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## RESEARCH ARTICLE

### WORK OF FRANCISCO DE MORADILLO IN THE MONASTERY OF THE BROTHERHOOD OF THE ORDER OF SANTIAGO DE MADRID.

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#### ABSTRACT

Through the testimony of the restorative architect of the Emanuela Gambini Monastery we will discover the great work of the architect Francisco del Moradillo and how it has endured over the centuries. The restorer Gambini will make us reason about the importance of investigating the materials at work for their subsequent recovery, ending our tour in the room of the forbidden, where recovery goes through the historical study of it. We will discover that the restorer must recover, along with the construction, the historical memory of the building throughout his life.

**Key Words:**

Brotherhood of the Order of Santiago de Madrid, Monastery, Emanuela Gambini, restoration, Francisco de Moradillo, Manuel and José del Olmo.

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#### INTRODUCTION

Walking through the convent, currently under restoration, the architect Emanuela Gambini will tell us the most curious anecdotes about the construction of the Monastery built by Moradillo. Unfortunately, although the building is an intact and unpublished source of the Monasteries of the time, publications are scarce. In the same monastery of the brotherhood of the Order of Santiago, the restaurateur will describe the works of Francisco del Moradillo, revealing to us the objectives set by the house commissioners. We will also discover the role of the Monastery in the Spanish civil war, where you can still observe the methods of execution of the inmates.

**The Moradillo Construction:** I explained that the Del Olmo brothers had thought of a closed space, so Moradillo saves the Church and demolishes part of the building to open the courtyards. The Del Olmo brothers had made only half a house. What I mean is that the courtyards could not be opened. Me: But the nuns wanted privacy in the courtyard? Of course, in fact, when Moradillo begins with the demolitions, there were some windows that overlooked a chicken coop and then the nuns told the architect to close them because when we pray, the children who cry distract us a lot and we can't pray. Moradillo tapio intelligent and did not remove them and when I discovered them I opened them again. Now let's get in here first.

Me: Was this room painted white? And the crosses in red? Look, sit here.

Me: While I am sitting, I have the impression of being in a military order room instead of a religious one. I explained that the Del Olmo brothers had thought of a closed space, so Moradillo saves the Church and demolishes part of the building to open the courtyards.

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#### Moradillo's mission

Then, when Francisco Moradillo arrives, he proposes to exalt the two great dynasties that had existed in Spain until his arrival. Do not forget that you enter this house with Fernando VI.

Me: What were these two dynasties? Austria and the Bourbons.

So, like all the statues you see, they are non-holy kings, it is the first thing that tells you that this is not a liturgical place but a protocol space! That is why there are statues Carlos V of Germany and first of Spain, on his right is his son Felipe II, on his left is his grandson, Felipe III, on the right of Felipe II is Felipe IV and under Felipe IV when we start to put the first stone of this house, but then you have to wait because Felipe IV dies and his son (only successor) Carlos II dies. Carlo II called the bewitched, they called him that because he could not have children and brought sorcerers from all over the world until he died without offspring. At his death, he designates the Bourbon of France for the throne of Spain. Then comes Felipe V, who marries twice with two Italians, Savoy and Farnese. Between one and the other he had many children and was the father of three kings, attention, because he was the father of three kings it was so peculiar that he did not want to be buried in the Pantheon of the kings of the Escorial because he said that the Austrias had made them suffer too much and for So I didn't want to be there.

For this reason he is buried in the farm of the collegiate church of San Idelfonso. Well, first he marries Savoy and abdicates in the first son he had with her, who was Luisito, a tender baby who at 17 years marries him with an Orleans. Orleans was crazier than a Hispanic goat, in all the parties she attended, she danced naked, until she was locked up in a monastery. She begins to write love letters to the king and he, who believes them all, releases her. On his return to the palace he continues with the same until he ends up infected by a typhoid fever and, look where you are, he dies and not her. The king's preceptor was the Farnese, since when the king wanted to re-abdicate, he insisted that Philip V had to wear the crown again to be king twice until after his death he inherited the throne his second son with the Savoy. The piece of union with the architect who designed this house. Why? Why is Ferdinand VI who marries Barbara de Braganza, a Portuguese who was not as authentic as the Farnese and began to say: he wanted to build a monastery for an order that did not exist here, in short, the king calls his architect of the court that was Moradillo and sends him to build a palace that cannot be seen in its great magnitude because it has suffered two fires, although this church remains very intact, very Italianizing made of green and Fernando VI and his wife Barbara de Braganza

