

DIDACTIC GUIDE MADRID HISTORY MUSEUM

PERMANENT EXHIBITION

DIVISION OF EXHIBITIONS, DISSEMINATION

AND CULTURAL ACTION OF THE MUSEUM



THE MUSEUM

The museum is housed in the former **Hospice of San Fernando**, founded in 1673 by initiative of Doña Mariana de Austria, mother of Charles II. The final construction of this building (1721-1726) is due to the architect Pedro de Ribera, in a period when **the marquis of Vadillo** was the mayor of Madrid.

For more than two centuries the hospice hosted orphans and beggars, becoming a place for learning various crafts, within the spirit of the Enlightenment. It went through alternative periods of scarcity and bonanza until the beginning of the 20th century, when ending up in a dilapidated state, was proposed for demolition. Thanks to the performance of the Royal Academy of Fine Arts from San Fernando, the Madrid City Council acquired the part of the building that we see today and which included as unique elements the cover and the chapel, preventing its disappearance.

In 1926 the exhibition "**The old Madrid**" was organized, presenting objects related to the history of Madrid, constituting the germ of **the Municipal Museum**, in 1929.

After long remodeling works, it has re-opened to the public as **Madrid History Museum** in December 2014. The museum tells the story of Madrid from 1561, when Philip II established the capital, until the first decades of the 20th century.

HISTORICAL REVIEW OF MADRID

The origins of the city go back to the Paleolithic period. Archaeological remains can be found between the Jarama and Manzanares rivers, which allow documenting of all cultural phases from Prehistory to the arrival of the Romans (Neolithic, Chalcolithic, Bronze and Iron Age). By the year 1000 BC, Madrid was inhabited by Celt Iberian tribes. In the year 218 BC begins the Roman colonization, the area becoming a forced passage of the Roman routes. From the 5th century AD, the village becomes a Visigoth settlement.

In the middle- 9th century, the emir Mohamed I built a fortress (alcázar) in the present location of the Royal Palace and in its surroundings developed a medina. Therefore, the origin of Madrid as a city was Arabic.

The Reconquista turn it in the object of several attacks until, finally, Alfonso VI conquered the city in the year 1083. In 1202 obtained its Book of Territorial Laws and, very soon, the medieval Madrid became a town frequented by the Castilian kings for the purpose of Court's gatherings and for hunting.

The structure of the city, typical of Muslim Madrid, with narrow and labyrinthine streets, will be maintained during the Christian era until the establishment of the Court in Madrid by Philip II in 1561.

From this moment on, Madrid, capital of the vast Spanish empire, begins an epoch of great growth due to the unstoppable influx of courtiers, merchants, servants, knights and rogues.

During the reign of **the House of Austria (16th -17th centuries)** took place some urbanistic and architectural reforms: the **Alcázar** reforms, the transformation of the Arrabal Square into **Plaza Mayor** (Juan Gómez de Mora), the construction of the **Palace Buen Retiro** with its gardens, construction of **Casa de la Villa**. But the growth of the city occurs without any planning, incorporating orchards and suburbs to the urban landscape.

The radial axes crossing the city are the old roads that connected with the routes of exit: **Alcalá Street** (road to Guadalajara), **Atocha** (road to Valencia), **Toledo** (road to Andalusia), **Segovia** (road to Extremadura), **Fuencarral** (road to France). In 1625, during the reign of Philip IV the last **fence** is built, a fence aimed to border the city and also to establish the limit from where no constructions are allowed.

This fence, with sanitary and fiscal purposes, will last until 1868, when it will be demolished to lead off the Ensanche (Widening) of Madrid.

When, after the War of Succession, the **house of Bourbon (18th century)** arrives to the throne and the capital will be submitted to great changes. The new dynasty wanted to turn the shabby city into a city worthy of the new monarchy. In this period, great constructions like the **Royal Palace** (after the fire of the Alcázar), the **San Fernando Hospice**, the **Count Duque Barracks**, the **Toledo Bridge** (works by Pedro de Ribera), the **Custom House**, **Puerta de Alcalá** and the one of **San Vicente** (both of Sabatini); it embellishes the river surroundings with **Paseo de la Virgen del Puerto (Virgin of Port Avenue)**, is regularized and decorated with monumental fountains **Paseo del Prado (Prado Avenue)**; scientific buildings are being built, such as the **Office of Natural Sciences** (later the Prado Museum) and the **Astronomical Observatory** (works by Juan de Villanueva).

