



GALDÓS' MADRID

AN ILLUSTRATED CULTURAL MAP

1 CONSTRUCTION ON CALLE DE LAS FUENTES HE LIVED HERE BETWEEN 1868 AND 1869 DURING HIS FIRST MONTHS IN MADRID.

2 UNIVERSIDAD CENTRAL CALLE DE SAN BERNARDO 49 GALDÓS ENROLLED TO STUDY LAW HERE.

3 BETWEEN 1865 AND 1868, YOUNG GALDÓS WAS A REGULAR CONTRIBUTOR TO LA NACIÓN, A PAPER FOR WHICH HE BEGAN WRITING MUSIC REVIEWS.

4 CAFÉS DE LA PUERTA DEL SOL, S/N PUERTA DEL SOL, S/N GALDÓS FREQUENTED THE TERTULIA CANAJEA (A GATHERING OF CANAJEA ISLAND WRITERS) HELD AT CAFE UNIVERSAL, ALSO KNOWN AS THE "CAFE WITH THE MIRRORS".

5 SCIENTIFIC AND LITERARY ATTEMPT AT CALLE DEL PRÍNCIPE, 21 GALDÓS MET LEOPOLDO ALAS CLAREIN ANOTHER MATRIMONIALS GREAT WRITER, WHEN IT WAS HEADQUARTERED AT NO. 84 IN CALLE MONTEA.

6 PALACIO DE LAS CORTES PLAZA DE LAS CORTES, S/N GALDÓS WAS ELECTED TWICE TO PARLIAMENT: IN 1886 AND IN 1910.

7 TEATRO DE LA COMEDIA CALLE DEL PRÍNCIPE, 14 REALITY WAS FIRST PERFORMED HERE STARRING MARÍA GUERRERO.

8 TEATRO ESPAÑOL PLAZA DE SANTA ANA, CALLE DEL PRÍNCIPE, 25 ELECTRA PREMIERED HERE IN 1901.

9 ROYAL PALACE CALLE DE BAILÉN, S/N THE SPENDTHRIFTS TELLS OF A GROUP OF PEOPLE LIVING IN THE PALACE.

10 PLAZA MAYOR, 10 FORTUNATA THE WOMAN WHO SEDUCES JUANITO FORTUNATA AND JACINTA, LIVED AT CASA DE SAN MIGUEL.

11 CALLE DEL MARQUÉS DE VITELOS, 1 HERE LIVED JACINTA SANTA CRUZ.

12 Lhardy CARRERA DE SAN JERÓNIMO, 8 FAMOUS FOR ITS COCIDO STEW.

13 EL DEBATE CALLE FOMENTO, 15 THIS PAPER FROM 1871 TO 1875.

14 CHURCH OF SAN SEBASTIÁN C/ ATOCHA, 88 DESCRIBED AT THE BEGINNING OF COMPASSION.

15 LAS CAMBRONERAS AND LAS INJURIAS. HE MENTIONS THESE NEIGHBOURHOODS LOCATED NEAR PUENTE DE TOLEDO WHICH WERE WELL-KNOWN AT THE TIME FOR THE SQUALID LIVING CONDITIONS OF THEIR RESIDENTS.

16 CHURCH OF NUESTRA SEÑORA DE LAS MARAVILLAS PLAZA DEL DOS DE MAYO, 11 GALDÓS AND WOULD MEET CLANDESTINELY IN THIS PLACE.

17 OBRAS DE PÉREZ GALDÓS PUBLISHING HOUSE CALLE HORTALEZA, 104 FOUNDED BY THE WRITER HIMSELF TO PUBLISH HIS NOVELS.

18 ROSAS MANSION CALLE PRINCESA 88 HERE LIVED EMILIA PARDO BAZÁN, AUTHOR OF THE HOUSE OF ULLCA AND AN INTELLECTUAL COMMITTED TO WOMEN'S RIGHTS.

