

ANTONIO DE LA BANDA Y VARGAS

THE FIVE SACRED WOUNDS

FROM HOSPITAL  
TO ANDALUSIAN PARLIAMENT

THE FIVE SACRED WOUNDS, FROM HOSPITAL TO ANDALUSIAN PARLIAMENT

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# PREFACE



*Drawing of the gate of the old sacristy  
(Manuscrito de Arquitectura by Hernán Ruíz II).*



On the occasion of its conversion into the seat of the Andalusian Parliament, by decree of the Andalusian Autonomous Government on 21st February 1986, the great building of the old Hospital of the Five Sacred Wounds, which had never been completely finished, was the object of an important restoration that culminated in its inauguration as Autonomous Chamber, on 28th February 1992. This renovation not only stopped –fortunately– its impending collapse, but also served to adapt the building to its new role as site of the Parliament.

The result of this magnificent project, apart from its restorative and distributive effects, is the continuity of what is the most important historical building of 16th century Seville, since –after a curious Gothic-like proto-history– it is the Renaissance that prevails, from its Plateresque nuances to its transitive Mannerism and the early 17th century proto-Baroque shapes to the authentic Mannerism of the Cordovan master Hernán Ruiz II. It is hardly an exaggeration to say that what we have before us can be considered the most important expression of 16th century architecture in Seville.

This building, as well as having been the object of analyses in general works about the aforementioned period, possesses a brief but interesting bibliography that includes now classic volumes, such as the *Diccionario histórico de los más ilustres profesores de las Bellas Artes en España*, a work by the erudite Juan Agustín Ceán Bermúdez (1800), and *Arquitectura civil sevillana*, by Manuel Justiniano Martínez (1976). Moreover, the most illustrious researchers of our Renaissance architecture have also contributed notable assessments. This is the case of Manuel Gómez Moreno, of Camón Aznar and of Chueca Goitia, as well as of other more recent authors –Alfredo Morales Martínez and Alfonso Jiménez Martín– to whose names I shall take the liberty of adding my own as the author of two works on Hernán Ruiz II: *El arquitecto andaluz Hernán Ruiz II* (1974) and *Hernán Ruiz* (1975).

In spite of the existence of this brief but select bibliography, an informative work about the building itself was needed, and so, in response to the kind invitation by two learned gentlemen, José Antonio Víboras Jiménez





*Seville, c. 1870. General view of the Hospital de la Sangre.*

and Vicente Perea Florencio, I present the fruit of my labour, an attempt to combine erudition with dissemination for a better understanding by part of the public at large of what, from an historical and artistic point of view, the present seat of the Andalusian Parliament represents.





*Rosette transept vault in the Hall of Lost Steps.*

I

FROM HOSPITAL  
TO PARLIAMENT



*A View of the Hospital in 1688.*

*Watercolour by Pier Maria Baldi, from Viaje de Cosme II por España by Lorenzo Magalotti (Manuscript from the Laurentian Library, Florence).*



With a long history, both institutional and architectural, the old Hospital of the Five Sacred Wounds shows a most particular evolution, one which runs from the Renaissance through to the last decades of the 20th century, a period that constitutes the historical development of this building, which was founded as a hospital and would later become the Andalusian Parliament. Within this historical time-frame, a prior stage is discernible, one that can be referred to as “protohistorical”, which begins with the foundation of the hospital and its material and institutional development and continues up to its establishment outside of the city walls, in Resolana Street, a moment that coincided with the construction of this great Renaissance building.

The hospital institution owes its existence to the piety of a Sevillian noblewoman, Doña Catalina de Ribera, who at the end of the 15th century asked for the Pope’s permission to found a hospital that would take in destitute and sick but not women.

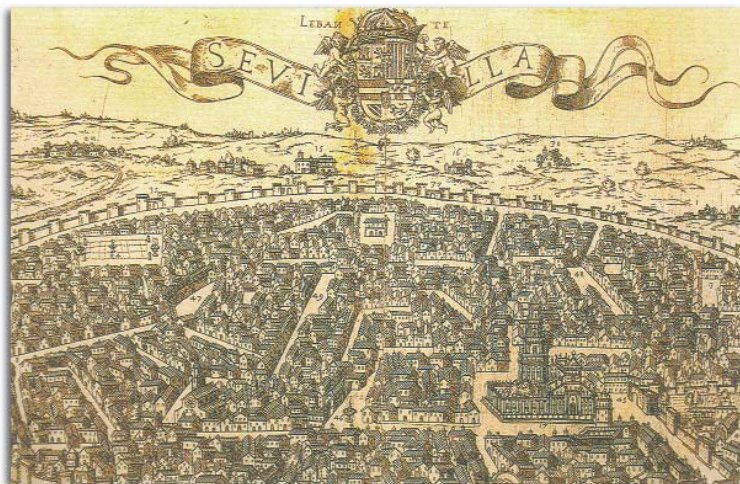


*The institution's four coats of arms brought together in the 'término' shield.*

The Pope's answer was not long in coming. On 13th May 1500, His Holiness Pope Alexander VI issued a papal bull in Rome that authorised

the creation of the proposed hospital and informed that it would be for curable patients 'that were noncontagious in character'. The bull also decreed that, as long as she lived, Doña Catalina would be the only person authorised to administer and govern the hospital, which would not be subject to civil jurisdiction as it would be run solely by the papal authority.

A number of small houses owned by Doña Catalina in Santiago Street were chosen as the foundation's site. Due to a lack of space, only about fifteen patients could be hospitalised at a time. The houses were two storey, and each one had a small hall, two or three rooms for those in charge of



*Fragment of a view of Seville and the hospital building.*

running the institution –the chaplain, sacristan and midwife–; a dispensary and a store room. The papal bull also contained details about the appointment of patrons and overseers of the new hospital, who were at first priors from the Cartusian Monastery of Santa María de las Cuevas and the Hieronymite Monastery of Buenavista, as well as a member of the Seville Cathedral chapter, who did not accept his appointment. This brought about the designation of another monk in the triumvirate, the prior of the Hieronymite Monastery of San Isidoro del Campo. This mandate would remain with the institution throughout the modern era.

During this initial phase, an important role was played by the founder's son, the first Marquis of Tarifa, Don Fadrique Enríquez de Ribera, a crucial figure in Renaissance Seville who had travelled to Italy and to

Jerusalem, where he arrived on 4th August 1519. An interesting account of this voyage survives. Concerned about his mother's foundation, its shortage of funds and the lack of space, he asked the Holy See for permission to enlarge the hospital and move it to another part of the city. An affirmative response was not long in coming. Pope Clemente VII approved the transfer with a bull, and in 1549 Pope Jules III issued another one that allowed for a better administration of the marquis' inheritance as well as a commitment to build the much-talked-about structure. Toward this end, a sizeable amount of money was invested in rights of perpetual ownership and ground rents, and real estate was acquired in the name of the Foundation.

With this background, and in spite of the fact that the first Marquis of Tarifa was still alive –he died on 6th November 1539–, the administration of the Ribera







*Fragment of a view of Sevilla in which the hospital building can be seen. (Ciuitates Orbis Terrarum, book IV, Cologne).*

Foundation remained under the control of the monastic triumvirate, whose members were the authors of the Constitution of 1503, a document that was in effect for a century, in which it was stipulated that, in accordance with Doña Catalina's wishes, only indigent women who were in need of medical attention but who were not suffering from incurable diseases would be admitted. Reference was also made to the priest who would govern the hospital and be responsible for the spiritual attention given to the patients. He would have to be chosen from the secular clergy, would live on the grounds, celebrate mass daily, visit the patients and administer sacraments.

