



Defense Publications Catalog https://publicaciones.defensa.gob.es





Paseo de la Castellana 109, 28046 Madrid

© Authors and Publisher, 2021

NIPO 083-21-159-4 (print edition)

Legal deposit M 24945-2021 Edition date: october 2021

Layout and Printing: Ministry of Defense

Thematic tour carried out by the Army Museum 's Cultural Action Area and scientific advice of the Research Area on the occasion of the temporary exhibition *Galdós at the Army Museum*. The War of Independence through National Episodes.

The ideas contained in this work are responsability of their authors.

The exploitation rights of this work are protected by the Intellectual Property Law. None of the parts of the same may be reproduced, stored or transmitted in any form or by any means, electronic, mechanical or recording, incluiding photocopies, or by any other form, without prior, express and written permission of the owners of the Copyright ©.

In this edition, 100% chlorine-free paper from sustainably managed forests has been used.



The **National Episodes** at the Army Museum

Thematic Tour

Introduction

"[...] You, good Proteus, who at times write or scribble on the tablets of the divine Clio, continue the History of Spain, as Cánovas says [...]"

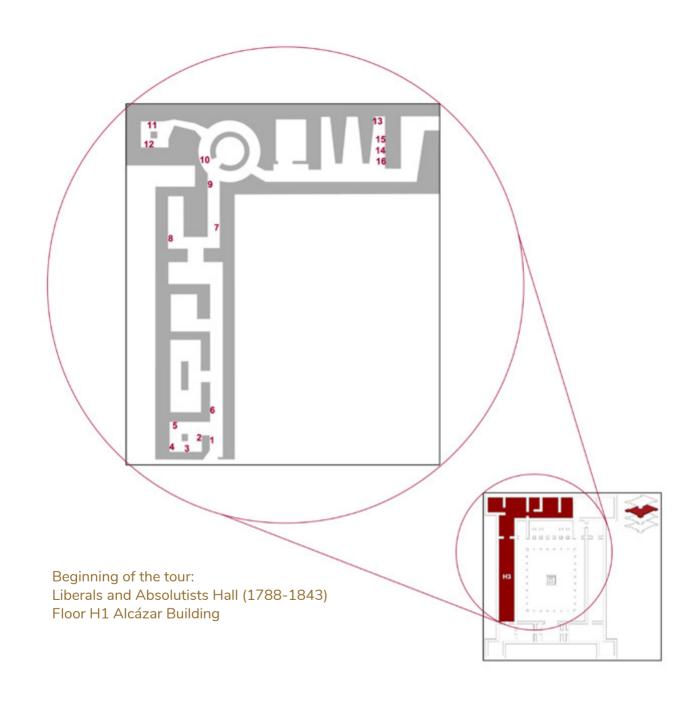
Benito Pérez Galdós's *National Episodes* are considered the great historical novel of 19th Century Spanish literature. They were published between 1873 and 1912 in the popular format of the *folletín* in a total of forty-six works, structured into five series. In them, novel and history are in permanent connection, mixing characters and novel plots with characters and contexts of the rigorous history that show the reader a faithful and representative image of that Spain. The author's idea was to tell, for everyone, the stories of history.

Galdós relied on the testimony of some of the century's main characters, many of them survivors of an Episode, the accounts of contemporary chroniclers or historical essays of the time. In addition to all these sources, while living in Madrid, Galdós had the opportunity to visit several museums in the city, and also military museums such as the Naval Museum and the Artillery Museum. It is not surprising that, for the descriptions of characters, events, clothing and impedimenta, Galdós used what he had been able to observe in the Artillery Museum, founded in 1803 and the forerunner of the current Army Museum.

He tells it himself through one of his main characters:

"[...] We also visited the Naval Museum, where Casianilla saw the glorious remains of Trafalgar and the models of the old and modern warships. In the Artillery Museum we contemplate pleasant or pitiful memories of the Homeland life [...]" (Cánovas).

The Army Museum presents visitors with this thematic tour that will allow them to discover a set of 24 cultural assets made up of portraits, clothing, weapons and firearms, vehicles and gifts or souvenirs that harbor the memory of that Spain reflected by Galdós in the **National Episodes**.



Actors and sovereigns

"It is also absurd, continued the niece, to suppose that Napoleon sent his troops to Spain to put the crown on Prince Ferdinand. The heir to a throne may not seek the favour of a foreign sovereign for any purpose contrary to those of his royal parents" (The Court of Charles IV).

