

ALTARPIECE OF ST. JUAN GRANDE

Attributed to José de Arce. 1650. Baroque altarpiece. Gold and polychrome wood. Size 8 x 5 m. Historical note. Commissioned for the council by Canon Magistral Alonso Caballero de los Olivos. Restored and re-gilded in 1778 by Jacome Baccaro. It was the Altar of the Immaculate.

ALTARPIECE OF ST. JOSÉ

Altarpiece in rockery style. Author anonymous. 1770. Size 5 x 2,50 m. Carved and gilded with a glue bag pavilion in bad conditions. Today is occupied by the Virgen del Socorro.

OUR LADY OF BETHLEHEM

It belongs to Seville School. Author anonymous. Mid 17th Century. Image of the Virgin with the Christ Child seated on her lap. Polychrome and gilded wood. Size 1,26 m. Without base. From the ruined convent of Bethlehem.

OUR LADY OF SORROWS

French school. Author anonymous. 18th Century. Image of carved wood and polychrome (head and hands), body candlestick. Size 1,33 m.

SACRISTY FRONT

Designed by Miguel de Olivares. 1788. The columns of this front in red jasper of Malaga are the work of Master Tintorel Simon, and the capitals of Peter Baccaro.

ASCENSION

Baccaro Jacome. 1788. Stone. High relief. On the attic gable of the Sacristy. Scene of the Adoration of the Three Wise Men. 18th Century. Stone. Relief. On the door of his name.

APOSTOLATE (In the pillars of the central nave)

José Arce. 18th Century. 12 images of the apostles carved in wood, painted and gilded. From the monastery of Our Lady of Defensión.

THE MYSTIC LAMB (The "Sagrario" Chapel)

Juan Rodriguez "The baker". Sevilla, 1824. Oil on canvas. Size 1,30 m in diameter (round table). Marco root of time. It is preserved in the Chapter Archive receipt of the author, having taken its execution.

SANTA CATALINA

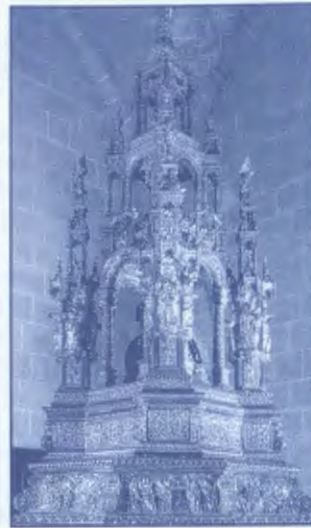
Juan Rodríguez "The baker's son". 1850. Oil on canvas, an identical copy of his father. Size 2,10 x 1,40 m. Period gilt frame.

PROCESSIONAL MONSTRANCE

Made in Manuel Gabella Baeza Workshop. According to Aurelio Gómez Millán design. Sterling silver. 1951. Baroque style. Size 3,30 x 1,50 m. Attached so that leads can be removed and stored separately, a manifest footed silver-gilt and gold rhinestones virile. It was designed and signed by Emilio Garcia Armenta. Paid by D. José Soto Ignacio Domecq.



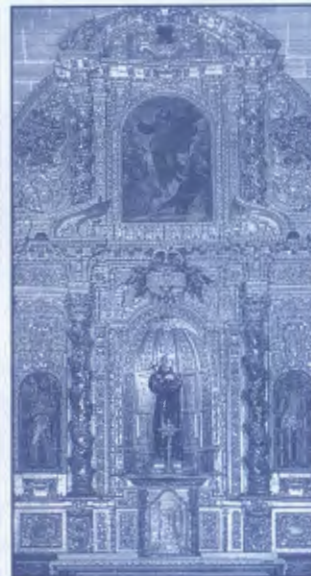
Our Lady of Bethlehem



Processional monstrance



Girl Virgin meditating. Zurbarán



Altarpiece of St. Juan Grande



Tabernacle of mexican silver



HOLY CHURCH CATHEDRAL JEREZ – ASIDONIA

The Cathedral of Jerez de la Frontera is the former Collegiate Church, cathedral raised to the dignity of the Bull "Archiepiscopus Seville" (3 March 1980) by SS. Juan Pablo II.

