

The Gothic-Mudejar styled Royal Parish of Saint Ann owes its construction to Alfonso X the Wise, King of Castile and Leon. Construction began in 1266, according to the chronicle on display in the Calvary Chapel which states that the church was dedicated to Saint Ann, mother of the Virgin Mary, by Alfonso X in gratitude for her miraculous intercession in the curing of an eye disease which afflicted him. The church is the first to be erected on new ground in Seville after the city was reconquered in 1248.

The architect Pedro de Silva re-worked the design, adding a Baroque flair, after the Lisbon earthquake of 1755. Between 1970 and 1972 its interior was again restored under the direction of the architect Rafael Manzano who recuperated its initial medieval aspect by revealing the original brick and stone.

**Chapel of the Souls in Purgatory (1)** was constructed in the third quarter of the 16th century. It is rectangular in layout and has a circular vault with light ribbing. Its altarpiece is from the second quarter of the 18th century and is presided over by the Virgin del Carmen, who is flanked by Saint Raphael and Saint Gabriel.

The walls are covered by a plinth of tiles from 1576 created by Alonso García which was restored between 2009 and 2010 by the Escuela de Artesanos "Della Robbia" of Gelves. It is enclosed by an interesting Herrera-styled wrought iron gate.

The plaster cresting representing the Souls in Purgatory that provides the finishing touch to the Chapel was done by Martin de Toledo after the earthquake of 1755, just like the Chapel of Saint Francis.

**The Divine Shepherdess Chapel (2)** In 1588 Doña María Alfaro gave funds to the Santa Ana ceramics works to create the arch seen here, in order to make an altar dedicated to Christ and a site for the crypt. The image of the Divine Shepherdess is Neoclassic in style (but her enormous dark eyes reflect a Romantic influence), and is the work of Gabriel de Astorga. Devotion to the Divine Shepherdess was initiated in 1865 by Father Miguel Mijares and the Brotherhood founded in 1880. In 1964 the Divine Shepherdess was named the patron saint of national sports.

The **sepulchral stone (3)** is the first work known in our city by Niculoso Francisco Pisano, who introduced the majolica technique (metallic glazed or flat surfaced tiling). Finished in 1503 it consists of 32 tiles that represent the prone figure of a man dressed in a yellow robe, purple cap and sleeves, green stockings and black shoes. This character was probably a member, legitimate or not, of an important family and has elicited several legends concerning his life and the circumstances of his death, as much for the inscription that figures on the gravestone as for what was eliminated from it.

In the 17th century **Our Lady of Victory Chapel (4)** was the property of the confraternity of artillerymen and was presided over by an image of Saint Barbara. The altarpiece from 1693, attributed to Bernardo Simón de Pineda, has Our Lady of Victory installed in the central alcove and above is Saint Francis Xavier. On the 2nd of August of 1519 the ritual of the presentation of flags to the 5 ships and the taking of oaths by the 234 men who left Seville on August 10th on the expedition led by Ferdinand Magellan to be the first to circumnavigate the world, took place before this image of Mary, carved at the beginning of the 16th century. On the 9th of September 1522 Juan Sebastian Elcano and the other 17 survivors who returned on the ship Victoria, having completed Magellan's goal without him, knelt here on their journey's end.

In 1627 **The Chapel of Saint Joachim (5)** became the seat of the brotherhood of priests ordained "in sacris" whose objective was that of mutual assistance for priests during times of difficulties. The Baroque altarpiece is attributed to Bernardo Simón de Pineda. The image of Saint Joachim was executed by Blas Muñoz de Moncada in 1664. Above is located a relief of a shield of Saint Peter.

**The Crypt (6)** Access to the crypt is provided by a staircase from the Chapel of Saint Joachim. The crypt runs the entire length of the Epistle nave and functions as the Parish museum.

In the **Calvary Chapel (7)** the vault and the stone bars are



worthy of note. The Chapel is decorated by tempera paintings done by Domingo Martínez around 1740. On the lower level are represented Saint Ann, Saint Joseph, Saint John the Baptist, and Saint Joachim. On the upper level are Saint Francis of Assisi, Saint Rose of Lima, Saint Claire, and Saint Anthony of Padua. In the vault we find symbols of the Loretan Litanies. The image of the Christ of Socorro, finished in 1620 and attributed to Andrés de Ocampo, is found beneath the front canopy. At ground level we can see the baptismal font, known as the "Font of the Gypsies", donated by Luis Rodríguez de la Mezquita, and

installed in the Royal Parish on the Eve of Saint Ann of 1499, according to the inscription engraved on its border.

The **Main Chapel (8)** holds the magnificent altarpiece, which



was the work of Nufro Ortega and Nicolás Jurate according to a contract of 1542, based on the design of the master builder of the cathedral, Martín de Gainza. The sculptor Roque Valduque replaced Nicolás Jurate for the completion of the work. The two first sections of the main aisle are occupied by the niche finished in 1754 by Sebastián de Luque and which holds the images of Saint Ann and the Virgin Mary from the 13th century, and Baby Jesus, in the arms of his mother,

from the middle of the 18th century.