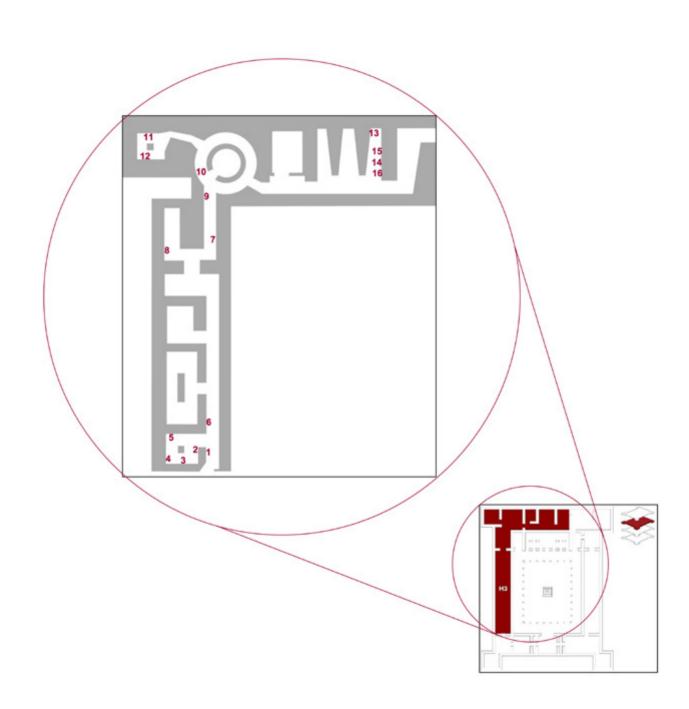
Some of the most outstanding characters of Spanish politics and society at the end of the 18th and beginning of the 19th century that Galdós describes in his first two series — published between 1873 and 1879 — are the protagonists of titles such as Trafalgar, The Court of Carlos IV, Napoleon in Chamartín or Memoirs of a Courtier in 1815. Through them, and helped by fictitious characters such as Gabriel Araceli or Salvador Monsalud, he opens a window into the conspiratorial atmosphere of Charles IV's court, always with touches of irony and criticism. The conflicts against Great Britain and France, the controversies of the reign of Fernando VII against constitutionalism and the question of succession are the structure of the historical plot. And its protagonists are present in the Museum through portraits, miniatures, manuscripts and unique pieces such as a death mask.

For this reason, some references that Galdós provides us with, either about characters or facts, can be documented through the museum's collections, such as in the episode of King Joseph's Luggage, where mention is made about the military corps created by Joseph I during his ephemeral reign in Spain and of which very few sources and testimonies remain today. The Army Museum has one of those few testimonies in a miniature portrait of the king.

This also happens in The Second Dress Coat, an episode in which the events that led to the beginning of the Liberal Triennium are narrated as the pronouncement of General Riego. The 1884 edition includes an illustration by Mélida showing the liberal troops carrying one of their symbols, a "Lion's emblem", very similar to the piece we can see in the museum.



Liberal troops carrying the lion's emblem. *Episodios Nacionales. La segunda casaca.*Madrid: Administration of La Guirnalda y Episodios Nacionales, 1884. Source: Virtual Library of Defence



Portrait of Manuel Godoy Álvarez de Faria Ríos. Francisco Folch de Cardona, 1805.

The character of Manuel Godoy, who would hold the titles of Generalissimo of the Armies and Prince of Peace, seems to be present in the atmosphere of the first episodes such as *Trafalgar*, or *The Court of Carlos IV*. In this work of art, he is portrayed wearing the uniform of the Royal Guards of the Corps with a coat, blue trousers and a red vest. He also wears a shirt with squirt and bow tie and, on his head, a bicorn with a red rosette.

This is a copy of the portrait of the Prince of Peace existing at the Royal Academy of Fine Arts of San Fernando attributed to Francisco Folch de Cardona, King's Carlos IV painter.



"Godoy took over the reins of state in very critical times (The Court of Carlos IV)"



Mortuary portrait made in bronze, typical of the 19th century liking for producing masks of deceased people of famous characters. There are several copies of Napoleon's funeral mask in museums around the world such as the Santiago de Cuba Museum or the Louisiana State Museum. The Army Museum's piece is documented in its 1914 inventory.

When Napoleon died at the age of fifty-one on St. Helena in 1821, one of the four doctors treating him, Dr. Arnott, made a wax mask from the body. According to some, that piece disappeared in a fire at the Tuileries Palace in Paris. Two days after Bonaparte's death, the British doctor Francis Burton, assisted by the Corsican doctor Francesco Antommarchi, made a new impression. From 1833, it seems that Antommarchi, who had moved to Cuba, would start selling some copies of the mask with the printed face of the emperor.

3 Miniature of Joseph I Bonaparte. Miguel de Roxas y Pérez de Sarrio, 1808-1814.

"All those in the small group focused their attention on a good-looking young man [...] He was wearing the uniform of the Spanish Guard created by Joseph in January 1809, and to which a good number of our country men belonged with all or almost all the Swiss and Walloons from the former foreign corps" (King Joseph's baggage).

This little portrait shows King Joseph I wearing the uniform adopted for the grenadiers of his Royal Guard formed in Spain with French officers and soldiers of both nationalities. On the coat he is wearing several decorations: sash of the Legion of Honor, Golden Toison, medal of the Legion of Honor, medal of the Order of the Two Sicilies, plaque of the Order of Spain and plaque of the Legion of Honor.

Beside the description given by Abel Hugo in his work Souvenirs sur Joseph Napoléon (1833), this miniature is one of the few known references to King Joseph I portrayed in this military uniform and with the decorations created during his ephemeral reign in Spain.

Signed by Roxas, it makes us think that the portrait was made by José Miguel de Roxas y Pérez de Sarrio, honorary member of the Royal Academy of Fine Arts of San Fernando since 1817.



4 Portrait of King Ferdinand VII. Vicente López Portaña, 1830-1831.

Sketch of a portrait that the Spanish ambassador to the Holy See commissioned from Vicente López in 1830 for the Spanish Embassy in Rome.