**The difficulties of the beginnings of restoration works:** So when I entered this room everything was white, I found a small cockatoo you have here and I wondered why. Well, there was a young man who was a military orders administrator who helped me a lot and gave me a series of explanations. Then you can see the three colors of the order, teal, Siena yellow and the blood red of the martyrs. This man helped me a lot because I knew many stories about this house and allowed myself to help with pleasure. Why? because before doing the master plan I spent two years kicking the whole monastery to learn it and then I started writing the master plan that I also had to do twice and 7 years to carry out the master plan of this house and the

master plan is not You can change. In what sense? That if it is in the master plan as a sacristy of the knights (Figure 1,2 and 4), I cannot say anything other than the sacristy of the knights, do you understand me? But it is not economically linked to each section that I did, I had to do it while maintaining the distribution of the master plan but making a new contest economically speaking, and what about all this? This must be respected by all heritage. In the year '85 the famous law was made after Franco's death, several things are done that are badly done, not that it is Franco, much less, but I mean the laws that were made at that time, and what do they do? That all economic problems related to culture and education were transferred to the autonomous communities, so there are 17 curricula and 17 cultural plans in Spain, since culture in Spain does not interest anyone, it only has an idiot worried here. Then the BIC of the highest category was declared and any job in this house must have a company that has the K7C classification, which is very difficult to obtain.

The restoration of the Chapter hall and historical details. I discovered on the scaffold that white covered the colors of that rose that is up there (it is the first one I discover). That rose is painted by French painters, the same year that those roses are grown in France and are called pink Louis XVI, but it was not surprising because the king had come from France, so everything was normal. Well, seen this, then I practically find myself? That to eliminate the white, which was on the walls here, there were more than 4 layers, and you can see in a room that is practically the same as this one to check. Since they haven't given me money to restore it, I'm using it to hang pictures on the wall. Then I had a problem, which was not the wall that had the four layers of paintings, the real problem was that all the stones were covered in white that was not lime, but white cement, and the white cement is not removed with anything. Then, once I could scrape the paint from the walls, I had to return the original paint.

The main problem I had with the paint is the support that was a very special factory that does not admit artificial paint, that is to say industrial. More specifically, the brick rejects it, spits it out and I find myself facing this situation. In the course of painting the walls there were discussions with the work manager, who before my complaints about the execution, told me: that this was only the first step, but that in the end it would end well. I did not like the answer and sent to analyze the painting. I was told that the paint was very good, of the highest quality, so I discovered that this stone and this house do not accept industrial paint because a paint that allows perspiration was needed. This painting that can be seen is from the French firm Keim that manufactures me the colors I need with natural plant products (vegan paint) based on natural paints and finally here I have everything that is observed without having altered anything so far. Returning to the stones and white cement, this was painted by decision of a mayor because of the plague, for this purpose in the window next to it, I found a didascalica that I said Cordoba painter with 44 years that I painted Cal these walls to disinfect them by the plague, although it was not a plague (if lime, only the walls). Well, window figures were discovered that simulated symmetry with a really impressive effect.

**The paintings in the monastery:** Now we are going to see the paintings, the paintings are somewhat exceptional because it is a complete piece of eight paintings on copper, there was not



such a complete collection 90 cm high by 110 cm wide, and the paintings on olio on copper. The technique was known, for example, the Academy of Fine Arts of San Fernando has one that is the same but smaller. It is the story of the Virgin from the moment she is born until the moment she dies and this painting has an impressive dynamism since this rupture is seen between the celestial and the earthly, the objective from which the virgin has risen to heaven.

All are signed by Flemish painters who knew the existence of Rubens but none of them had been a disciple of Rubens. Under the frame, everyone has his signature and when we clean them I discover that this one in particular had the signature of Wilden and Rubens, but I was sure, because the only one who paints the angels with dragonfly wings is Rubens and for more inri this has a character and dynamism superior to others.



