

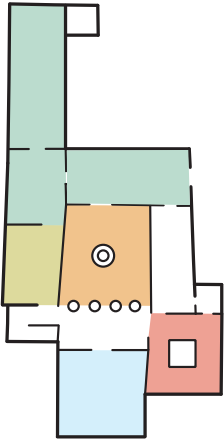
introduction

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

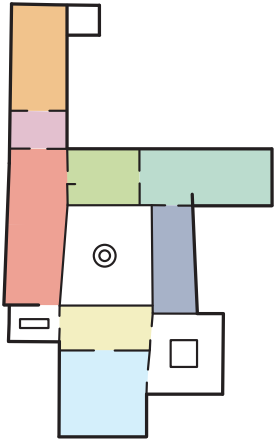


- Temporary exhibitions
- Shop
- Courtyard
- Main staircase
- Hallway

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.

second floor



- Lobby
- Cuadra Dorada (Golden Room)
- ROOM I. The Landscape
- ROOM II. Orientalism (I)
- ROOM III. Orientalism (II)
- ROOM IV. The Travellers
- ROOM V-VI. The Industrial Arts
- ROOM VII. Costumbrism

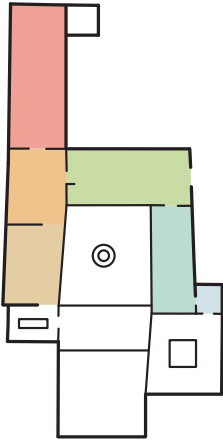
When the lawsuit

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.

first floor



- ANTEROOM VIII
- ROOM VIII
- ROOM IX. Elizabethan Room
- ROOM X. Women of Granada
- ROOM XI. Great Events
- ROOM XII. The Festival Room

Note: the tour of the permanent exhibition begins on the second floor.

photographs by vicente del amo

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

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



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 Simonet, Leopoldo Eguilaz, Gaspar Remiro,

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.

In the first decades of the century, Granada was one of the favourite places to visit on these journeys; the Alhambra and the rest of the city, which had not yet begun to transform its urban physiognomy, became one of the great myths of the Romantic mentality. Some of these travellers were writers or painters and it was they who would spread the word about Granada throughout Europe with their travel books, engravings and lithographs, many of which can be seen on display here in the museum.



This room reconstructs a 19th century domestic environment, similar to one that would have been encountered and used by the Romantic travellers who were attracted to the city by its peculiar urban layout, its appearance of a city from a bygone age and, of course, by the Alhambra.

ROOMS V and VI the industrial arts

During the 19th century in Granada craftsmanship and the so-called fine arts co-existed and were responsible for the creation of high quality items in a wide range of materials. Of particular importance was the clay pottery which was used to make two types of object: Fajalauza pottery and small sculptures. The latter, popularly known as "barros" (clays), almost

Rooms V and VI. The Industrial Arts

always depicted popular subjects and were made to sell to Granada's bourgeoisie or to travellers, who liked to have the popular characters idealised by the Romantic mentality in their houses. In this period, the glazed Fajalauza pottery produced in the Albaycín quarter became an essential part of the decoration of Granada's houses and created a tradition that continued until just a few decades ago.

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.



Portrait of the gypsy Chorrojumo

In this room we can see the view offered of Granada's lower classes in the 19th century. We have to keep in mind that this is not a realistic view, although not everything in it is false.

ROOM VIII

In this transitional room the visitor is invited to regain the pace lost when descending from the second floor to this point, from where we continue our tour of the museum. Here you can see presented in a highly personal design one of the key figures of 19th century Granada.

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

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.



The literary line taken by the room brings to light books of traditions in which the woman of Granada is the protagonist, particularly the middle-class *Mother of a Family* magazine edited by Enriqueta Lozano, as well as biographies of Mariana Pineda, books by Eugenia de Montijo, and finally, a photograph of Federico García Lorca's great friend, Emilia Llanos. Eugenia de Montijo and Mariana Pineda are the nuclei around which the poetry of the women of Granada revolves, although the room is not only female sensibility. This is the period of literary and artistic associations. Standing out above all others is the Liceo, the most important ceremony of which was held in the Palace of Charles V - the crowning of the Romantic poet par excellence,

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*.

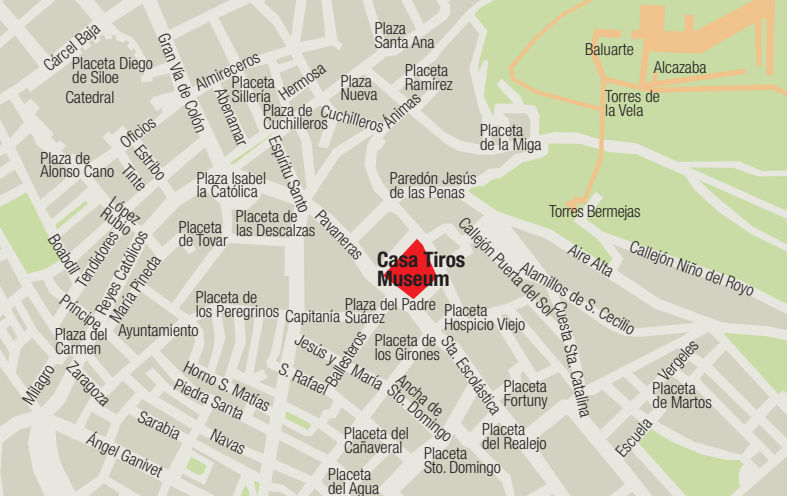
In the central display case we can see some interesting documents, particularly those referring to *La Cuerda Granadina*, which are accompanied by a serialised publication known as *El Álbum*

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.