There were other positions of responsibility as well: a majordomo, who could be either a cleric or a layman, but who had to be of good reputation. His job consisted of collecting rent and alms, which helped to finance the

*Ceramic jar from an 18th century apothecary, with the Five Sacred Wounds emblem (Museum of Arts and Popular Customs, Seville).*



Foundation. He was also responsible for its administration and for the treasury. Then there was the highly important position of caregiver. This would be an older woman who would be in charge of everything necessary for the proper care of the patients, as well as the supplies for the dispensary and the infirmary.

Also important was the work carried out by the surgeon. His salary was divided into three annual payments, and his main task was to visit and treat the patients on a daily basis. Two positions that were created later were those of the apothecary and the pantryman. The infirm, it was later decided, were to confess once they had been admitted to the hospital and would receive a daily visit from a doctor to ensure that they were afforded proper treatment.

✠

En 12 de este se han traído para la Botica de este Hospital de la Sangre los generos siguientes.

Tremantina 2 lb.	—	—	06 <sup>rs</sup>
Azeite de Almendra 1/2 lb.	—	—	08
Pimienta negra 3 onzas	—	—	02 <sup>s</sup>
			16 <sup>s</sup>

Sevilla y Diciembre 16 de 1804.

Felix Perez de Alarcón

3

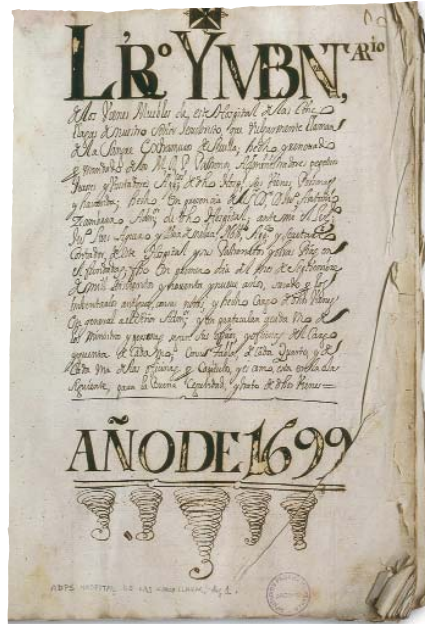
ADPS. H. CIVICO LEZAR. Leg. 206

*A receipt for three substances delivered by the apothecary, 16th December 1804 (Seville Provincial Council Archives).*

A century later, in March of 1603, the patrons drew up a new set of regulations that remained in effect until 1734, and which underwent some minor modifications in 1624. It was again made clear that the Foundation was only for curable female patients, whose numbers would be determined by the capacity of the new building. A clause was added establishing that patients had to be free women, thus depriving slave women of the possibility of admission. The rest of the rules were left unchanged, except for an impor-

tant modification that was made in 1620 that allowed for the installation of twenty beds for women suffering from incurable diseases. This was made possible thanks to a bequest by María de Torres, wife of the judge Gaspar de Alvarado, which increased the Foundation's resources to 20,500 ducats. Perhaps the most notable event of this period was the Great Plague of 1649, which had a debilitating effect on the hospital.

In 1734 another set of statutes was drawn up that maintained, almost completely, the spirit of the Foundation, and the hospital continued, as before, to be a sort of monastery-sanatorium which, in order to



First page of the 1699 Inventory  
(Seville Provincial Council Archives).

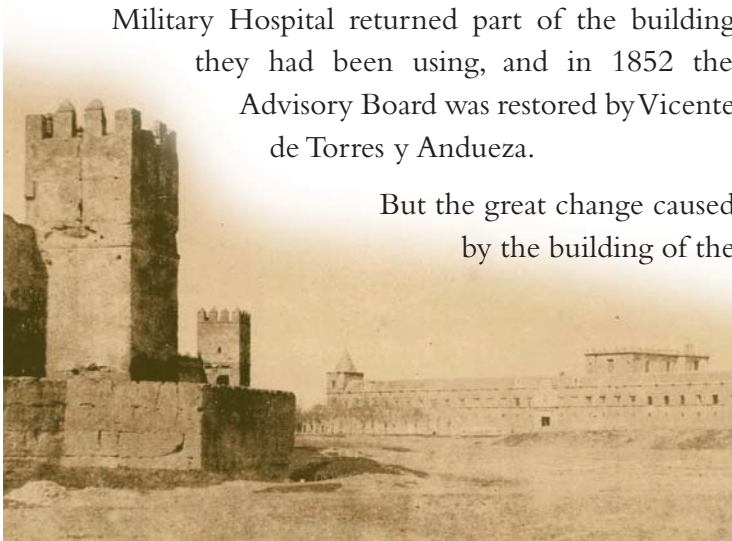
assure its correct operation, could only hire from amongst the lay people a physician, a surgeon, an apothecary and a blood-letter. Otherwise, the hospital maintained its appearance and structure throughout the 18th century, and except for a few additions which shall be eluded to later, did not change until the creation of the Central Hospital.

A most interesting facet of the foundational and constructional history of the Five Sacred Wounds Hospital was the establishment and development of the Convalescent Hospital, founded at the beginning of the 18th century by Diego de Yanguas, treasurer of the Mint. The Convalescent Hospital had been added to the Five Sacred Wounds by means of a pontifical bull. This expansion was opposed by the Duke of Alcalá, a member of the Enríquez de Ribera family, who filed an unsuccessful lawsuit challenging the annexation of the Mint. Once this legal battle had ended, the patrons began building a section that would house the new Foundation within the Five Sacred Wounds building, the contents of which will be analysed when we discuss the history of the building's construction.

Another important 19th century institution that emerged within the Five Sacred Wounds complex was the Military Hospital, which was created in the days of the French invasion of Spain. The Military Hospital was organised by Tomás García Suelto and was run by a competent staff that kept their part of the compound clean and orderly. The Board of Trustees was reconstituted, the

Military Hospital returned part of the building they had been using, and in 1852 the Advisory Board was restored by Vicente de Torres y Andueza.

But the great change caused by the building of the



*Photograph by Joseph Vigier, taken in 1850 or 1851 (From the Album of the Viscount of Vigier).*



*Photograph of one of the building's doors.*

Five Sacred Wounds did not occur until 1837, the year the religious orders were dissolved, the monastic patrons resigned and their mission was assumed by the Charity Board. Also during this time, there was a centralization of the Amor de Dios, Espíritu Santo, San Hermenegildo, San Cosme and San Damián hospitals, with all of them becoming part of the Five Sacred Wounds, which in 1844 became known as the Central Hospital. This brought about the drawing up of a new set of regulations, with special attention being paid to accounting, administration and a reactivation of building work, thanks to a bequest left by Torres Andueza.

In 1841, the Sisters of Providence of Saint Vincent de Paul took charge of patient care, and in 1848 there was an important administrative change, as control of the centre passed from the hands of the Charity Board to those of a consultative body reporting to the mayor's office. An Administrative Board was created whose first directors were Manuel Murillo and Antonio Arístegui. The Board's

most decisive period was from 1858 to 1868, however, when such illustrious personages as José María Ibarra and Francisco Pagés del Corro were in control.

