



# Madrid, an open book

Madrid of the  
Austrians

Raúl Gil Redondo



**MADRID BOOKLETS**

URBAN AND HISTORICAL TOURS

# **MADRID OF THE AUSTRIANS**

**Raúl Gil Redondo**

Photos by author (except where indicated)

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## **DIDACTICAL OBJECTIVES**

### **GENERAL OBJECTIVES**

- To know the city's urban evolution, from its medieval origins to the end of 17<sup>th</sup> century, mentioning the urbanistic interventions in the 18<sup>th</sup> and 19<sup>th</sup> century, and its discrepancies with respect to the historical epoch we study.
  
- To know, enjoy and value the historical and artistic heritage of Madrid and contribute to its necessary conservation as a source of knowledge and wealth and as a legacy that must be passed on to future generations.
  
- To encourage interdisciplinary work, with other areas such as geography, literature or art.
  
- To learn outside the classroom in an interactive and participative way, being aware of the history that holds our city and the information that we can find in it about its past.

### **SPECIFIC OBJECTIVES**

- To know the historical environment of the 16<sup>th</sup> and 17<sup>th</sup> centuries, especially at the political and social level, as well as being aware of the differences between the two centuries and the evolution of the dynasty to its decline.
  
- To study the fundamental facts occurred during those centuries and the causes that led to that decline.
  
- To understand monuments and buildings in their entirety, meaning not isolated but as exponents of human creativity, capable of being enjoyed as they are and valued as testimonial document of an era.

- To know the corresponding historical or artistic language for each age and acquire a specific terminology, by using it precisely.
- To value the city, in its spatial and temporal dimension, as object of the History and privileged frame of its manifestations and to project that consciousness towards its future evolution.
- To make reference to the characteristics of the Madrid's society of the time and how life changed in the town (Villa) once it becomes a Court



*Charles V in the battle of Mühlberg* (detail, 1548), by Tiziano. The National Prado Museum.

## CHRONOLOGICAL TABLE

YEAR	HISTORY	ART, LITERATURE AND SOCIETY
<b>1517-1556: Reign of Charles I.</b>		
1519	Elected emperor of Germany as Charles V.	Beginning of the Protestant Reformation (1517).
1521	The Royal army appeases the communal revolt.	Chapel of the Bishop (1520).
1522	Charles returns to Spain.	Casa de Cisneros (House of Cisneros) (1537).
1525	Battle of Pavia. Annexation of the Duchy of Milan.	Council of Trent (1545).
1535	Victory over the Turks in Tunisia.	Palace of Pardo (1547).
1547	Battle of Mühlberg: Charles I defeats the Protestants.	First edition of El Lazarillo de Tormes (1554).
1555	Charles gives the imperial crown to his brother Ferdinand. Peace of Augsburg: religious freedom for the German princes.	
<b>1556-1598: Reign of Philip II.</b>		
1558	Battle of San Quintin.	Convent Las Descalzas Reales (1559-1564)
1561	Transfer of the Court to Madrid.	Casa de Campo (1562) Monastery of El Escorial (1562-1584)
1562	The Company of Jesus is installed in Madrid.	Casa de las Siete Chimeneas (House of the Seven Chimneys) (1577).
1571	Battle of Lepanto.	
1578	Assassination of Escobedo, secretary of John of Austria, brother of the king.	The construction of the Segovia bridge is finished.
1581	Annexation of Portugal.	Police and Ornament Board (1590)
1588	Defeat of the Invincible Army.	Bakery House (Casa de la Panaderia) (1590).
1598	Autonomy of the PP. BB.	
<b>1598-1621: Reign of Philip III.</b>		
1601-1606	Transfer of the Court to Valladolid. Peace with England.	The Don Quixote (1605, 1615) Convent of Incarnation (1611-1616)
1609	Truce of the 12 years with Flanders. Expulsion of the Moors.	Palace of Uceda (1613 1618) Plaza Mayor (1617).

<b>1621-1665: Reign of Philip IV.</b>		
1622-1648	Thirty Years' War.	Plan of A. Mancelli (1622) Close to Madrid (1625) Carbonera's Convent (Convento de las Carboneras) (1615-1625) Palace Buen Retiro (1632) Prison Court (1629 1643) Beginning of the works for Villa's House (Casa de la Villa) (1644). Imperial College of Jesus's Company (1622-1664).
1640	Uprising in Catalonia and Portugal.	Palace Buen Retiro.
1648	Peace of Westphalia: end of the Spanish military hegemony.	Juan Gómez de Mora dies.
1656	Anglo-Spanish War: England sinks two Spanish ships in Cadiz.	Plan of Texeira. Las Meninas.
1659	Peace of the Pyrenees: end of the war with France.	Cleaning and Stoning Board.
<b>1665-1700: Reign of Charles II.</b>		
1665-1675	Regency of Mariana of Austria.	Chapel of Venerable Third Order (1668)
1668	Portugal regains its independence.	Life is a dream, by Calderón de la Barca (1673)  End of the works for Casa de la Villa (1692).

## **CONTENTS**

### **CONCEPTS**

- The dynasty of the Austrians in the Peninsula, which covered the 16<sup>th</sup> and 17<sup>th</sup> centuries: history, politics, society, religion, and manifestations in art and literature.
- The artistic movements in the area: neoclassicism, renaissance and baroque, especially the baroque and the peculiarities of Juan Gómez de Mora's architecture.
- The crisis of the 17<sup>th</sup> century, the tragic feeling and its reflection in literature.

### **PROCEDURES**

- To carry out the activities priority selected by the teachers, during and after the tour.
- Carrying out the tour through Madrid of the Austrians, in which we will focus mainly on the Madrid of Philip III.
- To use supporting texts, historical or literary, chronologies, maps, illustrations, novels, etc. Analyze and comment.

### **ATTITUDES**

- To arouse interest in the events of the epoch and to investigate the reasons that caused them.
- To appreciate the urban evolution of the city, from its origins to the period in question.
- To value and respect the cultural heritage of Madrid.
- To be aware on the importance it has the concept of didactic-tour, as a class session outside the classroom, from a practical and visual point of view and not as a trip.



## **THE HABSBURGS' ERA**

### **THE GREAT AUSTRIANS**

Charles I represents the union between the Houses of Trastámara and Habsburg or Austria, being the son of Juana of Castile and Philip of Austria, and therefore, grandson of the Catholic Kings and of the Emperor Maximilian of Austria. Consequently, he inherits a great empire that will try to maintain unified, in spite of the distance, of the different states or the difference regarding languages or beliefs.

The monarch gathers himself the inheritances of Spain, Burgundy and the House of Austria. This heritage is a world empire formed by the Crowns of Castile and Aragon, with its dominions in America, North Africa and Italy, the possessions of Burgundy - Flanders, the Netherlands, Luxembourg and Franche-Comté - Habsburg states in Austria and the right to be elected emperor of Germany. Charles created an imperial ideology, the idea of a great universal Christian Empire and the figure of the sovereign would be the only bond for the union between them. This ideal was contrary to Renaissance currents in force in Europe, which defended the existence of national states. The German, Protestant, and French princes opposed the king and his ideal.

A king surrounded by foreign advisers, who requested money to the Court to finance his candidacy to the imperial throne. And in fact, he left for Germany, which provoked a revolt in Castile, led by the bourgeoisie. The communitarians demanded mainly for him to be a national king, have residence in Spain and also to distance from the foreign advisers. Charles managed to win the favor of the nobility. The communitarians, on the other hand, were disorganized. In 1521 the revolt was placated with violence and the leaders of the community executed. It was this way that the monarchical absolutism affirmed in Castile. A year later, the king returned, surrounded by Spanish advisers and married Isabel of Portugal, getting the people on his side again.

The struggles with France for hegemony in Europe were constant. The climax was the battle of Pavia, in which Charles gained control over the Duchy of Milan.

The reform of Luther was the origin of the German problem, because the German princes refused to render obedience to the emperor. The tension led to the battle of Mühlberg. But the problem could not be solved until the emperor, already old, gave the Imperial Crown to his brother Ferdinand. And shortly after, the peace of Augsburg granted religious freedom to German princes.

From the economic point of view, it was a time of boom, favored mainly by the gold and silver of America, the cattle ranch and the active trade. It was a moment of expansion and growth, but also a time of military spending, for which the Crown contracted a huge debt with Genoese and German bankers, in order to finance the expensive foreign policy.



*Philip II* (1565, modified in 1573), by Sofonisba Anguissola. Nacional Prado Museum.

Philip II dominated the second half of the 16<sup>th</sup> century and during his reign decided to establish the capital in Madrid, for which he moved the Court from

Toledo in 1561. He was a monarch surrounded by Spanish advisers and who ruled his empire from the peninsula. However, he did not serve the Spanish interests and, above all Castile was a source of funding the interests of the House of Austria in Europe. During his reign the administrative bureaucracy knew a great development and Philip inherited all the problems it had the reign of his father, especially the economic ones.

The religious repression against heretics or Protestants was very harsh and the internal problems alternated with the externals. There were uprisings in Aragon, which had as a consequence the reduction of privileges and freedoms for the kingdom. The war with France was resolved favorably after the victory in San Quentin.

Facing the Turkish danger, the monarch allied with the Pope and the state of Venice, among other Christian states, to form the so-called Holy League. The fleet, directed by John of Austria, stepbrother of the king, obtained an important triumph in Lepanto, thus ensuring the free commerce in the Mediterranean.

The growing Flemish nationalist sentiment and the emergence of Calvinism were the main causes of the long war against the Netherlands, which began in this period. The rebellion was led by William of Orange and had the support of the German and England princes. The war was complicated by the debt of the Crown, which caused, in several occasions, the mutiny of Spanish troops, poorly paid. The conflict was resolved in part when Philip II granted the autonomy to the Catholic provinces of the south. The North did not accept the concession and remained Calvinist, led by William of Orange, and practically independent. In 1648 Spain finally recognized Dutch's sovereignty.