19 ROYAL SPANISH ACADEMY CALLE FELIPE IV, 4 GALDÓS OCCUPIED THE 'N' SEAT. ALTHOUGH IT WAS FOUNDED IN 1713, THE CURRENT BUILDING WAS ERECTED IN THE LATE 18TH CENTURY.

20 MONUMENT TO GALDÓS (SCULPTED BY VICTORIO MACHO). EL RETIRO PARK (PASEO DE URAGUAY, 3) BLIND AND CRIPPLED, IN 1918 THE WRITER ATTENDED THE UNVEILING OF A MONUMENT FUNDED BY DONATIONS THAT WAS ERECTED IN HIS HONOUR IN EL RETIRO PARK.

21 THE HOUSE OF ALBERTO AGUILERA, 70 HE LIVED HERE FROM 1896 TO 1912, WHEN THE STREET WAS CALLED PASEO DE ALEJANDRO. HERE HE WROTE COMPASSION IN 1897.

22 GALDÓS' LAST RESIDENCE CALLE DE HILARION ESLAVA, 7

23 CASA DE LA VILLA PLAZA DE LA VILLA, 5 THE WRITER'S WIFE MAKE WAS HELD HERE ON 5 JANUARY 1890.

24 LA ALMADENA CEMETERY (OPENED IN 1884), AVENIDA DE DAROCA, 80 IN A CITY WHERE HALF THE POPULATION WAS ILLITERATE, OVER 30,000 MADRILEÑOS GATHERED TO BID THE WRITER FAREWELL.

25 LÁZARO GALDIANO MUSEUM CALLE SERRANO, 122 JOSÉ LÁZARO GALDIANO WAS A COLLECTOR AND THE EDITOR OF LA ESPAÑA MODERNA. HIS FLING WITH EMILIA PARDO BAZÁN LED TO THE BREAKUP BETWEEN HER AND GALDÓS.

GALDÓS' MADRID

ALTHOUGH HE WAS BORN IN LAS PALMAS DE GRAN CANARIA IN 1810, FEW WRITERS HAVE BEEN AS CLOSELY TIED TO MADRID AS BENITO PÉREZ GALDÓS. TO THE POINT THAT VALLE-INCLÁN DESCRIBED HIS NOVELS AS HAVING "A STRONG SMELL OF COCIDO" (A CHICKEN STEW TYPICAL OF THE REGION). THE AUTHOR OF THE NATIONAL EPISODES (EPISODIOS NACIONALES) CAME TO THE CAPITAL TO STUDY LAW AT THE CENTRAL UNIVERSITY, BUT HIS REAL SCHOOLING OCCURRED IN THE CAFÉS IN PUERTA DEL SOL, AT THE TEATRO REAL OPERA HOUSE (WHICH HE WAS OFTEN SPOTTED IN), AND ON THE TRAMS WHERE ALL OF THE SOCIAL CLASSES MIXED TOGETHER. NOVELS LIKE FORTUNATA AND JACINTA (FORTUNATA Y JACINTA) AND COMPASSION (MISERECORDIA) ARE CROSS-SECTIONAL PORTRAITS OF THE CITY.

- FORO DE EMPRESAS POR MADRID
- acciona
- BBVA
- Clear Channel
- ingesport
- PHILIPS
- S&CYF
- airbnb
- CaixaBank
- endesa
- JCDecaux
- Posterscope
- Bankia
- Camara Madrid
- MUTUA MADRILEÑA
- REALE SEGUROS
- Santander
- simon
- Telefónica
- Villar Mir
- OHL



GALDÓS' MADRID

«It's a chilly January in 1919. Galdós, who has gone blind and has trouble walking and moving around, feels several arms straining around him. The next thing he knows, he's being lifted straight up and taken to a recently unveiled monument: it's a statue of him sculpted by Victorio Macho, which his friends have erected with great affection in El Retiro Park. Nobody wanted to be outdone: the City Council contributed three thousand pesetas; the Academy, one thousand; and peers such as Margarita Xirgu and the Quintero brothers, twenty-five pesetas each. When he perceives the presence of the cold stone next to him, the arms of his people strain even more to hold him up as he uses his right hand to feel the features of his face. He can make out an aquiline nose, a bulky moustache –from another time perhaps– and eyes as lifeless as his, although in this case it's an effect sculpted into the stone. From his own eyes, a tear falls, arousing thunderous applause from the onlookers. One year later, thirty thousand people will accompany his coffin to La Almudena Cemetery, where he remains buried to this day.

