

The arrival of the court to Madrid under Philip II's reign meant a whole series of changes had to take place. The royal prerogatives of 1561, where all the owners of a two-storey house had to grant the second one to people of the court, brought about the "casas a la malicia" (Malice Houses). The Plaza Mayor became the heart of the town and was also the town boundaries for the coaching inns, the daily market, the bullfighting ring, the meeting place, and the biggest Court theatre. The Talking Shops were places where people would get together to talk and get the latest news and gossip. The members of the court lived surrounded by permanent festivities and public executions or autos-da-fé that were held by the Inquisition and considered entertainment. The people enjoyed pilgrimages on the banks of the River Manzanares during some religious holidays.

Escritores {Writers}
The theatre during the Spanish Golden Age enjoyed its most brilliant and productive era in the 17th C. Writers such as Lope de Vega

El teatro del Siglo de Oro español goza de su época más brillante y productiva en el s. XVII. Destacan autores como Lope de Vega (el autor más prolífico de nuestra literatura), Calderón de la Barca o Tirso de Molina. Las rencillas que surgen entre los distintos escritores llegan a ser antológicas, como se puede comprobar en los textos. En este periodo nacen los primeros teatros permanentes en los patios de casas o posadas. Estos corrales de comedias son reflejo del universo social de aquella sociedad, pues a ellos acudían todos los ciudadanos, gente del pueblo y de la aristocracia, y cada uno ocupaba su localidad por rango y poder económico.

Foráneos {Outsiders}
A small sample of the myriad of characters that swarmed the Court of Philip III and Philip IV. The King's favourites, Gaspar de Guzmán and Francisco Gómez de Sandoval held great political power. They controlled the reins of the kingdom and became very wealthy. Diego Velázquez was not only a court painter, but was also the Lord Chamberlain of Philip IV. Pedro

(Spain's most prolific playwright), Calderón de la Barca, or Tirso de Molina stood out. The squabbles that went on among the different writers were memorable, as can be seen in the texts themselves. It was during this period that the first permanent theatres were born in the courtyard of houses or inns. These corrales de comedias (theatrical courtyards) are the reflection of the social universe of those times as all citizens attended, the towns folk as well as the aristocracy. Everyone occupied a place according to their rank or means.

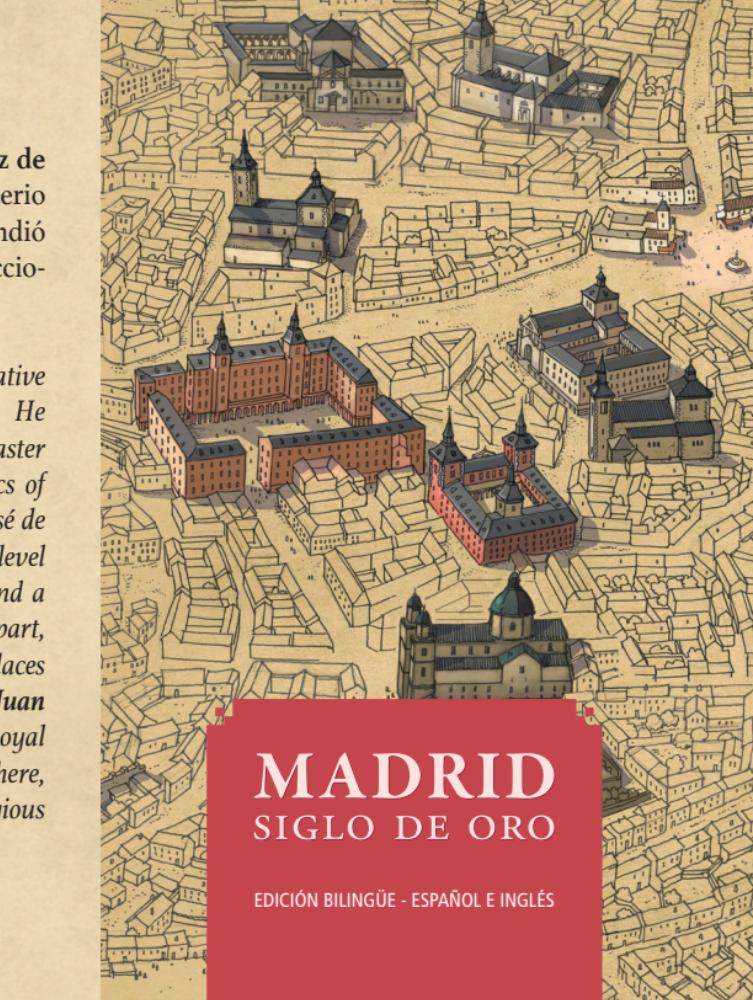
Texeira, regardless of the fact that he enjoyed a good position at Court, had a very difficult time getting paid his fees. The monja alférez (Nun Lieutenant) seems to be taken from one of those entertaining comedies that were very popular with the Court in both courtyards and palaces. Queen Mariana kept Juan José de Austria far from the Court to prevent him from demanding his rights to succession.

