

# **The Ceiling Panelwork of the Hunters' Lounge in the Infantado Palace in Guadalajara**

Ana Marín-Palma, Antonio Trallero, Antonio López-Tercero and Eduardo García

## **INTRODUCTION**

The Infantado Duke's Palace was considered one of the best Gothic palaces in Spain. Its owners, the diverse Infantado Dukes, devoted themselves for centuries to enriching it, adapting it to the needs and likings of the moment, including panelworks in all the rooms, mural paintings, ceramic paintings, tapestries collections of confectioners and weapons, carpets, etc. The beginning of the XXth century sees the start of a long period of decay and its closure when it stopped being the private residence of the dukes while keeping intact all its real estate. Finally it was in the XXth century, that a fire produced by the fall of a bomb destroyed it almost completely.

This article shows how magnificent the ceiling panelwork that covered the Hunters' Lounge of the Palace was, returning to the historical documentary sources and to the remaining fragmentary pieces that still survive in building's cellar, which were classified and catalogued and which according to the room dimensions, allowed us to trace their development and, with the help of current graphical tools, enabled us to take one more step and recreate an image of what these spaces might have looked like.

This work which we present here forms part of a project that seeks to explore how the building was conceived from its creation up to its destruction in 1936 ( according to card number 12-of the Catalogue of Buildings with Historical Artistic, Cultural, Architectural or Environmental Interest). Due to the current position of the Infantado Palace it is possible to realize any type of work because there is currently no special protection of any of its elements, nor the building interiors, so that it would be possible to actually rebuild this reconstruction of the Hunters' Lounge panelwork if so desired.

Before describing the panelwork, it is necessary to fit it historically and physically in the building that it occupies

## **THE INFANTADO PALACE**

In 1480, don Iñigo Lopez of Mendoza, the second Infantado duke, ordered the construction of his residence palace in the north part of Guadalajara, Spain. The project and direction of the construction was entrusted to the architect Juan Guas, who took part in works as the monastery of

San Juan de los Reyes in Toledo, the castle of Real de Manzanares or the Royal Hostelry in Guadalupe. His interventions were chiefly made between 1480 and 1483, when the main architectural work had been finished, including the façade and the court. In that period he collaborated on the latter with the interior decorator and sculptor Egas Cueman who was Dutch by birth.

The Palace is a cubic building, square in plan, with two floors, centred around a great court (the Lion Court). All the lounges, the galleries and the principal stairs are covered with big and rich panelworks. The façade is flat, lengthened horizontally, in the Gothic way of the time typically employed for civil buildings, but its walls, almost without openings, even the most principal of them, are strikingly reminiscent of military buildings.

When Juan Guas finished his work in the Palace, Lorenzo de Trillo took charge of the works that still remained. He had been born in La Alcarria and was master builder of the Palace between 1484 and 1497; playing the role also of contractor and executor of the works of masonry, designer and sculptor of the friezes, as well as of diverse constructions attached to the principal building, such as the stable, and being the joiner of panelworks.

The descendants of the Duke devoted themselves to increasing the ornamental interior wealth up until the fifth duke, don Iñigo Lopez of Mendoza, when the increase of his retinue needing to reside in the Palace, makes him replan the building interior in the building in order to be able to accommodate them all, employing Acacio de Orejón to oversee the works. These works begin in 1570, and consisted in the increase of the number of rooms, but without extending the volume of the building, reducing instead the size of the existing rooms and dividing horizontally the ground floor in two. In the process it becomes necessary to dismount panelworks, to reform others, to open new windows in the façades to allow for lighting and to reduce the height of the court. In conclusion, the Gothic-Mudejar image that it has was altered in this period because it became mixed with the “herreriano-liking” of the epoch.

Once the functional program of the building was solved, the Duke devoted himself to enriching the whole palace, calling upon Pedro de Rivera, Juan Salba, Pedro de Medinilla, Juan Sánchez and Juan Ballesteros for the stone works, Cristóbal de la Plaza for the accomplishment of the ironwork and Gaspar de Yebes, Alonso de Bustares, Sebastián Díaz and Juan del Arco for the works in wood. The new chimneys of the lower rooms belong to the Italian artists Juan Bautista of Genoa and Domingo Milanés' work, marble teachers and the decoration of the new rooms of ground floor was due to the Rómulo Cincinato's pictorial interventions.

After the end of the XVIIth century, when the Infantado Dukes decide to move their residence to the Court in Madrid, the Palace remains uninhabited. In 1878, the duke of Osuna and Infantado, don Mariano Téllez-Girón y Beaufort, suggested that the building to be sold to the War Ministry, but he

maintained a stake on the principle that one day the Ministry would not longer want it. Other parts were paid for and occupied by the Town hall of the city of Guadalajara and the Council of the War Orphans. In the XXth century, it is further remodelled to be adapted to the new uses of the Orphans' college required by War, these works being directed by the architect Ricardo Velázquez Bosco, who modifies neither the existing panelwork nor the rest of property.