The war with England was another important chapter of the reign of Philip II. Isabel I, daughter of Henry VIII, supported the Flemish struggle, while Spanish ships were attacked on the high seas by English sailors like Francis Drake and Hawkins. Philip, for his side, supported the English Catholics who plotted to overthrow the queen, and chose the catholic Mary Stuart, as queen of Scotland. She was executed by Isabel, and then King Felipe II sent a huge army, declaring war to England. The incursion could not be more disastrous, and the defeat of that army came to point out the Spanish decline in Europe. However, the annexation of Portugal was a success, something that had been sought since the time of Catholic Kings. It obtained the peninsular unity and also the unity between the territories of both kingdoms. After his death, Philip II left an important debt to his son, the heir prince.

## **THE AUSTRIANS MINORS**

The 17<sup>th</sup> century is considered a time of widespread crisis in Europe: political, ideological, social and economic stagnation, having the Thirty Years War as a backdrop. In Spain, we find a decline in trade and agricultural production, in the same time the decline of wealth in America and the disaster of military spending and poor administration during the period of the Great Austrians.

The reign of so-called Austrians Minors opens with Philip III, during whose reign a capital change takes place. The court moves to Valladolid through mediation ensured by the Duke of Lerma, first of the royal advisors who served the king. The Court's irresponsible spending increased the public debt, while increasing the administrative corruption.



*Philip III on horse* (detail, 1634-1635), by Diego Velázquez. National Prado Museum.

The reign of Philip III developed a pacifist foreign policy, eliminating the pending external problems. The relationship with England and France was cordial, and the Twelve Years War solved the Flemish problem, at least temporarily, practically recognizing the Dutch autonomy.

The Moors, descendants of Muslims converted in the time of Catholic Kings and who had revolted during the previous reign, expelled. This brought serious problems to the economy, especially to the agricultural sector, which had facilitated the boost of the economy in the previous century.

Philip IV, known as the Planet King, cannot, despite all the political propaganda promoted by his royal advisor, hide the problems of his reign. The decay of the dynasty begins to be noticed, and prolongs during the regency of the queen, Mariana of Austria, and the reign of her son, Charles II. That puts an end to the presence of the dynasty in Spain. The bad administration and external political complications caused a great crisis. The ambitious advisor, the Count-Duke of Olivares, with his poor political and economic management, did not contribute to improve the situation.

Spain, exhausted and impoverished, was forced to intervene in the Thirty Years War (1622-1648), in defense of the Austrian empire, as a triumph of dynastic interests over the national ones. With the Peace of Westphalia and the recognition of the independence for Holland, the domination of Austrians in Europe came to an end.

The war against France continued for eleven more years, ending with the Peace of the Pyrenees and the annexation of Spanish possessions by France, such as Roussillon, Artois and Luxembourg.

From the inside, the revolts were constant. Again the loss of centenary privileges was one of the causes. The Count Duke had decided the legislative and fiscal unification of the different kingdoms to increase the resources. The uprising began in Catalonia, which asked the help of France. And Portugal took advantage of the situation to rebel, with the support of France and England.

The political chaos, exacerbated by the death of the king, left his heir in a limit situation and the royal adviser and counselors contributed to the ruin of the country. Luis XIV took advantage of the situation to annex the last Spanish possessions in Europe. Charles II exemplifies the problems derived from endogamy and consanguinity, being unable to leave offspring. This gives the opportunity to the different European powers to split the Hispanic kingdoms and promote their respective candidates. The election of Philip of Anjou, grandson of Louis XIV, unleashes a war for succession to the throne of Spain between France and Spain, on the one hand, and the alliance between Germany, Holland and England, who supported Archduke Charles, son of the German emperor.

The literary context of the 16<sup>th</sup> and 17<sup>th</sup> centuries was to some extent a manifestation of political or social events. Genres such as the picaresque novel, from *El Lazarillo de Tormes* to *Guzmán de Alfarache*, where satire and bitterness prevail despite the humorous tone, were a reflection of the society in the 16<sup>th</sup> century. Cervantes echoes it also in some of his Exemplary Novels and, of course, in *El Quijote*. Similarly, the pessimism and crisis of the 17<sup>th</sup> century were reflected in the Baroque literature. The Renaissance did not achieve its purpose of imposing harmony and perfection to the world, as the humanists claimed, nor had made the man happier; the wars and the social inequalities were still present; pain and calamities were common throughout Europe. There was growing an intellectual pessimism, more and more accentuated, together with the unconcerned character in the comedies of that time and the stories on which the picaresque novels are based.

The theater in the 17<sup>th</sup> century will be represented by the work of Lope de Vega, Tirso de Molina or Calderón de la Barca. It is possible to appreciate that feeling in the work of Quevedo and famous is the sonnet that we include at the end of this material. In the second half of the 17<sup>th</sup> century, bitterness became skepticism, very well represented by Baltasar Gracian, who did not forget the references and praises the glorious past.

In the artistic field, the baroque painting was characterized by tenebrism and by the abundance of the vanitas theme, a reminder of the fugacity of life and the futility of material goods. The concern for the passage of time and the loss of confidence in Renaissance ideals dominate this stage. The pictorial work of Velázquez stands out practically throughout the entire 17<sup>th</sup> century.



*Philip IV on horse* (1634-1635), by Diego Velázquez. National Prado Museum.

## **MADRID OF THE AUSTRIANS: ARCHITECTURE AND URBANISM**

During the 16<sup>th</sup> century the urban interventions in Madrid had been poor. By 1535, during the reign of Charles I, the town had barely grown, with the wall extending eastward to the present Puerta del Sol. The urbanism promoted by the new dynasty could not prevent the coexistence of three different cultures: the Christian, the Muslim and the Jewish.

The city, which had already been visited by the Catholic Kings, received during the first years of the 16<sup>th</sup> century several visits of King Charles I, with the intention of recovering from his health problems. He stayed in the palace of Pardo, an area favorable for hunting. That is when the royal palace suffers some reforms, in order to make it more comfortable. His son, Prince Philip will be staying in that royal palace, according to a Burgundian custom that contemplated separate residences for the king and the prince. This residency forced him to reform, renovating the facade and opening a place in its surroundings. In this period of time Casa de los Cisneros and the Bishop's Chapel were built in the Paja Square, one of the few buildings in Madrid where is possible to admire a ribbed vault.

The emperor entrusted to his architect, Alonso de Covarrubias, the construction of the royal palace of Toledo and at the same time assigned to Luis de Vega those of the royal palace of Madrid. About its appearance during this period, the drawing by the Flemish painter Anton van den Wyngaerde, dated between 1563 and 1570, provides excellent information. The drawing shows the west and south facades before the construction of the Golden Tower in the union of both. The southern facade was the most important, with a central entrance flanked by semicircular towers, which gave it an imposing fortress appearance. This facade will be reformed later in the 17<sup>th</sup> century, with the intention of lightening its fortified aspect. Luis de Vega created a large rectangular courtyard surrounded by a double floor of open galleries, which was divided in two since 1561.

With Philip II the urban interventions will be of greater magnitude. The reform of the royal palace gave rise to a great square courtyard, called Patio of the Queen, and another rectangular and smaller, known like Patio of the King. This asymmetry caused that the central entrance did not match with the axis dividing both courtyards. The construction of Golden Tower also started from that year on. Under it, stood the Garden of the Emperors, plagued with statues of Roman emperors, and secretly communicating with Casa de Campo.

The determining factor for the growth of Madrid took place in 1561. In that year the Court settled in the city apparently permanently. The arrival of the Court



to Madrid supposed the entrance of more than a thousand people to the service of the Royal House. But in addition, many other people arrived with the intention to do business or to try taking advantage of the nobility, of the army or of the officials who had been located in the city. The increase of the population is quite fast, so that by 1598 the population has gone from 20,000 to 90,000 inhabitants. The city grew, especially to the East, beyond Puerta del Sol, and a little less to the South, surpassing Tirso de Molina Square. A new wall will be built to close the city, for income purposes.

The central location of the town was certainly one of the circumstances taken into account by the king. The capital had to settle in the Plateau, since Castile had always been the heart of the monarchy. The town did not lack the water and the healthy air of the highlands, let us not forget, and offered great possibilities for urbanization. Another advantage offered by Madrid was its proximity to the future monastery of El Escorial, in which the monarch spent more time in seclusion than in the royal palace. The choice of the small city of Madrid meant leaving aside Valladolid and Toledo, large cities with more infrastructures. Toledo, capital until now, was a scene of friction with ecclesiastical power, since it was almost a fief of the archbishop, and against it had to consider his position of opposition to Charles I during the communal revolt.

From 1606, Philip III continued the construction policy of his father and during his reign dates the design of the Plaza Mayor, by Juan Gómez de Mora, and the foundation of Convent of Incarnation, very close to the old royal palace. A document of this fundamental period for the study of the royal palace is the Barberini Codex, preserved in the Vatican Library. This is the narration of the trip to Spain made by the Cardinal Barberini, nephew of Pope Urban VIII, in 1626. His interest is concretized especially in the plans and constructions made by Juan Gómez de Mora to the Royal Palace and Royal Houses. The architect, who also describes the successive reforms since Philip II, will replace his uncle in the remodeling works for the southern facade, bringing it forward and building a twin tower to the Golden Tower of Philip II. This way was following the characteristic model, with towers at the corners, topped by slate spiers.

The private homes from Madrid of that time were very different. The houses were generally built with poor materials and in a less ordained manner, giving space to the streets that were continuing until getting lost in the field, this fact favored the delinquency and the lack of control. For this reason, during the reign of Philip IV, in 1625, it was decided to build a fence or a wall, intended not for defense but for control and tax collection of commerce. This fence will mark the limits of the city during the next two centuries, until the mid-19<sup>th</sup> century when the plan of Ensanche by Carlos Maria de Castro was approved. Perhaps more important was his intervention towards the East, with the set of gardens and Palace Buen Retiro, whose works began in 1629. It was an ensemble of several

squares and buildings, of which have survived to the present day the old hall of Kingdoms and the dance hall, today known as Casón Del Buen Retiro. From a small enclosure dedicated to the retreat of the kings in the time of Charles I, they passed to a magnificent complex devised by the Count Duke for his king. However, the construction was quick and made with cheap materials. From this period also dates the old Prison Court, now headquarters of the Ministry of Foreign Affairs.

