



CATEDRAL DE TUDELA



The sacristy and the valuable Chapter House, built in the Baroque era, stand out in the cathedral complex.

The Main sacristy rose in the seventeenth century and was decorated at the end of the eighteenth century following the neoclassical taste, highlighting the paintings representing illustrious men who supported and encouraged Tudela to be an episcopal see.

The Chapter or "Precious" House stands out artistically for the canvases that Vicente Berdusán oil painted in a cycle devoted to the Virgin Mary.

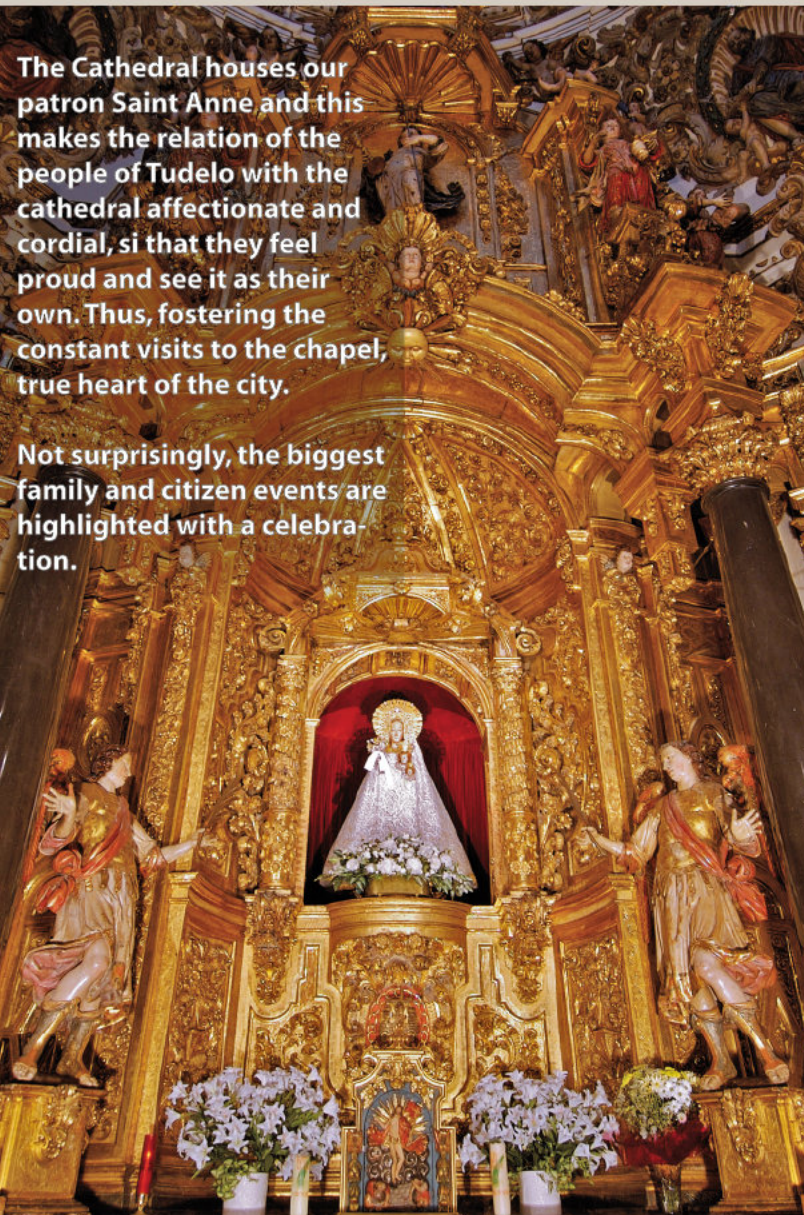
The **Romanesque cloister** and the **Museum of Tudela** are outbuildings annexed to the temple and complement the visit to the Cathedral.

In more than 800 years of life of the Cathedral, the chapels, the choir, the towers and roofs have been built.

The main restoration was directed and funded by the Foundation for the Preservation of Historical Heritage of Navarre with the economic contributions of the Government of Navarre and Caja Navarra Foundation.



In the Chapel of Our Lady of Hope it is worth mentioning "Mary pregnant with Jesus", where expectant mothers put their pregnancy under her protection.