Grandes obras {Great Works}

Francisco de Mora es la figura más representativa de la arquitectura religiosa barroca. Siguió la arquitectura de su maestro Herrera pero preconizó algunos de los rasgos del barroco. En el convento de San José de Lerma concibió una fachada en dos planos partidos, con frontón en la parte superior y un pórtico de tres arcos en la inferior que se tomó como referencia en numerosos tem-

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Austrias menores {Lower Austrian Houses}

Los monarcas Felipe III, Felipe IV y Carlos II, últimos representantes de la dinastía, forman el grupo de los denominados Austrias menores. Su reinado comprende el siglo XVII, el Siglo de Oro de las artes y las letras españolas, el periodo de mayor esplendor cultural marcado por una profunda crisis económica y social, la preponderancia del poder de los validos y la pérdida de la hegemonía europea.

La dilatada etapa que representan estos monarcas –más de cien años– es de una larga y agonizante decadencia de la monarquía hispánica, por motivo principalmente de sus guerras exteriores, que consumían toda la Hacienda y arruinaban al país, así como por los conflictos internos, especialmente desde Felipe IV.

Barroco Madrileño {Madrilenian Baroque}

La arquitectura barroca madrileña se caracteriza por no modificar substancial-

Kings Philip III, Philip IV, and Charles II were the last representatives of the dynasty. They belonged to the group known as the Lower Austrian Houses. Their reign took place in the 17th C.: the Spanish Golden Age of arts and literature. It was the most brilliant period in terms of culture, yet marked by a serious economic and social crisis, the preponderant power of the King's favourites, and the loss of European dominance.

The extended period represented by these monarchs, more than one hundred years, proved to be a long and agonizing decadence of the Spanish monarchy, mainly due to external wars that consumed the royal treasury and left the country in ruin, as well as internal conflicts, especially after Philip IV.

mente las plantas ni los muros y por la utilización de materiales pobres, salvo en algunas fachadas donde sí se utiliza la piedra. Los **modelos herrerianos**, por influjo de El Escorial, perviven en la primera mitad del siglo XVII. El tipo llamado de los Austrias, con torres en los extremos de la fachada, cubierta con chapitel y techumbre de pizarra, tiene una gran aceptación. Juan Gómez de Mora (1586-1648), maestro mayor de obras, es la figura más importante. Entre sus obras destacamos la plaza Mayor de Madrid con pórticos para los tenderos y balcones para las fiestas; el palacio de Santa Cruz (Court Prison), and the Casa de la Villa.

Casa y Corte {House & Court}

La vida de la corte en Madrid está medida con precisión, desde que se levanta el Rey hasta que se acuesta. El **rígido protocolo** extiende sus normas y ceremonias a todos los residentes en torno a la familia real. La Corte es el escenario, además, de una lucha encarnizada entre las distintas facciones

Escorial, survived in the first half of the 17th C. Constructions that were popular at the time, built in what was known as the Austrian style, had towers at the end of the façade that had slate tiles covering spires and roofs. Juan Gómez de Mora (1586-1648), the King's Master Builder, was the most important at the time. Among his masterpieces, you can find Madrid's Plaza Mayor with its porticos for shopkeepers and balconies to see events, the Palace of Santa Cruz (Court Prison), and the Casa de la Villa.

nobiliarias por ganarse la voluntad del monarca, con importantes consecuencias para el carácter de la vida cortesana.

En esta familia de *Casa y Corte* se han escogido algunos de los personajes de mayor importancia que desempeñaban su labor en relación muy estrecha con la familia real.

Life at court in Madrid was measured with precision, from the moment the King awoke until he retired for the night. The rigid protocol extended to all the norms and ceremonies affecting all the residents who lived among the royal family. The Court was also the stage of a fierce struggle between the different noble factions to win the monarch's favour, which had significant consequences for life at court.

In this family of House & Court, some of the most important people who worked in close relation to the royal family were chosen.

Dimes y diretes {Objects Of Talk}

La llegada de la corte a Madrid con Felipe II supone toda una serie de cambios.

La regalía de aposento de 1561, por la cual todo propietario de una casa de dos plantas debe regalar la segunda, provoca la aparición de las “casas a la malicia”. La plaza mayor se convierte desde entonces en el centro neurálgico de la villa: término de las líneas de postas, mercado diario, coso taurino, centro de reunión y gran teatro de la Corte. Los **mentideros** son los lugares de reunión de adonde salen las nuevas prime-

ro que los sucesos. Los cortesanos viven en una fiesta permanente y las **ejecuciones** públicas o los **autos de fe** que celebra la Inquisición forman parte del espectáculo. El pueblo disfruta de las **romerías** a orillas del Manzanares en determinadas festividades religiosas.

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