In the same period, the **Royal Factories** start to function, with the support of the monarchy.

The **19th century** was inaugurated with the uprising of the Madrid's population against Napoleon and the war of independence. The end of the war supposes the return of Ferdinand VII and the absolutism. During the regency of Maria Cristina and the reign of Isabel II a State of liberal character will be consolidated and maintained by military means. After a brief republican attempt (1870-1873), Madrid will live the monarchical Restoration in the person of Alfonso XII and the alternation of power between the conservatives and the liberals. In these years the fence is demolished and begins the construction works for the new districts of Madrid's **Expansion (Ensanche)**, according to the project of Castro; Puerta del Sol is transformed, carried out the works of construction for the **Canal de Isabel II**, allowing the water to be brought from the sierra to Madrid, the construction works of the **railroad** begins, which will revolutionize the transport of goods and people, and when entered the 20th century the city will begin to experience an industrial growth that will be based on modern equipment like the **Slaughterhouse (el Matadero)**.

This growth will be affected by the civil war and the subsequent Franco dictatorship; although from the 60s will begin the first symptoms of a change in which the demographic and industrial development were already unstoppable. The end of the dictatorship and the establishment of a parliamentary monarchy, in a democratic system, have favored the incorporation of the capital and the whole country into the European spirit. Today Madrid is a modern, cosmopolitan, open city of intense cultural life.

THE VISIT AT THE MUSEUM

The exhibition is structured by centuries, dealing with different themes that are developed below. The chapters contained in the expository discourse are:

MADRID, VILLA, COURT AND CAPITAL OF TWO WORLDS: 1561-1700

MADRID, ENLIGHTEN CENTRE OF POWER: 1700-1814

MADRID, THE DREAM OF A NEW CITY: 1814–1919

A separate section is the **CARTOGRAPHY AND SCALE MODELS ROOM** where the prominence belongs to the scale model of Madrid by León Gil de Palacio.

Madrid, Villa, court and capital of two worlds: 1561-1700

Jacques Jonghelinck (atribuited to) *Bust of Philip II*, h. 1571, Bronze

Oil paintings representing various figures belonging to the House of Austria

From 1561, when Philip II decided to establish the court in Madrid, the city went from being a modest town to the capital of one of the earliest monarchies in Europe, spanning the peninsular kingdoms (including Portugal), Italy and the Netherlands plus the overseas territories.

The necessity of ending the itinerancy of the preceding courts and their exhausting journeys, due to the complexity raised by the government in the absolute monarchies, advised the election of a representative city that governed the rest of the empire by way of heart. The reasons that led Philip II to choose this city are several: its geographical location made Madrid an essential center of communications, the large number of flour mills in the Sierra of Guadarrama ensuring the capital supply, plenty of water due to water channels and fountains, a less rigorous climate than the one of Toledo, the existence of extensive hunting area in the surroundings and the proximity of El Escorial, where it was already considered the construction of a pantheon for the royal house.

Pedro de Teixeira, *Topography of the city described by don Pedro Texeira*, 1656

One of the oldest plans in Madrid, 20 engraved sheets showing the perimeter of the city in the time of Philip IV including a representation of the main buildings, streets and squares.

Bartolomé González, *San Isidro in prayer*, 1622

San Isidro is the patron saint of Madrid, devotion that is still perpetuated today with the celebration of his feast on May 15.



ATTRIBUTED TO JUAN DE LA CORTE

Royal Celebration in Plaza Mayor, 1623



FELIX CASTELLO

Casa de Campo, about 1615-50

(Deposit of National Archaeological Museum)



JACQUES JONGHELINCK

Bust of Philip II, about 1571

(Deposit of Prado Museum)

Cosmopolitan Babylon

El Alcázar

General Views and plans of Madrid

Louis Meunier: partial views of Madrid: Puerta del Sol, Santo Domingo Square, Court Jail..

Plaza Mayor

Gradas of San Felipe Manuel Castellano: *Death of the Count of Villamediana*

The Virgin of Atocha

Miracle Of the Virgin of Atocha in the construction works of the Villa´s House

The Procession of Virgin of Grace in the Cebada square

Bathing in Manzanares

Royal residencies (El Retiro, Casa de Campo, El Pardo, Aranjuez)

Since the arrival of the court, Madrid experienced a considerable growth, attracting numerous nobles and lords with their servants and vassals, aristocrats who occupied positions in the administration; ecclesiastics under protection of the religious foundations promoted by the kings; craftsmen and merchants, foreigners, the vagabonds and the poor who, in the heat of the new possibilities opened by the development of the city, came to settle nearby the court generating a strong social conflict.