It is at this time that all types of patients –whether curable or not– began to be treated, and the institution was subdivided into the medical and surgery sections, the incurable patients ward, the insane asylum and the pharmacy section. The medical section was divided into wards, each with its own name and function: Amor de Dios, for charity patients; Saints Cosmas and Damian for chronic patients; Dolores for rheumatics; Saints Vincent de Paul and Ferdinand for smallpox sufferers; Saint Rafael for infectious and chronic patients; Our Lady of Mercedes for the elderly; Saint Anne for the incurable; and the Saint Justa maternity ward for infectious female patients. There was

*Two scenes from the old hospital.*







another ward for distinguished female patients. There was no operating theatre, however, and there were only two lavatories. There were no drains, and waste water was eliminated by means of the orchard's irrigation pump.

The insane asylum was created in 1830 and remained in operation until the end of the 19th century, when it was moved, thanks to the efforts of Sister Úrsula de Villabaso, to a building in the new Milagrosa Hospital. The patronage of José María Ibarra played a decisive role in its operation.

Another important institution that was incorporated in the 19th century by the Five Sacred Wounds Hospital College was a block of the Faculty of Medicine. This was moved



*An anatomy lesson.*



to Cadiz in 1857 and was replaced by the Free Medical School, run by the imminent Cadiz physician, Dr. Federico Rubio y Gali. All practical training was done there, while theoretical teaching took place at the old Madre de Dios Convent.

In spite of the fact that the Provincial Council took over responsibility for the hospital compound, they paid little attention to it. They divided the hospital administration up amongst some of the doctors from the Beneficencia charitable organization and others from the School of Medicine. Such names as those of the doctors Antonio Morillo Sierra, José González Meneses, Eduardo

Fedriani and Mauricio Domínguez-Adame are clear examples of the high level of the professors who taught there. According to a royal decree promulgated by Count Romanones in 1902, there would be between forty and fifty hospital beds, and all Beneficencia hospitals were to become part of the School of Medicine.

These centres followed a set of rules that was established after the Primo de Rivera dictatorship by a managing committee, made up of doctors from the Beneficencia



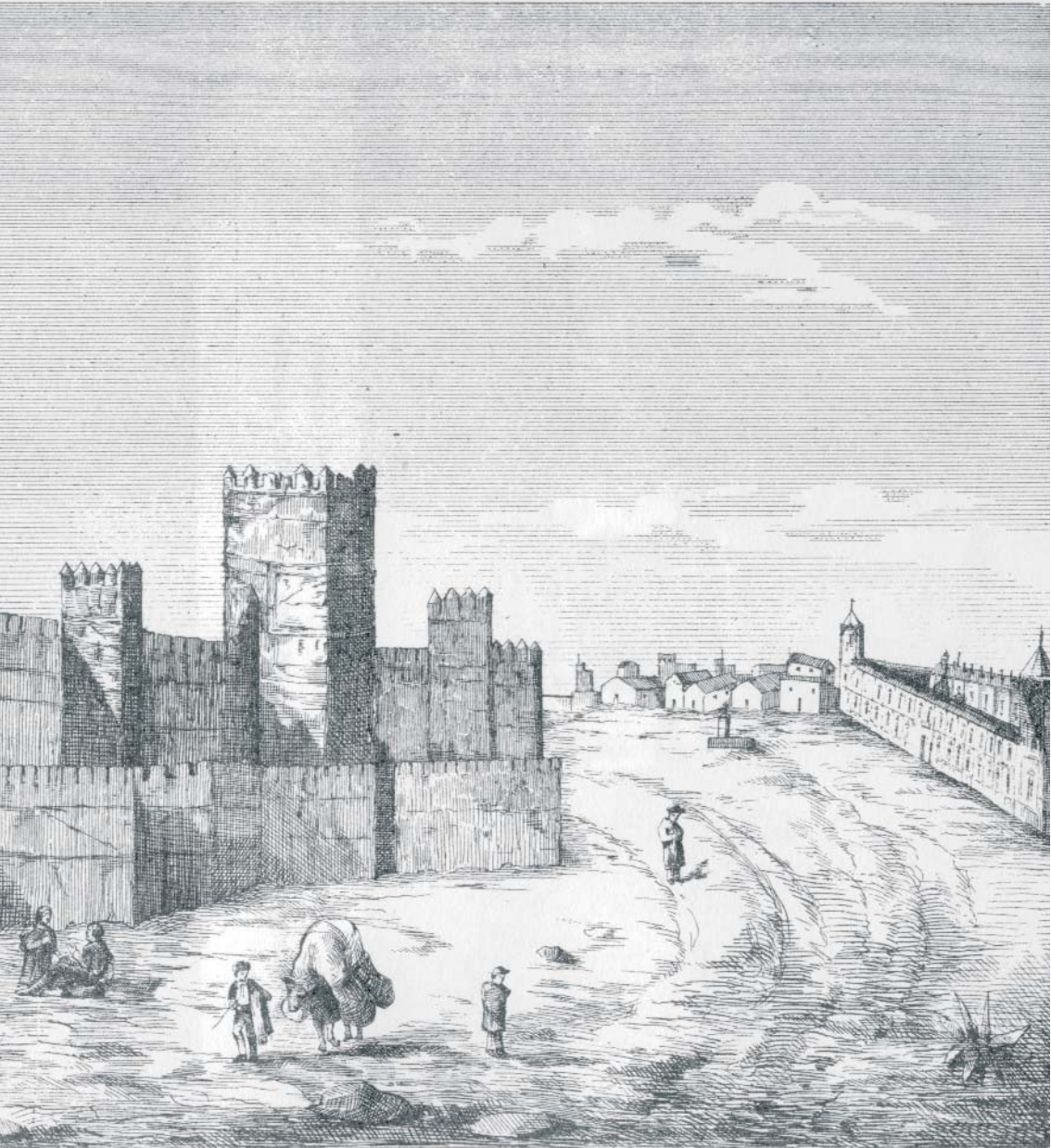
*Gallery of the Patio del Recibimiento in the last days of the Central Hospital.*

and three university professors. After the Civil War, the hospital was managed in turns by the Provincial Council and the School of Medicine. The first to be appointed was the eminent professor of Surgical Pathology, Dr. Antonio Cortés Lladó, who was followed two years later by Dr. Juan Andréu Urra. Despite the difficulties involved in managing the hospital, the committee was able to rely on such illustrious physicians as José León Castro, José Cruz Auñón, Ramiro Rivera, José María Bedoya, Manuel Suárez Perdigero, Francisco Campoy and Manuel Zarapico Romero. This period arrived after the earthquake of 1967 and an ensuing invasion of termites, and lasted until 8th February 1972, when it was decided that the old hospital compound would be abandoned and the School of Medicine's services would be moved to the new hospital, which was built soon thereafter on adjacent land. A few years later, work would begin to convert the Hospital of the Five Sacred Wounds into the site of the Andalusian Parliament.





