

We arrive to room 7 crossing the door which was the palace external entrance until the fire that took place in **1372** in the **bishop's houses**. After that fire, **Lope Fernández de Luna**, archbishop in Zaragoza, and **King Pedro IV, "the Ceremonious"**, rehabilitated the palace because they used it as a usual residence. They both promoted the **new Gothic-Mudejar palace**, bigger than previous one. Mudejar artists were employed to raise and decorate the new palace. They were Muslims people settled in Christian territories that preserved technical and stylistic elements inherited from their ancestors which were captured in pieces of art of Christian Maecenas.

The **sewer from 14th century** underlies in this space. It flowed into river Thames and was part of the waste pipe network in this **new late-medieval palace**. This resource was a privilege in that time, when the habitue was to throw waste out of the window in the street or away in a black well in houses courtyard.



These five capitals decorated the access to disappeared Saint James Church. They underlie the use of art as a didactic resource along history. In this capital, the **birth of Christ** is represented with iconography inspired in Pseudo Dionysius's **apocryphal gospel**, in which it is described how two midwives helped Virgin Mary during labour.

¿Did you know?...

- **Lope Fernández de Luna** was archbishop of Zaragoza, King Pedro IV's, "the Ceremonious", adviser and soldier. He was in charge of the defense in Calatayud against the Castilian raids.
- The **apocryphal gospels** are those which the Church did not accept as part of the genuine apostolic tradition for being considered spurious.