This room must be seen as a global concept, a scene of power with its symbol: at the royal residence of Alcázar and a complete space where we can observe the urban locations of today (such as Plaza Mayor, Cebada Square, Puerta del Sol). It shows the colorful city and the street life with scenes of courtesan festivities, equestrian exercises, performances (Plaza Mayor). It is appreciated by the diversities of functions and people, construction workers, litigants, watermen, walkers, knights, clerics, people gathered to bathe in the river, gossip on the steps of San Felipe, processions. They show the works and the diversions of town and also of the Court (Real Sites), the devotions of all.



FELIX CASTELLO
The Tower of Parada, about 1615-51
(Deposit of National Archaeological Museum)



ATTRIBUTED TO GIOVANNI BATTISTA CRESCENZI
Model from main facade of Alcázar, about 1630-46
(Deposit of National Archaeological Museum)



LOUIS MEUNIER
Cebada Square, about 1665-68

Madrid, enlighten center of power: 1700-1814

Miguel Jacinto Meléndez: *Francisco Antonio Salcedo and Aguirre, First Marquis of Vadillo, Mayor of Madrid*

The Marquis of Vadillo, being Mayor of Madrid and having the support of Philip V, carried out important urban and ornamental projects: Hospice San Fernando (present Madrid History Museum), the bridge of Toledo as a final ordination of the Southern accesses, the gate of San Vicente as a closure for the avenues Florida and Virgin of Port, the Count Duke's barracks, besides numerous fountains like the one of La Fame, in present time located in the gardens of Madrid History Museum.

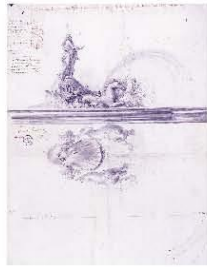
Arturo Mélida *Equestrian portrait of Charles III* (sculpture)

The Series of *Ornatos* for various streets occasioned by the arrival of Charles III

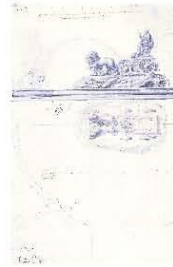
On occasion like royal visits, acts of faith, receptions of ambassadors, weddings and royal funerals and any other ceremony, the city transformed, disguised, becoming a theatrical stage, installing fake marbling and arcades topped with fountains, tapestries with classical scenes and allegorical and mythological motifs decorating the balconies. In these canvases we observe the arrival to Madrid of Charles III on July 13 1760, with a public celebration that filled the entire center of the city of fake architectures (Ventura Rodríguez).

During the reign of Carlos III, the structural problems of Madrid began visible, narrow streets without light, lack of sewerage, fecal waters were thrown into the street, hence the expression "Agua va", the houses were crowded and badly ventilated.

His enlightened spirit led him to create research centers, such as the Royal Observatory, the Natural Science Office (now the Prado Museum), hospitals such as the General Hospital (currently the National Art Museum Reina Sofía), San Carlos College and others. The construction of the Prado Salon is planned as a scientific space, place of walk and gathering, recreation and gallantry; as grandiose ceremonial axis, symbol and reflection of the enlighten monarchy.



Ventura Rodriguez
Neptune's Fountain
1777



Ventura Rodriguez
Fountain of Cibele
1777



José del Castillo
A walk by the main pond of Retiro,
1780
(Deposit of Prado Museum)



Attributed to Lorenzo de Quirós
Decoration (Ornato) of Platerías Street (Mayor),
around 1760
(Deposit of San Fernando Royal Academy)

Tapestry Carton Series

Paintings of enormous dimensions presenting scenes of the street life from Madrid decorate this room and serve as a reflection of some scenarios of the time (Puerta de Alcalá, Puerta de San Vicente), customs (the walk, the bulls), and fashion. Among the authors: José del Castillo, Ramón Bayeu, Ginés Andrés de Aguirre. They were used as sketches for the production of tapestries in the Royal Factory.

Manuel de la Cruz and Cano *The Fair of Madrid in the Cebada Square*

The same square that we saw in the room of the 17th century as stage of a procession now serves as a marketplace for furniture, pottery, fruit, mats and other commodities, whose environment is defined by a mix of classes, ladies and gentlemen richly dressed, clerics, nobles, servants or vendors.