During the Spanish Civil war, the city of Guadalajara was bombed on December 6, 1936, several bombs falling on the Palace which set the roof alight. The fire could not be extinguished and during three days following the bombardment it kept burning, leaving only the walls and the parts of stone. All the panelworks the Palace contained was lost..

As the building was destroyed, the property of the palace was transferred back to the Infantado Duke and to the Guadalajara Town Hall, because the Army Ministry saw no further use for it as an Orphans' College. The above mentioned holders donated finally the palace remains to the Department of National Education, in exchange for a few rights that, for the Duke, are the utilization of a few rooms of the ground floor, and for the Town hall, the celebration of cultural municipal acts.

Since 1961, the Spanish State, at the expense of its Education and Science Ministry, and of the Headquarters of Files and Libraries and of Fine arts, has restored the Infantado Palace which was destined to become the House of Culture, with Archives, Library, acts Lounge, Exhibition rooms and Museum, the reconstruction and restoration being under the direction of the architect Jose Manuel Gonzalez Varcárcel, with Félix del Rey as manager of works and the main stone-cutters being Jose del Sol, Francisco Antoral and Pedro Ruiz. Nowadays it is used as Provincial Fine Arts Museum.

### **The Palace Panelworks**

Until 1936 only the following panelwork survived:

- That of the Savages' Lounge, placed in the southwest corner of the Palace in the first floor. Square in plan, it was provided with an octogonal panelwork based on Mudejar ornamentation, golden and colored.
- The former called Room of Mocárabes or of Shields and then the Council Lounge. It was also square in plan, and adorned with hanging mocárabes and gilded in the shape of pine cones. The panelwork placed in this room, according to many historians' hypotheses, was made for the major chapel of Lupiana's Conventual Church, being acquired by the second duke and brought to the palace to be mounted in 1502, to which later the duke gave the orders to add a frieze.
- That of the Lounge of Lineages. It was the most exuberant of the whole building located in the west wing of the first floor. Formed by a net of hanging mocárabes and golden.

- That of the Anteroom of the Lineages Lounge. It was a flat panelwork, also called “alfarje” formed by hangmen or involved moldings that were delimiting “casetones” with golden flowers. It was realized in the time of the second Duke and it was pointing already at the Renaissance style, without altogether losing its Gothic character.
- That of the Hunters' Lounge, also called of the Visits, which is in the first floor, in the south wing. The biggest one after that of Lineages.

### **The Craftsmen Who Made the Panelworks**

We have records of the people who work in the panelworks in the epoch of the second Duke though with not very clear references, due to the great work of remodeling the building under the fifth Duke. We know that the majority of them were Moorish, the most outstanding being: Mohamad Sillero, who connects in some low rooms panelworks brought from other places and places new others, all of them of Mudejar style; Bartolomé Cherino, who placed and extended the wooden cover of the west galleries and reformed panelworks of other lounges, like Lorenzo de Trillo, who was helped by Jorge de Cordoba and Alfonso Díaz de Berlanga, both “alcarreños” and Miguel Sanchez and Bartolomé García, from Toledo, who realized the friezes of some already missing panelworks and designed and executed others. We know that the works realized by the above mentioned were richly painted and gilded by the painters Luis de Rivera, Diego de Rivera, Pedro de Zamora, Sancho de Zamora and Juan de Segovia, resident all of them in Guadalajara.

One of the carpenters who was employed at the palace was Mohamad Sillero, craftsman resident in Guadalajara. The apparel, the panelwork of “mocárabes” in the stair in 1493 and that of the Lantern Room in 1494 were brought from San Agustín's Convent in Toledo by the second Duke. Another “alcarreño” craftsman who was employed at the Palace was Alfonso Díaz de Berlanga, who took charge of the frieze or “alicer” of the Lantern Room in 1495, but because of the complicated ceiling, Lorenzo de Trillo, another “alcarreño” craftsman, later took charge. Alfonso Díaz de Berlanga made the panelled ceiling of the anteroom of the Lineages Lounge, that Lorenzo de Trillo decorated.

In 1495 Miguel Sanchez and Bartolomé García, his father-in-law, both sculptors from Toledo, were in charge of constructing the magnificent frieze of the Lineages Lounge, according to the design and drawings of Lorenzo de Trillo. Also in 1495, the second Duke entrusted Bartolomé Cherino de Trijueque with the accomplishment of the panelworks of the garden gallery, before the construction of the gallery. Bartolomé Cherino is also the author of the panelworks of the Santiago's Chamber.

Jorge de Cordoba made the frieze of the Duke's bedroom in 1496, making in the same year, under the supervision and project of Lorenzo de Trillo, the “alicer” of the Savages' Room.

Referring to the Hunters' Lounge, it is possible that the 417 flowers made according to a sample provided by the second Duke and the 140 “chillas” according to Lorenzo de Trillo's drawing were

all made by Alfonso Díaz de Berlanga in 1496, and were used in the decoration of the above mentioned Lounge.

Independent of the carpenters and sculptors who worked in the palace, the painters who decorated of rich polychromies and gilded the panelworks are also noteworthy. These painters are Juan Rodríguez de Segovia, who decorated the “alfarje” of the court galleries; Luis de Rivera, to whom we owe the decoration of the Santiago’s Chamber; Antonio García, Diego de Rivera, Pedro de Zamora and the golden beater Luis de Acevedo.