The monarch, standing and staring at the spectator, appears before the throne, dressed in the great red cloak of the order of the Golden Toison, in front of a background of palatine architecture. The scene is completed with a rich curtain, a desk with an embroidered cloth with the Royal Shield and furniture decorated with a lion. Fernando VII, *El Deseado*, appears in a majestic attitude, surrounded by symbols of power, such as the sceptre or the lion, which reflect his conception of absolute monarchy that Galdós would capture in *The One Hundred Thousand Sons of Saint Louis* or *The Terror of 1824*.



Lion's emblem of the 2nd Battalion of the Peninsular Infantry Regiment of Asturias, ca. 1822-1823.



This lion emblem made of bronze is one of the two copies that were cast after the approval of a Court Act of 1821 which provided that the Army would replace the flags and banners existing at that time, and representing the monarchy, by this new insignia. It used the image of the lion to symbolise Spain by upholding the 1812 Constitution, which had been claimed during the Liberal Triennium. However, its validity was ephemeral and its use did not become widespread.

On 16 March 1822, the President of the Courts gave this emblem to the 2nd Battalion of the Asturias Regiment, the first to rise with General Riego, with the following words:

"being the first one who gave the cry of freedom, he is also the first one to whom the Courts give the insignia decreed for the Army, so that he joins it to the sacred book of the Constitution and defends it as worthily as he has been able to defend the insignia the Battalion has had".

Portrait of Queen Elizabeth II girl. Vicente López Portaña, ca. 1837.

The painter portrayed Princess Isabella, at the age of approximately seven, as the future Queen of Spain.

She is dressed in a long, greyish dress with lace ruffles and puffed sleeves. She is wearing with the Order of Oueen Marie-Louise's sash. She has a hair bun and encircled by a diadem of small pearls



with matching earrings and necklace. Throughout the 19th century, the children's portrait acquired its own entity, however, this painting lacks features associated with childhood, such as sweetness or warmth, being framed more in the type of courtly image full of symbolism and directly associated with the future of the portrayed: a woman who inherited the throne at the age of three and was proclaimed Queen of Spain at thirteen.

In Another factious and a few less friars, the main character, Pipaón, refers to the girl queen in this way:

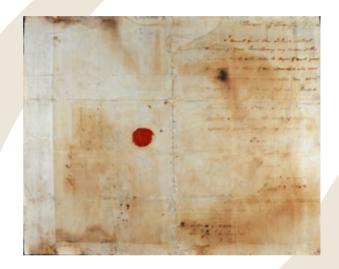
"[...] the three-year-old little Queen, who was to be [...] not only the second Elizabeth, but the second Flizabeth the Catholic".

7 Autograph letter from Admiral Horacio Nelson to the Commander General of the Canary Islands, last third of 18th century.

This document takes us back to the end of the 18th century, to the confrontations between France and Great Britain. From 1796, England would have attacked Spanish territories due to the Spanish

alliance with France, based on the Family Pacts of the Bourbon dynasty. One of these attacks will be led by Nelson, vice admiral of the British navy, against the city of Santa Cruz de Tenerife, which will end with the English defeat

In the handwritten letter, Nelson thanks the good treatment given to his men and himself by the authorities of the Canary Islands. This piece shows us the events that will precede the battle of Trafalgar in 1805, with Galdós begins which his Episodes and which will face the Spanish and French forces commanded Villeneuve against Nelson's English forces.



Transcription of the letter:

"I cannot leave this island without returning to you my most sincere thanks for your loving attention to me and your humanity for those of our wounded who were in your power or care, as well as your generosity towards all those who were disembarked, which I will not forget to present to my Sovereign and I hope on some future occasion to have the honour to express personally to you V. E., how much I am of V. E. obedient and humble servant.

Horatio Nelson.

I beg V. E. to honor me by accepting a keg of English beer and a cheese. Antonio Gutiérrez, Commander General of the Canary Islands".



8 Short Spanish cannon El Dragón. Arms Factory of Seville, 1790.

"[...] He rejoiced at the sight of so many cannon taken, of so much wealth redeemed, and at each new surprise he faded away in apologetic comments of the skill of Lord Wellington [...]" (King Joseph's baggage).

Artillery piece of cast bronze and 121 mm calibre, three bodies, stumps and simple handles. The tube is decorated with heraldic motifs, with the initials of King Charles IV finished off with a royal crown and other symbols.

This piece would form part of that baggage that the French troops of Joseph I gathered and to which Galdós dedicates the beginning of the second series. This is a cannon that, because of its symbolism, was taken by the French and then recovered by the Spanish after the battle of Vitoria in 1813.





That unexpected and unplanned war

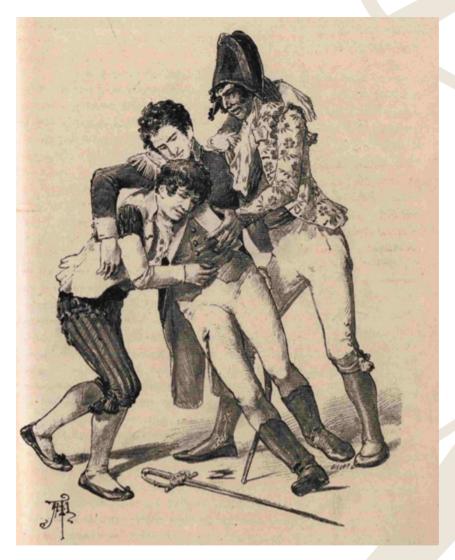
"[...] Blood and mourning and desolation! But let's not argue about the volcano, buddy. War is an evil, but it exists today among us [...]" (Bailén).

