

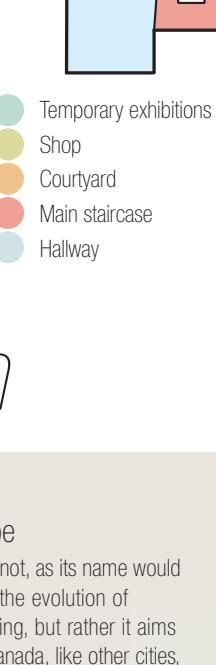
introduction

The building and the museum's beginnings

The building

is known as the "Casa de los Tiros" because of the muskets that poke out from between the merlons on its façade. Gil Vázquez Rengifo, its creator, who arrived with his father on the conquest Granada, purchased a group of houses from several different owners and proceeded to make them into his home. He decorated the façade and other parts of the building with a surprising collection of symbols in exaltation of the mediaeval hero.

ground floor



- Temporary exhibitions
- Shop
- Courtyard
- Main staircase
- Hallway

The Casa de los Tiros

Museum was inaugurated on 1 November 1929 in a remarkable edifice built between 1530 and 1535, following the conquest of the city. It is in a densely-populated historical quarter known as El Realejo or the Barrio de los Alfareros (Potters' Quarter), and its façade overlooks the quiet Padre Suárez square, where homage is paid to the 18th century actor, Isidoro Maiquez.

When the lawsuit

over the Generalife was finally resolved in 1921, the Casa de los Tiros once again became the property of the state, which decided it should become a history museum, library and an archive for local topics.

Particularly outstanding

parts of this historical building are the staircase added in the 18th century, on which you can see a collection of royal portraits from the Generalife and the room known as the Cuadra Dorada (Golden Room), with its exceptional mural paintings and splendid Renaissance framework ceiling.

plan

ROOM I the landscape

This room does not, as its name would suggest, follow the evolution of landscape painting, but rather it aims to show how Granada, like other cities, has been constantly depicted, both figuratively and literally. Both spheres deal with the concept of paradise, in which forms and landscapes are intimately related. In the 19th century this reached the point of creating an imaginative vision that provoked a strong desire to see the city, to write about it, and to portray it. This phenomenon peaked during the Romantic period when Granada became a place of pilgrimage, with travellers attracted by the footprint of

Rooms II and III. Orientalism

translated several times and for the Romantics represented the discovery of new poetic values. It was at this time that travel books became popular, disseminating a taste for the exotic and the Middle Ages. Granada, as a city in which the West and East were superimposed, became a goal in the search for these values and was as such an inspiration for poets, musicians and painters. José de Zorrilla, the most important Orientalist poet produced by the Romantic period, says in one of the verses of his poem "Granada", "Come with me towards Granada/ regal rosette of the oriental crown".

Other factors to take into account are the birth of Orientalist studies in the second half of the century, with figures such as Francisco Javier Simón, Leopoldo Eguilaz, Gaspar Remíro,

seven centuries of Islamic domination. This added a new value to the city, that of the Oriental myth, capable of inspiring beautiful literary descriptions and an extensive body of graphical material of great value, which would frequently be copied or plagiarised, even as late as the 20th century.

ROOMS II and III orientalism

Despite the risks inherent in all syntheses, these two rooms condense -through gestures, exhibits, scientific and literary texts- the concept of Orientalism that emerged in the middle of the 19th century, ensconcing its

essential characteristics in literature, music and art. We have to bear in mind, however, that oriental motifs were flowing through the literary world as early as the 16th century. A good example of this is the success of the "Civil Wars of Granada" by Pérez de Hita, which was published and



Miguel Lafuente Alcántara, Juan Facundo Riaño, Antonio Almagro Cárdenas, etc., the creation of the Friends of the Orient Historical and Philological Society, and the restoration of the Alhambra with a rigorous methodology incorporating the first theories of conservation and the figure of the conservation architect.

ROOM IV the travellers

Spain was a marginal country in the context of 19th century Europe, although thanks to its rich cultural heritage and geographical proximity it became a favourite destination in the desire to seek out different worlds that overwhelmed Western culture.



ROOM VII costumbrism

One of the favourite subjects of literature and art during the 19th century was the popular classes of society. In the case of Andalusia, and Granada in particular, two factors coincided to make this interest even greater. The fact that it was an outlying area, largely

unmodernised and an essential stop for the majority of 19th century Romantic travellers meant that not only its monuments, but also its people were widely depicted in books, paintings and lithographs.

The image transmitted by writers and artists was one of a sweetened- and fictitious- reality, as very few of them came to Granada without a superficial, preconceived idea and with an interest in offering a more objective approach to the people and their customs. Sometimes, but not always, photography helped to bring greater realism to the subject. Nineteenth-century Costumbrism focused on popular types such as bandits, sellers

and, above all, the gypsy population; the Sacromonte quarter held a particular attraction for them.



ROOMS IX and X the elizabethan room and women of granada room

The Elizabethan Room, which follows the line of the rooms that pay homage to the museology of 1929, i.e. as a recreation of an Elizabethan-period environment, with chairs, daises and carpets that form the backdrop to a series of oil paintings, mainly of women, of unequal quality, but all with particular care taken in depicting the embroidery on the clothes and the jewellery.

Particularly outstanding are the *Woman with Parrot* by Joaquín de la Rosa (1839) and the *Woman in a Green Dress*, signed by José González in 1851.

Zorrilla, in 1899. Together with these, there were the smaller associations or tertulias (discussion groups) that in continuous succession survived until the 20th century. The most important in the 19th century, due to the magnitude of its members, was *La Cuerda Granadina*.

In the central display case we can see some interesting documents, particularly those referring to *La Cuerda Granadina*, which are accompanied by a serialised publication known as *El Álbum*

Granadino; not only are its pages dedicated to beautiful stories in Romance style, but it also contains examples of the recently invented illustration technique known as lithography, which provided a much

cheaper way of printing pictures, sketches and views of the city.

photographs by vicente del amo



Rooms IX and X. The Elizabethan room and the women of Granada