This information has been extracted from files of the Historical National File, Osuna's House, where the contracts between the craftsman and the Duke survive, describing the works that are going to be realized. These files were published in the book that Layna wrote about the Infantado Palace.

### **THE HUNTERS' LOUNGE PANELWORK**

The Hunters' Lounge panelwork, in the shape of reversed carved ceiling panel, is in the shape of an inverted hipped roof, formed by the “gualderas”, in the major dimension of the room and the “testeros”, in the minor. It is necessary to indicate that the structure of this ceiling was independent, being of a tightened “par y nudillo”, placed in a top level.

The panelwork, as a work of ornamentation, independently of its showiness, was primitive. The structure of the panelwork was not constructed using the “lazo” and “ataujerada” system, a more modern form of construction. Instead this panelwork used an “apeinazada” system, wherein the knuckles and the couples were united by means of peinazos (pieces perpendicular to knuckles (“nudillos”) and couples (“pares”), which form reticula), telling us that the ornamentation is formed in one structure.

The structure of “par y nudillo”, allowed the formation of the “almizate” or “harnerulo”, horizontal report of the panelwork, which was finished with the “peinazos”. Also it is necessary to outline the basic typology of the interior decoration of the panelwork and the configuration of its slopes, it is of a type generally termed “moamares”, that is to say, that the meeting between slopes is solved by two pieces, each one belonging to one of the planes, allowing the whole ceiling to be constructed on the floor and lifted into place. As well as being a structure of coupled pieces (“pares”), no “mangueta” or “péndola” coincides with the “partoral” of the front (“testero”) (line that joins the center of the triangle base that the front or “testero” forms with the ridge or “cumbreira”).

Another important characteristic of the panelwork, is the relationship between “street” and “string”; each of the coupled pieces or “alfardas” (streets) of the structure are separated by a distance equal to

the double of its thickness (string). The wooden studdings that are not ruled by this rule (2 strings = 1 street). This structure of ornamentation allows the pattern to be modified to fit the room size by simple alteration dimension of the string.

In our case, the dimension of the string is 8.5 cm., for what the street measures 17cm and the pieces thickness is 12 cm. This information has been obtained by measuring a structural piece preserved, classified with the name of EI-01/02 in the cards of preserved pieces.

As it has been previously said, the panelwork is a work of ornamentation, but different from any other one of it type. In its outward appearance it is loaded with decoration, as much in the hollows left by the “alfardas” and “peinazos”, as on the wood itself, so much so that some is actually invisible to the. The ornamentation on the wood is the labor of “entrecruzamiento” or carved lines in the surface of the logs, in our case four lines, alternately overhead and below forming geometric tracings. When looking at the pieces of the original panelwork which have been preserved, we realized that the abundant decoration of “pinjantes”, flowers and moldings, all of them gilded, were concealing a completely different set of ornamentation, composed of carved lines. In addition, under the decoration, on the couples and the “peinazos”, polychromies red and ochers tones can be seen, hidden also by the later decoration, which has ensured its conservation in good condition. This leads us to think that when the panelwork was originally designed and constructed this ornamentation was visible and that the later addition of decoration in the form of moldings and “pinjantes” gilded placed on top came about with a later change in taste.

The work of ornamentation in the “almizate” is based on squared “crucetas”, where hollows are made in the shape of regular stars of eight tops, making a table, in which a pinjante goes in, formed in this case from a cluster of leaves. The “crucetas” of ornamentation are hidden by a few pieces of decoration in the shape of arm, in which a small pine cone is placed in the intersection. The whole pattern is finished off along its edge by a molding in the form of a rope.

In the slopes, the sets previously described alternated with rectangular hollows resulting from the interlacing of the logs. These hollows are of two types, some have narrow rectangular sides in the shape of the top of an arrow pointing out and others with the top of an arrow inwards, alternately. These hollows are decorated with “pinjantes” formed by a central pine cone surrounded by leaves.

Decorating the center of the “almizate” and placed in the hollow that would occupy the nine “crucetas” of a bow, described previously, there was a piece of octagonal engraving inscribed in a square, composed for “mocárabes” forming a concavity.

Separating all the pieces of decoration and covering the logs that form the structure but which were not covered with decoration, moldings are fixed that hide everything, so that the panelwork as a whole appears to be a great carved ceiling panel, polychrome in ochres and red tones and enriched by gilding.

Finally, it is necessary to describe the frieze or “arrocabe”, which supports the couples in the wall and is composed along its top part of one board decorated with fixed “mocárabes”, that is like a carved girder and below, a rich trimming or impost decorated with serpentine “cardinas” and between which are pine cones and other vegetable motives, finished off with an involved molding with a Gothic inscription, which reminds us of those who are decorating the panelwork, finally finished off with another involved molding. In addition, interrupting the frieze at intervals, there were heraldic shields which belonged to the Luna and the Mendoza families, crowned by helmets with a faucet or a lion, and all this in polychrome in ochres and red tones alternating with the gilding.