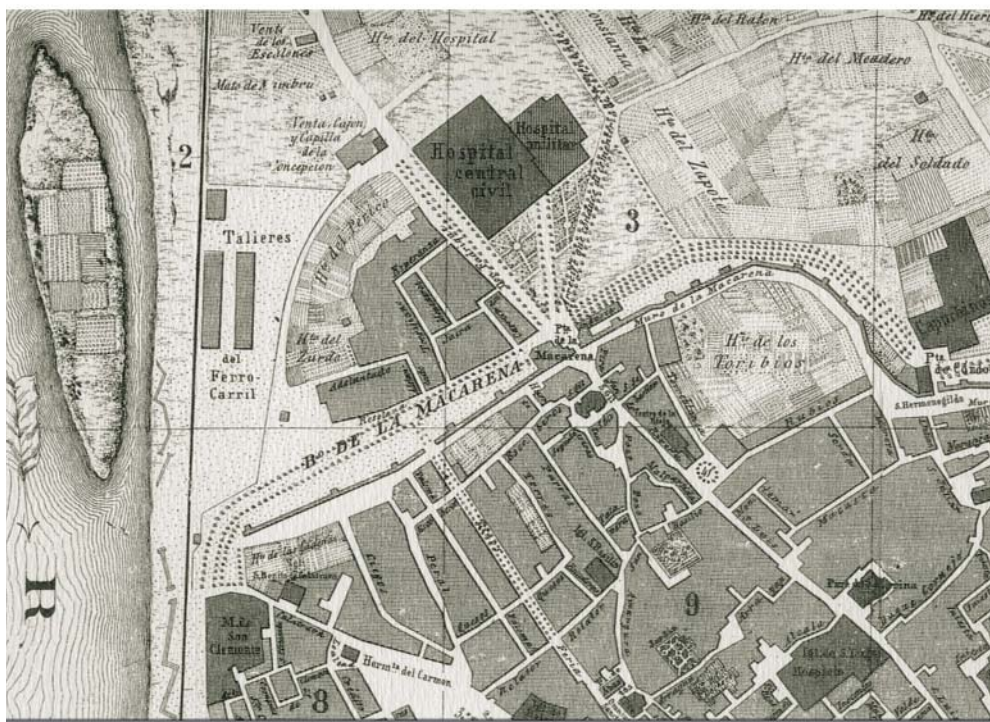
*Photograph of a side door before and after its restoration in 1992.*



*Outside the city walls.*

## II

THE RIBERA FOUNDATION.  
FROM SANTIAGO STREET  
TO THE MACARENA DISTRICT



Fragment of an 1869 map of Seville by M. Álvarez-Benavides y López (Seville Provincial Council Archives).



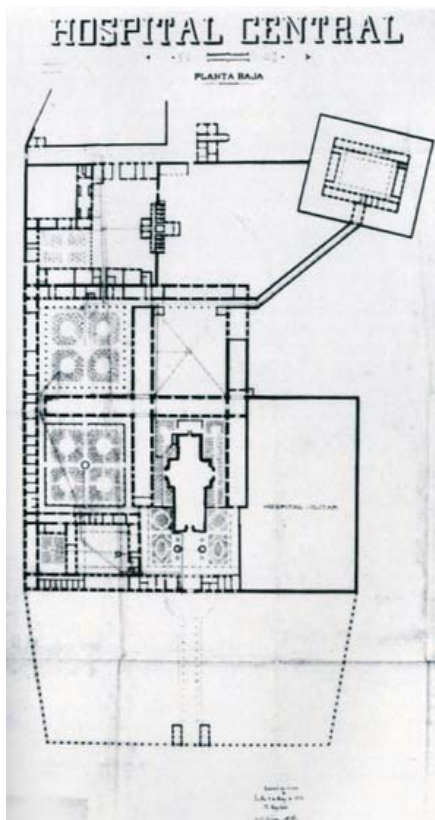


As has been mentioned, Doña Catalina de Ribera kept her Foundation in the houses that she had prepared for it in Santiago Street. Her son, Don Fadrique, intended to build a new hospital, but this never came to be. It was the triumvirate of patron priors that would eventually acquire the necessary land, located near the Macarena Gate. Work began on 25th January 1546 with the digging of the foundation trenches, followed by a blessing and the placement of the first stone on 12th March of that same year. The master builder of the Cathedral and Archbishop of Cadiz, Francisco Rodríguez Cumplido, was sent to Portugal and elsewhere in Spain to obtain the designs of major hospital buildings so that they could be used as models for the project.

Rodríguez Cumplido brought back Enrique Egas's plans for the three hospitals built by the Catholic Kings in Toledo, Santiago de Compostela and Granada, as well as those of the Lisbon Hospital. Another influence was that of the Ospedale Maggiore of Milan, designed by Antonio

Averlino Filarete, which the First Marquis of Tarifa seems to have visited and been impressed by. Upon returning to Seville, tenders were invited after the publication of decrees in the main cities of the kingdom, as is confirmed by the registry of the Royal Scribe, Alonso García de Frías. The competing architects were, as well as Francisco Rodríguez Cumplido himself, Luis de Villafranca, Luis de Vega, Hernán Ruiz II and Martín de Gáinza. A panel was selected which was made up of, as well as Hernán Ruiz II, Pedro de Machuca, Gaspar de Vega, Diego Hernández, Benito de Morales, Juan Sánchez and the aforementioned Martín de Gáinza.

After considerable deliberation, it was decided that the project would be carried out following the design proposed by Martín de Gáinza, who on 30th November 1541 was named master builder. He would be paid an annual salary of 22,000 maravedis. On 25th February 1546, work began, and continued at a rapid pace until 12th March, when a series of preliminary evaluations were done. The design



*Hospital plan.*

that was approved was that of a square building with a church in the centre.

At the same time, an inspector was ordered to provide the master builder with the necessary building materials, while Gáinza received the first payments against his annual salary.

Juan Quijada was named master stonemason and was paid 20,000 maravedis. Then the ashlars and bricks were purchased, the former from a man named Juan de Marquina, the latter from Fray Martín de Villalba, a worker from the Saint Jerome of Buena Vista Monastery. The quay at El Puerto de Santa María was repaired, and flagstones were brought up the Guadalquivir on barges to Seville, where a wharf was constructed to unload them. Paved roads also had to be built for the carts that carried stones from the quarries in Morón de la Frontera.

Gáinza quickly went back to work on the hospital; but perhaps as a result of the enormity of the project, the economic problems, and his duties as master builder of the Cathedral, there was such a reduction in the pace of work that, when he died in Marchena on 6th June 1556, the building had yet to be provisionally inaugurated.



*Hospital façade and esplanade as seen from the parapet walk of the city wall (anonymous, c. 1700, from a private collection).*

However, in spite of this, he must have come up with a design for the church, as it is known that his quantity surveyor, Martín de Baliarren, intermittently occupied the position of master builder, and the patrons, in a meeting held on 20th April 1558, ordered that the church be length-ened by twenty steps. He seems also to have carried out the construction of the interior patios on the western side, in which there are vestiges of Mudejar and Gothic-like styles. He also worked on the façades and towers on that side of the building, although the tower finials are from the period of Hernán Ruiz II. An important milestone was the blessing, on 26th February 1558, of the provisional chapel, which was apparently built behind where today's church stands.

Nevertheless, despite this documented activity by Martín de Gáinza as head of work on the hospital, some investigators suspect that the plans that were first brought were those of Rodríguez Cumplido, though what remains shows that Gáinza was indeed responsible for the oldest

parts of the building. Also his are the two-storey façade, with its typical layout of boxed pilasters and the combination of Doric and Ionic orders. In short, Gáinza's work is a confirmation of his artistic personality, which is particularly apparent in his late Plateresque aesthetic and gives the structure a certain late 'Prince Phillip' style.