The reign of Charles II, despite the decay, did leave its mark on the city. The works for Casa de la Villa were finished in 1692 and the bridge of Toledo was rebuilt, although the present construction dates from the beginning of the 18<sup>th</sup> century. On the other hand, the baroque Madrid, sober at first, has a second stage towards the end of the century, a little more decorative, as seen for example at the church of San Cayetano.

For the study of Madrid's urbanism in the 17<sup>th</sup> century we have two fundamental sources. The first is the map of Mancelli, Madrid's first known urban planimetry. It was originally dated about 1635; later was changed to probable date 1622 and as author Antonio Mancelli. The National Library of Spain preserves two planes, one colored, an edition without date, author, engraver or scale, indicating that it could be the oldest edition of this plane. On later editions appear as Editor Frederick de Wit, Dutch cartographer and bookseller to whom the plan was mistakenly attributed. Antonio Mancelli must have been completed his plan of the city approximately in the years 1614 and 1622. These were years of work, walking and measuring the streets of the city, probably helped by his officers, because he had at least two as shown in the text of his will. In addition to the plan, whose name is that of *La Villa de Madrid Court of the Catholic Kings of Spain*, made a *View of the Plaza Mayor*. We know that he presented both works to the Council, the impression being approved in September of 1622 and completed the next year.

A little later was the plan of Texeira (1656), our second source and work of the Portuguese cartographer Pedro de Texeira. It is a very important document for getting to know the aspect and extension of the town during the reign of Philip IV. It seems that its author created several models of houses and then distributed them by the different districts according to which type abounded in each area. One of the aspects visible in the plan is the abundance of gardens and interior orchards existing in the town those years, of which just few hardly survived, a good example is the one of the old Camarasa Palace that gets to the Sacramento Street.

The capital faced for a long time the problem of insalubrity and the lack of cleanliness. In 1590 was created the Police and Ornament Board, aimed to maintain the cleaning and to control the construction and the ornament of the buildings. We should recall the fact that the lack of sewerage or an efficient cleaning system caused the waste to be thrown through the windows and the

balconies, so the waste was piled up in the streets and backyards, just waiting to be "swept" by the tide, which it is was how they called the wagons that carried the waste. In 1659 the Cleaning and Stoned Board was created, as another attempt to sanitize the city, but that was not a solution to the problem either.

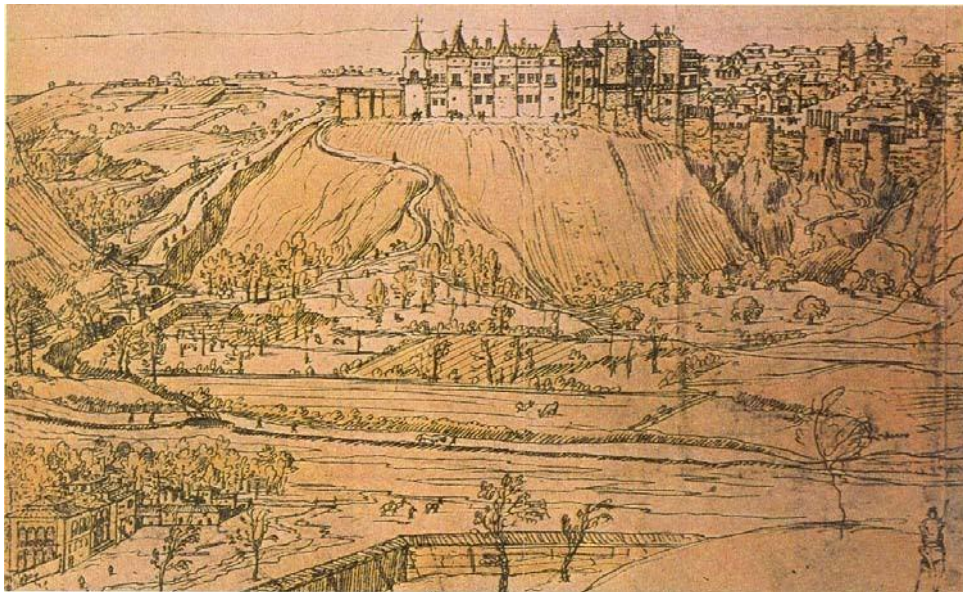
However, not everything in Madrid was architecture of poor materials. There were manor houses, and large streets like those of Atocha or Alcalá. However, the problem of space persisted. Since the time of Philip II, Madrid has given shelter to the Court and the thousands of people linked to it. The Residence fee, promulgated by the king, tried to give a solution to the problem caused by the lack of building sites. Through it, every house of more than one floor had to be divided and to receive the employees of the Court. Obviously not every citizen agreed, being able to ask the exemption of such obligation by paying a tax. As a way of cheating the law and avoiding this solution, appeared the so-called "houses with malice", with an uncomfortable distribution in the way in which they were built. To do this, they built mezzanines, attics or arranged windows at different height to deceive the eye and make it difficult to identify the number of floors of the house looking from the outside. But there were almost certain inspections, and it should not be as easy to cheat the law as has been generally said.

Another problem added to Madrid's urbanism had to do with the nomenclature of the streets. It is true that streets such as Alcalá or Arenal had their own name for a long time, but many others did not have officially registered any municipal names. Streets like the one of Sal, or of Cuchilleros received the popular name by the establishments or the guilds; others were simply known as "the street behind the church of St. Joseph". Others had more than one name or shared the same denomination, which complicated the tasks such as the collection of taxes from the citizens.

Another key fact in the history and development of the city was the transfer of the Court to Valladolid in 1601, which meant the closure of many businesses and the economic disaster, caused by losing a lot of population. In this decision the duke of Lerma was the great protagonist. To the Duke were offered good perspectives in Madrid, but were better those promised in Valladolid. Behind such a decision were therefore hiding the economic interests and the fact that the duke could handle his private affairs more directly from there, private affairs and interests such as the real estate speculation. The Duke of Lerma has bought a large number of buildings, palaces and plots in Valladolid at very low prices. The transfer of the Court to Valladolid brought with it the displacement of a large number of officials, nobles, artists and other persons related to the Court to that city, and consequently it generated an increase of property prices from the year 1601. Then the Duke sold his real estate with profits. After this, the prices in Madrid started to decline and the Duke went to buy houses there, so that just five years later he moved the Court back to Madrid and, once prices had risen, he got again profits from the sales. In the circumstances of the Court's return to Madrid

we find out about another fact. Philip III was offered a share of rent, which later changed to a high amount of money. He also received an important sum from the Council of Madrid. On this occasion, the city covered its back, because in case of a new transfer, the king promised to give back everything.

The architectural and monumental heritage that has come to us from those centuries is abundant, especially of Baroque Madrid. However, precisely in the context of the Madrid in the 17<sup>th</sup> century and the Baroque, arises a fleeting architecture that has not reached our days. The city, center of monarchy exaltation, gets plenty of scenographic, theatrical and fictitious architecture that pretended to present a more elegant city to the kings and illustrious visitors. These constructions were made with participation of architects, sculptors and painters, creating scenarios or decorating the streets on occasion like a religious festival such as the procession of the Corpus, or on the occasion of the solemn entry of a king. Occasionally, these temporary constructions created new streets, such as Reinos, which connected the palace Buen Retiro with the career of San Jerónimo.



*View of Madrid*, by Anton van den Wyngaerde. National Library (Vienna).