### **The Hunters' Lounge Today**

Today, the area of Lounge has increased, having incorporated into it a space known as the Investigators' Room. The distribution of the windows conform to those set out in 1950 and have been covered by a flat wooden roof installed during the 1973 refurbishment.

### **Working Methodology**

The working methodology consisted in obtaining the historical information about the building that described its evolution, the remodelings and interventions it had had, as well as its insertion into the city as a whole.

Having checked all the archives and compiled all the information, a special emphasis was placed on examination of the documentation referring to the panelworks, the object of our work, and their relation with others realized in the same epoch, and parallels elsewhere in type, form and construction.

Acritical review of all the information, both graphical and written, of the panelwork of the *hunters' lounge* was undertaken. The photographs were studied, as visual evidence of the form of the panelwork before the fire as important as examination of what survived. Plans of the building were drawn paying particular attention to the detail, of the Hunters' lounge.

The pieces that survived the fire and that were stored in the building's cellar, were moved to a room on an upper floor, examined piece by piece, analyzed and catalogued, leading to the discovery that there were pieces of two different panelworks preserved, one of the Hunters' lounge and one which was moved to the palace in the XXth century (and about which nothing is presently known).

From the existing pieces and the obtained documentation, we began our work of reconstruction, defining each of the pieces that form part of the panelwork, and determining its assembly process. To finish this work, we decided to model everything in three dimensions, in order to create a visual tour, obtaining in this way an image of how the panelwork was and how it related to the surrounding space.

### The Virtual Reconstruction

The pieces of the model were done in AutoCad and exported to 3d Studio where they were connected and joined to form the 3d model and in which the materials were assigned, with their technical characteristics of color, texture (including the grain of the wood), reflectivity, etc., in order to create a video simulating a walk across through the spaces experiencing the room and panelwork much as its former inhabitants would have.

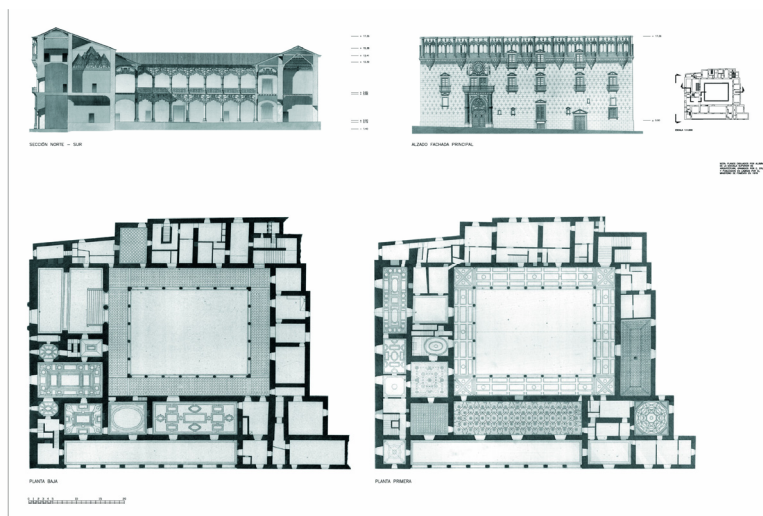


Figure 1. Long shots of the building in the XIXth century, drawn by pupils of the High school of Architecture. Recorded by E. Stiller and published in sheets by the Promotion Ministry in 1879.

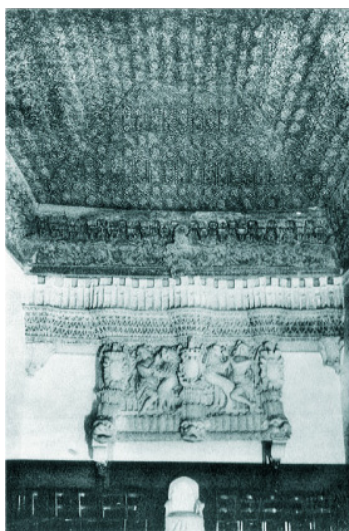


Figure 2. West side of the Hunters' Lounge, photograph by Canosa.





Figure 3. State of the Hunters Lounge and its panelwork after the fire in 1936. In the photo we see how a great part of the panelwork remained, although today we do not know what has happened to it.

