured into two different sections, barrel vault and a sphere hull, the sides show a beautiful contrast between them. In front of the gospel apse, decorated by plaster from the Baroque era in Cordoba, the one corresponding to the nave of the epistle has kept its medieval trace.

The vestiges of the primitive minaret today are used as the base of a tower which projects to the outside through a double belfry. Its presence in this temple gives it a unique value as a material document of the history of Cordoba.

In relation to the outside, we should specify that the access to Santiago Apóstol is not done through the door located at the front of the church, but through a portico located in the gospel nave. Despite this, and the diffi cult vision imposed by the proximity of a house, the main portal is essential. It is structured through a pointed arch and completed with archivolts that rest on capitals is decorated with human and vegetables motifs and strings. Following the Mudéjar tradition, the archivolts have diamond tip ornamentation. We cannot forget the rose window either, formed by intertwined roof arches.



View of the medieval portal

1240 The documentation mentions the first reference to the parish of Santiago.

1260 The beginning of the construction of the temple on the vestiges of an old Muslim

1635 Substitution of the original roof of the central nave for a new wooden truss.

You should **NOT** miss it

CHAPEL OF THE AMBRY

It is a space with a rectangular fl oor covered by an intermediate ribs vault. The presence of an altarpiece from the first half of the 17th century stands out and it is traditionally attributed to Pedro Freile de Guevara. The composition is dominated by a painting of the Exaltation of the Cross, around which a series of small paintings of a Marian theme are placed.



1979 A fi re occurs which leads to the development of the fi rst restoration

1981 A large part of the temple collapses.

1987 A new, complete restoration project begins.







SANTIAGO THE APOSTLE

As the name of the parish, the Great Chapel dominates. It is a Baroque carving, from the second half of the 18th century, which responds to the traditional iconography of Santiago as a pilgrim.







OLD MINARET AND MEDIEVAL CAPITALS

The remains of the minaret, located inside the temple, constitute an exceptional historic testimony of a primitive Muslim oratory erected in this place. This beautiful architecture contrasts with the attractive medieval capitals of the building, which present decorative theomorphic motifs.



PENAS BROTHERHOOD. Although this confraternity arose in the middle of the 20th century, it possesses the oldest Christ among those who participate in the Holy Week processions of Cordoba. We refer to the valuable carving of Cristo de las Penas which, together with San Juan Evangelista, Nuestra Señora de los Desamparados and María Santísima de la Concepción, is the focus of the brotherhood's devotion.



Popular Religiosity



SOLEDAD BROTHERHOOD. It is an association inspired by the Franciscans and possesses their nature, as is shown in its penitence station on the evening of Good Friday. They worship María Santísima de la Soledad, a beautiful Marian image by the Seville sculptor Luis Álvarez Duarte.

Parish of Carmen of Puerta Nueva

Although the parish of Carmen of Puerta Nueva was not one of the temples founded by the monarch Ferdinand III the Saint, King of Castile, during the Reconquista, its historic-artistic value led to it becoming another of the essential stops on this heritage route.

This temple that once was the house of the order of Carmen Calzado in Cordoba has suffered, over time, endless difficulties that have marked its evolution before becoming the parish temple we know today.

We find ourselves before a church with a single nave, covered in a barrel vault that substitutes the original wooden roof, while a pendentive vault is located in the simple transept. There is no doubt that the paintings of the Baroque Sevillan painter Juan de Valdés Leal take centre stage in the temple. It is completed with an altarpiece designed by Sebastián Vidal and completed by Pedro Freile de Guevara in 1639.



View of the interior

1580 | The Carmelitas Calzados are seated in Puerta Nueva, originally using a former hermitage of the Virgen de la Cabeza.

1582 | Philip II the Prudent of Spain, gave land to the Carmelite community to proceed with the expansion of the convent.

1655 | The painter Juan de Valdés Leal is hired to complete the paintings of the great altarpiece.



You should **NOT** miss it

GREAT ALTARPIECE

We fi nd ourselves, undoubtedly, before one of the most important Baroque altarpieces in the city of Cordoba. This evaluation is owed to the work of its paintings, done so by the Sevillan painter Juan de Valdés Leal.

The iconographic programme that is developed in this composition is the exaltation of Carmelo, fi nding itself fundamentally as part of the Carmelite saints or foreshadowing of the order: Santa María Magdalena de Pazzis and Santa Inés; Santa Apolonia and Santa Sincletes; Assumption de Elijah in the chariot of fire; Elijah and the priests of Baal; Elijah and the angel; the head of San Juan Bautista and the head of San Pablo; the archangels Miguel and Rafael; Virgen del Carmen and San Acisclo and Santa Victoria.



1808 The sculptor Lorenzo Cano delivers the image of Nuestra Señora

1810 The exclaustration takes place. Part of the conventual dependencies, such as the cloisters and the refectory are part of the current facilities of the Faculty of Law.

