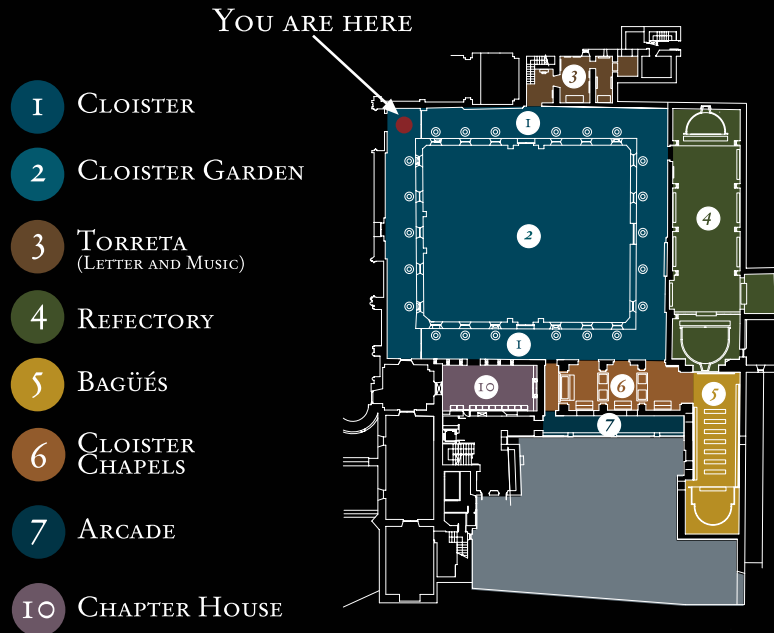
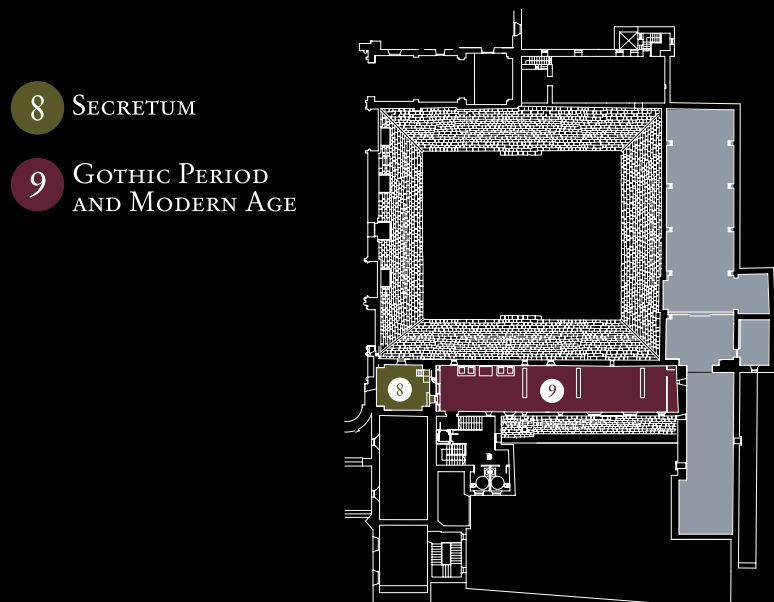


LOCATION PLAN

GROUND FLOOR



FIRST FLOOR



OPENING TIMES

From Tuesdays to Fridays
10:00-13:30 h.
16:00-19:00 h.

Saturdays
10:00-13:30 h.
16:00-20:00 h.

Sundays
10:00-13:30 h.

Closed on Mondays and Sunday afternoons

Last entrance one hour before closing time – both in the morning and in the afternoon.

July and August
Tuesdays to Fridays
10:00-13:30 h.
16:00-20:00 h.

Closed on Mondays

Closed: 25th December and 1st January
24th and 31st December open only in the morning.

LOCAL FESTIVALS:

Closed: First Friday of May and 25th June.

Tel: (34) 974 362 185 - (34) 974 356 378
www.diocesisdejaca.org
e-mail: museocatedral@diocesisdejaca.org



HISTORY OF THE MUSEUM

The Diocesan Museum of Jaca was opened in 1970 as a museum of medieval religious art. Its dual objective was to serve as a witness to the faith of the people of the diocese of Jaca and to become a focus of culture in Upper Aragon.

Its creation was the result of an ongoing series of discoveries of medieval wall paintings in churches in the diocese that began in the 1960s and continued into the following decade. These Romanesque and Gothic works were the core foundation of the museum exhibition and remain, in terms of their interest and uniqueness, among its main attractions.