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



photography: paisajes españoles

Public Transport
Urban bus lines: number 23.

Nearest taxi ranks: Plaza del Realejo and Plaza de Mariana Pineda.

Train station: Avenida de Andaluces s/n.

Bus station: Carretera de Jaén s/n.

Private Transport
Nearest public parking: Puerta Real and Mercado de San Agustín.

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location

ROOM XI the great events of the 19th century

The most recent research on the 19th century clearly shows the complexity and fascination of this century, in which journalism and the newspaper sustained the communication that was the heartbeat of the period. The serialised publications are one of the richest sections of this museum's heritage, which is why they are given pride of place in this room. This is how society was kept up to date with the restless world of politics. Sometimes the publications were part of the defence, and at other times its critics, taking on the role of the public conscience, denouncing poverty, illiteracy, the health situation and, as a consequence, calling for something to be done about the epidemics that blighted the community. In the face of disasters such as



earthquakes, they acted as consciousness-raisers and triggered the generosity of the political classes and other social strata. However, by far their biggest issue was their fight for the city, for its improvement and respect for and preservation of its heritage; they

Room XI. The Great Events of the 19th century

demanded modernisation in order to promote economic development, while at the same time defending its special characteristics.

The Alhambra appeared as a masthead on many of the newspapers. The satirical press, such as *El Loco Constitucional*, also played an important role. The Press Act of 1883 promoted large newspapers, the most representative being *El Defensor de Granada*, which was first published on 20 November 1880 and came to a tragic end with its closure and the murder of its editor in 1936.

ROOM XII the festival room

This represents an attempt to singularise the great festivals of Granada, without forgetting the smaller, neighbourhood "fiestas"; on the one hand for their



Room XII. The Festival Room



idiosyncrasy and special characteristics, and on the other because that special idiosyncrasy has motivated a large number of literary texts, both in the recounting of legends and in artistic productions. With the festivals came the posters and in Granada these were of great beauty, particularly in the late 19th and early 20th centuries, due in large part to the considerable mastery and skill attained in lithography. In this room you can see the phenomenon of the festival poster - that of the bullfight, the hand programmes, the texts and engravings of this city's festive tradition. Alongside them, there is evidence of the growing role of photography, both in the professional sphere, as a means of disseminating the splendour of the festivals in the press, and in the private sphere of amateur photographers. The

big surprise is a papier-mâché model of the key part of the Pública (the parade held to announce the fiestas) - the dragon or Tarasca (on loan from the Granada City Council), a ferocious hybrid that carries a woman capable of dominating its strength as it passes through the streets. Its presence enriches the discourse of this room and accentuates one of the most characteristic features of our main fiesta.



Tarasca

modest fountain. The museum is no exception and at its rear, facing Rodrigo del Campo and Cementerio de Santa Escolástica streets, there is a tiny area populated with cypress trees, box parterres and pomegranate, orange and myrtle trees.

the gardens of Granada, those that Santiago Rusiñol elevated to spaces of symbolic value.

View of the Casa de Los Tiros garden



In one of its spaces the protagonist is the fountain, in another, the pool, which is accompanied by a copy of the *Duke of San Pedro Galatino* by Benlliure, a bust of Antonio Gallego Burín and *The Little Girl on Swing* by López Burgos. Some of the bushes also have names, having been planted by intellectuals who showed their profound love for the city through their work. One of them was the poetess, Elena Martín Vivaldi, who planted a laurel.

Strolling through here is a constant evocation of the romantic heartbeat of

Dear visitor:



Main façade of the Casa de los Tiros Museum in Granada

For many years now the Regional Ministry of Culture of the Junta de Andalucía has been making great efforts to modernise the museums of Andalusia to enable them to face up to the new cultural and social challenges and to make it as easy as possible for the public to visit their collections.

The Museums of Andalusia managed by the Regional Ministry of Culture form a network of nineteen very different institutions: the Museum of Almería, the Andalusian Centre of Photography, the Museum of Cádiz, the Cordoba Archaeological Museum, the Cordoba Museum of Fine Arts, the Granada Archaeological Museum, the Casa de los Tiros Museum and the Granada Museum of Fine Arts, the Museum of Huelva, the Museum of Jaén, the Linares Archaeological Museum, the Úbeda Archaeological Museum, the Museum of Popular Arts and Customs of the Alto Guadalquivir in Cazorla, the

Museum of Malaga, the Andalusian Centre for Contemporary Art, the Seville Archaeological Museum, the Seville Museum of Popular Arts and Customs, the Seville Museum of Fine Arts and the Murillo Museum-House.

They welcome all those who wish to learn more about our homeland and our heritage through their collections and organised activities. This artistic, archaeological and ethnographic heritage reflects the way we were and how we have become what we are today. Through their exhibitions and activities, the institutions show what we aspire to be in the future. We welcome you to this museum and we wish you an enjoyable visit. We invite you to visit all the Museums of Andalusia and we thank you for this connection you have made with the heritage of Andalusia, which we believe will stay with you forever.

The Regional Ministry of Culture of the Junta de Andalucía

welcome



Public opening hours

Mondays: closed.
Tuesdays: 14.30 - 20.30.
Wednesdays to Saturday: 09.00 - 20.30.
Sundays: 09.00 - 14.30.
Public holidays: 09.00 - 14.30.
The museum is closed on December 24 and 31 and some other public holidays. Please telephone or check the website for further information: www.museosdeandalucia.es.

Group visits

These are free of charge and may be arranged by completing the form in the Educational Programmes section on the website.

visit us

casa de los tiros museum granada

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