1970 The temple opens its doors definitively, now as a parish.

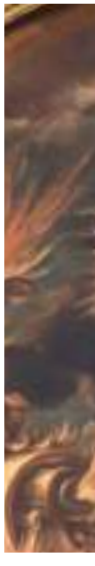


GREAT ALTARPIECE













View of the outside





Popular Religiosity





NUESTRA SEÑORA DEL CARMEN BROTHERHOOD.

The image that this association worships dates from the beginnings of the 19 th century. It is a work by Lorenzo Cano that responds to the traditional iconography of the Reina del Carmelo. Despite the diffi culties involving this convent, its worship has developed without interruption. In 2007, an association regarding the devotion of Nuestra Señora del Carmen was established, the root of

Parish of San Lorenzo Mártir

It has a rectangular floor that is divided into three naves through pillars with pointed arches located on top of them. The wooden coffered ceilings act as decks.

The great chapel is the focal point of the temple, structured into one straight section and another polygonal with a rib vault.

The rotundity of this architecture is also projected outwardly, as warned in the chevet with triple apse or in the portico for entrance, composed of three pointed arches. In its interior, a decorated, flared door is sheltered in its archivolts by the characteristic motifs of serrated teeth.

Two are the representative icons of the parish of San Lorenzo, the rose window and its tower. The bell tower has the intervention of Hernán Ruiz II, which provides the planning of three declining bodies. The remains of the old minaret are located at its base, belonging to the primitive mosque of al-Mughira, which is located in this site.



View of the outside

1272 Beginning of the construction. A donation of 10 maravedis (medieval Spanish currency) for the new factory, which is located on top of the al-Mughira mosque.

1555 Hernán Ruiz II builds the bell tower, whose original design is seen in his celebrated Architectural Manuscript.

1687 A fire destroys a large part of the temple, which is rebuilt by the mayor Ronquillo Briceño.



You should **NOT** miss it

MURAL PAINTINGS

We fi nd ourselves before the greatest set of Italo-Gothic mural paintings in Andalusia. The frescoes, dated to the 14th century, take up the walls, the arch and the vaults of the great chapel, covering a surface of 212m_2. They develop an interesting iconographic programme that collects diverse episodes of the Passion. In addition to these, we can appreciate the scene of the Assumption and various saints, prophets, angels and seraphs.





1956 Beginning of the process of the recovery of its primitive medieval

2006 2009 Entire restoration project that involves the recovery of the mural painting set.



THE GREAT ALTARPIECE

Currently located at the front of the epistle's nave. It was disassembled in the middle of the 60's, before the discovery of the mural paintings in the central apse. It contains canvasses which represent landscapes from the life of San Lorenzo, by an unknown painter, and a sculpture of the namesake martyr, a work completed by Pedro de Paz.









THE RELIC OF THE HOLY THORN

This piece should be evaluated in the area of relic worship. This thorn comes from the old church of San Juan de Letrán.

THE RENAISSANCE ALTARPIECES OF THE CHAPEL OF THE AMBRY

Dated to the middle of the 16th century. Six allegorical representations of the theological and cardinal virtues lean against its split backboards.



Popular





ÁNIMAS BROTHERHOOD.

Founded in 1949 by the Grupo Cántico in memory of the primitive association of the souls in Purgatory located in San Lorenzo in the middle of the 16th century. Among the protagonists are Santísimo Cristo del Remedio de Ánimas and Nuesta Señora Madre de Dios en sus Tristezas. The most recent research places the Christ in the 15th century and the Marian carving in the 17th century, attributing it to the Antequera native Antonio del Castillo. Its appearance makes it one of the most personal confraternities of Holy Week in Cordoba.

VILLAVICIOSA BROTHERHOOD·

The origins of the primitive association come from the 15th century, although the devotion of this Marian dedication grew stronger in Cordoba in the 17th and 18th centuries. The current carving, made in 1961 by Antonio Rubio Moreno, shelters inside it one which was made in the 15th century as a copy of the original, which nowadays is held in the great altarpiece of the Cathedral.



ENTRADA TRIUNFAL BROTHERHOOD. The popular procession of the Borriquita (little female donkey) opens the celebration of Holy Week in Cordoba. This confraternity, founded in the year 1944, makes its procession with Nuestro Padre Jesús de los Reyes, a work by Juan Martínez Cerrillo, and Nuestra Señora de la Palma, by Francisco Romero Zafra, one of the most representative artists of religious imagery currently in Cordoba.