A century has passed since then, and one may wonder why his friends payed for and erected a statue in his honour. Why did half of Madrid head to the streets to bid him farewell? The answer is simple: because Galdós had been part of their world. He had engaged with the common folk, the streets, trams, ordinary conversation. With taverns, cafés, churches and literary and scientific associations. With trades, beliefs, families, dogmas. He had kept company with government leaders, shopkeepers, aristocrats and thieves. He had engaged with you and me. Galdós embraced people's ordinariness, regardless of their status or social class. It was this ordinary reality that inspired him to write several of the most extraordinary paragraphs in the history of Spanish literature. And it was this fellow feeling that inspired the affection that so many held him in».

Carlos Mayoral

PLACES OF INTEREST



1 Guesthouse on Calle de las Fuentes

Calle de las Fuentes, 3 - METRO: Ópera

As was customary among students from other parts of Spain, during his first months in Madrid –from 1862 to 1863– Galdós lived in a modest guesthouse at number 3 in Calle de las Fuentes. It was the base from which he discovered many of the settings that would later appear in his novels.

2 Universidad Central

Calle de San Bernardo, 49 - METRO: Noviciado

Galdós came to Madrid from Las Palmas de Gran Canaria to study law at the faculty in El Caserón de San Bernardo, which now holds the auditorium of the Complutense University (UCM) and the Marqués de Valdecilla Historical Library (no. 3 in Calle de Noviciado). Years later, in *Memoirs of a Forgetful Man (Memorias de un desmemoriado)*, he admitted that he attended class very infrequently, although it was there that he met Francisco Giner de los Ríos, the man who founded the Free Educational Institution (ILE).

3 Teatro Real

Plaza de Isabel II, s/n - METRO: Ópera

Between 1865 and 1868, young Galdós was a regular contributor to the newspaper *La Nación*, for which he began to write music reviews. He discovered his passion for opera at the Teatro Real, Madrid's opera house which had been inaugurated by Queen Isabella II in 1850 with a production of Donizetti's *La Favorite*.

4 Cafés in Puerta del Sol

Puerta del Sol, s/n - METRO: Sol

Galdós frequented the *tertulia canaria* (a gathering of Canary Island writers to discuss topics of common interest) held at Café Universal, also known as the “café with the mirrors”, which had opened in Puerta del Sol in 1880. Decades earlier La Fontana de Oro, another café in the same area, had been a meeting place for liberal politicians during the Trienio Liberal (Liberal Triennium), and it lent its name to the title of Galdós first novel, published in 1870. Neither café remain today.

5 Scientific and Literary Athenaeum

Calle del Prado, 21 - METRO: Antón Martín

When Mariano José de Larra became its first member on 4 January 1836, the Ateneo de Madrid emerged as a meeting place for politicians, writers and philosophers. For decades a safe haven for liberal ideas, in the 19th century it was given the nickname of “Little Holland”. Galdós met Leopoldo Alas Clarín, another of Spanish Naturalism's great narrators, when the institution was headquartered at no. 32 in Calle Montera.

6 Palacio de las Cortes

Plaza de las Cortes, s/n - METRO: Banco de España

Other than in his youth, Benito Pérez Galdós showed little enthusiasm for politics, but that did not stop him from being elected twice to parliament. First in 1886, as a member of the Liberal Party (Partido Liberal) at the initiative of his friend Sagasta, and again in 1910, as leader of the Republican–Socialist Conjunction (Conjunción Republicano-Socialista), which received just over 10 percent of the vote. During both terms he regularly attended Palacio de las Cortes, Spain's House of Parliament, located in Carrera de San Jerónimo.