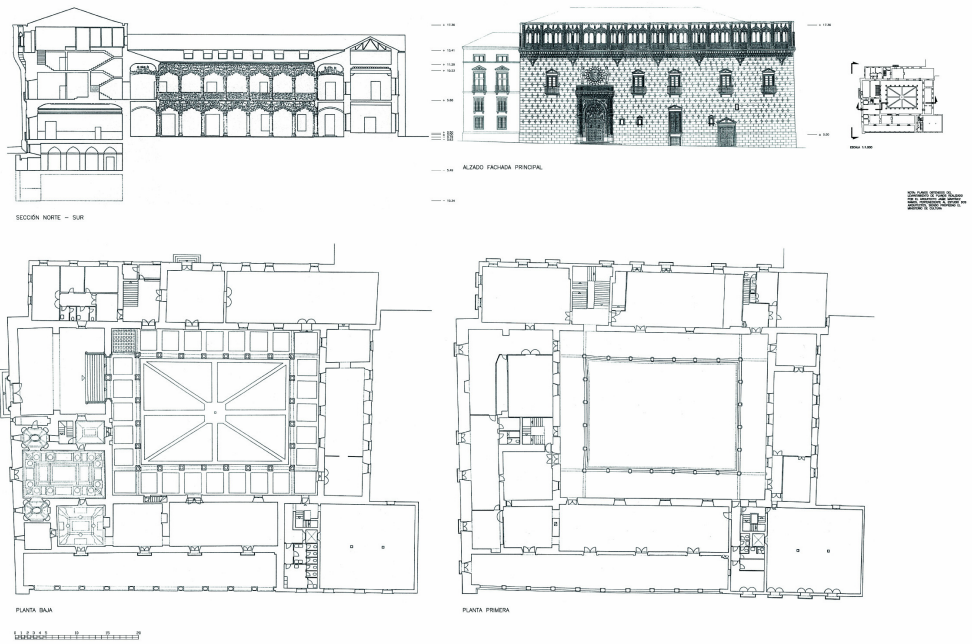


Figure 4. Current long shots.

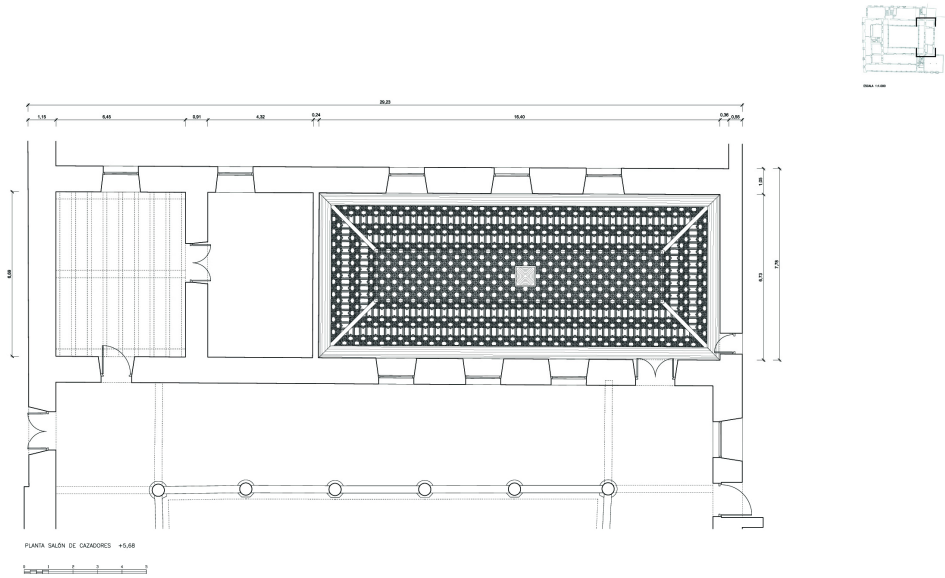


Figure 5. Panelwork proposed reconstruction. Plans.

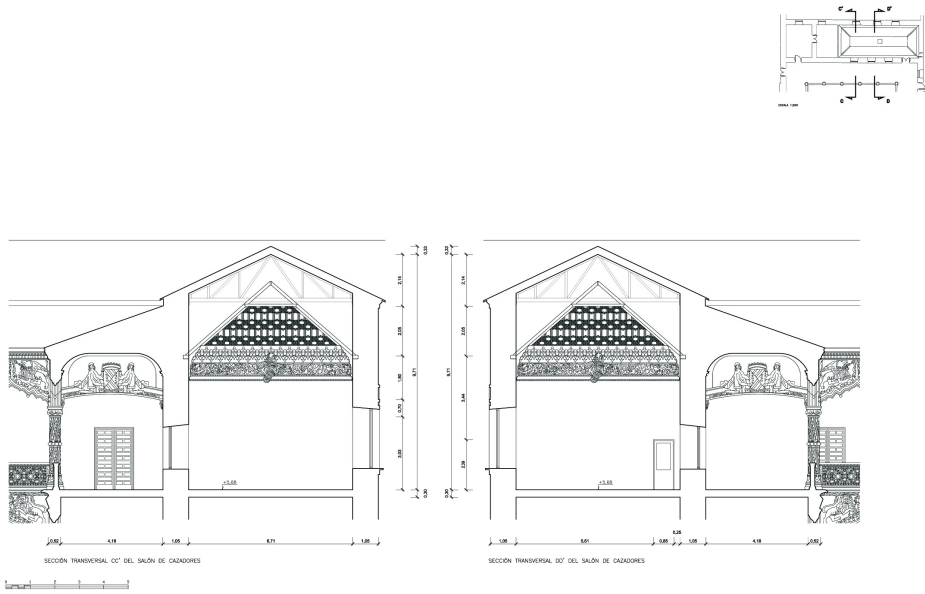


Figure 6. Panelwork proposed reconstruction. Transverse sections.