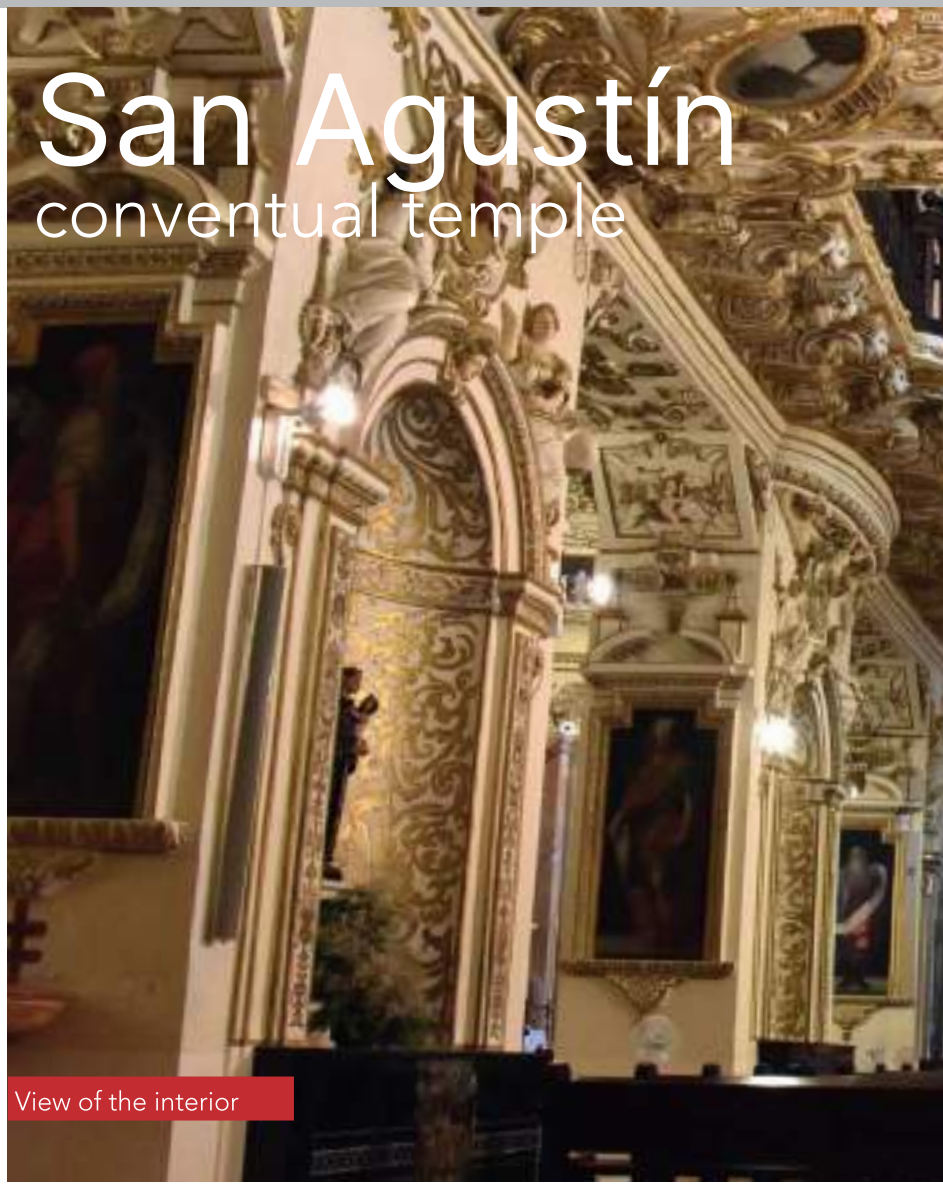
CALVARIO BROTHERHOOD. Nuesto Padre Jesús del Calvario is a work done by the Trinitarian Fray Juan de la Concepción in the year 1723. The carving, which represents the traditional iconography of the Nazarene, shows a direct relationship with the appearance of Granada Baroque. In turn, Nuestra Señora del Mayor Dolor, dated to 1945, was completed by Francisco Díaz Jiménez and

San Agustín
conventual temple

The temple of San Agustín has its origins in the post-Reconquista context. The primitive construction, as such, responds to a Medieval type. Because of this, the space is conceived with a rectangular floor of three naves, an aligned transept and a triple polygonal apse. The central nave, covered by a large barrel vault, has a greater height and width than the side ones while the triple apse of the chevet shows Gothic rib vaults with a central spine. In turn, the transept space culminates with a dome, erected in the 16th century.

In any case, the great renovation of the temple is based on the Baroque, through the development of an ornamental complex programme based on mural paintings and plasterwork which substantially change its primitive appearance and hide the medieval architecture under a Baroque layer.

From an architectural point of view, another of the elements worth mentioning is the façade's gable, which includes a tower from the 16th century.