One of the most significant events of the Spanish 19th century is the so-called Independence War. This conflict, which lasted from 1808 to 1814, had such an impact on society that it would be the subject of reflection and denunciation by artists of the time such as Francisco de Goya in his *Disasters of War* and, later, the undisputed protagonist of Galdós' first series of National Episodes. The author tells us what happened in the initial moments with the uprising of May 2nd in Madrid, on *19 March and 2 May;* the process of the *Cortes de* Cádiz, and significant battles such as Bailén, Zaragoza, Girona, and The Battle of Arapiles. Moreover, thanks to its protagonist, Gabriel Araceli, Galdós brings us closer to historical figures such as General Palafox, Castaños, the Duke of Wellington or Juan Martín El Empecinado.

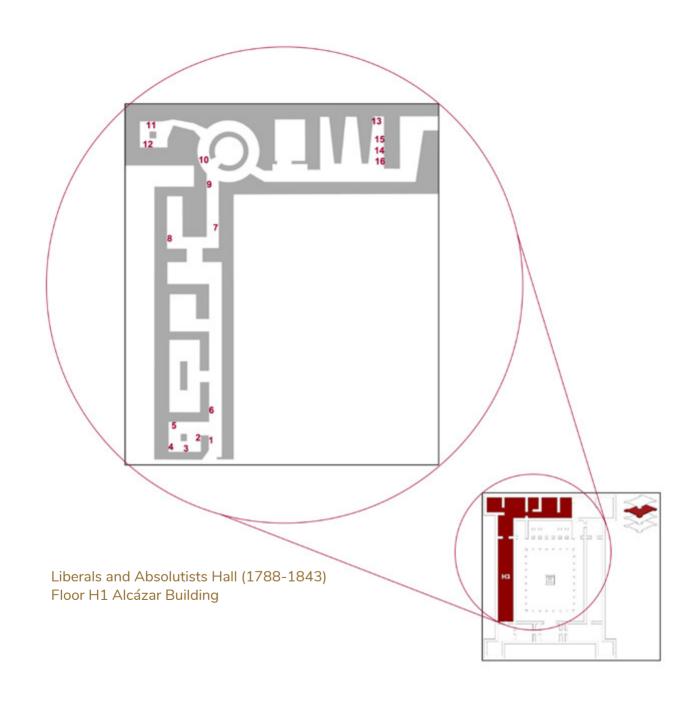
A wide range of cultural assets returns us back to that period and tell us about some of its protagonists, from the perspective of the Army. Among the pieces exhibited in the room, we can see the coats of the captains Daoiz and Velarde, paintings that immortalize moments like the Surrender of Bailen or the defence of Monteleon barraks site that would later be the first headquarters of the Royal Military Museum—weapons and equipment of the main fighters, and decorations such as Agustina de Aragon.

The author's descriptions allow us to put ourselves in front of some of these pieces and go back to those days of 1808...

"[...] The critical and terrible moment has arrived. During it I felt a hand leaning on my arm. As I turned my eyes, I saw a blue arm with captain's epaulets. It belonged to Mr Luis Daoiz, who, wounded in the leg, was trying hard not to fall to the ground, and was leaning on what he found closer [...]" (On 19 March and 2 May).



Captain Luis Daoiz is wounded in the Monteleon Artillery Park.
National Episodes. On *19 March and 2 May.* Madrid, Administration of
La Guirnalda y Episodios Nacionales, 1884. Source: Virtual Defense Library





9 Captain Luis Daoiz y Torres' coat, ca. 1805-1808.

This coat corresponds to the artillery uniform established by the 1805 Regulations used by Captain Daoiz in the defence of the Monteleón barraks site in Madrid against the French troops. In these confrontations of 2 May 1808, he died along with Captain Pedro Velarde and Lieutenant Jacinto Ruiz. At his death, he would be buried with this coat in the church of San Martín in Madrid. Later, the remains of Captains Daoiz and Velarde would be placed in leaden urns and transferred to the Artillery Museum in the Buen Retiro Palace, the immediate antecedent of the Army Museum.

In 2012 this piece was subjected to a research and restoration project that allowed its recovery, due to its poor state of preservation, after two centuries deposited in that urn.



10 The surrender of Bailén, 1879. José María Alarcón y Cárceles.

"[...] But around the 25th, 26th and 27th, a mysterious rumour spread through the capital [...] the word is out that the Andalusian countrymen and some line troops have defeated Dupont, forcing him to capitulate" (Bailén).

This artwork is part of the 19th century history painting and in it the author goes back to the Spanish Independence War, representing the moment when General Castaños, head of the Spanish troops, and General Dupont, Commander of the Gironde Observation Corps, set the conditions for the surrender of the French Army after the first great Spanish victory near Bailén, Jaén, in 1808.

This canvas is a copy of the work by José Casado del Alisal which is kept in the Museo Nacional del Prado and is characterised by its reference to another great work, the *Surrender of Breda* by Diego Velázquez.

Shield of distinction of the defenders of Zaragoza by Agustina de Aragón, 1808.