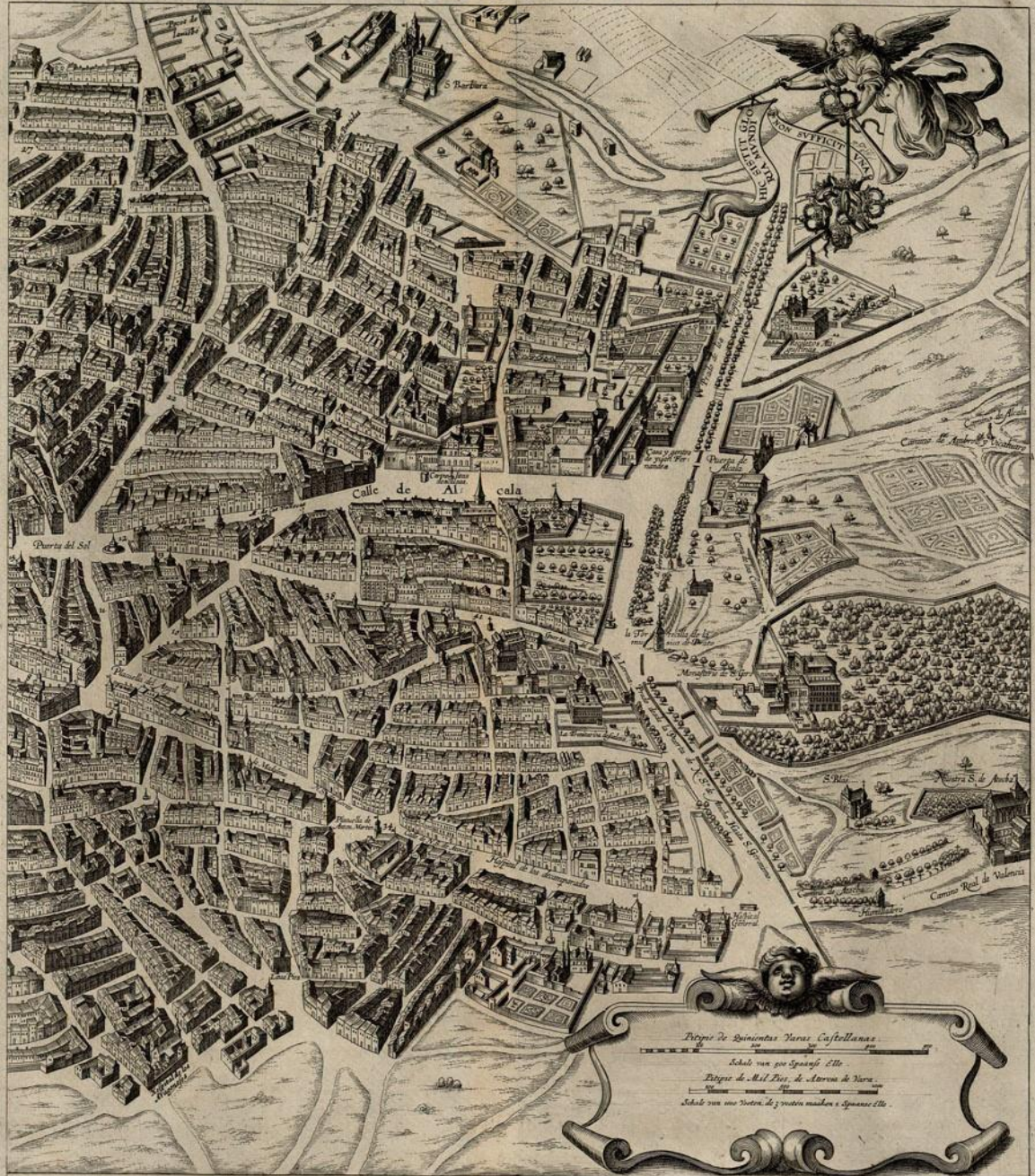
# LA VILLA DE MADRID CORTE DE LOS



- |                                      |   |   |                                 |   |
|--------------------------------------|---|---|---------------------------------|---|
| 1. La Santa Cruz.                    | 8. Colegio de Atocha.                             | 15. S. Phylippe.  | 22. Placeta de S. Luis.         | 29. Puerto de la Vega.                          |
| 2. Carcel de la Corte.               | 9. la Trinidad.                                   | 16. M <sup>o</sup> de N <sup>o</sup> S <sup>o</sup> del Carmen. | 23. S. Basilio.                 | 30. S. Lucara.                                  |
| 3. Concepcion Virreyna.              | 10. Calle de la Cruz.                             | 17. Calle de los prescades.                                     | 24. Oficial de los Portugeses.  | 31. S. Maria P. Mayor.                          |
| 4. El Colegio de la Compania de IHS. | 11. Calle de las Carretas.                        | 18. S. Martin.  | 25. Capuynas.                   | 32. Palacio del duque de Peñola.                |
| 5. Confesion Franc.                  | 12. N <sup>o</sup> S <sup>o</sup> de buen suceso. | 19. S. Simon P.   | 26. Carrera de S. Pablo.        | 33. Los Cuatro Puntos.                          |
| 6. S. Millan R.                      | 13. M <sup>o</sup> de la Victoria.                | 20. Calle del Arrenal.  | 27. la Cruz del espiritu Santo. | 34. M <sup>o</sup> de los Reyes del Sacramento. |
| 7. la Paffion.                       | 14. N. S. de la inclusion.                        | 21. Hospital de las Francesas.                                  | 28. las Beatas Carmelitas.      | 35. Palacio del Cardenal de Toledo.             |

Madrid to 1622: *Plan of Mancelli*, the edition of F. de Wit (c.1700?), left page. Regional Library of Madrid.

# REYES CATOLICOS DE ESPANNA .



- 35. Corpus Christi.
- 37. el Tajo P.
- 38. Plaza del Conde de Paradas.
- 39. S. Michel.
- 40. S. Pedro.
- 41. Plaza del duque de infantado.
- 42. S. Andrés P.

- 43. Casa de las Mayores.
- 44. S. Comendadores.
- 45. S. Salazar P.
- 46. Descalzas del Carmen.
- 47. el Colegio de las Frayles.
- 48. A. de Reyes de pinto.
- 49. Hosp de las Italianas.

- 50. A. de S. Catalina.
- 51. el ofiçio de Santo.
- 52. S. Atanasio.
- 53. Donato de S. Domingo.
- 54. Plaza de S. Domingo.
- 55. Carvajal.
- 56. A. de los Angeles.

- 57. S. Catalina.
- 58. Plaza de Herrado.
- 59. San pajo P.
- 60. P. Conde Ima.
- 61. S. Clara.
- 62. S. Juan.
- 63. S. G. S. de los devotos Franciscanos.

- 64. el encarnacion Amaseris Real de monjas.
- 65. Lavadero.
- 66. Canones del Peral.
- 67. S. Nicolas.

F. de Wit sculpit

Plan of Mancelli, right page. Regional Library of Madrid.

Although the "travel book" as a genre did not materialize until the 18<sup>th</sup> century, we have documental testimony of many travelers and visitors who approached Madrid in the 16<sup>th</sup> and 17<sup>th</sup> centuries. Most of them coincide in pointing out the poor salubrious condition of the city and its decadent appearance. The traveler's perspective focuses on the unusual and not so much on what he might consider normal or common. François D'Aarsens of Sommerdyck, a Dutch traveler, wrote in his *Voyage d'Espagne* in 1667: "It is well known that in Madrid, having no creeks to carry the waste, no drains to receive it, everything is thrown to the street; but it is wonderful to see that the air is so intense and so penetrating that it consumes everything in an instant."<sup>1</sup>

They are an important way of knowing the city in those centuries, its streets, the situation and description of buildings, but we must take into account that some of them are carried away by the first impression or opinion of some of its locals and, sometimes, by the fantasy, that leads them to misinterpret certain uses and customs. Others were clearly looking for national discredit.

Among local travelers it is well known the text of the painter Vicente Carducho<sup>2</sup>, who studied the art of the palaces and Royal Sites, which it considered the most important theoretical work of Spanish painting in the Golden Age, together with the *Art of Painting* (1649) of Francisco Pacheco, teacher of Velázquez. In the texts section, at the end of this guide, are included some other descriptions from the historical epoch.

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<sup>1</sup> *Voyage d'Espagne*, pag. 25. In *Viajeros Impenitentes*, Madrid, 1989

<sup>2</sup> *Diálogos de la pintura* (1634). Many editions.

## **A TOUR THROUGH MADRID OF THE AUSTRIANS**

The Madrid of the Austrians means the oldest historical legacy of the city. Next to the vestiges of its medieval origins, to which we will refer, it is possible to admire many of the buildings from that time that have reached our days. Many others have not been preserved, or they have come to us in a very fragmented way, but we will also speak about them along our walk.

Our tour will not be chronological, but it will focus on a specific period of the time we studied. It happens that the great majority of buildings that we will see along the route correspond to the reign of Philip III, which is significant, given the brevity of that reign and the momentary transfer of the Court. The monastic foundations and palaces of the nobility probably contributed to the abundance of architecture at that time. The least treated period in the tour will be the reign of Philip II, centered on buildings far from the neighborhood, such as Casa de las Siete Chimeneas, or outside the city, as was the case of the Monastery of El Escorial.

### **ARMERÍA SQUARE**

We begin our itinerary from the Armería Square, between the Cathedral of Almudena and the Royal Palace. The first has been reminiscent of the old almudayna or Arab wall; the second rose on the ruins of the old quarterdeck. The origins of the city of Madrid must be sought in this place and for that we must go back to the Middle Ages, specifically the 9<sup>th</sup> century, when the city is founded by the emir of Cordoba as a strategic military enclave. The so-called Mayrit (meaning mother of waters) is the nucleus of a city that will grow organically since then, with no established plan and attending to the needs and the evolution of the population, which became mostly Christian in the 11<sup>th</sup> century. In the following century it was necessary to build a new wall.

Of that medieval town we have hardly got something still standing. However, a fortress still remained, the royal palace, which would become the residence of the Habsburgs in the capital, and which gave way to the majestic Royal Palace of the Bourbons. We have also left the irregular running of its streets, squares and the layout of a wall from the 12<sup>th</sup> century, which affected in a particular way the construction of Plaza Mayor, the final point of our journey.



## **ORIENT'S SQUARE**

We will now stop in the Orient's Square, to mention the old royal palace, disappeared after a fire in 1734. The new building that comes to replace it, the Royal Palace, is a good example of the return to the Greek and Roman past, passing through the filter of the Renaissance, which dominated the 18<sup>th</sup> century and which we know as Neoclassicism. A building adapted to the new times and the new dynasty.

In the 17<sup>th</sup> century a different architecture emerged, where the stone, concretely the granite, is reduced to the fundamental parts of the structure: the foundation, the bays and, sometimes, granite ashlars reinforce the corners. The rest of the wall is made of brick. And the covers will be the characteristic slate spiers, typical of the original region of the dynasty. The crisis contributed in some way to the development of architecture of sober exteriors and with abundant use of brick.

In the time of the Austrians, Madrid was a city where the convents and churches abounded. The Orient's Square, where the statue of Philip IV is located, was planned at the beginning of the 19<sup>th</sup> century, during the time of John I, known not without reason as "the squares king", and finished during the reign of Isabel II. To do this, a convent and a church located in this space had to be demolished, but not just that. In times of the Royal Palace, there were areas linked to this, such as the Garden of the Queen, the Royal Library or buildings the Treasury, even the kitchen room, as seen in the plan of Texeira. In the houses around there were living the noble court employees and old aristocrats, always close to the influence of the Court.

By an intervention, during the reign of John I, they were trying to free more space in this area, so necessary in a very tight city within the wall. The area had already been altered with the building of the Royal Palace, but it was in the time of Isabel II, in 1844, when the final project was approved, with the construction of gardens and houses around the square. As we said, in the process disappeared churches, like the one of Santiago, and convents, like the one of San Gil. Also disappeared streets, like Treasure or San Juan.

## **THE STATUE OF PHILIP IV**

The famous equestrian statue of Philip IV had its original location in the Retiro, but was transferred that same year, at the end of the works, to its current location. Count Duke of Olivares asked the Duchess of Tuscany to gift Philip IV an equestrian sculpture. It was the king's wish to have a sculpture like his father's. And, in fact, the project was assigned to the same sculptor who had created the other one, Pietro Tacca. The work stands out for being the horse in

the rearing up posture and that is why in the execution phase participated four illustrious geniuses of the moment, two Italians and two Spaniards, given the complexity of the project.