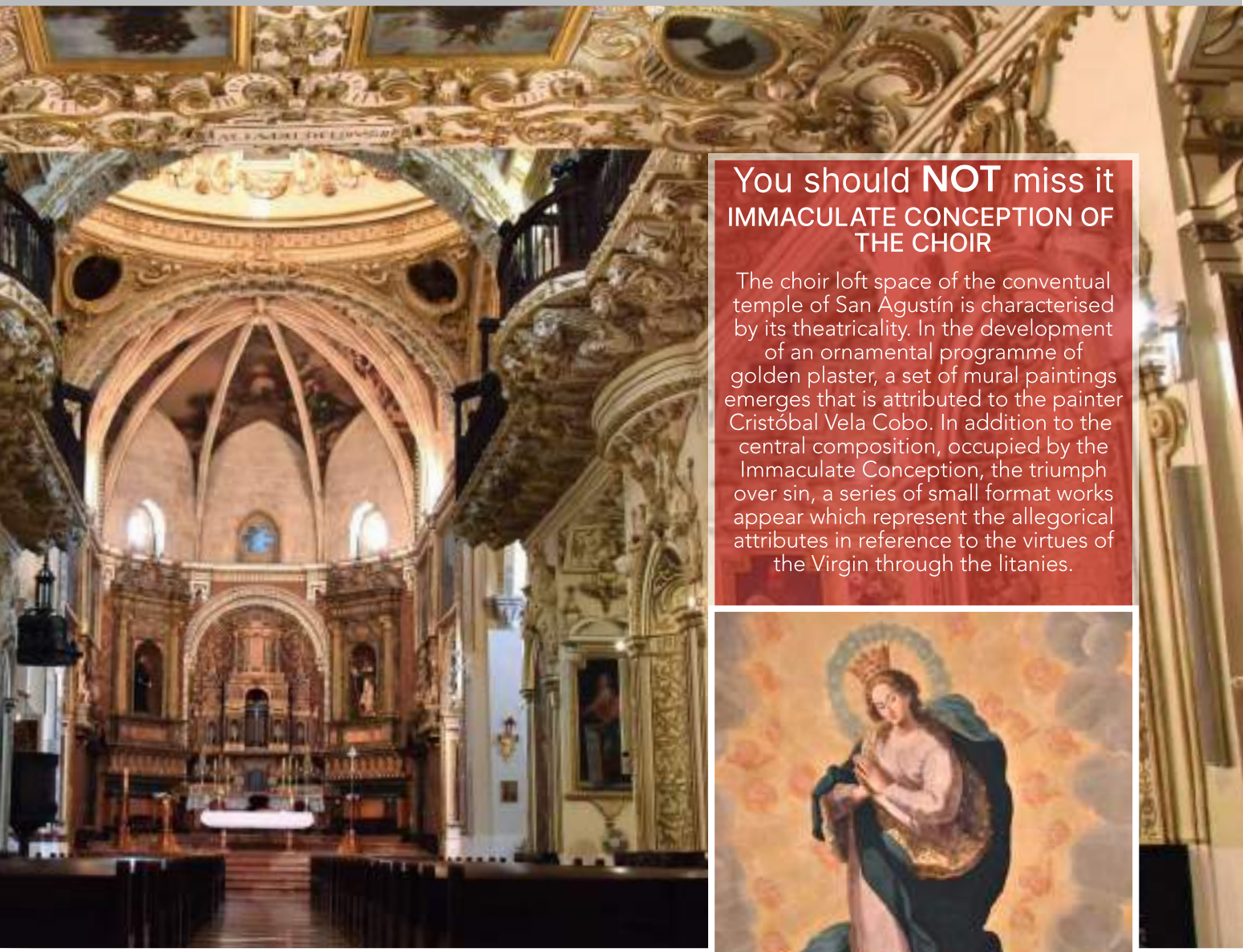


View of the interior

1328 | The Augustine religious community moved to this location and began the construction of the conventual site.

1617 | The Baroque renovation began under the guidance of the prior Friar Pedro de Góngora.

1626 | The confraternity made Juan de Mesa responsible for the sculptural group of Nuestra Señora de las Angustias.



You should **NOT** miss it

IMMACULATE CONCEPTION OF THE CHOIR

The choir loft space of the conventual temple of San Agustín is characterised by its theatricality. In the development of an ornamental programme of golden plaster, a set of mural paintings emerges that is attributed to the painter Cristóbal Vela Cobo. In addition to the central composition, occupied by the Immaculate Conception, the triumph over sin, a series of small format works appear which represent the allegorical attributes in reference to the virtues of the Virgin through the litanies.

1808 The invasion of French troops changed it into a barn and a stable for its

2009 On the 9th of October, it opens to worship once again. Numerous diffi culties and an in-depth process of restoration are left behind.



PICTORIAL SET OF THE CENTRAL VAULT

The mural pictorial set of the great barrel vault is attributed to Juan Luis Zambrano. It is made of six scenes that host the representations of pairs of apostles together with angels that hold scrolls with the sentences that form the Creed. Meanwhile, in the roofs of the side naves, parts from the life of San Nicolás de Tolentino (epistle) and San Agustín (gospel) can be seen.





ORNAMENTAL PLASTER PROGRAMME

It is developed practically all around the building, which has a feeling similar to that of "horror vacui". Among the multiple motifs that this plaster set represents, the allegorical figures located there complete the alcoves of the central nave. "Simplicity", "penitence", "piety" and "strength" are just some of the Christian virtues present in these feminine allegories.



MURAL PAINTINGS SET

Provide a great Baroque theatricality in architecture. Traditionally it has been related to the work of Vela Cobo and his son Antonio Vela. We can appreciate the mural paintings in the pillars of the central nave, in which there are representations of prophets together with scenes of Christ's infancy. In addition there are the mural paintings of the gospel nave, recovered from the recent restoration.