In 2003 the work carried out under the Master Plan of the Cathedral forced the closure of the museum and led to the development of a new museum project which, while respecting its foundation, aims to improve and adapt it to the needs of the twenty-first century. The reopening took place on the 9th February 2010, during a Santiago de Compostela Jubilee Year.

DESCRIPTION AND VISIT

Entrance to the museum is currently through an open door in the chapel of Santa Cruz, which is located on the Evangelist side of the Cathedral. The permanent exhibition is arranged on two floors.

Ground floor

1 - Cloister. Originally it would have had the characteristic features of Romanesque cloisters but due to its dilapidated state the cloister was dismantled and transformed in the XVII century, acquiring the aspect that it offers today. A series of Romanesque capitals (XII century, first third), funeral inscriptions on the walls (XII-XVIII) and a crypt are located here, as well as a stereoscopic view of the original cloister.

3 - Torreতা (Lyrics and Music). A selection of documents, manuscripts and books, sample of the treasures of the Diocesan Archives of Jaca are exhibited in so-called "Torreta (turret) rooms", which once housed the episcopal residence and were home of the ecclesiastical court and prison. Choir books, musical scores and instruments from the cathedral music archives are also displayed in these rooms. Finally, there is a space dedicated to the bells, with an interactive display that allows visitors to hear some of their characteristic sounds.

4 - Refectory. A selection of mural paintings removed from the diocese churches in the 1960-70s, covering the period between the XI and XVI centuries are shown in the ancient gothic refectory of the Cathedral Chapter, a place which was in use until 1963 as a chapel devoted to Our Lady of the Pillar.



5 - Bagüés. These works, by artists linked to French miniature painting, are dated c. 1080-1096. They come from the church of Saints Julián and Basilia in Bagüés (Zaragoza) and are one of the most extensive and important collections of European Romanesque paintings. They were removed to canvas in 1966 and exhibited in the newly created Diocesan Museum of Jaca, where a room next to the northern cloister gallery had been adapted to the same dimensions as the church where the paintings originally came from.



6 - Cloister chapels (Romanesque). Devoted to the Saints Margaret, Lucy and Philip, these chapels and some other which have not been preserved were built in the space between two supporting cloister walls in order to meet particular devotional needs. A variety of exhibits in Romanesque style are displayed here, among them a selection of polychromed carvings of the Blessed Virgin, several lipsanotheques (tiny wooden boxes where the relics of a saint were preserved) which would be placed on the altar of a temple on the date of its blessing, and a stone sarcophagus which once contained the remains of Count Sancho Ramírez, natural son of King Ramiro I of Aragon.

10 - Chapter House. This is where the meetings of the Chapter took place and important decisions about the Cathedral and its Chapter were reached.

First floor

8 - Secretum. The Secretum (a secluded or hidden place) has a square floor plan and is covered by a groin vault. In the past it housed jewelry, documents of special relevance and coins, all of which were kept in large chests which were locked with three keys for greater security. The room is medieval in origin, and was fully decorated in the second half of the XVI century with grisaille paintings, which were restored and repainted in the second half of the XIX century. These paintings have been preserved until the present day, although they remain incomplete. As a reminder of its function as Cathedral "treasury" four outstanding silver and gold pieces are displayed in this room.

9 - Gothic Period and Modern Age. A series of exhibits ranging from the XIII to the XVIII centuries are displayed in the ancient library room. From the Gothic period we highlight the front part of the altar from the church of Santa María de Iguácel, as well as the Saint Martin of Tours carving, which comes from the hermitage devoted to the saint in Majones and Our Lady of Burnao carving. From the Renaissance period an interesting group of sculptures depicting The Burial of Jesus has been restored. This is made up of eight figures and was originally meant to occupy a position in the rear of the chapel. Finally, among other works which belong to the Baroque style there is a painting of The Assumption of the Virgin, which had earlier hung in the Cathedral, as well as a group of copper pieces from the XVII and XVIII centuries; and, from the period of the transition to Neoclaccisism, an interesting though less well-known painting by the Madrid-born Luis Paret y Alcázar (1746-1799) portraying The Return of Judith to Betulia.

Displayed in the back part of this room are some oil sketches by Brother Manuel Bayeu y Subías (1740-1809), a painter from Zaragoza (Saragossa). These were made to decorate the walls of the Cathedral presbytery, a work which was executed in 1792 with an iconography designed to exalt the patron saint of the temple, Saint Peter the Apostle.