Pietro Tacca, the sculptor in charge, asked Galileo Galilei for advice on the balance problem, due to the rearing up posture. Galileo responded to the challenge of Tacca:

*"Let me tell you that you will need more than eight tons of brass for your work, as the back has to be solid. The inclination, angles and calculations for the emptying will be sent to you as soon as possible. Do not doubt that I will put as much effort in this riddle as in the greatest of my projects."*<sup>3</sup>

The problem was resolved with an ingenious solution of steel beams hidden in the mass of the sculpture, which are divided into three at the height of the legs and the tail and then anchored to a base built into the foundation of the sculpture. From the vertices, two beams start running along the length of the sculpture. In addition, the thickness of the base is variable: from the head, which is very thin, to the supports, practically solid of the hindquarters and the tail. But the weight distribution had to be calculated with mathematical precision. We should also note that the work is composed of three large pieces, to which are added other smaller pieces. The elements such as the girth of the horse dissimulate the joints.

Pietro Tacca requested in the summer of 1635 for a second portrait of the monarch to be sent to him with the designs of the suit and armor, which was sent quickly from Madrid, complementing the shipment with a bust made for this purpose by the jenesse sculptor settled in Seville, Juan Martínez Montañés, who portrayed him at the time of modeling. However, the first full-scale model of the sculpture presented by Tacca in 1636, still followed the design of the one of Philip III with the walking horse, that he himself had done between 1606 and 1611.

But the Count Duke of Olivares insisted on his first indication, so that Tacca undertook the creation of a new sketch with the horse raised, that was finished in 1637, the foundry being made in 1639. The finished sculpture was landed in Cartagena in March of 1641 by the son and assistant of the craftsman, also the sculptor Ferdinando Tacca, was accompanying if needed to repair the damages that could suffer with the transfer and to help the set up in Madrid. The lack of liquidity of the Spanish Crown, so that could not afford transportation, delayed its arrival to the capital until June 1642.

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<sup>3</sup> In *Madrid oculto*, Marco and Peter Besas. Editions La Libreria, Madrid, 2007.

Unfortunately, despite the precautions taken, the lack of similarity of the portrayed forced Ferdinand to remodel the head made by his father under the close supervision of Prince Baltasar Charles, who visited his workshop and gave his approval.

The ensemble of the fountain corresponds to the moment of its transfer, with two reliefs that represent Philip IV in two moments: granting Velázquez with the cross of the Order of Santiago and like protector of the arts. The bearded male sculptures are allegories of the Jarama and Manzanares rivers.



The statue of Philip IV, in the center of gardens in the Orient's Square.

## **THE HOUSE OF MATHEMATICS**

On the way to Ramales Square we will stop to the Lepanto Street, in the building that indicated there was the House of Mathematics. This was the residence of the architect Juan Gómez de Mora, which we mention now for the first time, but will be reminded several times more along the route.

Juan Gómez de Mora (1586-1648) is considered one of the main figures of the first Spanish baroque. Son of Juan Gómez, painter of House of Philip II, trained by his uncle Francisco de Mora, with which he began to work in Lerma and to the reform of the Southern facade of the Royal Palace in Madrid. After the death of his uncle, he acceded his position as Senior Tracer (1612), Master of the Royal Works (1614), and those of the city (1614). Enemy of the Count Duke of Olivares, was deposed and exiled to Murcia. He got back his charges five years before his death.

Gómez de Mora developed most of his activity in Madrid and managed to define his own style, characterized by the influence of Herrerian classicism, sobriety, order and balance. The numerous works that he projected, civil constructions, religious buildings, bridges, fences, gates, fountains, ephemeral architectures, scenographies and traces for altarpieces contributed to the urban planning of Madrid in the 17<sup>th</sup> century, sponsored by the crown as main artificer.

## **RAMALES SQUARE**

The area was preferred in the 16<sup>th</sup> and 17<sup>th</sup> centuries by the nobility as location of their palaces, seeking the influence of the closeness to the Court. The square, named after the Battle of Ramales (1839), was formerly known as San Juan Square, by the church that rose in that space. The archaeological remains of the church of San Juan Bautista are visible from the street thanks to a glazed surface, with access by stairs that allows seeing from the underground the origin of the southern wall. It has been emphasized also the original tracing of the church in the pavement with granite of different shades and the volume of its upper side with granite ashlar. In addition, we can get an idea on the aspect of the church as it is reflected in the plan of Texeira, although by then was already reformed. The appearance was that of a church of three parts with a unique tower at the feet, on one side.

This parochial church, one of the oldest in Madrid is already mentioned in the charter of 1202. Together with the church of San Pedro, in the 17<sup>th</sup> century, these were the only two churches consecrated in Madrid; the church of San Juan was consecrated in the year 1254.



Plan of the San Juan Bautista Church, in the Rames Square.

From 1606 and until 1639 it was parish of Palace, and its parishioners were of the most distinguished of Madrid. The church was demolished by Joseph Bonaparte between 1810 and 1811 giving place to the present square; We believe it housed the remains of Velazquez, but have not been found or at least the remains found have not been certified as those of the painter. We suppose that perhaps had been transferred to the church of the convent San Plácido at the moment of its disappearance, given the importance of the personage, but all analysis has been in vain. Here was kept the image of Santa Maria de Gracia and Socorro in the High Altar.

### **THE CHURCH OF SAN NICOLÁS DE LOS SERVITAS**

We continue our route through San Nicolás Street, leaving to the left the palace from the 17<sup>th</sup> century that was the residence of Count Duque de Olivares

and later on, of the writer Gaspar Núñez de Arce. We cross the Biombo Street, whose zigzag shape gives it its name, where we observe one side of this church. The outside it responds to the typical baroque architecture of Madrid, with dome and spire for the chapels and facades with crates of masonry between strips of brick. Behind it stands the San Nicolás Square, from which you can access the church. It appears also mentioned in the appendix of Madrid's Charter from 1202 like one of the ten hermits that existed within the walled area. Prior to that year is the magnificent Mudejar brick tower, which is the oldest building, preserved in Madrid. The date of construction, 12<sup>th</sup> century, seems to indicate that it was at the beginning the tower of a Christian church and not a minaret of a mosque, as it was believed. Then must be a Mudejar tower, partly covered by subsequent constructions, but you can still see the decoration of the blind arches of horseshoe arches and polyploids. The part of bells topped with a capital is from 17<sup>th</sup> century.

The church, which is small, of three irregular naves and a polygonal headboard, presents important remains of different periods. The apse is Gothic from the 15<sup>th</sup> century, with interesting ribs that make it, along with the Chapel of Bishop, one of the few buildings in Madrid where it is still possible to admire a vault of this type. Later on, in the 16<sup>th</sup> century, is the coffered wood of pair and knuckle that covers the central nave. In the area of the presbytery a door is preserved with silverware Mudejar plasterwork and a pair of blind horseshoe and polyploids arches, which in their day should have been open. A large pointed horseshoe arch separates the nave from the headboard. The main body of the church is the result of a major renovation in the 17<sup>th</sup> century, when the side chapels, the front and the top of the tower were built. We emphasize the cover of granite with baroque moldings presided by the image of San Nicholas, a work from the principles of 18<sup>th</sup> century. In 1825 the Italian Third Order of the Servitas took over the church.

## **PALACE OF UCEDA DUKE AND SACRAMENTO'S CHURCH**

Continuing down the San Nicolás Street, we end at Calle Mayor, momentarily leaving the tranquility of the alleys in this area.

The Duke of Uceda was the second of the royal advisors that served the king Philip III, after the Duke of Lerma, of which son was. He had its palace in this Calle Mayor, one of the main streets of the city, that along with Sacramento Street configured an area of importance where several palaces of the nobility were located.

The palace is currently the headquarter of two different bodies, one of military character, the General Captaincy, and another of civil character, the State Council. It is not yet known with certainty who projected its traces, because

there are some studies who attribute it to the famous architect from Madrid Francisco de Mora and others to Captain Alonso de Trujillo, builder of the Lerma town in the province of Burgos. In what is agreed is that the architect Juan Gomez de Mora, nephew of Francisco, participated in its construction since the beginning of the works in 1611.

It was conceived with a certain similarity to the Royal Palace and occupies an entire block in a land with great topographical differences. It consists of a rectangular area distributed around two interior courtyards of different size. The building has a great unity in all its facades, great simplicity of traces that combine the brick and the stone, common materials. Here predominate the horizontal lines and alternation of triangular and curved pediments in the lower and upper floors, respectively. The main facade takes advantage of the symmetry of this double access, with entries on Doric columns. The palace caught fire in the mid-17<sup>th</sup> century, when were lost the originally towers in the corners, and was reformed by Felipe Sánchez.

We are especially interested in for being the palatial model characteristic of the 17<sup>th</sup> century and in particular for the style of Gómez de Mora, who developed again in the Casa de la Villa or later, with some variation, in the Court Jail.

Just to your left is the Sacramento's Church that belonged to the old convent of bernards founded by the Duke of Uceda. The royal advisor probably wanted to emulate his king also by founding a convent. Recall that King Philip III had founded the convent of Incarnation, very close to the Royal Palace in Madrid. The convent of Sacramento, partially demolished during the Civil War although rebuilt later, was demolished in the 70s for the construction of an apartment building. Only the church was saved, which was acquired by the Ministry of Defense in 1979, intended to house the Archbishop Military Church of the I Military Region, a function that still keeps.

This church was built between 1671 and 1744 according to a project carried out by three architects: the Jesuit friar Francisco Bautista, Manuel del Olmo and Bartolomé Hurtado, although it was the latter who began the works and directing until his death in 1698. After the death of Hurtado, Andrés Esteban took over the work until its conclusion in 1744, and was consecrated in September of that same year. It is a typical example of a baroque church in Madrid, with a Latin cross, with a single nave, and covered by a barrel vault with lunettes in the arcades. In the exterior is interesting to mention the facade built in granite, and similar to that of the church in the Convent of Incarnation, with three arches of entrance and a bas relief above the main access that represents San Benito and San Bernardo adoring the Blessed Sacrament. Coats of arms belonging to military orders like Alcántara, Calatrava or Malta are present in the interior and exterior of the church.