SAN AGUSTÍN

It is one of the sculptures that surrounds the tabernacle of the great chapel. This carving is attributed to Juan de Mesa, due to the connections it presents with respect to other works of the sculptor, as is the case of the head of the Cyrenean which was made by the Sevillan Pasión Brotherhood.





VIRGEN DEL ROSARIO

This is an interesting Baroque carving, of unknown origin, that responds to the traditional Marian iconography. It currently presides over the altarpiece of the gospel apse.

Popular Religiosity





ANGUSTIAS BROTHERHOOD.

It is believed to have been founded in 1558 and it has continued through to modern days. This temple of San Agustín was erected as its canonical headquarters until the year 1961 when the confraternity moved to the church of San Pablo. In March 2014, it returned to its founding temple. The association worships the sculpture of Nuestra Señora de las Angustias, work of the sculptor Juan de Mesa y Velasco. We find ourselves, undoubtedly, with the image of a major artistic transcendence among all of those who make processions in Holy Week in Cordoba. From an iconographic point of view, it represents the moment of "Piety", in which the Virgin Mary holds the dead Jesus Christ in her lap, having

Parish of Santa Marina

Supporting nucleus of the congregation of Santa Marina, its construction is believed to have begun in the final years of the 13th century.

The floor responds to the traditional diagram of three naves separated by large arcades that rest on traditional Romanesque pillars. The roofs are found to be made by wooden coffering. In the central apse, an interesting rib vault is located.

With respect to the exterior, the main façade stands out, through its gable which is brought together by four buttresses, evoking those which are found in the Cathedral of Leon. It also has a rose window of Gothic-Mudejar tradition.

Our attention should also focus on the portal at the side of the epistle, made from a beautiful gable. Another landmark that marks the external appearance of the temple of Santa Marina is its tower, built by Hernán Ruiz II.



View of the outside

1419 | Conclusion of the Orozco family chapel.

1550 . | Hernán Ruiz II begins the construction of the tower.

1630 | Captian Alonso de Benavides requests that the Cathedral Chapter found a chapel dedicated to San Francisco.

You should **NOT** miss it

PORTAL OF THE OLD CHAPEL OF THE OROZCO

Through it, it passes to the current sacristy. The work is strongly linked to the Royal Chapel of the Cathedral of Cordoba. It presents a work with a base of Mudejar plaster with a predominance of decorative arabesque and honeycomb motifs. The presence of shields of the Order of Calatrava and the remains of multi-coloured printing stand out.



1642 Bishop Domingo de Pimentel enacts an important renovation.

1880 The Mudejar roof is restored

2016 Beginning of the restoration work of the apse.



ALTARPIECE OF SAINT JOHN, THE BAPTIST

The original set came from the temple of the old convent of Trinidad. Antonio del Castillo was responsible for making all the canvasses, although of his canvasses only those of San Francisco and the Immaculate Conception are currently preserved. The remaining paintings are copies made in the 19th century by Salo y Junquet. The originals have a dispersed location. This is the case of Saint John the Baptist who, as part of the legacy of Plácido Arango, is today part of the collection of the Museo del Prado.



CHAPEL OF THE AMBRY

It is a quadrangular space covered by a semispherical dome on top of pendentives. Through the plasters, it develops a rich iconographic programme of a sacramental and Passionist nature, as seen by the presence of motifs such as ears of corn, bunches of grapes or the attributes of the Passion.





CHAPEL OF BENAVIDES FAMILY

Its decorated roof stands out for pictorial reasons. It combines the half rib vault along with the semi-circular vault. The space is presided over by an altarpiece which was completed by Sebastián Vidal between the years 1635 and 1643. Here, the canvasses of San Juan Bautista and San Francisco de Asís are kept, both being works by the painter Antonio del Castillo. This chapel is also home to the painting of the Virgen de la Leche, dated to the 16th century.

SANTA MARINA

The canvas, a work of Fray Juan del Santísimo Sacramento, is dated to the year 1678. It represents one of the temptations of Santa Marina, capturing the moment in which she charges at a dragon, understood as an allegory for evil, with a cross-shaped spear.





ANNUNCIATION

It is an anonymous painting from the 17th century, possibly of Italian origin. The traditional iconography is joined by the presence of the detail that is the representation of the pigeon, the symbol of the Holy Spirit, which breathes on the Virgin Mary.

Popular Religiosity





RESUCITADO BROTHERHOOD.

Among its main characters are Nuestro Señor Resucitado, by Juan Manuel Miñarro, and Nuestra Señora Reina de Nuestra Alegría, by Juan Martínez Cerrillo. Recently, it has incorporated Nuestra Señora de la Luz, Mother of the Youth into its worship. It is a carving from the 18 th century, attributed to Alonso Gómez Sandoval and to Juan Bautista de la

Parish of San Andrés

San Andrés is another of the Fernandine temples that was built in the Axerquía in the Medieval ages. However, Ramírez de las Casas Deza indicates that, previously, in this same location, a Visigoth basilica dedicated to San Zolio was erected.