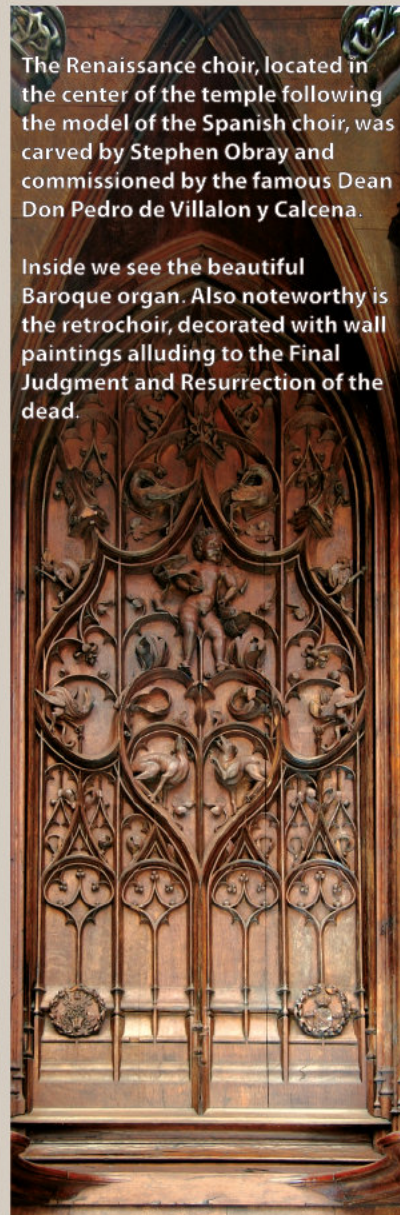


The Cathedral houses our patron Saint Anne and this makes the relation of the people of Tudelo with the cathedral affectionate and cordial, si that they feel proud and see it as their own. Thus, fostering the constant visits to the chapel, true heart of the city.

Not surprisingly, the biggest family and citizen events are highlighted with a celebration.



The Baroque chapels of Our Lady of Sorrows (former chapel of the Visitation), the chapel of Saint Anne (one of the best examples of Baroque architecture in Navarre, where the gothic sculpture of the patron is exhibited in its eighteenth century altarpiece), and the chapel of the Holy Spirit, are an example of architecture, painting, sculpture and altarpieces of the seventeenth and eighteenth centuries.



The Renaissance choir, located in the center of the temple following the model of the Spanish choir, was carved by Stephen Obray and commissioned by the famous Dean Don Pedro de Villalon y Calcena.

Inside we see the beautiful Baroque organ. Also noteworthy is the retrochoir, decorated with wall paintings alluding to the Final Judgment and Resurrection of the dead.

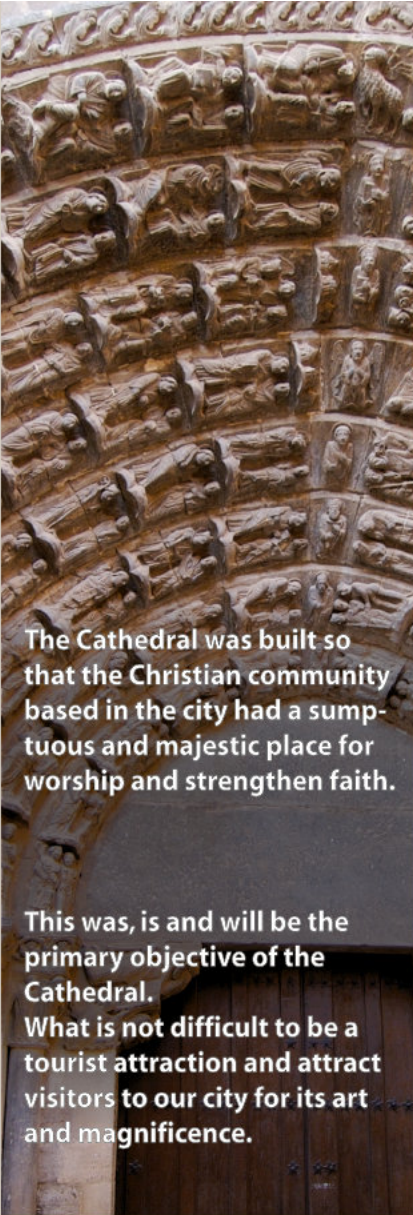
Tudela, for its historical importance and character of city where different cultures co-existed throughout the Middle Ages, it becomes a place with an enviable wealth of monuments, in both civil and religious buildings.

The **Cathedral** is undoubtedly the main monument of the city and one of the most notable of Navarre.

This church was conceived as Collegiate Church of Saint Mary, and as such appeared until 1783, year in which it was raised to the dignity of Cathedral by Pius VI, at the request of King Carlos III.