Its head is Our Lord San Salvador. As such the new bishopric cathedral was asidonense Jerez where the bull was promulgated constitution of the Diocese on June 29, 1980 with the entry of the first bishop Monseñor Rafael Bellido Caro. The current bishop is Monseñor José Mazuelos Pérez.

The College Cabildo institution is dated back to the Christian conquest of Jerez on October 9, 1264, provided that, was already established on September 23, 1265 in which Alfonso X "el Sabio" extends its endowment for the privilege. It consisted of an abbot and ten canons in the course of its history. A cardinal and several bishops were previously members of the council, and other several ones by their culture and charities are listed in local history. It was dissolved by the bull of Pope John Paul II (May 26, 1984) to make way the new cathedral chapter, consisting of twelve canons practicing the tasks council's own.

The College council undertook the May 9, 1695 spiritedly the work of a new temple, whose line it appears was commissioned to master builder in Jerez, Diego Moreno Meléndez(+1700).The work spanned more than eighty years, carrying forward thanks to the huge and commendable dedication and sacrifices of canons, and being paid for the goods of Cardinal Arias and then with the real and substantial papal aid until the entire temple was blessed on December 6, 1778, having half as the cult Temple on June 16, 1756. Construction Supervisors were the masters Ignacio Diaz de los Reyes (+1748), Juan de Pina(+1778) and Miguel de Olivares, who worked under the orders of the Torcuato Cayon de la Vega.

The previous temple, destroyed in 1695, remains only the tower separated from the church which is divided into two parts: the lower work of the fifteenth century Gothic-Mudejar and higher by Juan de Pina in the eighteenth century.



Window



Central nave

They wanted a big, beautiful church, not unlike already had in the city as San Miguel and Santiago, and was worthy of being one day The Cathedral. In 1580 and in 1781 amounted to requests from the Crown Jerez for the establishment in the city of a new bishopric. But it was not until 1980 that the old desire was reached.

Thus the Diocese of Asidonia-Jerez was born - why this title for the new diocese? It's one of the oldest names of Medina Sidonia the Phoenician foundation is considered. Hence its name Sidonia derived from Sidon, the famous Phoenician city. During the Arab domination was a province called Sidonia of which the first capital was Medina Sidonia. Later the capital went to Saris (Jerez). With its capital in Medina Sidonia there was a former bishop known in Arabic and Visigothic times named Bishop Asidonense which became extinct with the arrival of the Moors in the year 1146. The Holy See continued to give this title holders until bishops has emerged as the current bishop Jerez.

The Bishop of Jerez erected by papal bull on 3 March 1980 it is entitled Asidonense Jerezano to remember The Permanent ancient bishopric where it belonged to. It is a large temple, whose appearance is marked by its most characteristic elements that are sighted from hundreds yards away, as are the huge dome of the transept, the tower, the game of buttresses and its rich baroque facades.



Immaculate Conception

But in addition, the exterior decoration is one of the most notable features of the building, projecting the facades.

It has got three, all of them with Corinthian columns and a profusion of bas-reliefs carved in stone. Obviously the most outstanding is the



Santiago. José de Arce

main facade that enhances its appearance were at high and is to be accessed by stairs (outpost). There are three doors-adinteladas which this facade has, accompanied by two circular oculi and a rich mix of columns and Baroque decorations.

The interior, with five spaces and covered with ribbed single vaults in the aisles and richly decorated in the the

cruise center where the Cathedral combines elements of eighteenth-century Baroque with other neo-Gothic in its own structure, however mixture of styles, get harmony and balance in its monumentality. Inside is the cover of income to the sacristy, held stone and jasper. The height of the vault is: 20 m, the nave and transept or cruise; 13 m. the aisles, and 8 m. the extreme sides that, without being, resembling chapels. The dome has a height of 40 m. From the floor of the church.

Transept dome