7 Teatro de la Comedia

Calle del Príncipe, 14 - METRO: Sol

Now home to La Compañía Nacional de Teatro Clásico, Spain's classical theatre company, this theatre staged the premiere of *Reality (La Realidad)* on 15 March 1892, starring the great actress María Guerrero. It was the first of Galdós works to be performed on stage, despite the great vocation as a playwright that had distinguished him from an early age.

8 Teatro Español

Plaza de Santa Ana. Calle del Príncipe, 25 - METRO: Sevilla

On 30 January 1901, Teatro Español hosted the premiere of *Electra*, a play that sparked an entire anticlerical movement in Spain that the writer had never intended. The plot was inspired by the case of Adelaida Ubao, which was covered heavily by the press at the time. The young girl was a minor who joined a convent against her family's will, and Nicolás Salmerón was the Republican lawyer chosen by the family to defend its suit, which he ultimately won. In the play's plot, Electra's guardian, Salvador Pantoja, wants to separate her from Máximo, the young man she loves. To achieve this end, he makes her believe they are siblings. Upon hearing the news, Electra decides to shut herself away in a convent, from which she is rescued once the lie has been exposed. It's a plot that in no way strikes us as anticlerical.



9 Royal Palace

Calle de Bailén, s/n - METRO: Ópera
TEL: (+34) 91 454 88 00
INFO: Summer (Mon-Sun 10:00-20:00 h)
Winter (Mon-Sun 10:00-18:00 h)
Free for EU & South American citizens: Summer (Mon-Thur 18:00-20:00) Winter (Mon-Thur 16:00-18:00)

In *The Spendthrifts (La de Bringas)*, Galdós tells the story of the financial troubles that befall a fashion addict married to a court official who lives on the upper floor of the Royal Palace. In the novel the writer describes life inside the palace, constructed in the 18th century by Italian architects Juarra and Sacchetti.

10 Plaza Mayor

Plaza Mayor (the house at no. 11 Cava de San Miguel)
METRO: Sol

Fortunata, the lower-class woman who seduces Juanito Santa Cruz in *Fortunata and Jacinta*, lived at number 11 in Cava de San Miguel, just behind Plaza Mayor. In his works the author mentions the nearby Restaurante Botin, open since 1725, which the Guinness Book of Records lists as the world's oldest restaurant.

11 Calle del Marqués Viudo de Pontejos, 1

METRO: Sol

The novel's other main character, Jacinta, would have lived here, as it is where the Santa Cruz family's residence was located. On the same square, Plaza de Pontejos, stands the enormous Pontejos haberdashery which opened in 1913. Even today it remains a veritable museum of but-tons in Madrid that's well worth a visit.

12 Lhardy

Carrera de San Jerónimo, 8 - METRO: Sol

According to Galdós, this establishment, famous for its *cocido* stew, “came to dress bakery goods in their Sunday best”. Today you'll find Lhardy in Carrera de San Jerónimo, but it was initially located in the vicinity of Plaza Mayor.



18 Pozas Mansion

Calle de la Princesa 33 - METRO: Ventura Rodríguez

The mansion where Emilia Pardo Bazán lived was located at number 33 in Calle Princesa. In addition to being one of the 19th century's most important novelists, thanks to works like *The House of Ulloa (Pazos de Ulloa)*, she was also an intellectual committed to women's rights. Their correspondence shows that their relationship was one of Galdós' longest. He never married, and she would affectionately call him “*miquiño mio*” (“my little boy”).

19 Real Academia Española

Calle de Felipe IV, 4 - METRO: Banco de España

In 1897, Benito Pérez Galdós occupied the “N” seat at the Royal Spanish Academy. Although it was founded in 1713, the current building was constructed in the late 19th century, on land ceded by Alfonso XII for that purpose.