Leisure and entertainment for the people from Madrid

Through prints, fans, boxes, models are presented the main entertainments for the people from Madrid: the theater (actors, theater rooms), bulls (bulls, bullfighters, first bullring was built in this time near Puerta de Alcalá, following the design of Sacchetti), the avenue, the outdoor dances.

Royal Factories

In the 18th century are set the Real Factories, promoted by the monarchy to favor the production of manufactures dedicated to the sumptuous arts whose main clientele was the own royal house and the nobility. Showcases are displayed, presenting a selection of pieces from porcelain collection of Buen Retiro (the Royal Factory was located in Retiro, as shown in one of the paintings on exhibition, set up by the ambition of Charles III who brought workers from the Capodimonte Factory in Naples and then destroyed during the war of independence); the Real Cristal Factory of Granja, the Real Silversmith Factory of Antonio Martínez, the Real Carpet Factory and the Real Watches Factory.



Walk of a procession through Plaza Mayor in Madrid



Porcelain Royal Factory from Buen Retiro
Tureen, 1760-1784



Martinez Real Silversmith Factory
Inkstand



Antonio Carnicero
View from a bullfight in Madrid, 1791

The Independence War

The last part of the 18th century room is dedicated to the war of independence: **prints** showing the uprising of the people from Madrid against the French, of the day Dos de Mayo (2nd of May), the series of **satirical prints** dedicated especially to the figure of Joseph Bonaparte, **the portrait of Joseph Bonaparte by the French painter Flaugier**, the heroes of Madrid: **Daoíz and Velarde, Manuela Malasaña**; The repression: **the executions from Buen Suceso** and finally the hunger suffered by the people of Madrid.

Francisco de Goya *Allegory of the city of Madrid, 1810*

Madrid represented as a young crowned matron, dressed in white with pink robe, barefoot and with a dog at her feet, symbol of fidelity. This painting sums up the exceptional political avatars of the Spanish and Madrid 19th century, especially the oval supported by this figure. In 1810 he presented an allegory that glorified the King Joseph Bonaparte. In May 1812 the defeated French left Madrid and the effigy of the French king is replaced by the inscription "CONSTITUTION", in reference to the one recently proclaimed in Cadiz. In November same year, Jose Bonaparte returns and his portrait is restored again. In 1813, after the final departure of the French, his image was replaced by the word "CONSTITUTION". The return of Ferdinand VII implies another change covering the oval with the effigy of the new king that remains this way until 1843, when the City Council decided to replace it with the inscription "The Book of Constitution" and, finally in 1872, Vicente Palmaroli received the assignment of replacing it with the one that currently appears in the sample with the inscription "Dos de Mayo".



Caricature of Joseph Bonaparte



Manuel Castellano

Death of Velarde on Dos de Mayo, 1805



Francisco de Goya

Allegory of the city of Madrid, 1810

Madrid, the dream of a new city: 1814-1919

The 19th century is the time of the great changes: political, social changes and also, since 1850, changes in the city and an incipient industrial revolution and its expansion through widening. The first years we witness the reign of the absolutist Ferdinand VII (**portrait of Vicente Lopez**), the liberal triennium and the return of Ferdinand VII and the repression (**portrait of General Torrijos, scene of the Inquisition**).

The cafes become the place of gatherings and conspiracies (**two paintings of the Levante cafe**): After the death of Ferdinand VII, the regent Maria Cristina and her daughter Isabel, future queen, should rely on the military defenders of liberalism (**portrait of the General Espartero**) in order to secure her power in front of the Carlists (**portrait of Isabel II, young, performing her oath on the Constitution**). It is a century of revolts and riots (**revolution of 1854 by Lucas Velázquez, entrance of the general Prim**) that end in the revolutionary sexenio (six-year period), the fall of Isabel II, the very brief reign of Amadeo of Savoy, the I Republic and finally the Restoration (**portrait of Alfonso XII and Maria de las Mercedes**).

From the urban and architectural point of view, the projects for the union of the royal palace with the church of San Francisco, precedent of the future viaduct, the completion of Plaza de Oriente (Orient's Square) and the Royal Theater, (**the scale model**), the remodeling of Puerta del Sol (**plans, prints, photographs**), the projects of the great Madrid by Fernandez de los Ríos (**bust**), the demolition of the fence and the beginning of the Widening (**scale model of the monument dedicated to the Marquis of Salamanca**).