It responds to a rectangular floor plan of three naves separated by mid-point arches and groin vault roofs, with a transept and a chevet. The primitive portal, now located in calle Fernán Pérez de Oliva, is representative of the medieval language of the 15th century, with a splayed arch that is supported by small columns and characteristic ornamentation.

In the 15th century, the tower was built, sponsored by Bishop Friar Martín de Cordoba and it was inspired by the models of Hernán Ruiz I. However, it was in the 18th century that the temple was subject to a deep reform based on the Baroque appearance, under the patronage of the Bishop Siuri. This intervention means that the medieval temple became the transept of the current parish and it modifies, as such, the orientation of the building with a new chevet in the south side. In this way, it can be seen that the chevet, nave and primitive portals become the arms of the transept of the new factory and its sacramental chapel. The transformation, carried out by Juan and Luis Aguilar, major masters of the Diocese, also meant the construction of a new main façade with a gable.



View of the outside

1489 End of the works, when the main portal is concluded in the Late Gothic style.

1578 1581 Coinciding with the episcopate of Friar Martín of Cordoba and Mendoza, the tower was constructed.

1733 End of the works that give it its Baroque appearance that it is known for today.

You should **NOT** miss it

GREAT ALTARPIECE

The magnificent composition that occupies the chancel is dated to the middle of the 18th century, according to signs of Pedro Duque Cornejo and the execution of Teodosio Sánchez Cañada. In its raised area, the presence of four strong Solomonic columns stands out. Among the diverse sculptural representations that are in it, the archangels San Miguel and San Rafael stand out from the first body, which show the trace of the Sevillan sculptor.



1763 : Culmination of the great altarpiece



ALTARPIECE OF OUR LADY OF THE ASSUMPTION

We find ourselves before a work from the middle of the 16th century, made of a bench, body and attic. In the central part, the presence of the Virgin Mary stands out.



IMMACULATE CONCEPTION

We find ourselves before a work signed by the Bujalance painter Palomino, in which the typical traits of Conceptionist representations can be seen.





ADORATION OF THE SHEPHERDS AND DESCENT

Both canvasses, linked to the production of Antonio del Castillo, are located in the chapel of the ambry.

Popular Religiosity



ESPERANZA BROTHERHOOD. It emerged in the year 1939. Both protagonists, Nuestro Padre Jesús de las Penas and María Santísima de la Esperanza, were completed by Juan Martínez Cerrillo. In the case of the Señor de las Penas, it is accompanied on its procession by a theatrical set of fi gures, the work of the artist of religious imagery Antonio Bernal Redondo. We find ourselves before one of the most popular confraternities on Cordoba's Palm Sunday.



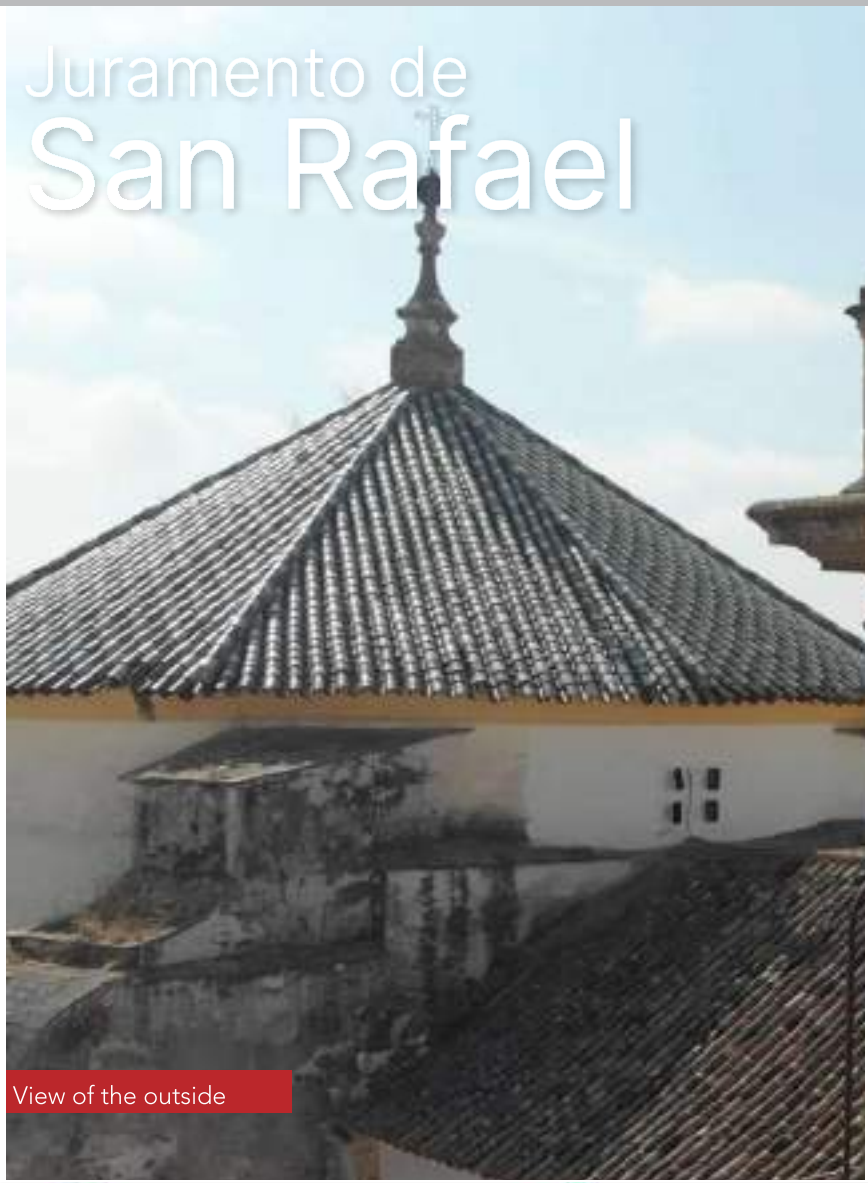
BUEN SUCESO BROTHERHOOD The association was founded in 1973 to worship a Nazarene from the 17th century, that currently makes a procession in the processional scene (paso) until making the representation of Jesus on his way in Calle Amargura. The artist of religious imagery,