Facade from the Palace of Uceda.





Facade of Sacramento's Church.

## **THE NUNS´ ORCHARD**

We take Sacramento Street and head towards Villa´s Square, passing through the so-called The Nuns´ Orchard. It is a rehabilitated garden that was once the orchard of the convent.

It can be seen in one of the sides that close the space, part of the original walls of the convent, in brick and stone flinty masonry. The space is private, given the situation of an apartment building, but is accessible on weekdays, since nearby are the dependencies of the City Hall, and it is one of the quietest and most hidden places in the neighborhood.

## **VILLA´S SQUARE**

From Sacramento Street we access an open space before Villa´s Square. To the left, and open towards Sacramento Street, we leave the courtyard of the old Palace of Camarasa or Cañete, which has its facade towards Calle Mayor. Palaces, manor houses, convents and churches had these spaces that allowed living in good harmony with nature. It is one of the few landscaped spaces that have come to us from this period, but which were abundant and appreciated in the aforementioned plan of the Portuguese Texeira. Most of them disappeared as the city grew.

The open space of this area was the result of demolition of a nearby mansion, disappearing a part of the Madrid Street and leaving open a section of Rollo Street, denominated thus by the old roll or jurisdictional pike that indicated the privileges of the city. We can access Villa´s Square from this point, through the covered alley between the House of Villa and the House of Cisneros or, if we prefer, continue along the Sacramento Street, and through the Cordón Street. In this way, we can contemplate the original facade of the House of Cisneros, which overlooks Sacramento Street, a simple facade with a half-point arch door flanked by medallions and a large window with columns on the top.

Villa´s Square is very significant in terms of how the city was growing, in an organic way and without a pre-established plan, being a space closed by the buildings of different periods. At the opposite side of the square was the church of El Salvador, on Calle Mayor, corner of Lords of Luzon Street, another of the ten parishes mentioned in the Charter of 1202, which gave its name to the square. In one of their area took place the meetings of the Town Council. During the reign of Philip III the meetings were transferred to the houses belonging to Juan de Acuña, located on the north side of the square, bought in 1599. The Council was provisionally installed there, but from the year 1620 was demolished to build the current building. Then the Council asked the King's license to do the Town Hall House. In 1629 the project of Juan Gómez de Mora was approved, but the works started only years later. The construction process was delayed, proof is that the

building did not appear yet in the plan of Texeira in the year 1656, and in it intervened several architects. Despite this, it did not basically change the original layout, since only some modifications were introduced in the courtyard, the facades, the stairs and the chapel in the final phase, by José del Olmo and Teodoro Ardemans.

The building was designed with double function: to host the municipal services and the town jail. The result was an exempt building with a floor plan around a square courtyard, leaving the lobby and main rooms on the main facades and the rest of the dependencies in the secondary. The facades in brick, granite and slate present different treatments for their different function and urban situation, following the line of architecture imposed by Gómez de Mora. The facade to the Villa's Square has a symmetrical distribution between angular towers topped with spire. The simplicity of general lines, repeating the motif of the pediments on the balconies, is only altered by the ornamental concentration in these covers.

The facade to Calle Mayor, reformed by Juan de Villanueva in the 18<sup>th</sup> century, following the design of Mateo Guill, maintains the angular towers and varies the second body, introducing in it a gallery covered with Doric order as a large viewpoint over the street.

On the top of the door that was the entrance of the Council are placed two coats of arms linked to the city. Lopez de Hoyos<sup>4</sup> tells that in 1569, when the wall of Puerta Cerrada was demolished a stone was found with an engraved dragon on it. This image gave rise to legends about the origin of Madrid that made the dragon fashionable between the heraldry of the time and almost 300 years later is still associated with the city. That dragon became part of the Madrid's coat of arms, although it is not clarified much if it was a dragon or a griffin. The dragon was represented in 1842 in one of the roofs of the House of Villa and, thanks to an agreement of the extraordinary Courts, was incorporated to the coat of arms of the city like "winged dragon of gold in mantel on the blue field". And so the coat of arms remained until 1967, when only the bear and the arbutus included. Today, you can still see the figure of this fantastic animal in the coat of arms on the right top of the door.

The House-Palace of Cisneros was built by Don Benito Jimenez de Cisneros, nephew of the famous Cardinal, in 1537. Possibly the architect of the city, Miguel de Hita, was contracted for the works and used the plot of his old house and the rest of the apple solared that he had acquired, as mentioned in a document of that period. It is one of the few palaces of 16<sup>th</sup> century renaissance conserved in Madrid, although with many modifications. It was bought by the City Council to the heirs of the Countess of Oñate in 1909, for the purpose of installing here part of its departments and assigned to Luis Bellido, a municipal

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<sup>4</sup> *Declaration of Arms of Madrid and some antiques*. Madrid, 1569.

architect, for restoring. Bellido reformed and improved the building, keeping the layout around the courtyard. He retrieved many ornamental details from the interior that were covered and the main staircase that had disappeared. He stripped the facades of the plaster that covered the walls of masonry mixed with stonework and some other elements. He removed the large wooden gallery that ran the upper part of the facade to Sacramento Street, to give stylistic unity to the whole building, following the silverware style of that facade, with a double purpose; on one hand, to adhere to the "nationalist" current of the early 20<sup>th</sup> century claimed by the silverware and, on the other hand, to recover the style of the period of its construction. He also connected the building with the House of Villa through a raised passageway over Madrid Street.

The oldest building in the square is the so-called House of Lujanes, dating from the 15<sup>th</sup> century. It is one of the few palace-houses of that time preserved in Madrid. The tower and the house were built by Álvaro de Luján prior to 1471. Its irregularly shaped space is distributed around a large central courtyard and has a triple facade. The building has supported multiple reforms, one of which was for the installation of the Academy of Moral and Political Sciences, carried out in 1858, a year after the institution was created by Elizabeth II. As part of Villa's Square, it was restored also by Luis Bellido, who restored the original rig and recovered part of the original structure. The tower, square plan, currently has two superposed bodies. The first one has a masonry foundation and the rest is mixed stone and brick as the rest of the building. A particular note are the main facade with its gothic ornamentation and the Luján nobility coat of arms in triplicate, and the small cover of Codo Street, with a horseshoe arch with large stone veils, almost unique in the capital, which opens the entrance to the Madrid Royal Economy Society of Country's Friends, installed in the tower.

The chronicler Gil González Davila tells that in the tower was kept as prisoner the king Francis I of France, rival of Charles I, after his defeat in the Battle of Pavia. But in fact all we know is that Hernando de Alarcon, captain of the Spanish troops in Italy, had bought from the Luján his property and to him was assigned the custody of Francis I during his captivity. This coincidence could lead the chronicler to think that indeed, the tower, and not the Royal Palace, was the place of captivity.<sup>5</sup> The coat of arms of the Alarcón lineage is still visible on the facade of the building.

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<sup>5</sup> José María de Mena: *Legends and Mysteries of Madrid*. Barcelona, 1989.



Above: House of Villa. Bellow: detail of right side coat of arms on top of Council door.





House of Cisneros, facade to Sacramento Street.

## **COUNT OF MIRANDA SQUARE**

We now cross Codo Street, one of those alleys with a medieval layout that was named after its shape, and we enter Count of Miranda Square, where is the Convent of Corpus Christi, popularly known as the Carboneras . The convent was founded in 1607, during the reign of Philip III, by Beatriz Ramírez de Mendoza, countess of Castelar, for the Royal Nuns Jerome of Corpus Christi, on the site of

a noble house, just like other convents of the Court. The set of buildings was designed and built by the master of works Miguel de Soria in the first quarter of the 17<sup>th</sup> century. It is a good example for the first baroque of Madrid, highlighting the simplicity of the facade broken only by the cover. In it we can contemplate a relief that represents San Jeronimo and Santa Paula adoring the Eucharist.

Inside, the church keeps the image of the Virgin Carbonera, which gives its name to the convent. The image was found in a charcoal shop and later bought by a Franciscan who donated it to the convent. We are not looking at a work of importance, if we don't consider that anecdote. Yes, the painting of the Last Supper, painted by Vicente Carducho for the main altarpiece, is noteworthy. The vertical format made Carducho to force the perspective of the table, represented in a transverse sense and dispose the apostles on the sides, creating a new representation of the traditional theme. At the top of the altarpiece we find a sculptural group with the theme of the Crucifixion: Christ on the cross with St. John and the Virgin on both sides, and the figure of God the Father, identified by a triangle on his head, which holds the orb in the left hand. The nuns have been selling their homemade sweets since 1950, by permission of Pope Pius XII. They can be acquired through the lathe, which allows the entrance to the convent and the visit of at least a small part of its interior.



Entrance to the church of Convent of Carboneras.

## **PLAZA MAYOR**

We approach Plaza Mayor from Cuchilleros Street. The entrance of the arch of Cuchilleros is the most famous and the most outstanding. The structure in slope of this side of the square is due to the necessity to compensate the unevenness of the ground caused by the digging or moat of the old wall in the 12<sup>th</sup> century that in this section went through the Cava de San Miguel, Cuchilleros Street and continued through the Puerta Cerrada Square and to Cava Baja.

For level of the pavement, it was necessary to make large movements of land, thus leaving a large slope towards the Cava de San Miguel, where the walls were constructed so that this way could serve as counterfort. In order to save this gap, Gómez de Mora projected the street Escalerilla de Piedra and the arch to access the square.

The area was occupied by guilds of cutlery, dyers or potters, who have given the name to the surrounding streets, and were located very close to what in the Middle Ages was the market square. This space, outside the walls was still known as the place of the suburb, precisely because it was outside the walls of the city.

The square had irregular shape due to its spontaneous growth, reason why it was object of several projects of regularization. When Madrid was chosen as capital, it was necessary to create an authentic Plaza Mayor and Philip II assigned the design of its architect Juan de Herrera. The first building in the area around the square was the Bakery House (Casa de la Panaderia), from which bread was distributed to different establishments in Madrid. The construction began in 1590. After the fire of 1672, it only keeps from the original building the ground floor and the basement.