To copy the drawing, pierce with a thick needle to make a representation of the shape on a plane. However, the French, and here they have worked hard, had a stronger formula: they made a template, planned the template in the wet fresco and with a tool marked the edges. And to move from this to this, 4 years and 4 million have passed. This is Moradillo's yard, this yard was completely analyzed reflecting it in numerous reports and we saw that unfortunately the base color could not be used, why? Because the base color is malachite powder and is also carcinogenic. Once again, the Keim firm helped me with natural products, the reward was the publication of my work. They gave me all the colors I needed, a complete palette, then the files, the files are not all the same and the only file that suits us for this type of factory is the one found in Morón de la Frontera, the file from There it has to come alive and turn it off here, with the traditional procedure (water and lime 21 days and everything else with the nerves of burning alive). If I put gray sand, the color goes out and if I put white sand, the color shines and then I had to go look for the sands in the salt flats of Almeria with the final product that is here and before anything else, before stop looking at the church because from here it is interesting, look from here the red church, that is not painting. I also studied this and saw that it had this red hue. But how do you get it? Using some of the old solid bricks. Not the ones that are useless now, the good ones are the old ones, and besides, they had to be the old ones that were inside the factory that had not rusted. Then we broke the brick and when the internal part broke, that gave the color I needed by making a marble mass to get exactly the tone you are looking for..



**The patio designed by Moradillo:** Well, we share this courtyard, that is, two sides of the courtyard are owned by the mothers and two other sides of the courtyard are in the hands of the brothers of the Order because when the brothers of the Order of the Spanish civil war return after the war, where all military orders were canceled. When Don Juan de Borbón returns with the father of King Juan Carlos, Don Juan asks the nuns if they lend him any space to be reinstated and the nuns generously gave them these borrowed spaces and remain the property of the nuns, who after the War was no longer closing. Of this courtyard, two sides belonged to the nuns and two sides to the knights where, being more purist, the plants also remain: green, red and yellow; and as you will understand, no more colors can enter.. Do you see these grooves that are on the facade? This allowed me to understand the drawing, unlike the sacristy where everything is flat. What did I inherit from Moradillo's yard? What you see there was the only thing that occurred to me, all this I cleaned, consolidated and fixed. Until I start working and I understand that the vertical line starts from the bottom up, always the same, however, if that relic does not appear as I call it, or that point that is there, which tells me at what point I have to twist the yellow line or that corner of that dust cover on the balcony that I can't know to be able to rebuild. You understand?



**Some notions about the Monastery of the sisters of the order of Santiago:** Here (Photo) I can see the red cross on the white, painting that covered the room. Do you see the transparency of the colors of the wall? Now you see some grooves, the Spaniards to copy the fresco painting on the wall had a formula.

Me: I see a point that seems to be from Fuga, and I indicate it? Moradillo plays by making a closed window and an open window because if everything is closed, it is crushed. What is the handkerchief for? First put the red, second create the three dimensions and give more strength in the first instance to the handkerchief, second to the half-open window and third to the inner darkness, which means that it is not known what is inside this house.

**I look at some grooves in the wall, and I point:** During the war, this was a prison and the prisoners were shot here. This stone was on the ground, I picked it up from where it had fallen to replace it. They stood on this stone and threw them to death and here you can see the shots, there was also some pressure to eliminate the memory of this place, but in the end it was decided to remember everything that this space has lived. . Now we are going to visit this, in this room the king in the mortarboard and in the mantle had the fourth images of Santiago, Calatrava, Alcántara and Montesa, when there was a crossing, I was in procession with all the nuns. Here is Santiago, very handsome and smiling, totally opposite that of Santiago, who is in a bad mood, which has not yet been restored, but when it will be restored, he will use the three colors of the Order, green, red and yellow.

**The singularities of the chapel of Felipe V:** We both entered the chapel of Felipe V, where he shows me a shield on the ceiling, which reveals to me that it is very important, because although it is beautifully painted it is bad for having some incongruities. This shield is the first known of Felipe V and has all the attributes as such, the fleur de lis, the blue band, the golden fleece and the little lamb. All this would not be more important if its position were correct, since being in a royal chapel, the altar where it is celebrated is more important than the crown, so the crown must be at the feet and the lamb towards the altar. To this we must add that the heraldic fields on the left must be on the right and vice versa.