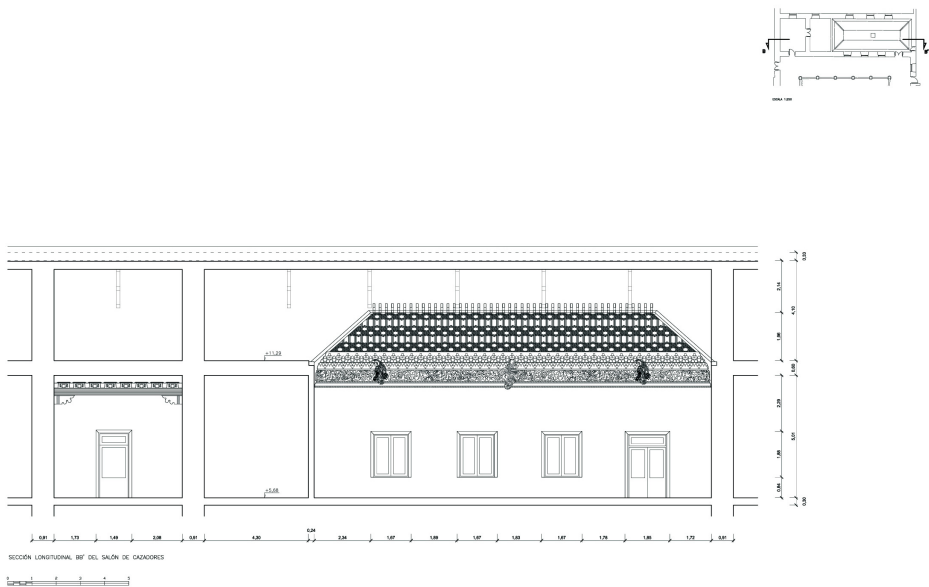




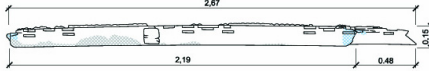
Figure 7. Panelwork proposed reconstruction. Longitudinal section.



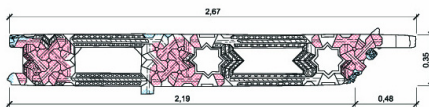
**ALZADO**



**PLANTA**



**ALZADO**



**PLANTA**

**Clasificación**  
EI-01.02

**Titularidad y procedencia**  
Museo Provincial de Guadalajara  
Restos conservados del Salón de Cazadores del Palacio del Infantado

**Fecha de la toma de datos**  
10 de Enero del 2006

**Dimensiones**  
2,87 m x 0,36 m x 0,15 m

**Descripción**  
Pieza formada por dos pares o alicates unidos por elementos transversales o pernos, que estaba situada en la zona de los faldones. Se agrupa tanto en los pares como en las piezas la existencia de volutas, que sirven para que las distintas tablas que se superponen toquen bien y a los dibujos característicos del lizo.

Todo el conjunto que forma la pieza, está realizado en madera de pino, y formaba parte de la estructura sustentadora del alfoncado, porque debido a su longitud, la misma decoración hacía elemento auxiliar. Sobre los pares y pernos, encima de las entalladuras hay volutas decorativas, que aún se conservan en ciertas zonas, además de elementos con motivos decorativos. Todo ello, dorado y policromado.


**Deterioros**  
La pieza se encuentra muy deteriorada, sobre todo en uno de sus extremos, donde la pérdida de material es importante y las tablas están más sueltas, en el otro extremo, el conjunto está más unido, siendo aceptable su contenido de humedad, a pesar de haber estado en condiciones muy húmedas. Otro importante deterioro observado es la entonación de la pieza en su parte trasera durante el incendio que destruyó el alfoncado. En algunas tablas se ve la existencia de polifonías raras y otras que se encuentran bastante deterioradas, y en la molida se a perdido casi en su totalidad el recubrimiento dorado. También hay restos de la capa que sirve como base de las policromías, en color blanco.

**Restauración**  
Limpieza y consolidación.

**Observaciones**  
Existencia de algún tipo de gasleo en la superficie de la pieza a nivel en profundidad, provocado por un derrame que se propició mientras estaba almacenado.

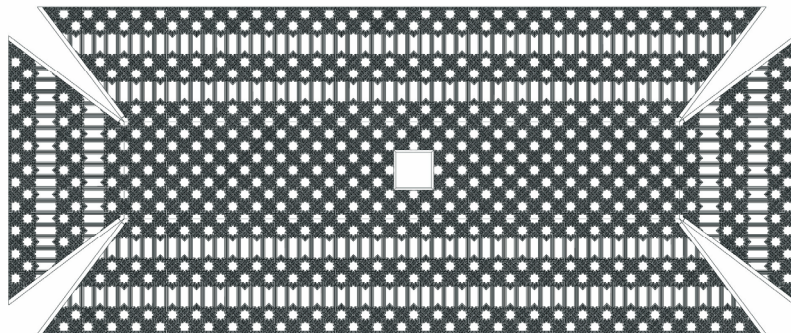
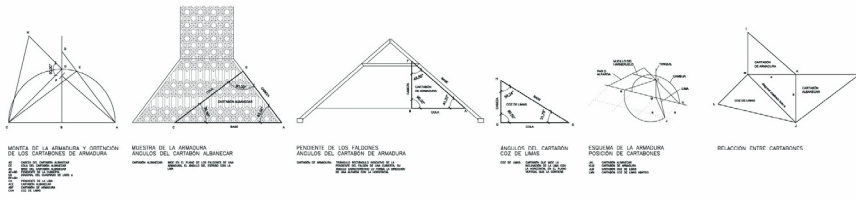
**CÓDIGO DE TRAMAS DEL MAPA DE DETERIOROS**