Juramento de San Rafael

According to tradition, the Archangel Saint Raphael appeared to Brother Simón de Sousa back in the 13th century. However, the most famous appearances are those experienced by Father Roelas, the last of which occurred on May 7, 1578, when he was told: "I swear to you by Jesus Christ crucified that I am Raphael, whom God has appointed as the guardian of this city." From that moment, the veneration of Saint Raphael in the city began to increase.

In 1652, José Valdecañas, a nobleman of Córdoba, proposed the construction of a temple on the site of Father Roelas' former residence, which was completed in 1732. By that time, the hermitage had already become too small, so soon a fundraising campaign began for the construction of a larger temple. Thus, Vicente López Cardera, a Cordoban architect, erected the new Church of the Oath of Saint Raphael between 1796 and 1806 in a Neoclassical style, influenced by the works of Ventura Rodríguez.

Bishop Pedro Antonio de Trevilla blessed and inaugurated the new church in 1806, creating a very original space that combines a longitudinal nave with a circular one, housing high-quality works such as the image of the archangel by Alonso Gómez de Sandoval from 1735, located in the baldachin of the main altar, and 18th-century paintings by Palomino. Its interior is divided into three naves by semicircular arches resting on square pillars.



View of the outside

s. XIII | Appearance of the Archangel Saint Raphael to Brother Simón de Sousa.

1578 | On May 7 of this year, the last appearance to Father Roelas occurred.

1652 | José Valdecañas proposes the construction of a temple on the site of Father Roelas' house.



1655 Creation of the Brotherhood of San Rafael

1732 The hermitage is completed and blessed.

1796 The expansion of the hermitage begins.

1806 Inauguration of the new hermitage by Bishop Pedro Antonio de Trevilla.

2019 The interpretation center of Juramento de San Rafael is inaugurated.

You should **NOT** miss it >>





INTERPRETATION CENTER OF JURAMENTO DE SAN RAFAEL

Recently inaugurated, this interpretive space offers an interpretation of the figure of the Custodian of Córdoba and the San Rafael temple in relation to its territorial surroundings and its projection through the cultural landscape of the city, aiming to preserve and transmit the original heritage values of one of the main symbols of identity of Córdoba as intangible heritage, always alive and in continuous transformation.

Popular Religiosity





SANTO CRISTO DE LA UNIVERSIDAD

The work of the sculptor Juan Manuel Miñarro López. It dates from the year 2010 and is inspired by the Man of the Shroud of Turin. For this purpose, detailed anatomical features were supervised by a team of doctors with the intention of making the image as realistic as possible.

Parish of San Pablo

The church belongs to the former Dominican convent of the same name, founded in 1241, and has undergone multiple transformations that have significantly altered its appearance. The portal of the original cloister, which can still be seen today, dates back to 1708. After the Dominicans, the buildings were occupied by the Claretians.

It retains two entrances: one on the Gospel side on Calle San Pablo, with a flared shape dating from 1409, and the main entrance opening onto Calle Capitulares. This second entrance led to the cloister and features a semicircular arch flanked by two Solomonic columns that precede the church entrance, which is adorned with a Mannerist portal from the 16th century topped by a magnificent rose window. One of the most notable features of this church is its carillon, a system of tuned bells arranged in a scale that are played together.

The interior has a rectangular floor plan with three naves, no transept, and side chapels with a triple apse. The naves are separated by arcades supported by square pillars with attached half-columns. The central nave is covered by a spectacular Mudejar-influenced wooden coffered ceiling dating from 1536. The choir is located at the western end of the church.