This piece, made of circular fabric in red cloth and embroidered with silver thread, is a shield of distinction granted to those who participated in the defence of Zaragoza during the War of Independence. A decoration created by General Palafox in August 1808 as "Prize and distinction of Zaragoza". Its greatest interest comes from the fact that it is one of the few personalized pieces that have been preserved. In the legend surrounding the figure of a lion it says: "DEFENSORA DE ZARAGOZA", since it was granted to Agustina Saragossa i Doménech, known as *Agustina de Aragón*. Her performance in supporting the artillery forces in the defence of Portillo Gate and facilitating the defence of the city allowed her to enter the Artillery Corps where she came to hold the rank of Second Lieutenant.



Sabre based on the 1796 English officer model of Juan Palarea

Juan Palarea, "The Doctor", is a unknown but relevant character in the war events and politics of the first half of the Spanish 19th century. He participated as a guerrilla from the beginning of the Independence War facing the French troops in several areas, especially in the province of Toledo. After the war and with the restitution of the absolutism of Fernando VII, he joined, in 1820, the constitutionalists who claimed the Constitution of 1812. At the death of King Ferdinand, he would participate, as part of the liberal army, in the first Carlist war

This sword is unique because it corresponds to a type of honourable sword-panel based on the British model of cavalry in 1796, which would be given by Arthur Wellesley, Duke of Wellington, to John Palarea in the name of the King of England (at that time, H. R. H. the Prince Regent of England and Ireland, George IV), in gratitude for having fought hand-to-hand in the war of independence against the French.





Romantic Spain

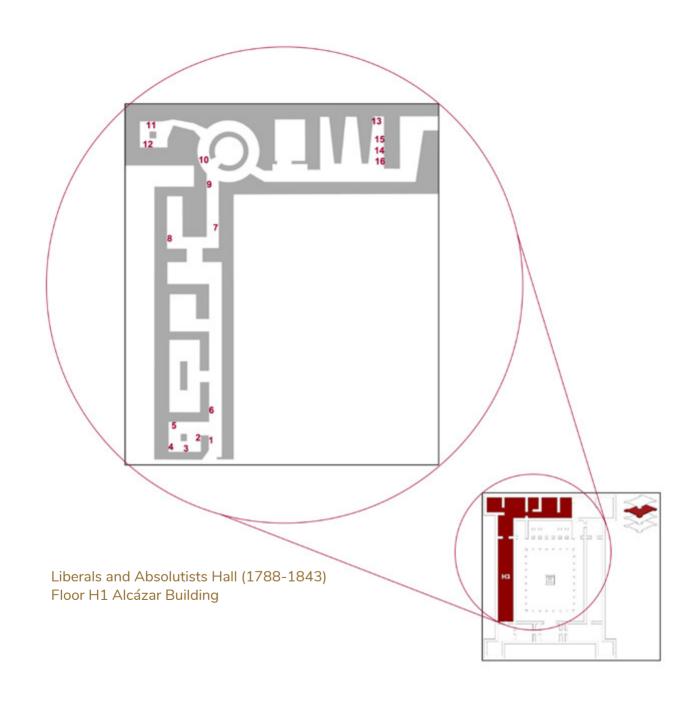
"[...] Ibarburu started off with a commendable speech, delivered with some political emphasis: '[...] Wherever Zumalacárregui goes, victory will follow. Our King reigns by the efforts of this great leader, and by the road to Bilbao, as well as by the road to Vitoria [...] the troops who with a wise hand rule will bring to the Court of Spain the representative of the legitimate Monarchy and of the rights of Religion'." (Zumalacárregui).

At first, Galdós ended his Episodes with *Another factious and a few less friars*, a novel that ends the second series. However, in 1898, he took up the story where he left off, with the death of Ferdinand VII, the question of succession, the beginnings of Carlism, and the advent of a civil war in a period of regency.

Galdós dedicated his third series of National Episodes to describe again Spain at war, this time, the first Carlist war (1833-1840). The campaigns and military leaders and the thoughts of the population in the rear are the structuring elements of a story told, not in the first person, but combining monologues, the epistolary novel and the third person narrative.

To put these years between 1833 and 1846, the very heart of Spanish Romanticism, into context, the pieces on display in the Liberal and Absolutist room (1788-1843) of the museum tell us about names and moments for posterity, such as the miniature portrait of Carlos Mª Isidro de Borbón, the pretender to the throne and leader of the Carlist faction; the sword-sabre of General Espartero related to the battle of Luchana; personal belongings of Carlist general Tomás Zumalacárregui or the set of chairs and table used in the signing of the Vergara Agreement, which would end the first Carlist war

"[...] The disbandment began with the knowledge of the embrace of the Generals, which was a very tender reconciliation of the two armies. He who can save himself resounded in the valleys, which had deafened the warrior's din of six years of fratricidal struggle. [...]" (Vergara).





Miniature of Carlos María Isidro de Borbón, circle of Luis de la Cruz y Ríos, 1830.

Portrait made in gouache showing Prince Charles of Bourbon, son of the King Charles IV and María Luisa of Parma and brother of Ferdinand VII. Profoundly Catholic and imbued with a providential sense of the Monarchy, Charles became very popular among the regalist political sector and the Navarre and Basque institutions for his defence of the privileges of the province. On the king's death, Charles would be proclaimed as the legitimate successor — as Charles V of Spain — to the government of Madrid, that only recognised Princess Isabella.

From the artistic point of view, the arrival of Fernando VII after the Independence War meant the imposition of a new aesthetic taste, led by the Spanish miniaturists. With them, the taste for Frenchstyle detail, especially in the backgrounds, loses interest in contrast to the almost exclusive prominence of the portrait, framed by neutral backgrounds like this one.