<span style="display: inline-block; width: 10px; height: 10px; border: 1px solid black; background-color: #e0e0e0;"></span> Falta de volutas	<span style="display: inline-block; width: 10px; height: 10px; border: 1px solid black; background-color: #f0e0e0;"></span> Resto de capa base de policromías
<span style="display: inline-block; width: 10px; height: 10px; border: 1px solid black; background-color: #ffe0e0;"></span> Restos de patinomas y dorados	<span style="display: inline-block; width: 10px; height: 10px; border: 1px solid black; background-color: #e0e0e0;"></span> Carbonización



FOFOS DE PINEA CONSERVADOS  
EI-01.02

Figure 8. Example of a card for the cataloguing and classification of the original pieces of the panelwork. Fifty-eight different pieces were stored, which have allowed us to reconstruct the panelwork here.



TRAZADO DE LACERIA (PLANO DE CONJUNTO)

TRAZADO DE LA LACERIA (PLANO DE CONJUNTO)

Figure 9. Panelwork, plan of the ornamentation

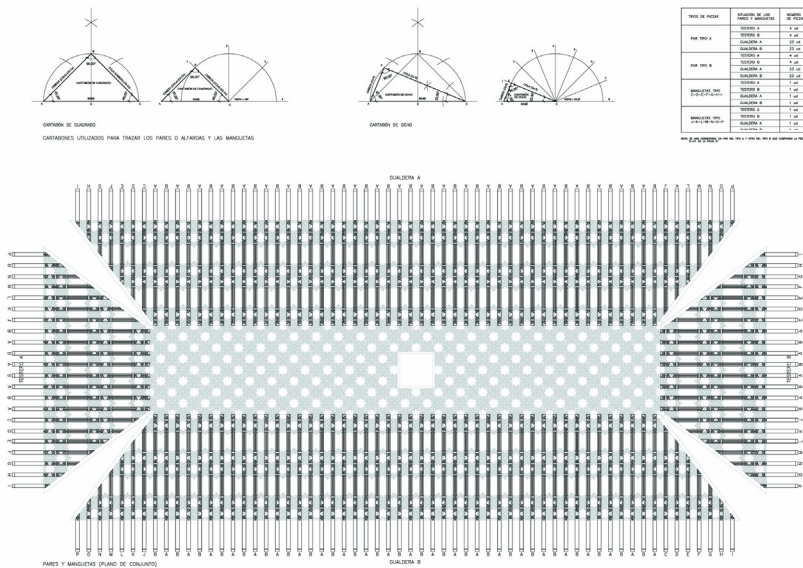


Figure 10. Panelwork, knuckles.

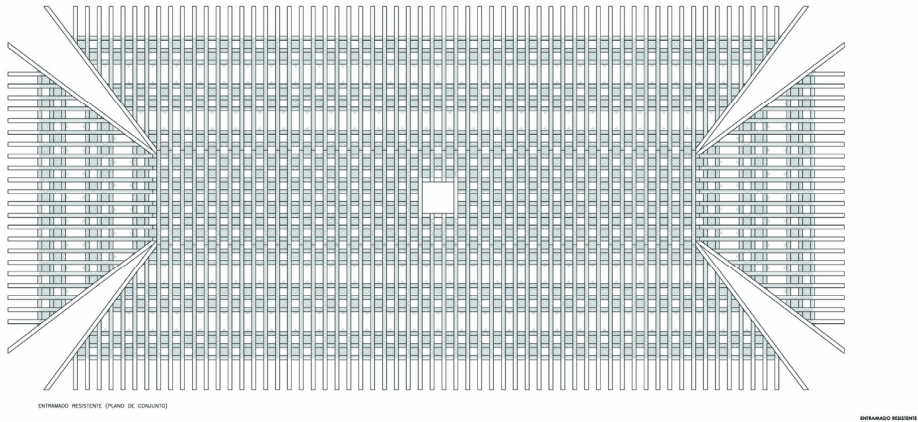
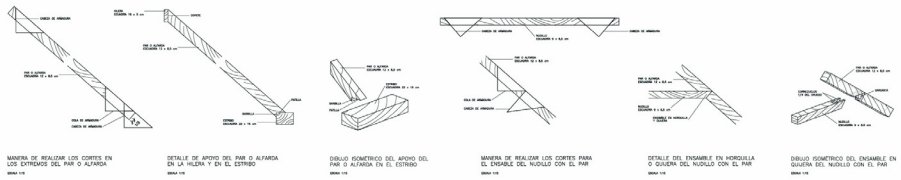


Figure 11. Panelwork, resistant studding.