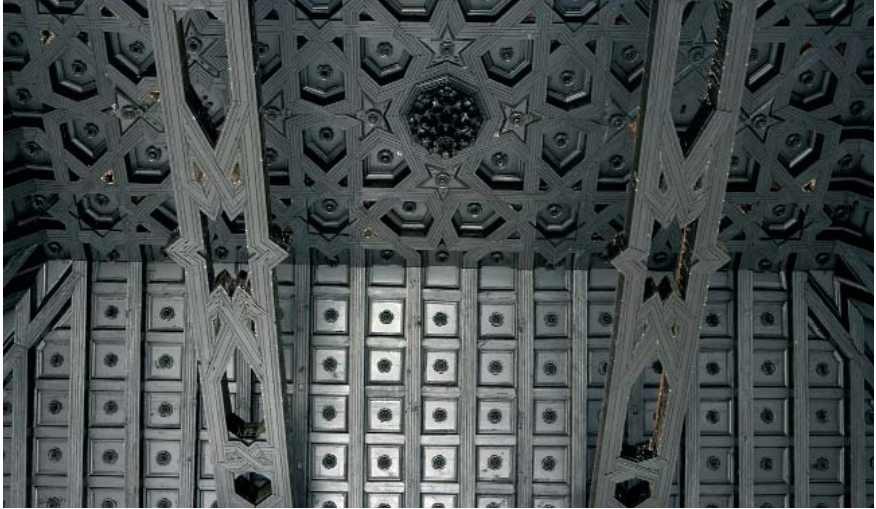
Despite the fact that there was no master builder, work continued under quantity surveyor Martín de Baliarren until the height of the upper windows on the façade was reached. In the interior rooms, almost all of which were of brick construction with rammed earth walls, building work was done from the patios, and the wards were roofed, as had been agreed on 9th September, so that patients could be transferred there as soon as possible. Another important agreement was that the entrance hall and the church would be built at the same time, which has led some researchers to suspect that the initial construction plan was the same as the one for the Lisbon Hospital. Work was also being done on the patios, for which a large num-



*Central segments of the main façade.*

ber of columns were acquired from the Biscayan Pedro de Artache, and materials for the wrought iron window bars that would go on the three administration rooms were bought from Luis de Villafranca, a carpenter. The eight columns that stand in the portal in front of one the administration rooms were also bought at this time. And finally, it has been documented that the master builder himself, Martín de Gáinza, provided bricks and roofing tiles from his own kilns.

Another important activity from this period was the work on the areas behind the bay façade. In April, Domingo de Azpeitia and Pedro García were paid for the twenty-two columns that completed the administrators' patio. Luis de Villafranca was sent to Cordova to acquire lumber to cover the administration rooms, and Gainza's



*Collar beam truss. Date unknown.*

widow, Isabel Gálvez, continued to provide building materials until she married Francisco de Soto. An agreement was reached with regard to the construction of the hewn stone vault of the lower part of the transept, where both the shapes and the decoration are in the style of Gáinza.

The presence of Hernán Ruiz II was decisive in the building of the Hospital of the Five Sacred Wounds because, apart from his professional contributions, of which the church is the most important, his participation transformed the initial underlying Gothic-like style –it is unclear if this is due to the influence of Rodríguez Cumplido or to the eccentric bad habits of Martín de Gáinza and his late Plateresque style– into an authentic Mannerism whose significance would be capital in the history of Sevillian architecture. This relationship goes



back to the very start of work on the building in the Macarena District and is based on an incident, both curious and true, which gives us a rare glimpse into the Cordovan architect's character and can be rightfully termed an attempt at bribery.

On 8th November 1545, using the title 'Official Master Builder (*Maestro Mayor*) of the Cathedral and of the Cordova Bridge', he came to an agreement before the public scribe, Pedro Rodríguez, with the royal scribe, Alonso García de Frías, in which he committed himself not only to submit plans for the new building, but also to preside over a jury in Seville that was meeting on Saint Andrew's Day –30th November–, for three golden ducats a day, and as many maravedis as the administrators deemed appropriate, but only if his plans were the ones chosen. He agreed to pay García de Frías one hundred and fifty ducats if he would back his proposal.

When this bribery attempt failed, and Martín de Gáinza was named master builder, he would have to wait

for Gaínza to die to occupy the post. His readiness to step in, even though this turn of events was unexpected, shows just how important the position was to him.

So the patrons, according to an agreement dated 17th July 1558, ‘ordered that Hernán Ruiz, master stonemason of the Holy Church of Seville, be named master builder of the new hospital and that he be paid a salary of 15,000 maravedis as of 1st July’. They also called for the continuation of Martín de Baliarren as quantity surveyor and for Martín Rodríguez to work as head mason under the master builder’s supervision. Rodríguez was not allowed to work on outside projects.

Ruiz would hold this new position until his death, according to the regulations related to the construction of the new building as established by the reverend priors, patrons of the Hospital of the Five Sacred Wounds, in 1546. These regulations set forth the following: he must ‘make up the plans, mark the trenches, visit and inspect the construction site and provide the quantity surveyor with

building materials for their distribution, as well as supervise the stonemasons and hire and fire workers as he saw fit, while informing the majordomo of his actions'. He also was required to 'inspect the workshop and examine the stones that each worker was to carve, as well as to inspect

*The three theological virtues, sculpted by Juan Bautista Vázquez the Elder in 1563.*





*'Majorcan snail' rising to the lateral galleries.*

the work site and the plans that the quantity surveyor would distribute'. These were obligations that he carried out slowly, as is shown by the fact that he remained in this position for the rest of his life.

His appointment increased his social standing in Seville, which prompted him to settle there permanently, even though he never gave up his business in Cordova altogether. It has also been documented that Ruiz remained in charge of hospital building work until the end of his days. Even when he took control of all of the masonry work as it stood upon the death of Gaínza, whose main contribution to the project was the completion of the church –details of which will be discussed later–, documents indicate that the ground floor of the temple must have been built in 1589 with hewn stone sent from a quarry in Jerez de la Frontera. After it had been examined

and approved by that quarry's master builder, Francisco Rodríguez sent sixty large stones to make the steps for the spiral staircase as well as those needed to make the Ionic columns. The Portuguese marble and polychrome jasper for the construction of the main portal was acquired by Alonso Cortés in Arrabida and Estremoz and was shipped to Seville by Lisbon natives Fernando Álvarez and Antón Bras.

Frequent delays sometimes led to complete work stoppages. Workers were laid off and wages were not paid. As a result of cutbacks, it was agreed that Hernán Ruiz II's visits to the work site would be limited to only one per week and that he would forfeit the two reales per diem he was entitled to receive for the other days. This restriction did not last for long, however, and he went back to receiving his regular salary in January of the following year. A number of large stones were acquired some months later 'for a bracket for the church transverse arches'; most of this stone was from the purchase made by Alonso Cortés in El Puerto de Santa María. Fortunately, the economic situation improved, and over the next three years, from 1564