Entry of Plaza Mayor from the Street Escalerilla de Piedra.

But the final project that gave it form is due to the architect Juan Gómez de Mora, who received the official assignment on September 13, 1617. Gómez de Mora had to start from pre-existing elements, such as Casa de la Panadería, which he modified only the ground floor and left it in the center of the large side of the square; or the aforementioned gap towards Cava de San Miguel. The proportion was considered adequate for the public representations and approximates the one that the theorist Vitrubio recommended for the Roman atrium. Originally, the houses had 6 floors, including porticoes and lintels. They had a wooden structure, vaulted basements and red-brick facades, to which were opening the balconies; the roofs were of lead but after the fire of 1631 they were replaced by Arab tile. In front of Casa de la Panadería, which was lower than the rest of the buildings, was built the House of Carnicería, or meat store. The square had nine entrances, three under arches and six others through open streets, being therefore a space open to its surroundings. The adjacent streets were

ordered following the same rules as the square, so that their regularity was extended to the urban plot and surrounding houses.

The square suffered three great fires throughout its history, in 1631, 1672 and 1790 that required partial or total reconstructions. The fire of 1631 swept the area that goes from the Imperial Arch to the Toledo Street. The second fire, in 1672, destroyed Casa de la Panaderia. The last of the fires, which occurred in 1790, was the reason of the total reform carried out by Juan de Villanueva, who modified the open concept of crossroads and conceived it as a closed and symmetrical square following classic European models. The streets were closed by arches. In the facades the height of the floors was uniform with those of Casa de la Panaderia, reducing two floors with respect to the original and the same norms were applied to the adjacent streets. The magnitude of the fire, which destroyed more than a third of the square, required to rethink the replacement of wood and other combustible materials in the structure of buildings. Villanueva then created specific rules and elaborated a design to govern the constructions of the buildings of Plaza Mayor. The reconstruction of the whole square's perimeter was not finished until 1854.

In 1848 it lost the function of place for festivities, the original concept of the square, when the central area was changed and turned into a French-style garden presided by the equestrian statue of Philip III, that had been sculpted by Juan de Bologna and finished by Pietro Tacca, in 1616. It was designed with the horse walking, a position that did not pose a great problem as will happen later with that of Philip IV. The work was placed here in the time of Isabel II, for which was moved from its original location in the Vargas Palace, to Casa de Campo. The inscription on the foundation of the work, which originally was wider and surrounded by a staircase, informs us that the monarch was "son of this town", referring to the fact that he was born in Madrid and highlighting his work when "returned the Court to Madrid ", which is true, although they did not seem to remember that it was also during his reign when the transfer to Valladolid took place.

When the Second Republic is proclaimed the statue of Philip III suffers an attack and is destroyed. It was that moment when they realized what was inside. The sparrows entered the statue through the horse's mouth and finally died for not being unable to go out. This was remedied, once restored, by sealing the opening.

The Plaza Mayor of Madrid had from the beginning a purely municipal and popular character, given the social status of its tenants, unlike other European baroque squares of aristocratic or religious tint. In addition, the balconies of its buildings were destined to witness the public representations that were given there: bullfights, music, cars of faith, etc. The use of these balconies was not exclusive of the tenants, but had a servitude that obliged to assign them for distribution by the Royal Stewardship according to a rigorous turn of hierarchy and etiquette or to be sold as localities by the Council. One of those balconies, the enclosed arc box next to the Province´s Square, considered to have been designed especially for the actress Juana Calderón, called "la Calderona", lover of Philip IV, could contemplate the events that took place in the square from a privileged place.



Equestrian statue of Philip III, presiding over Plaza Mayor.

Between 1967 and 1969 an underground parking was built that required an elevation of level of the pavement, so the current pavement was done, making disappear the previous garden. We could finish our tour in this emblematic Plaza Mayor, significant place that summarizes the history of Madrid from the Middle Ages to the 17th century. Depending on the weather or the circumstances, we will be able to approach the nearby Province's Square and now, to finish and end this walk, with the last example of the typical architecture of the 17th century.

## **PROVINCE'S SQUARE**

In this Province's Square, we can still admire the old Court Jail, now headquarter for the Ministry of Foreign Affairs. We are looking at a building designed by Juan Gómez de Mora, but finished by Cristóbal Aguilera, during the reign of Philip IV.

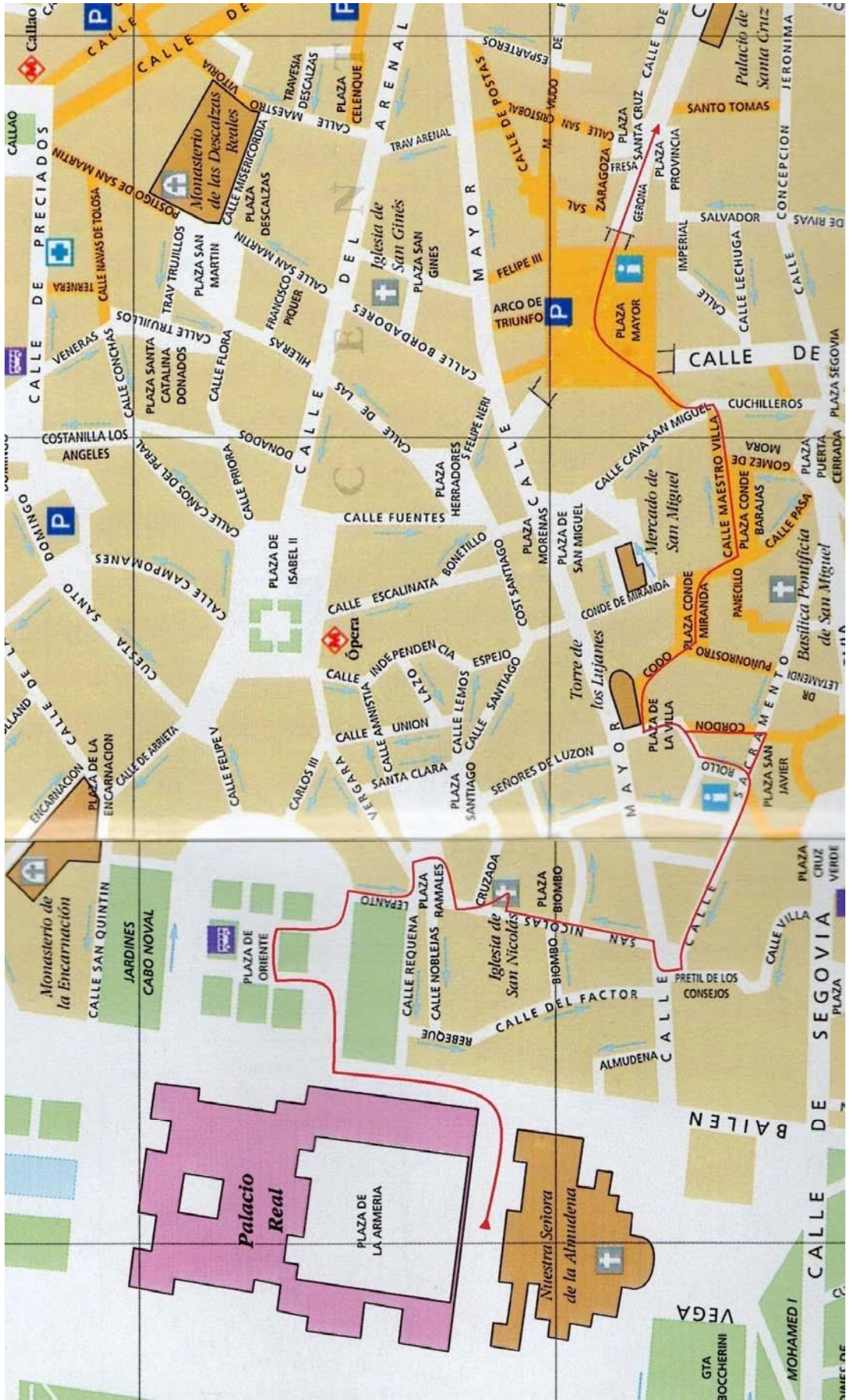
Generally, it keeps the model seen in the palace of the Duke of Uceda or in Casa de la Villa, except the entrance, in a single cover, which extends to the entire height of the building. This opens to a monumental staircase, which provides the access to the two interior courtyards, first built in the century of profusion columns. The original project was probably changed with the replacement of Juan Gómez de Mora. This way, they created a facade different from the prevailing model, in which a symmetrical facade hid a run-down interior. The building served as Court Jail until 1850, also housing some functions of the Palace of Justice. Between 1648 and 1662 the works are led by Jose de Villareal, Great Master of town after the death of Gómez de Mora. In 1791 the building suffered a major fire and was rebuilt after by Juan de Villanueva.

During the jail period there was a popular saying that someone had been sent to "sleep under the angel" as a way of saying that he was sent to prison. The explanation is very simple, because the building is crowned by the sculpture of an angel, work of Antonio Herrera Barnuevo, who designed also the coat of arms.

In the square we also find a fountain, a replica of the original that was preserved here until 1865, and which is present in the plan of Texeira. A square shape pillar holds the figure of the classic hero Orpheus. On the four forefronts of the foundation appear the coats of arms from different moments of Madrid's history, so you can appreciate its evolution.



Facade of the old Court Jail, today headquarter for the Ministry of Foreign Affairs.





*Topographia de la Villa de Madrid* (detail, 1656), by Pedro Texeira . Madrid Museum of History.

## **PROPOSAL OF ACTIVITIES**

Next we propose a series of activities or exercises intended to deepen the contents of the visit, designed as prior to the tour and subsequent, when already back to the classroom. We also include recommendations to keep in mind during the tour.

Depending on the level, either the first years of Secondary School, or the High school, will be attended some activities or others. The teacher, or teachers, will be able to choose the ones that consider the most appropriate to their approach to the course and depending on whether the historical epoch has already been studied in class or are still pending. We recommend, whenever possible, the participation of teachers from different areas in order to support the interdisciplinary work.