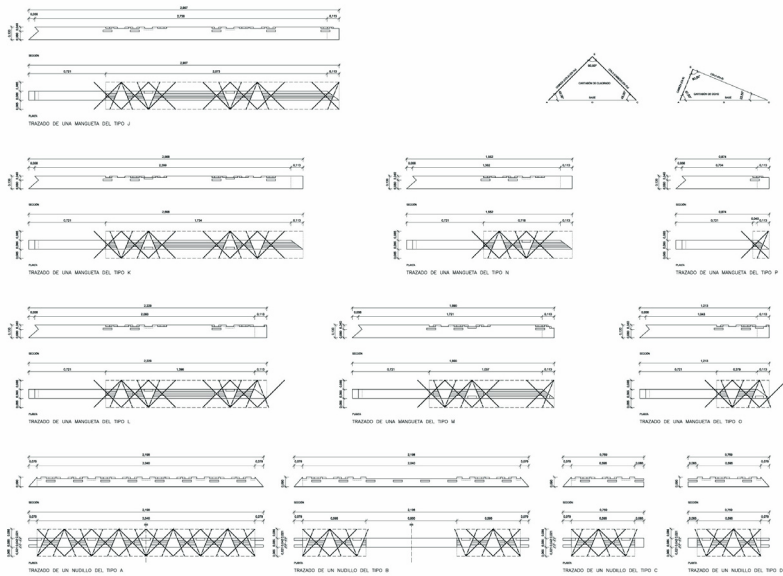


Figure 12. Plan for the log tracings.

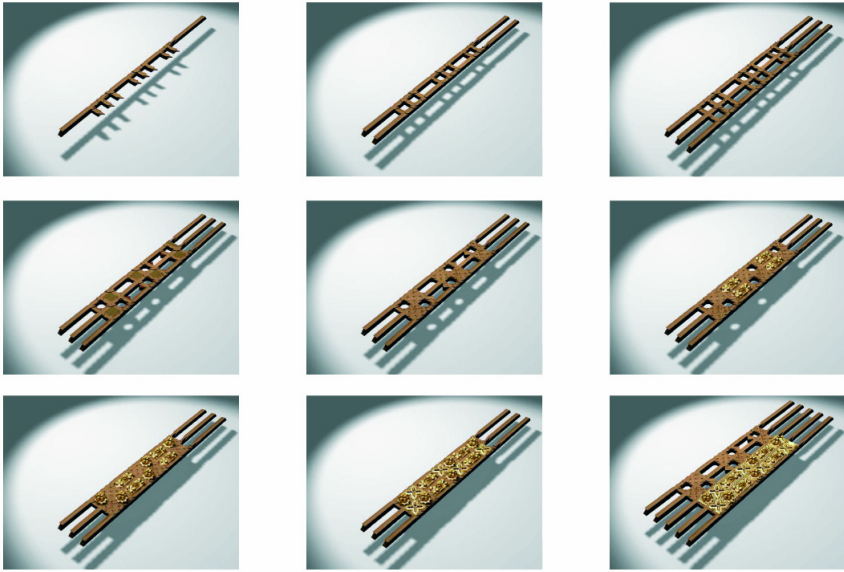


Figure 13. Process of assembly.

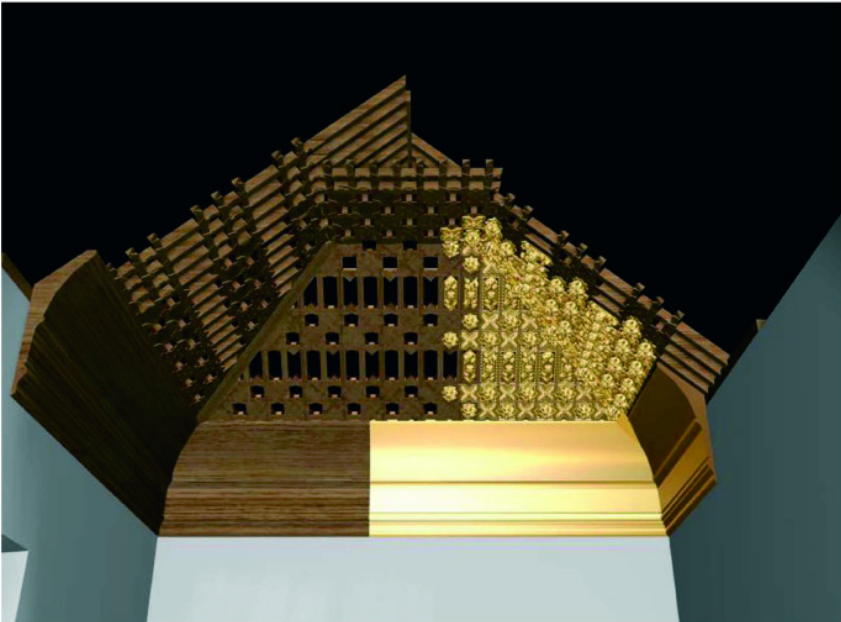


Figure 14. Virtual view of the panelwork.

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