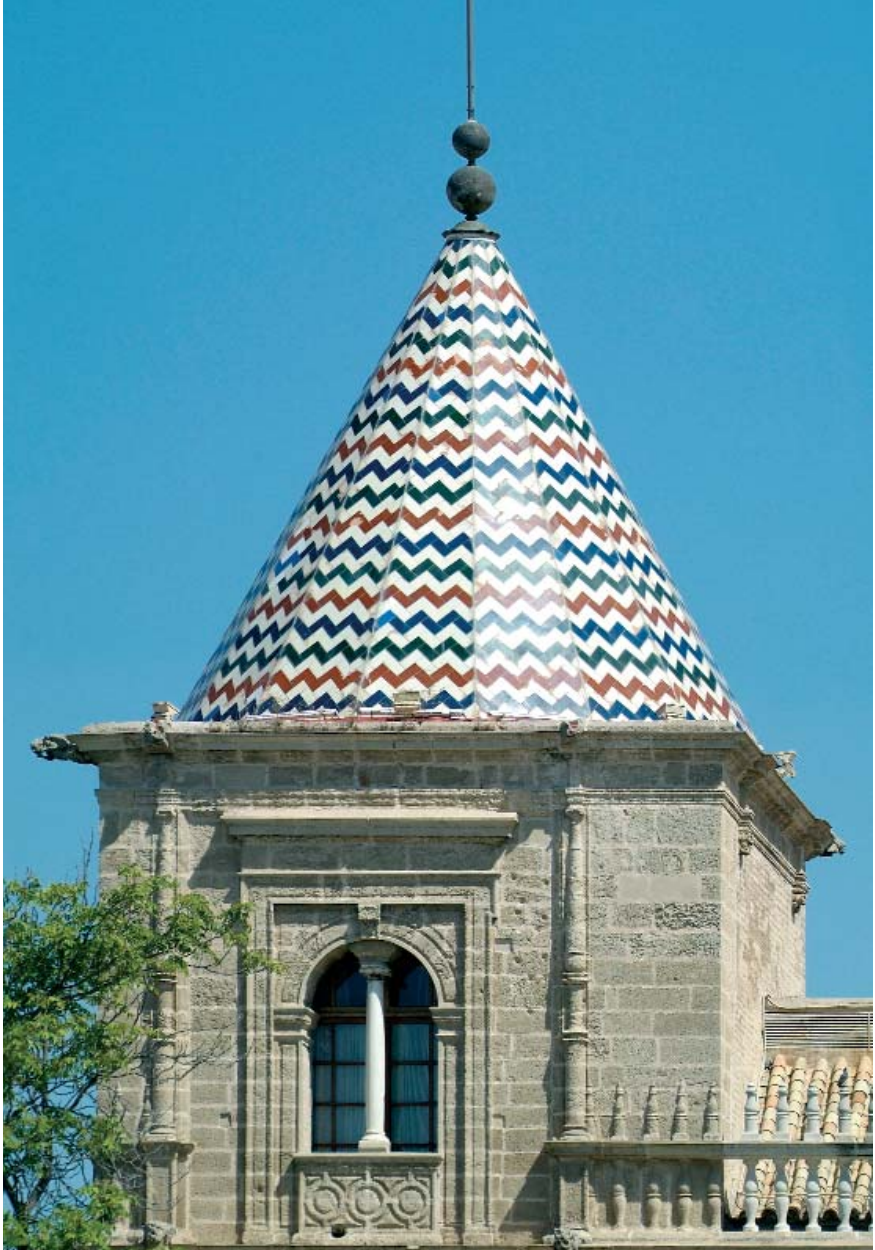
to 1567, Ruiz II was paid his 25,000 maravedi salary. His 1568 salary was paid to his brother, the quantity surveyor Francisco Sánchez, upon his death.

Sánchez's role in managing the building work was decisive as he kept to his brother's ideas with respect to both the construction of the church –in what was its most important phase, as we shall see– and to the other structures that were yet to be built as part of the project. Documents show that Andrés de Rivera headed the work until 1584. He was appointed master builder on 4th January 1570 and was officially dispatched on 3rd December of the following year, in spite of the fact that –curiously– this was not registered in the minutes books of the Board of Trustees. His appointment is not mentioned until 30th October 1600, though he is referred to as 'Cathedral master builder' in that entry, while work did not begin on the main façade until 1617. Asencio de Maeda was present in the management of the project, but his influence was nil, and there were also interventions by the Neapolitan Benvenuto Tortello, the Duke of Alcalá's architect.

In addition to the work on the church, building was also done on other parts of the hospital compound, such as the construction of the infirmaries and the completion of the building in the northwestern corner. Documents show that Bartolomé de Orellana continued the carpentry work on the new infirmaries, while the marble mason Peñalvo agreed to deliver thirty-two columns in October of 1572. A curious ledger entry, inscribed three years later,

*Intersection of two galleries in the Patio del Alcohol.*





*One of the building's towers.*



recorded the suspension of master bricklayer Martín Rodríguez's wages. The work done in 1577 is well documented. A certain Juan de Pineda, for example, was paid for several grilles, of which the ones that would be placed in the openings in the main façade are of particular interest. The potter Roque Hernández sent various consignments of white, green, yellow and blue glazed tiles for the tower pinnacles, and ceramic and wrought-iron work was done. There were also agreements with Juan de Pineda for work to be done on the lower wards and their antechambers and with the marble mason Diego Fernández for the delivery of a number of columns.

Besides the finishing work being done on the church and the main façade of the building, work continued, from 1617 to 1670, on both the repair of the infirmary and, above all, the enlargement of a number of windows that Hernando de Pineda fitted with grilles. Little major work was done in the 18th century. This was mainly due to an economic crisis at the hospital which hindered the project. This situation became worse in the century that followed



*Church detail.*

when the Central Hospital was created by the Charity Board. On the other hand, important work was done on the Convalescent Hospital and, later in the century, on the Military Hospital and the Faculty of Medicine.

However, apart from the completion of the church and surrounding buildings, the most important work carried out in the hospital compound in the modern era was the adaptation of the areas intended for the Convalescent Hospital, for which the priors had granted land situated in the eastern part of the compound. This hospital had been founded by the aforementioned Diego de Yanguas and had been joined to the Five Sacred Wounds by means of a papal bull in spite of the opposition of the Duke of Alcalá. Given this state of affairs, on 23rd March 1637, the master builder of the Alcázar, Juan Bautista de Velasco, Francisco Rodríguez, the master builder of the hospital and Juan de Segarra met with the inspectors and, within view of the old project, they agreed to continue building ‘in accordance



*Church detail.*

with the old plans'; work would begin on the main façade, in which the 'completed tower' would have to be erected, as the others had, before going ahead with the construction of the men's and women's infirmaries and the rest of the outbuildings. This work lasted until the beginning of the 18th century.

The work done in the following century mainly involved remodelling and adaptation to prepare the site for the installation of the new institutions corresponding to the Hospital of the Five Sacred Wounds, the Central Hospital and the Faculty of Medicine. Given the temporary nature of these installations, they will not be described here in full detail. Suffice it to say that they were present in the compound until the last third of the 20th century, at which time work began on transforming the building into the seat of the autonomous parliament. As well as enlarging the building, this project has returned it to its original aesthetic and monumentality without its being

allowed to lose the Mannerist air that was infused into it by the most important of the architects that worked on it: the Cordovan Hernán Ruiz II.

At the risk of indulging in a chronological and stylistic retrocession, I should like to end this chapter by recording

*The main façade, as seen from the gardens.*



the architectural work done by Asensio de Maeda in the 16th and 17th centuries, as it is to him that we owe the historical building work that brought to a partial end the building of the hospital with the completion of the main façade and the construction in its centre of the sumptuous Gothic portal that serves as the building's main entrance and whose constructive and ornamental details exemplify the transition from the Mannerist architecture of the late 16th century to that of the early 17th century with its links to proto-Baroque shapes.