14 Sword-sabre for cavalry officer model 1832 of General Espartero, 1833.

After a month and a half of the Carlist blockade of the city of Bilbao, on December 22nd, 1836, the Liberal General Baldomero Espartero began to maneuver near the Luchana Bridge, cut off by the Carlists of General Eguía. The bridge was the main objective since its reconstruction was essential for the Liberal troops to be able to approach Bilbao. The victory at Luchana made the city of Bilbao an icon of the Liberals and earned Espartero the title of Duke of Victory.

This piece, a straight blade steel sabre with bronze trim and wooden fist, was cast and forged at the Royal Arms Factory of Toledo in 1833. On its page you can read the following inscription: "General Espartero defeated with me at Luchana."



9 ANO D 1833

CONMIGO VENCIÒ EN LUCHANA EL GENERAL ESPARTERO

15 Staging of the signing of the Vergara Convention, 19th century.

This space displays three pieces of historical furniture, two chairs and a table, which were used by Generals Espartero and Maroto during the signing of the so-called Vergara Agreement that would end the first Carlist war in 1840.

In 1864, an edition of the newspaper *El Clamor Público* published a review of the twenty-fifth anniversary of this event and mentioned the existence of these pieces in the Artillery Museum, the predecessor of the current Army Museum. This leads us to think that, if the pieces were already exhibited in 1864, Galdós could have contemplated them during his various visits to the Museum.

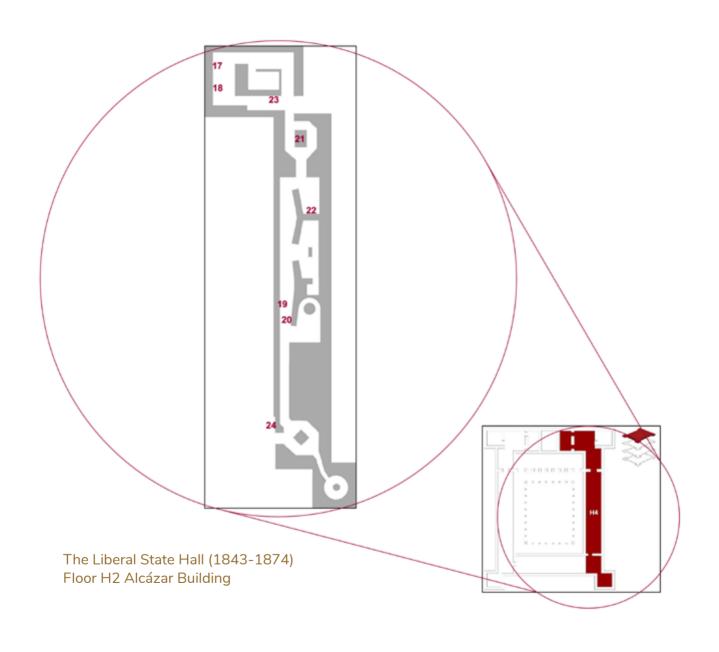




16 Red beret of Lieutenant General Tomás Zumalacárregui, 1833.

Tomás de Zumalacárregui participated in the main war episodes of the early 19th century. He was decorated for his intervention in the Battle of San Marcial, during the War of Independence; and was part of the intervention of the so-called One Hundred Thousand Sons of St. Louis, in 1823. However, it would be his participation in the Carlist wars, being part of the traditionalist side of the pretender Charles of Bourbon, which would earn him a great reputation. He would be entrusted with the supreme command of the Carlist army in Navarre and, later, of the whole Basque territory, being awarded the rank of Field Marshal and the titles of Count of Zumalacárregui and Duke of Victory - a title that would later be held by General Espartero. It was his role in the first Carlist war that leads Galdós to start his third series of National Episodes with the novel that wears his name.

This beret, a garment associated with Carlist uniformity since the first war, is made of ingrown cloth and embroidered with silver thread and shows the inscription "CV" crowned in the centre, alluding to the pretender to the throne of Spain, Charles of Bourbon, who took the name "Charles V".



The one of the sad fates

"[...] The revolution will come; but it will take a long time, because it needs to deepen, to remove... Don't you understand me? The revolution, although it does not want it, will have to dethrone Doña Isabel" (The One of the Sad Fates).

Between 1902 and 1906, Galdós completes his fourth series of Episodes in which he focuses his attention on the reign of Isabella II, from 1848, until his abdication and exile twenty years later. A period in which Spain abandons absolutism and moves towards liberalism, with the definitive dismantling of the Old Regime.

Through the main character, this time José García Fajardo, Galdós takes us into the Elizabethan political system headed by those military leaders of the main political parties. Names such as Espartero, Serrano, O'Donnell, Narváez and Prim, which Galdós used to name some of his episodes, constituted the "regime of the generals" or *espadones*. Between changes of government, constitutions, pronouncements such as the July Revolution or *Vicalvarada* and the so-called "wars of prestige" abroad, especially the African campaign (1859-1860), Galdós leads the reader through different moments that will lead to the full decline of the Elizabethan system and the very dethronement of the sovereign after the revolution of 1868, the so-called *Gloriosa* or *Septembrina*.

A whole set of pieces belonging to this period narrated by Galdós bring us closer to that 19th-century Spain, to the development and fall of its political regime and its military sphere. Beginning with the figure of the queen who welcomes us to the room The Liberal State (1843-1874) through her portrait, next to her Captain General's uniform; and, next to her, the portraits and symbols of power of the main *espadones*.