The original group of sculptures was transformed into three independent pieces between 1619 and 1620. In the interior side aisles are the forms of Saint Peter, Saint Paul, Saint James, Saint Jude Thaddeus, Saint John the Baptist, and Saint John the Evangelist from the middle of the 16th century. The altarpiece is completed by 15 paintings done between 1550 and 1556 by Pedro de Campaña, which narrate the lives of the family of Jesus. The altarpiece and its paintings were restored by El Instituto Andaluz de Patrimonio Histórico between 2008 and 2010.

**The Chapel of the Mother of God of the Rosary (9)**, with a chaplaincy since 1498, holds an altarpiece crafted by Miguel Franco between the years of 1709 and 1713 and is divided by four spiral columns. The Virgin of the Rosary is worshiped in the alcove. This image was executed in 1816 and the Virgin of the Rosary was named the patron saint of the capataces and costaleros (overseers and carriers of the ornate processional floats that are paraded throughout the city during Holy Week). **The Sacramental Chapel (10)** was built at the end of the 17th century where previously there had been an altar from the 16th century dedicated to Saint John. It retains the plaster alfiz (the rectangular frame for an Arabic arch) that surrounds the



entrance. Miguel Franco created the altarpiece between 1709 and 1713, which since then has served the Brotherhood of the Holy Sacrament. The image of the Virgin of the Immaculate Conception is also by Miguel Franco. In the semispherical vault the Seven Archangels and the Mystic Lamb are of pictorial interest, despite the vault's current state of preservation.

The **choir (11)** has a wrought iron gate that Tomás Márquez created after the earthquake of 1755. Between 1619 and 1620 Miguel Cano finished the choir stalls which are formed by two rows of seats. On the lower level are eight seats with simple molding and on the upper row are ten and two on each corner, all with decorative inlays on the seatbacks. The organ was constructed by Valentín Verdalonga in 1814, who made use of the body of the previous organ, a work completed by Francisco Pérez de Valladolid in 1762.

The **Chapel of Saint Christopher (12)** is rectangular in design and lies beneath two starred vaults dating from the end of the 15th century. The wrought iron gate and the plinth of polychrome tiles are from the 16th century, however, two panels were added around the middle of the 18th century.

Across from the Chapel is the **Altarpiece of Saint Justa and Saint Rufina (13)**, dating from the second quarter of the 17th century, which represents the potter sisters from Triana, martyred in 287, watching over the Giralda to protect it from harm. They are flanked by San Francisco de Paula and Santa Teresa de Jesús.

The **Baptism Chapel (14)** was built between 1614 and 1617, of square layout and has a semispherical vault over pendentives



decorated with the emblems of Castile and Leon. It has a plinth of tiles with a nail-head motif and jambs decorated with grotesques from the early 17th century. The polychromed vault has a decor of vegetation and a dove in the center.

**Saint Francis Chapel (15)** It has a pictorial-styled Plateresque altar from the last third of the 16th century with anonymous paintings from the same century representing the stigmatization of

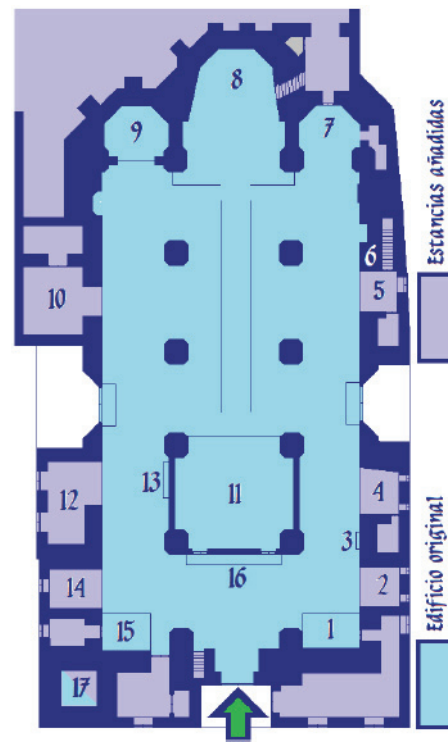
Saint Francis of Assisi, Saint Peter, Saint Paul, the decapitation of Saint John the Baptist, and Saint Jerome the Penitent. The paintings of the birth and ascension of Christ are from a later period.

In the **retro-choir (16)** there is an altar from the end of the 18th century structured by estipite columns decorated with elements of vegetation, fruit, and rock in gold, jet-black, and marbled hues. In the center is found The Virgin of the Rose, one of the most important works of Alejo Fernández, which was completed around 1525.

In the lateral alcoves we find Saint Philip Neri and Saint John Nepomuceno. On the sides are figures of angels, all in the posture of a teasing Atlas, on estipite columns. At the end there is a curved façade where the busts of Saint Peter and Saint Paul used to be housed. In this space is also found a lectern from 1618 by Francisco de Grandales.

The **Tower (17)** is connected to the original building only by a corner at the end of the Gospel Nave. The base is from the first half of the 14th century and retains several original polylobed horseshoe blind arches.

Between 1623 and 1630 the two upper sections were added, each one with two openings decorated by Tuscan-styled pilasters and blue tiles. The pyramidal spire, covered by white and blue tiles, sits on an octagonal base.



# Real Parroquia de Señora Santa Ana del barrio de Triana