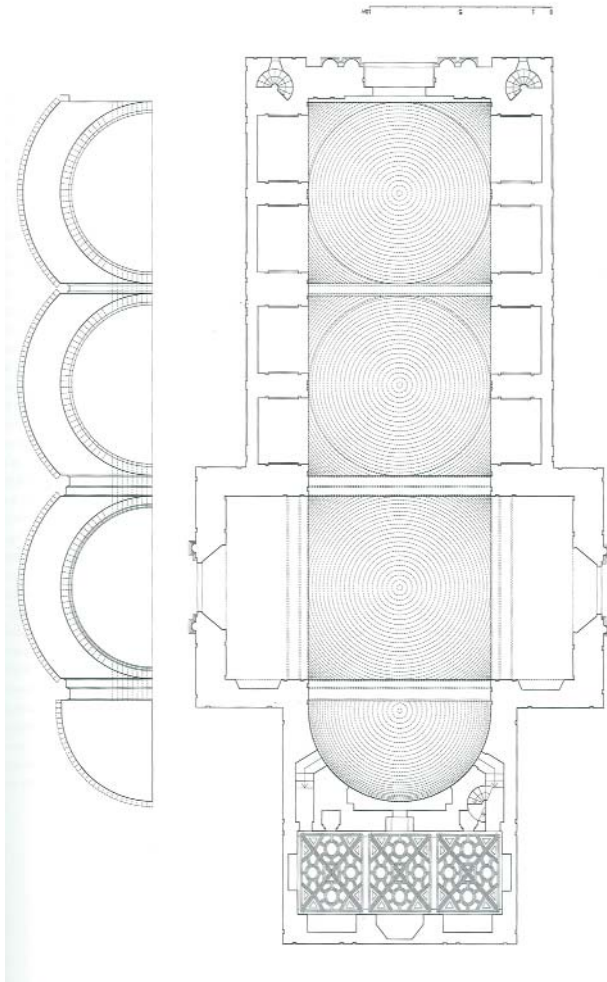
*The Macarena paso in front of the hospital church.  
Good Friday, 1937.*



### III

## THE CHURCH

*Vaults of the church's side aisles.  
Drawing by Isabel Pérez Peñaranda.*







As has been reiterated in the preceding pages, the most salient feature of the building history of the old Hospital of the Five Sacred Wounds is the construction of its church –today’s Plenary Chamber of the Andalusian Parliament. This can be considered the most important contribution made by the great Hernán Ruiz II to the project and to Sevillian architecture in the second half of the 16th century.

Whether it was due to the intervention by Rodríguez Cumplido or the influence of Averlino Filarete and his famous Milan hospital, the design of the church façade, although it involved a long and drawn out process, must have been present in the plans for the compound from the very beginning, when Martín de Gainza’s presence at the head of the project was decisive, as is shown by existing documents and, especially, the drawings in *El Manuscrito de Arquitectura* by Hernán Ruiz II.

From all of this we know that, by means of an agreement made on 28th November 1558, the patrons decided

‘that work on the church of said new hospital/shall be done according to the old plans so that the chapel arches/stand upon pendentives and that from the walls and body of the church/in each part there shall be four chapels as sketched by the master/builder and he shall sketch the area of worship in the main chapel/of which he shall do what he deems best with regard to the top of said main chapel’.

And so, in accordance with this agreement, the building of the church— for which a starting date had not been set upon the death of Hernán Ruiz II— began. It stands at the end of the hallway that serves as an entrance to the entire building, in a patio with only three galleries in the place that would normally correspond to the fourth. It is a Latin-cross plan church with an almost rectangular transept, the so-called “*iglesia de cajón*”, whose influence would be so great in 17th and even 18th century Sevillian architecture, as is exemplified by the Sagrario and San Antonio Abad churches.

An immediate consequence of Ruiz’s being named as master builder was his ready acceptance of an agreement

made on 30th April 1558 –that is, two months prior to his appointment– that the church would be twenty strides longer than it was ‘in the original plan’, a stipulation that

*Church interior during restoration.*



was adhered to by those who eventually finished the job.

Hernán Ruiz’s appointment fulfilled his desire to build a longer church and gave rise to a new stylistic direction that would allow him to become –despite his not being the original designer– its most important architect. His interest in the church’s design can be confirmed, as there are five groups of drawings

related to the temple in his *Manuscrito de Arquitectura*, including one that shows its design with the title ‘Emergent plan of the church being built at the Hospital de la Sangre’. As Alfonso Jiménez states, in order to understand the gestation of the project, it is interesting to observe the differences between what appears in the *Manuscrito* and what was actually built. In the first case, the apse is straight

*Remains of murals from the old church.*



and the transept arms are semicircular, while the apse that was actually built was square and had straight arms. Also notable are the differences in the building plans since, as well as the change in proportions, the dome over the transept was eliminated.

Before describing the compound, we should point out that, after the death of Hernán Ruiz in 1569, his brother, the quantity surveyor Francisco Sánchez and the aforementioned Benvenuto Tortello and Asensio de Maeda worked on the project, although they made no significant changes and followed the Cordovan master's designs, limiting themselves to finishing what he had left undone, although at times they did this in a rather simplified way.

Among the most interesting episodes of this last building phase is the proposed covering of the church with a wooden frame. This plan was submitted by the architects Juan de Minjares and Martín Infante and the carpenters Luis de Villafranca, Francisco Pereyra and Gonzalo Fernández. Fortunately, this project did not go forward, after an

agreement was made by the patrons on 9th January 1591, to revert to the original plan and to build the vault arches of stone. This was done with characteristic Herreran restraint, as would be expected from Asensio de Maeda and Juan de Minjares, whose involvement in the building of El Escorial monastery is well known.

The result is a rounded apse, behind which there is a rectangular sacristy giving way to a flat apse that makes the church a model of the *cajón* style. Its current layout is as follows: at the apse stands the main semicircular chapel with a vault in the shape of an eggshell, with the altarpiece framed by a basket-handle arch in its centre. At the altarpiece's sides there is a low structure with hanging capitals at the ends, upon which rest a sculpted arm with a projecting cornice and Doric pilasters next to the altar opening, followed by a second structure with supporting elements in the form of Ionic columns upon the hanging capitals of the low body, and next to the altarpiece there are two more pilasters of the same style. Between them there is, in the low part, a blind balustrade.



*The present-day Plenary Chamber and the altarpiece of the old church.*

In front of the main chapel is the transept, with a simple baida vault, whose traces are covered by barrel vaults. There is also a low body with hanging capitals upon which rests a tribunal, out of which begins the second body, supported by buttresses with great attached Doric columns. In the intercolumniation are blind semicircular arcades with oval shapes inside, which prop up consoles with a projecting cornice above them. Behind it rises the

*Portal on the church's main façade.*



last structure, formed by a large semicircular arcade with three large windows. The one in the centre is rectangular in shape, while the ones at the sides are triangular-spherical. The transept

is joined to the nave, divided into two covered sections with baida vaults in which there are projecting buttresses with attached supports. The chapels open into these—four in each section—through semicircular arcades; this arrangement gives the church an Italian air with ties to Alberti's Sant' Andrea in Mantua and even more to Vignola's Gesù in Rome.

Equally beautiful is the exterior, which is laid out as follows: two projections on the main façade, each one supported by a plinth made up of a first body, framed by Tuscan pilasters, in whose intercolumniations there are two windows on each side which support a simple sculp-



ture with triglyphs and metopes and a decorated cornice above which rises the second structure, built in the Ionic order, with intercolumniations consisting of several openings. Next there is a third structure of Corinthian order that juts out notably and, behind it, a number of acroteria that top it off. Finally, the central buttress rises from between the two aforementioned projections, with a window in the last structure framed by two composite order columns, and, between them, a lovely pink marmoreal portal, which is the main entrance to the temple.

Not only is this portal the most beautiful part of the ensemble, but it is also one of Hernán Ruiz's most accomplished creations. It was commissioned on 26th June 1560 and completed seven years later with the following layout: a first structure, surrounded by Doric columns, which rises upon plinths with projecting dados and leads to the doorway. This has a projecting semicircular arch with a console in its keystone and richly ornamented arched jambs. Above the door there is an elliptical structure with a relief of the Virgen de la Caridad and, in its spandrels, the lovely reliefs



*Panel by Alonso Vázquez depicting the evangelists Matthew and Mark.*

of la Fe and la Esperanza, realised in 1564 by Bautista Vázquez the Elder. The second structure, a smaller one, is framed by four Ionic columns that support its entablature. This is flanked by vaulted niches with a shell-shaped vault, and at the sides of this are the coats of arms of the Ribera and Enríquez families.