This urban expansion is possible also by bringing water to the city by the works for the canal of Isabel II (**photographs**). Other advances of the moment: the use of gas or electricity, the construction of the railway.



José Castelar

Isabel II performing her oath on the Constitution,
about 1844



Constitutional coffee set



Spanish anonymous

*Entrance of General Prim under the triumphal
arch on Alcalá Street after the revolution of
September 1868*



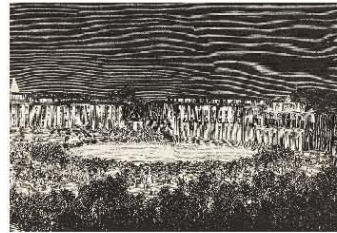
Francisco Sans and Cabot

The king Amadeo of Saboya,
1871



CHARLES CLIFFORD

Puerta del Sol, 1862



BERNARDO RICO AND ORTEGA

Light son Orient's Square, 1876



CECILIO PLA AND GALLARDO

Exit of hunters from the North Station,
about 1900



JEAN LAURENT

Gas holder of Madrid, 1879

Leisure and entertainment

In the 19th century, the people of Madrid go out to the streets to walk (**Francisco Domingo Marques: *Gate of the Botanical Garden***), to dance (**Rafael Botella: *The public garden El Paraíso in a dancing evening, 1862***) to attend bullfights (**José María López Mosque: *The Infanta Isabel of Borbon and the marquise of Nájera at the exit of the bulls, 1915, posters of bulls***), to processions (**Francisco Pradilla *Good Friday in Madrid, Mantillas Avenue, 1914***), to theatrical representations of all type : opera, concerts (**scale model of the Royal Theater, portraits of artists or relatives: Teodora Lamadrid, Adelina Patti, Maria Hahn, fans of musical themes**), theater plays, cabarets (**Eduardo Chicharro *The stepmother, 1920***)

Other new entertainments break into panorama of Madrid: the bathrooms (**drawing from the Portici establishment**), horse racing, and sports. Also begin the trips outside the capital to enjoy the mountains and, for the rich classes, the summer.

In the second half of the 19th century the dream of progress attracted a multitude of people from other provinces, the proliferation of factories and the arrival of the railroad also implied begging, labor exploitation and poverty.

Pharamond Blanchard *Poor from the San Bernardino shelter, 1879*

Aureliano of Beruete *The San Bernardino shelter, 1903*

Joaquín Sorolla *The cover of La Latina Hospital, 1883*

Joaquín Sorolla *Village from the suburbs of Madrid, 1883*

José Franco and Cordero *Facade of the Hospice, h. 1900*

Other aspects of the century are represented as drawings, prints, photographs, postcards: the situation of working women (laundresses, seamstresses, ironing workers), women's education, the incipient industrialization (**drawing of the Slaughterhouse (Matadero) project by Bellido; Accumulation of objects from various industries in Madrid**).

As a showcase for innovations, were proliferate the Universal Exhibitions

Alejandro Ferrant and Fischermans *The Spanish pavilion at the Universal Exhibition in Paris, 1879*



Rafael Botella and Coloma

The public garden El Paraíso in a dancing evening,

1862



José María López Mezquita

Infanta Isabel of Borbon and the marquise of Nájera

at the exit of the bulls, 1915



Raimundo de Madrazo

Maria Hahn, 1906



Joaquín Sorolla and Bastida
*Village from the suburbs
of Madrid, 1883*



Martín Rico Ortega
*View of the Bridge of Toledo
about 1880*



Alejandro Ferrant and Fischerman
*The Spanish pavilion at the
Universal Exhibition in Paris, 1879*



Aureliano de Beruete
Madrid from Manzanares, 1883

The cartography and scale models room

In the basement floor are exhibited, among other pieces (plans, paintings):

Scale Model of Madrid according to the plan of Pedro de Teixeira: modern scale model that reproduces the Madrid in the time of Philip IV.

Leon Gil Palace, *Scale Model of Madrid, 1830*: huge historical scale model that reconstructs Madrid from the time of Ramón de Mesonero Romanos, before the transformations that began with the first confiscation. The reforms carried out during the Bourbon period are visible and the fence that still girds the city since 1625. It is the Madrid before the Widening (Ensanche).

It is one of the most important pieces of the museum, along with Goya's painting.



León Gil de Palacio

Scale Model of Madrid, 1830 (detail)