Construction began in the late twelfth century, and thus part of its architectural structure corresponds to Romanesque style and as they progress with the works, the new Gothic style of the thirteenth century will give a new vision to this magnificent temple.

To attend the religious service and the maintenance of the temple it was provided with a "council": group of priests who attended and served.



The Cathedral was built so that the Christian community based in the city had a sumptuous and majestic place for worship and strengthen faith.

This was, is and will be the primary objective of the Cathedral. What is not difficult to be a tourist attraction and attract visitors to our city for its art and magnificence.

It is a temple that follows the **trends** of Spanish-Languedoc architecture, conducted under the provisions of the Cistercian order.

It was built with well squared ashlar stone, on the remains of the old main mosque.

Its **plan** features three naves with four sections each, of which the central and foremost one is the most spacious and with rectangular sections, completed by a transept of five sections and an east-end with deep central apse, while the aisles have square sections .

The **roofs** that are used in its construction, both for the aisles as for the transept, are ribbed vaults with trefoil ribs that merge into keys decorated with plant, floral and heraldic motifs.

The roofing system of the east-end consists of a main apse with gallonda vault, two side chapels resolved with a cul-de-four vault and two others at the far sides covered with groin vaults.



The impressive main altarpiece, of Gothic style, is dedicated to the Virgin Mary, since Santa Maria is the name of the temple.

The High Altar, where all the eyes converge in the Eucharistic celebration, is where the mystery of death and resurrection of Jesus is renewed. Altar symbolizing Christ himself.

Since its architecture follows the Cistercian precepts, the decor is sparse and applied to specific points, which favors the architectural elements, especially the capitals.

Thus, within this impressive temple, there are works framed in many different styles.

About this original structure of medieval times, the works have been constant throughout history, both in expansions and restorations or improvements.

Facing the outside, there are three portals: the oldest one is that of the Virgin Mary, to the south; to the north lies that of Santa Maria; and to the west, at the foot of the temple, the main one, called Gate of Judgment. The latter is of complicated execution and spectacular, both overall and in detail by the symbolism represented in its monumental sculpture.



Also outside we highlight the work of the New Tower of the seventeenth century. It is a spectacular high bell tower with a remarkable architectural effort and currently a fundamental element of the appearance of the town of Tudela.

Inside the temple we see many chapels with various dedications.

Within the Romanesque style we have the Virgen Blanca, beautiful polychrome stone carving of the twelfth century. It is an exceptional image for its size, material and also for having been a reliquary.

The chapel of San Joaquin with the Altarpiece of St. Catherine, International Gothic of Italianate style of the fifteenth century and the Virgin of Hope with the spectacular altarpiece, also Gothic, of Bonanat Zahortiga.

Both are in their style two altarpiece works, exemplary of Navarre art.



1. Vestibule
2. Chapel of St. Peter
3. Penitential Chapel
4. Exhibition and access to the cloisters
5. Chapel of the Holy Spirit
6. Chapel of Our Lady of Hope
7. Chapel of St. John the Evangelist
8. Main Chapel
9. Chapel of St. Joachim
10. Main Sacristy
11. Secondary Sacristy
- 12, 13, 14. East-end outbuildings
15. Chapter House
16. Chapel of St. Martin
17. Chapel of Our Lady of Sorrows
18. Choir
19. Chapel of Saint Anne
20. Chapel of St. Anthony

Hours of worship:

Weekdays at 11 a.m. in the Chapel of St. Anne
Sundays and holidays at 11 a.m. in the High Altar

Every 26th of the month, Mass in honor of the patron at 8 p.m..

Sponsors:



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Diseño: Vidart Estudio Creativo 948152069 www.vidart.es Fotografías: A.V.

Sightseeing:

In Tudela Museum hours

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1188 The first dedication of the Collegiate Church of Santa Maria is celebrated.	1258 Mitra and ring for the deans of the Church of Tudela.	1376 Charles III the Noble founded a mass sung in honor of the Virgin Mary.	1494 Consecration of the High Altar a work by Pedro Diaz Oviedo.	1511 Pope Julius II appointed as Dean Don Pedro de Villalon.	1697 The construction of the so-called New Tower was terminated.	1783 Pope Pius VI elevated the Collegiate Church to the dignity of Cathedral.	1884 The Cathedral was declared National Monument.	1940 The Prince of Viana Institution restored the Romanesque cloister.	2002-2006 16/07/06 last consecration after restoration.
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