To each side of the transept there are doors crowned, as is the main door, with acroteria, divided into three structures and three sections. There is a small bell gable at the top of the flat apse. In the low structure—in the central intercolumniation—is the doorway, and above it there is a frieze decorated with the coat of arms of the Five Sacred Wounds.

As has been stated, this last structure was built by Hernán Ruiz, while his brother, the quantity surveyor Francisco Sánchez, and the architects Tortello and Asensio de Maeda, who participated in the covering and completion of the building after Ruiz's death in 1569, imparted



*Panel by Alonso Vázquez depicting Saint Augustine.*

the Herreran restraint that the temple vaulting exudes. The main altarpiece, now covered by an enormous curtain behind the presidential chair, is the work of Asensio de Maeda, and also corresponds to this final period. This altarpiece, laid out in a most simple manner, is the work of the celebrated Diego López Bueno and displays the paintings of the Mannerist Alonso Vázquez.





*The Patio de las Flores.*

## IV

# BUILDING WORK DONE BETWEEN THE 17TH AND 20TH CENTURIES



*Portal on the main façade.*



Upon the death of Asensio de Maeda, and with the project still unfinished, building work continued at a very slow pace. Involved sporadically now was the prestigious master builder Juan de Segarra, who, starting in 1615, continued work on the great front hall and the construction of the main façade.

Work on the inside of the compound, which continued until 1617, consisted of finishing the surgeon's and barber's rooms.

The façade, made of opulent worked marble and designed by Asensio de Maeda, shows evident proto-Baroque characteristics, of which the curvature of the pediment that tops it is the most important. Its arrangement is as follows: an initial structure, supported by Doric columns erected on plinths, in whose intercolumniation there are two empty vaulted niches which frame the advanced doorway. Above this there is a memorial stone, with an inscription in Latin, summarizing the history of the building and giving its finishing date as 1617:



*Memorial stone above the main portal.*

“QUINQUE CHRISTI YESUS VOLVERIBUS AMPLIUS WOSCO  
M/VM PAUPERRIBUS CURANDIS D CATHARIBA DE RIBERA ET  
DOMINUS FEDERICVS HENRIQUEZ DE RIBERA THARIFAL MAR-  
CHIO BETICAL ADELANTATUS NON MINORE SUMPTV QVAM PIE-  
TATE FIERI JUSSERUNT DPS TANTORVM ORINCIPVM MEMORIAN  
PERFICCI ET POR TAM. HANC FERI INTEG.RAR PATRONS ET REI  
ADMINISTRAR AN MDCXVII”.

The second structure is made up of a central nucleus with a base of pilasters topped with some unusual consoles that support a simple entablature with a gorgeous split pediment on top. This leads to an oval bracket with angelic figures, upon which appear the Five Sacred Wounds, crowned with two ball-shaped arches and a Jerusalem cross. Inside there is another architectural grouping consisting of Ionic columns supporting an entablature with a strongly projecting cornice that frames the balcony opening, to the sides of which there are sorts of buttresses with brackets topped by pyramid-shaped acroteria with balls at the bottom that display the Ribera and Enríquez coats of arms.



Beyond what we have described here, the most important work done in the 17th century was that carried out on the buildings that were to house the Convalescent Hospital, which, as we have pointed out, had been founded by Diego de Yanguas, and, once the Duke of Alcalá's opposition had been overcome, had become a part of the Five Sacred Wounds compound. As we have also mentioned, work on it began in 1637, after the meeting that was held on 23rd March between the inspectors and the architects Juan Bernardo de Velasco, master builder of the Alcázar, Juan de Segarra and Francisco Rodríguez. We should remember that they agreed on that occasion to carry out the building work 'in accordance with the old plans', to begin on the main façade and then to move on to the infirmaries, one of these for women, located in the most northerly sector, and another for men, next to the church. The rest of the outbuildings, patios and galleries were to be located behind the infirmaries. All of these spaces, which were still being worked on as late as 1653, conform to the general aesthetic of the building, which makes them

difficult to classify at first sight from a stylistic point of view. The porticoed galleries of the eastern side of the church patio had been erected previously.

Regrettably, and perhaps this was due to a lack of funds, there was no effort made to finish the other parts of the building, such as the southeastern tower and the eastern façade, the second patio on that same side or the service outbuildings on the northern side, which meant that, for



*The present-day Patio del Cardenal.*

the most part, after the infirmaries had been completed, the only work that was done was related to repairs and maintenance. To cite just one example, the floor in the convalescent infirmary was replaced in 1718 because the beams had rotted.

In the 19th century, important work was carried out according to the original plans. This was the case with the so-called Patio de la Flores; the completion of the northern hall, an extension of the Patio de la Fuente; the eastern infirmary; and the construction –with certain aesthetic rigour– of large rectangular windows to allow for the entrance of natural light.

There was an initial project to renovate the hospital and convert it into the seat of the Andalusian Parliament led by the architects Alfonso Jiménez Martín and Pedro Rodríguez Pérez and approved by the Parliament on 19th November 1986. This same body awarded the job to the building firm Fomento de Obras y Construcciones, S.A. (FOCSA).



*Patio del Cardenal stairway before restoration.*

Another project, this one involving expansion and further renovation, was presented by the same architects and was approved on 19th April 1999. The contract for this project was also awarded to FOCSA.

Later, by agreement of the Parliament of 3rd June 1998, the renovation of the rest of the building was approved. This job was awarded to Torres Martínez-Aroca y Asociados, S.L., with partial contracts going to Dragados y Construcciones, S.A., for the restoration of the Patio del Cardenal, Patio de la Fuente and Patio de las Flores

Both teams of architects worked with consummate skill, respecting the building's general style at all times. As their artistic and constructive sensibilities were similar, they were able to prepare the old hospital building for its new parliamentary functions, while providing it with a



*Patio del Cardenal stairway after restoration.*

new luminosity that brings out its unquestionable technical merits.

Mention must also be made of the exhaustive archaeological work carried out under the supervision of Professor Miguel Ángel Tabales Rodríguez during both phases of the Hospital of the Five Sacred Wound's renovation, the results of which were later published under the title *Arqueología y rehabilitación en el Parlamento de Andalucía*.





*Patio de San Carlos (A. Vázquez).*

# V

## THE BUILDING'S AESTHETIC

*Church sacristy vault.*







As I have already stated, thanks to the work done first by Rodríguez Cumplido and later by the more efficient Martín de Gáinza, the old hospital possesses certain features that link it to a late Plateresque style that can properly be called ‘Prince Phillip’, and which is especially evident in the main façade.

It was only when Hernán Ruiz II became master builder that the Mannerist aesthetic prevailed, above all in the church, today’s legislative chamber. This Mannerism did away with outmoded ornamentation and gave the building a monumentality and a clarity that make it an expressive manifestation of a certain Early Renaissance aesthetic. This aesthetic was respected by the architects who took part in the finishing work and renovation that was carried out in the 17th, 18th and 19th centuries, and the 20th century renovators were also careful to maintain it. Employing the most modern of techniques with skilful efficiency, their work on this historical building has become a model for others to follow. They are to be praised



*Detail of the Patio del Recibimiento.*

for the manner in which they have respected the building's history while at the same time providing it with the necessary infrastructure for its new role. Nothing is lacking and nothing is overdone. Everything functions with harmony and restrained beauty.