Later on, we will find pieces that bring us closer to these military interventions "of national exaltation". Of these, the so-called African war would have been the one that aroused the greatest interest among the press and social and artistic media, and with it, the episode of the Battle of Tetouan, to which Galdós would dedicate his *Aita-Tettauen* episode. Large-format paintings such as the Battle of Tetouan, photography and pieces belonging to the leader of the Moroccan army, Muley Abbas, and some emblematic weapons such as General O'Donnell's *yatagan*.

17 Portrait of H. M. Queen Isabella II. Federico de Madrazo y Kuntz, 1850.



This formal portrait is a model often repeated by the author as an institutional image of the monarch in which it is accompanied by the symbols of royal power: the crown and the sceptre. The culmination of this prototype is the canvas produced in 1850 for the Spanish Embassy to the Holy See in Rome.

Queen Isabella, about twenty years old, wears a blue satin suit accompanied by the sash of the Order of the Noble Ladies of Marie-Louise. She wears a pearl and diamond headband with a thin veil and a large pearl necklace.

This portrait shows the queen about four years after her marriage to Francis of Assisi. The queen's wedding ceremony, particularly as it was shared by her sister, the Infanta Luisa Fernanda and the Duke of Montpensier, becomes the protagonist of the *Royal Weddings* episode.

Sabre at the whim of Captain General Ramon Maria Narvaez. Eusebio Zuloaga, 1848.

General Narváez, leader of the Moderate Party, dominated the political scene for the ten years following the enthronement of Isabella II, giving its name to the "Moderate Decade". An Andalusian landowner, he became one of the military politicians who defended Isabella's rights in the Carlist wars and presided over the Council of Ministers in two important phases during her reign: from 1844 to 1846, and from 1847 to 1851.

This luxury piece was donated by the Duke of Valencia, General Narvaez, to the Artillery Museum. It is a curved-leafed, two-edged sword, richly decorated with gold, silver and blued steel on its handle and knob with representations of faces, birds, busts and flowers. A rich decoration that we also found in its pod.

The sabre contains an inscription: "To the Duke of Valencia. The queen. The year 1848. Zuloaga. HM harquebus. In Madrid".





19 Battle of Tetouan on 4 February 1860. Vicente Palmaroli y González, 1870.

"[...] in the poetic Tettauen, sweet name of city, which means Eyes of Springs" (Aita-Tettauen).

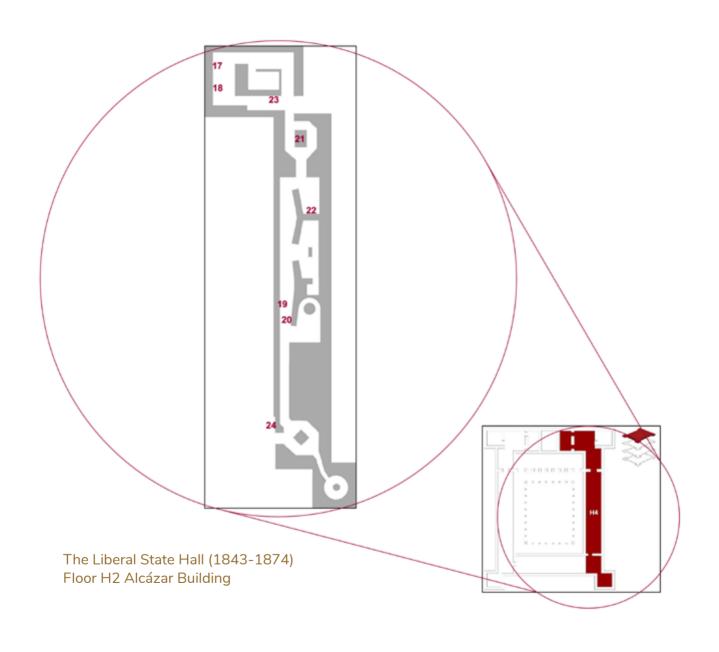
The artwork shows the moment when, in February 1860, the Spanish troops faced the Moroccan army led by Muley el Abbas, brother of the Sultan of Morocco, achieving an emblematic victory. The African War and the Battle of Tetouan were, in particular, a theme repeated by many painters of the time such as Eduardo Rosales, Mariano Fortuny, Francisco Sans y Cabot or Vicente Palmaroli who, from different versions, showed battle scenes with portraits of the main protagonists and which help to show the triumph of O'Donnell's army.

20 Photograph of Muley
Abbas, general chief of the
Moroccan army. Extended
positivization of Jean
Laurent and Minier, second
half of 19th century.

Prince Muley el Abbas, brother of the Sultan of Morocco, was the general chief of the Moroccan Army during the "prestige" war campaigns promoted during the governments of General O'Donnell between 1859 and 1860 in North Africa

This black and white photograph shows the full-bodied prince sitting on cushions in traditional Moroccan dress. The frame that protects the photograph is striking. It is made of plaster and painted in bright colours of blue, green, orange and gold, and reminds us of architectural elements of Arab inspiration.





Spain without a king

The fifth and last series of National Episodes was written between 1907 and 1912, remaining unfinished, and it covers a period in which Galdós's life and work come into contact, giving the work an indisputable biographical point. Galdós will write, not about historical facts, but about the social reality in which he lives and about personalities of his time.