**The Chapter Hall:** From now on we have the chapter room that we could also call forbidden. This ceases to be a monastery room because it is for all purposes a palatial room. The paper in this room has been made with cane cane and what was still to be restored we had to buy and bring it from Japan for being an unusual material to buy and manufacture in Spain. Then, on the tip these little leaves are nickel and that's why it shines, the paintings that are seen have cobalt blue. As you can see, many of the materials used are both in their time and in ours difficult to find. From now on we have the chapter room that we could also call forbidden. This ceases to be a monastery room because it is for all purposes a palatial room. The paper in this room has been made with cane cane and what was still to be restored we had to buy and bring it from Japan for being an unusual material to buy and manufacture in Spain. Then, on the tip these little leaves are nickel and that's why it shines, the paintings that are seen have cobalt blue. As you can see, many of the materials used are both in their time and in ours difficult to find.

**Some events of the royal house: The chair of Alfonso XII:**

Now here in the anteroom you have two interesting things, first this chair. It turns out that the wife of Alfonso XII, had two daughters with whom, after the death of her father, one of them was preparing her to be princess of Asturias. The wife of Alfonso XII paralyzes the preparations saying: they could not make her princess because, although my husband died, I got pregnant. Then they had to wait eight months and at eight months when the child was born, who was not a girl but a boy, it was Alfonso XIII who, due to the death of his father, had already been born king. This was the chair that Alfonso XIII used when he was little and when he stopped using it he gave it to the house and I put it here under an urn with its upholstery with his mother of pearl and without altering it at all. In this image you have all the photography that I have found on these walls, since it cost us to sweat blood and tears to restore it to

the point that I preferred to join them in a single image instead of spoiling them again in the walls.

Do you see this picture? This is the only painting I know about the last supper in which there seems to be thirteen apostles. Well, there are different theories about this painting, some say that the first one was a servant and for me it is not true because at the last dinner there were no servants that I know of. My theory is very simple, the last one you have here instead of having the tunic like Judas and the others have a curly gola and for me it is the painter who stood on the scene, it is wonderful the folds of the tablecloth and the cauldron in first flat, Judas with the 30 reals. Here you can see the Neapolitan Barqueños, while here you have a Matías Cerezo painted on canvas and signed, this is a Matías Cerezo but on canvas. Also on the ceiling of the room there is wallpaper that has had to be restored even the support with the reinforcement of the wooden beams adding a grout of cement and mesh. One thing that attracts attention is that these four small bees with the root in the middle turn out to be something very important for the time and that makes this room unique in its kind, since it has an allegorical symbology that indicates what the bee and the root bee. Christian iconography, in fact in Rome you can see that almost all buildings have the papal bee. Here you can admire a Neapolitan, ivory and mother of pearl bargueño Here you can see the Neapolitan Barqueños, while here you have a Matías Cerezo painted on canvas and signed, this is a Matías Cerezo but on canvas. Also on the ceiling of the room there is wallpaper that has had to be restored even the support with the reinforcement of the wooden beams adding a grout of cement and mesh. One thing that attracts attention is that these four small bees with the root in the middle turn out to be something very important for the time and that makes this room unique in its kind, since it has an allegorical symbology that indicates what the bee and the root bee. Christian iconography, in fact in Rome you can see that almost all buildings have the papal bee. Here you can admire a Neapolitan, ivory and mother of pearl bargueño.

## METHODOLOGY

The research was developed through the testimony of the restorative Emanuela Gambini and her incessant love for research and ancient work. Through the personal interview with the restaurateur we have been able to know the great work of Francisco del Moradillo, where literature and research is extremely scarce.

## Conclusions

In this article, through the testimony of restaurateur Emanuela Gambini, we have discovered the work of a brilliant architect like Francisco del Moradillo. Everything that was built under the architect's guidelines has remained intact to this day, although the uses were different throughout the centuries. This makes us understand the magnitude of the work that has lent itself well to the needs of a society in continuous evolution. Stresses the interest of the restaurateur for the study of the historical memory of the place that interprets not only the planimetries but any sign or material deposited inside. His great work gives us back the room of the forbidden as a testimony of an aristocratic world behind the walls of a monastery. The singular thing is that it would still be unusual and forbidden today

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