20 Monument to Galdós

El Retiro Park (Paseo de Uruguay, 3)
METRO: Atocha Renfe

Blind and crippled, in 1919 the writer attended the unveiling of a monument funded by donations that was erected in his honour in El Retiro Park. Created by sculptor Victorio Macho, it is carved in white stone and shows the novelist sitting in an armchair.

21 Alberto Aguilera's House

Calle de Alberto Aguilera, 70 - METRO: Argüelles

In Galdós' time, the street was called Paseo de Areneros, and he lived at number 46 from 1896 to 1912. It was in that house that he wrote his masterpiece *Compassion*, in 1897.

22 Galdós' Last Residence

Calle de Hilarión Eslava, 7 - METRO: Argüelles

The writer died in his home at no. 7 Calle Hilarión Eslava, in a building that's no longer standing. Not only was this extension of the Chamberí district the last neighbourhood that Galdós lived in, it was also the setting of some of his novels. These describe the city's unstoppable growth which was driven by the Castro Plan launched in the mid-19th century.

23 Casa de la Villa

Plaza de la Villa, 5 - METRO: Sol

The writer's funeral chapel was set up here on 5 January 1920. Over 20,000 of Madrid's residents came out to bid him farewell, in a city where half the population was illiterate.

24 La Almudena Cemetery

Avenida de Daroca, 90 - METRO: La Elipa

Nazarín, a novel adapted for the silver screen decades later by Luis Buñuel, mentions San Isidro Cemetery, where Madrid's wealthy classes were buried. Galdós' grave, however, can be found in La Almudena Cemetery, one of the largest in Europe, which opened in 1884. Dámaso Alonso, Pío Baroja and Juan Carlos Onetti are some of the other writers who were laid to rest here.

MUSEUMS

History Museum

Calle de Fuencarral, 78 - METRO: Tribunal
TEL: (+34) 91 701 18 63
INFO: Tues-Sun 10:00-20:00 h

The History Museum offers a complete overview of Madrid from the Spanish Golden Age to the early 20th century. Particularly noteworthy is the scale model of Madrid by León Gil de Palacio which offers a detailed view of what the city looked like between 1828 and 1830, just decades before it was chronicled by Galdós.

Museum of Romanticism

Calle de San Mateo, 13 - METRO: Tribunal
TEL: (+34) 91 448 01 63 / 91 448 10 45
INFO: Winter (Tues-Sat 9:30-18:30 h; Sun 10:00-15:00 h)
Summer (Tues-Sat 9:30-20:30 h; Sun 10:00-15:00 h)

Paintings by Goya, Madrazo and the Bécquer brothers, as well as furniture, jewellery and the gun used by Larra to commit suicide capture the essence of 19th Madrid, which provided the backdrop to many of Benito Pérez Galdós' novels.

25 Lázaro Galdiano Museum

Calle de Serrano, 122
METRO: Rubén Darío, Gregorio Marañón
TEL: (+34) 91 561 60 84
INFO: Tues-Sat 10:00-16:30 h. Sun 10:00-15:00 h

In addition to being an exceptional collector, José Lázaro Galdiano was the editor of *La España Moderna*, which published texts by Pardo Bazán, Unamuno, Galdós, Dostoevsky, Tolstoy and Flaubert in the late 19th century, sometimes translated for the first time into Spanish. Parque Florido, the mansion where he lived in Calle Serrano, was a focal point of literary life in Madrid during the period.

National Library Museum

Paseo de Recoletos, 20 - METRO: Colón
TEL: (+34) 91 516 89 67
INFO: Mon-Sat 10:00-20:00 h
Sun & hols 10:00-14:00 h

The Spanish National Library is housed in a magnificent building at the end of Paseo de Recoletos that was commissioned by Queen Isabella II. Particularly remarkable among the treasures it holds are the oldest copy of *The Song of My Cid (El Cantar de mio Cid)*, a Juan de la Cuesta first edition of *Don Quixote* and the only drawings in Spain attributed to Leonardo da Vinci. The lower floor hosts exhibitions and holds a museum that provides an overview of the history of the library, which was founded in 1911.