Through the 6 episodes that begin with Spain without a king, the situation in Spain after the Revolution of 1868 and the beginning of the Democratic Sexennial is described with high doses of irony, sarcasm and mocking tone. A period in which an attempt was made to establish a fully democratic regime, first in the form of a parliamentary monarchy, during the reign of Amadeo I of Savoy (1871-1873), and then in the form of a republic, the First Republic (1873-1874). However, both formulas will end up failing and the restoration of the monarchy will come about in the figure of Alfonso XII, narrated in the last of the episodes, which he called *Cánovas*.

Fictional characters such as Titus Liviano — who could be an inner split of Galdós — allow the reader to witness key moments such as the duel fought by the Duke of Montpensier, brother-in-law of Isabel II, which ended his candidacy for the throne; the entry of Amadeo I into Madrid or the state funeral of General Prim. Moments that come to mind when you stand in front of the set of pistols that the Duke of Montpensier gave to Lieutenant Colonel Alaminos for having served as his godfather in the duel or the coupé saloon in which General Prim was travelling when he was murdered, exhibited in the museum. Finally, two large-format portraits showing Alfonso XII and Queen Maria Cristina of Habsburg-Lorraine that bring us closer to that period of Bourbon restoration and to which Galdós alludes with these words:

"Cánovas, and all the important men who led the politics of the Restoration with him, believed that it was indispensable for the happiness of Spain that Alfonso XII should remarry [...] The raffles and the hardships were still going on when the Reason of State, and its inseparable companion, the Church, united with indissoluble ties the King Don Alfonso de Borbón and the Archduchess Doña María Cristina of Hapsburg-Lorraine" (Cánovas).



21 Coupe berlin carriage of General Juan Prim and Prats. Mid-19th century.

"[...] The car in which the General was riding passed by when the shots were fired in the Turk street, the windows broken, the lanterns mourned, the coachman mourned; behind it was the hearse, slow as Acheron's barge. Ulloa, Ruiz Zorrilla, who had gone ahead of the King to reach the burial of the great man, and behind it the turbulent revolt, deputies and politicians of all brands and backgrounds [...] It was a parade of faces that constituted the political iconography of that time" (Amadeo I).

This two-seater vehicle, one of the oldest in the Museum's collection, was donated by the heirs of General Prim to the Artillery Museum in 1889. It is a unique piece since it is the carriage in which Juan Prim was travelling as president of the Council of Ministers and in which he was murdered on 27 December 1870 in Madrid's Calle del Turco while on his way to the Congress of Deputies. On the sides of the saloon you can see the bullet impacts.

Duke of Montpensier's dueling pistol case. Le Page-Moutier et Fauré, 1860's.

"[...] The Infant fired, then Montpensier, and both were unharmed. The godparents reloaded the guns and argued, probably about suppressing the advance after each

double shot... [...] they heard the third shot from the Bourbon...and at the sound of Montpensier's, alas! They saw Mr. Henry turn with a rapid break and flip, and fall from one side [...]" (Tragic Spain).

This set of pistols made by the prestigious Parisian house Le Page-Moutier et Fauré in 1864 is the one that Antoine d'Orleans, Duke of Montpensier, used in May 1870 in a duel with the Infante Henri de Bourbon that ended the latter's life and Montpensier's aspirations to the throne.

The luxury and virtuosity of this type of weapon is due to the fact that its owners were members of the upper echelons of society, hence the use of rich materials such as ebony, mahogany, velvet and silver and the fine ornamentation. The case consists of



two pistols with octagonal barrel and front action percussion key and the necessary accessories for cleaning and maintenance.

23 Dish dedicated to Emilio Castelar. Toledo Arms Factory. 1876.



This decorative plate made of wood, iron, gold and silver was produced in the Toledo Arms Factory around 1876. An inscription can be read in the central part: "To Mr. Emilio Castelar. The Artillery Corps".

Its decoration is divided into five medallions: the central circular one with the portrait of Castelar in profile. It is surrounded by four oval-shaped bas-reliefs with historical scenes of the Independence War with episodes such as the surrender of the French to General Castaños, the transfer of the remains of Captains Daoiz and Velarde from the Monteleón Park in Madrid, the Alcazar of Segovia and the Toledo Arms Factory.

"This is unheard of. We live in a country of madmen [...] By today's telegram it has been known that, in Sagunto, General Martínez Campos has proclaimed Prince Alfonso" (Cánovas).

Queen Isabella II and Francisco de Asís son. He left Spain at the age of 11 as a consequence of the revolution of 68. It was formed in Paris. Vienna and the military academy of Sandhurst and in December 1874, due to the impulse of the Alfonsino party and the pronouncement of Martínez Campos, it would return to Spain as a constitutional monarch, initiating the political regime of the turn of the parties that would mark the political life until the 1920s. This portrait shows the young king, about 20 years old, at the beginning of his reign. In a palatial space wearing the uniform of Captain General, with high boots, white pants and blouse with bow tie, blue jacket with lapels, neck and ingrown laces. On his chest, he wears the Golden Fleece necklace and Great Cross of Saint Ferdinand.





of dignity, and with more spark in the head than the sun has in its mass. From your dough have become saints, warriors, poets and a thousand eminent men"

"Farewell Spain [...] Farewell, serious and proud people, mischievous and cheerful, fertile in artifices and traces,

as soon as sublime as vile, full of imagination,

(Cadiz)



El buen Retiro