### **ACTIVITIES PREVIOUS TO THE VISIT**

Before the visit, it is convenient to provide the students with the route plan, so that they can follow the itinerary. It may be interesting to have a map of Madrid of that historical epoch, so that students can get an idea of how the city evolves and how it was before.

- You can do a study of the area in both planes and indicate the buildings or monuments that will be seen during the visit and the location, even if just the approximate for those who are no longer standing.
- Look for graphic documentation or images about the artistic styles that we are going to study in the tour: the Renaissance, the Baroque and the Neoclassicism. They can be sculptures, paintings or buildings. Study them and list the differences and similarities you observe. You can create a list and assign each one to a style.
- Keeping in mind these images, observe the similarities and possible differences between the different arts of the same style: painting, sculpture and architecture. We focus on the 17<sup>th</sup> century, the Baroque.



## **ACTIVITIES DURING THE VISIT**

During the visit it is possible to discuss some issues that are going to be studied in the route and the most appropriate is to see them in place.

During the tour, try to memorize or write down the names of the streets which we pass. You can use these categories and explain why you put them in one or another.

- Some of them have to do with events of the period we study, may be battles or personalities
- Others refer to its shape or layout
- And many of them have to do with old establishments.
- And, finally, a few are related to some convent or church.

Once arrived to Ramales Square, locate the remains of the old church San Juan Bautista:

- Can we know which size and how was its site?
- Once identified, do you know the parts of a church? Can you name them?

By the end of our tour we will pass Cuchilleros Street. Look at the entrance through the street Escalerilla de Piedra, which gives access to Plaza Mayor. Look at the walls of the houses to the cellar of San Miguel, how are they? Finally, do you know why the walls have that shape?

## **SUBSEQUENT CLASSROOM WORK**

The classroom work, once the visit completed, can lead to a group debate. A debate about the time of the Habsburgs, especially in terms of politics, which may be appropriate for the higher levels students. Some questions that may arise are:

– As you found out during the tour, there is a differentiation between the 16<sup>th</sup> and 17<sup>th</sup> centuries. What differences do you remember? Do you find any similarities? Take into account the following aspects: economy, society, art and literature.

– The goal of Charles I was to create a great Christian empire. It was something new or that ideal of Christianity's expansion comes from the previous period? What are the means used by the king to achieve this?

– Remember the importance of the royal advisor's figure in the Spanish Court of the 17<sup>th</sup> century. Do you think the existence of the advisors was good? Or they were to blame, to some extent, for the crisis of 17<sup>th</sup> century? Or, on the contrary, was the weakness of the Kings that caused the difficult situation? Estimate the possible similarities to the current global situation.

– How do you imagine that Spain was perceived by the rest of Europe at the time? Do you think it was well seen from the outside? Think of aspects like that ideal of expansion and conquest or of the Inquisition Tribunal.

From an urbanistic point of view, evolution and growth of the city, we can propose various questions:

– List the squares you remember walking on during the tour. Do they all correspond to the same period?

– What differences do you see? You can take as examples for comparing Villa's Square and Plaza Mayor.

– What role played these squares? Why were they necessary?

– If we look at a map from the historical epoch, like the one of Texeira, what were the main routes in the Madrid of the Austrians? Look at their names, what information can provide us?

During the tour you have heard some words or expressions that you probably did not know before. Write down those you remember and their meaning or definition. You can consult on the internet or encyclopedias. In addition, you can elaborate a list to classify them, depending on if they have to do with politics and monarchy, urbanism, art, etc.

In the following section we provide texts of the historical epoch, corresponding to the literature of the 17<sup>th</sup> century and to travel literature. You will find references to facts or data learned and explained during the tour. Read them carefully and analyze the information provided.

For reading activity in the classroom, there are a series of contemporary novels set in the 17<sup>th</sup> century: *Ink Thieves*, by Alfonso Mateo-Sagasta, set in the time of Philip III; *Chronicle of the astonished king*, by Gonzalo Torrente-Ballester, a satire on the figure of Philip IV, later on approached by cinema; or the series of novels *The Captain Alatríste*, of Arturo Perez Reverte, whose story takes place in the Madrid of Philip IV. All of them are readings that can help to deepen the knowledge of the historical epoch.

## DOCUMENTS AND TEXTS

### MADRID IN THE LITERATURE

1. Satirical letrilla *The Last Three Castellans Muses, Calliope*, Francisco de Quevedo (1671).

*“After I’ve seen myself in Madrid,  
I’ll tell you what I’ve seen. I’ve seen an  
excellent boulevard: to Madrid, the time  
angry on its goods, left only the roots; I’ve  
seen the eyes of a bridge, blind of crying;  
birds I’ve seen singing; people crying I’ve  
heard. I’ll tell you what I’ve seen.*

*Doctors I’ve seen in the place, because its  
misfortune knocks down, the hunger they  
don’t kill, since there’s nothing more to kill;  
I’ve seen barbers swearing that for six days  
in their houses, for so much lack, no money  
enter. I’ll tell what I’ve seen.*

*I’ve seen a swarm of poor, such cruel  
hunger that scab itself dies of hunger; I’ve  
seen, for keeping the yarn, honored*

*masters, begging borrowed quarters to the  
clock, and maybe I asked even myself. I’ll  
tell you what I’ve seen.*

*I’ve seen fountains thousands celebrating  
they are, even if water exceeds, fountains in  
poor body, they give pity looks; I’ve seen  
many locked doors and people thrown out;  
of thirst I’ve seen dead lights in the temples  
I’ve been walking by. I’ll tell you what I’ve  
seen.*

*I’ve seen a place to whom throw the north  
from the stars, and even if now has  
notches, I’ve faced it with humble. There’s  
no one to stand its evils, for not seeing his  
river, runs away in verve and it’s trivial  
stream.*

*I’ll tell you what I’ve seen, after I’ve seen  
myself in Madrid.”*

**2. Salmo 17, by Heráclito Cristiano y segunda arpa a imitación de la de David, Francisco de Quevedo (1613).**

*“I looked at the walls of my Country<sup>6</sup>, If once strong, now collapsed, Of running and aging tired. To whom the bravery expires.*

*I went out the field, I've seen the Sun drinking the streams of melted ice. And in the mountains complaining the beasts. For shadow keeps their daylight.*

*I came into my home, seen that even defiled, Of old room in ruins; My crozier more curved and so less strong.*

*Defeated by age I felt my back. And found nothing to set my eyes on Not to be a memory of death.”*

**3. El Criticón, primera parte, Baltasar Gracián (1651).**

*“At the sight was already the Court, and Andrenio with great fruition in his eyes, asked the Wise:*

- What do you see when you look?*
- I see – he said – a real mother of nations, a crown of two worlds, a center of many reigns, an Indian jewel, a nest of phoenix itself, a sphere of Catholic Sun, crowned in rays covers and crests of lights.*
- Well, I see – said Critilo – a Babylon of confusion, a Lutecia of dirt, a Rome of mutation, a Palermo of Vulcans, a Constantinople of fog, a London of pestilences and an Algiers of bondage.*

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<sup>6</sup> Meaning that, Madrid, while increasing its population, had been putting down its Wall in 1620. In “Francisco de Quevedo, Poesía varia”, by. De James O. Crosby. Cátedra, 1992

4. *Hombre pobre, todo es trazas*, Pedro Calderón de la Barca (1637).

In the morning I'll stand  
in the church I went,  
in the afternoon if you go out,  
at Carrera I'll see you;  
by night  
I'll go to Prado, hiding in the car;  
later on, in the street clogging:  
see and warn well my love  
hours of Mayor Street,  
mass, fence, car and Prado.

5. [A warning to Spain for that if such way became the master of many, the same way will be envied and pursued by many enemies, and for that needs a continue prevention ]. From *El Parnaso Español*, Francisco de Quevedo (1648).

A Goth, who a cave in the Mountain Kept,  
could gain both Castiles;  
From Betis to Genil the two shores,  
the Heirs of such a great feat.

In Navarra gave you justice and ability,  
And a marriage in Aragon, the Thrones  
to humiliate Sicily and Naples,  
and to whom the magnificent Milan joins.

Unfortunate death arbor  
your castles In Portugal; Columbus passed the Goths  
unknowing the circle of this Sphere;

And it's easier, oh Spain, in so many ways,  
so that What you alone toked from everyone,  
They could take it from you only.

## **MADRID OVERVIEW OF TRAVELLERS**

**1.** Camillo Borghese, nuncio of Pope Clemente VIII, *Diario del año 1594*<sup>7</sup>.

"The houses are miserable and ugly. Almost all of them are built with soil and among other imperfections they do not have latrines, so they all use the urinal then throw the content to the street ..."

**2.** François D'Aarsens de Sommerdyck, *Voyage de'Espagne* (1667), pag. 25.

"(Madrid) is not closed by any wall; The streets are all wide, but the dirtiest in the world ... The pavement is so damaged, even worse than Poitiers, and the carts are so rough that using them in such irregular places is a self-condemn to torment."

**3.** François D'Aarsens de Sommerdyck, *Voyage de'Espagne* (1667), pag. 134.

"The king has a right over the houses built in Madrid, (...) The first floor of each one belongs to him, and if is not bought again, he can sell it to whomever he pleases; usually the owners themselves buy it, or if they have no resources, they build only the ground floor the apartment . That´s why in Madrid you can see so many low houses ..."

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<sup>7</sup> *Madrid en la Prosa de viaje*. Vol. 1, pag. 6.

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## **ADDITIONAL INFORMATION**

### **Monumenta Madrid:**

<http://www.monumentamadrid.es>

### **Memoria de Madrid:**

<http://www.memoriademadrid.es/>

### **Nacional Prado Museum:**

<http://www.museodelprado.es/>

### **Madrid's Digital Library:**

[http://www.bibliotecavirtualmadrid.org/bvmadrid\\_publicacion/i18n/estaticos/contenido.cmd?pagina=estaticos/presentacion](http://www.bibliotecavirtualmadrid.org/bvmadrid_publicacion/i18n/estaticos/contenido.cmd?pagina=estaticos/presentacion)