View of the ourside

1241 The dominican convent to which the church belongs was founded.

1409 Opening of the door to the Gospel nave on San Pablo Street.

1536 The central nave is covered with a spectacular Mudejar-influenced wooden coffered ceiling.

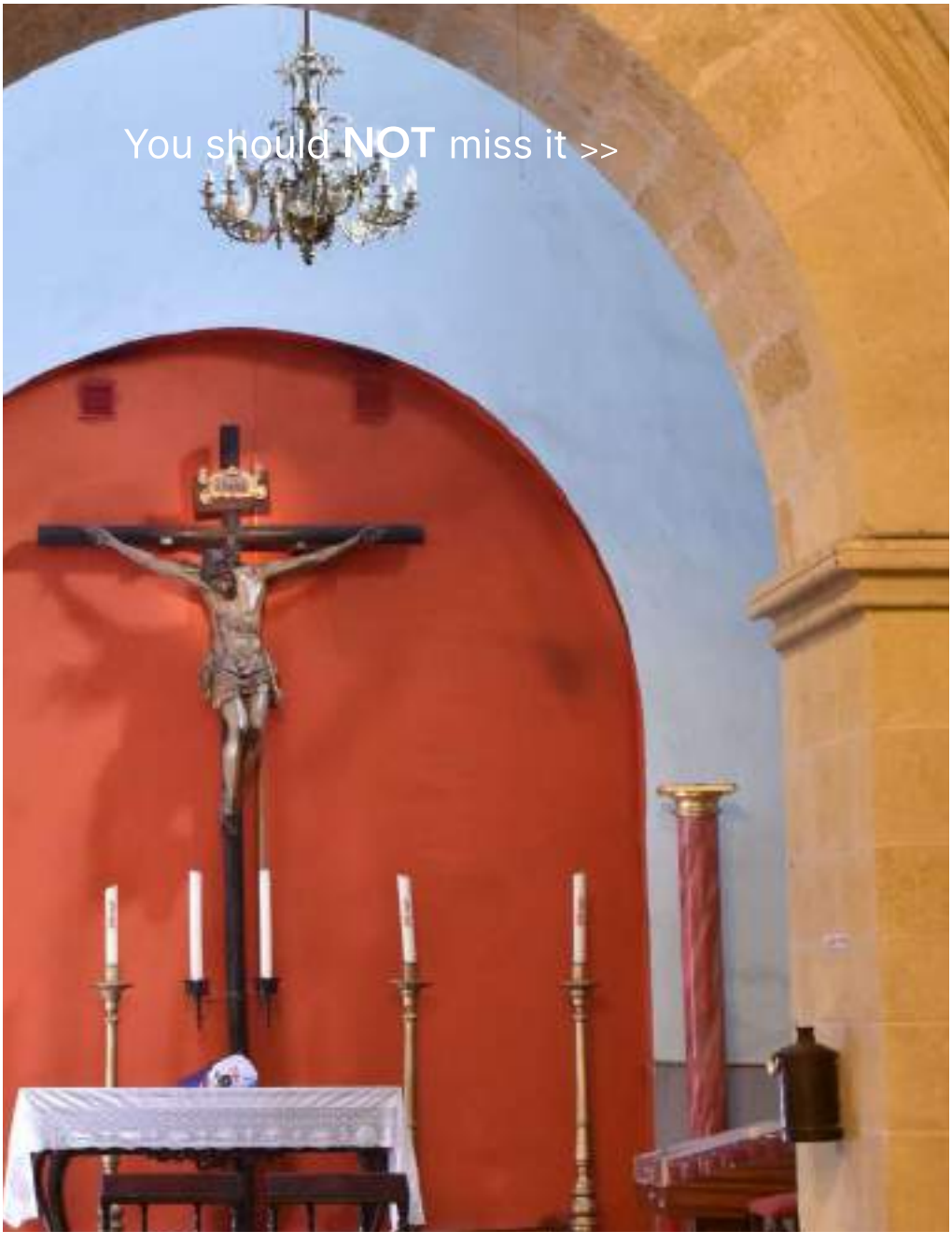


THE CHAPEL OF THE EXPIRATION

At the insistence of Adolfo Castiñeyra and Mateo Inurria, who reused pre-existing remains with three polylobed Mudejar arches imitating the Royal Chapel of the Cathedral.



1708 Inauguration of the original cloister door.



CHAPELS OF ÁNIMAS AND SAN JOSÉ

Dating back to the 15th century, they are located on the Gospel side. They have a square floor plan, and the first one houses the Christ of Ánimas along with an altarpiece attributed to Gómez de Sandoval.



SHRINE OF THE VIRGEN DEL ROSARIO

A circular plan entirely covered in marble and columns, it is enclosed by a semi-spherical vault adorned with angels carrying symbols of the Passionist order. It is located near works by Gómez de Sandoval and Francisco Aguilar.

Religiosidad Popular





EXPIRATION BROTHERHOOD

In the chapel of the same name are the processional images of the Brotherhood of Christ of the Expiration, Most Holy Mary of Silence, and Our Lady of the Rosary. The sculpture of Christ is attributed to Pedro de Mena and dates back to 1675. At his feet is the dress image of Most Holy Mary of Silence, from the 18th century, as well as Our Lady of the Rosary in her sorrowful mysteries by Álvarez Duarte, created in 1973.

Ruta
de las Iglesias
Fernandinas

CABILDO
CATEDRAL
DE CÓRDOBA