

CÉSAR REQUESENS

SECRET GRANADA



JONGLEZ PUBLISHING

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GRAS Y GRANOLLERS MUSEUM

The secret museum of a scholarly priest

Together with the Daughters of Christ King Teaching Institute

Callejón de la Alberzana, 1

958 279 562

Visit by appointment, arranged with Sister Carmen María Domínguez

Admission free

③



In 1993, in commemoration of the 75th anniversary of his death, in his house in Albaicín, where he lived until his death, a small and unknown museum was opened, displaying, among other items, his desk, his reclining chair and many of Father José's personal objects.

An educator, journalist and writer above all, José Gras y Granollers established the Daughters of Christ the King religious order. The nuns from the neighbouring college offer guided tours of the museum, recounting the most important moments of the life of this man of faith.

In the two rooms that comprise this space, one can appreciate the atmosphere in which Gras y Granollers worked and studied. In 1994, his Christian virtues were recognised as heroic through a decree by the Church.

After being ordained as a priest in Barcelona and undertaking various ecclesiastical roles – professor of Theology in Tarragona, assistant rector in Barcelona, teacher in Madrid and Ecija (Seville) – he arrived in Granada as canon of the Sacromonte Abbey. He taught 'History of the Church' in the upper seminary at the Abbey and eventually became abbot, before creating the Academia and Court of Christ association and the magazine *El bien*, which he edited for more than 50 years.

The museum holds many works by the editor of such publications as Barcelona's *Catholic Spain*, Madrid's *Regeneration*, *Soldier of Christ* (1865), *Europe and its progress with the Church and its dogmas* (1863), *Church and Revolution* (1869), *The Court of the King of Heaven* (1870), *The Saviour of the peoples* (1872), and *The Daughters of Christ, social apostolate for women* (1885).

The silent museum keeps alive the memory of this Catalan who made Granada his home and showcases the dedication of José Gras y Granollers: priest, theologian, Catholic writer and journalist.



FRAGMENT OF MODERN WALL IN THE CLOSURE OF THE ZIRÍ WALL

A bit of modernity in the medieval city walls

Hill of Saint Michael on High

④



In order to find the fragment of modern wall that the architect Antonio Jiménez Torrecillas designed for the Polvorín route to the isolated hermitage of Saint Michael on High, follow the route of stone along the length of the wall. It has been described as 'modern rubbish' and 'an ostentatious display of contemporary architecture'.

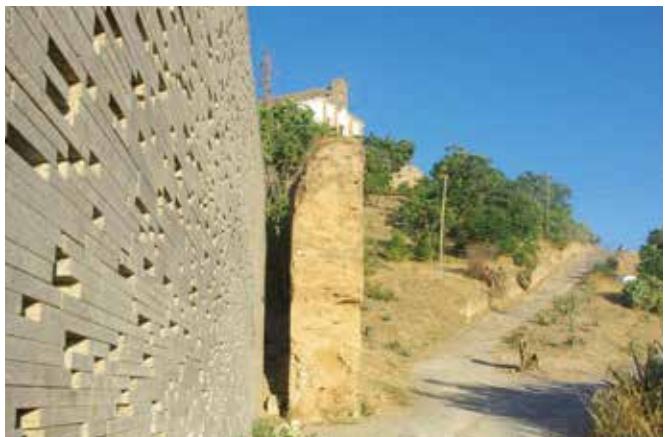
The closure of the ancient Ziri wall of Granada in the zenith of the Albaicín, in one of its most rural and untamed areas, does not leave anyone indifferent. Locals and tourists alike are keen to experience or observe the opening used by locals to cross the wall.

Since the beginning of the restoration of the Ziri wall in 2005, there has been much discussion regarding the strange placement of the bricks, which leave space for light to pass through.

There have been many complaints about the narrow short-cut through the wall. This segment of contemporary architecture received critical acclaim but was not at all appreciated by the people of Granada.

Antonio Jiménez Torrecilla was the artifice of this contemporary display that attempts to fill a break of approximately 40 metres along the Arab wall caused by a 19th-century earthquake.

Prizes and references in the most important books of modern architecture were insufficient to stop the Town Hall of Granada blocking the work just as it was coming to completion, insisting on its demolition then requiring a more functional reconstruction, forcing the architect to make a simple opening in one of the lateral walls so that the neighbours could pass through, which had been their request.



CHESS IN THE ANDALUS ARAB BATHS

A chess tournament in the water

Calle Santa Ana, 16

958 91 31 25

ajadrezenelagua.com

Competitions in November

Registration: granada@ajadrezenelagua.com

Reservations for the baths: granada@hammanalandalus.com

⑦

During the month of November, the Arab baths in Calle Santa Ana, located just below the Tower of the Vela, offer the unique opportunity to play a game of chess submerged in warm waters under a gentle light, as is also traditional in the popular baths in Budapest.

Competitors are surrounded by the heat and steam of the baths, with half their body in the water. Forty players enter the competition to reach the final.

Each game has to be less than 15 minutes and follows the established rules of the International Chess Federation (FIDE). The winner receives a trophy but all participants have the right to a celebratory massage.

The Arab baths of Granada were the first establishment of this type to open in the 1990s and they have expanded since then due to their popularity; there are now similar baths in Cordoba, Madrid, and Malaga.



NEARBY

Arab baths del Bañuelo

Carrera del Darro, 31

alhambra-patronato.es/descubrir/monumentos-andalusies/el-banuelo

Daily 10am-5pm

A few metres from the Santa Ana baths, across the first bridge over the Darro River, we can see some original Arab baths known as the *Bañuelo* (or *Hernando de Zafra*).

Located behind a private home, here we find some perfectly conserved archaeological remains of the public baths in the lower part of the Albaicín de los Axares, dating from the 11th century.



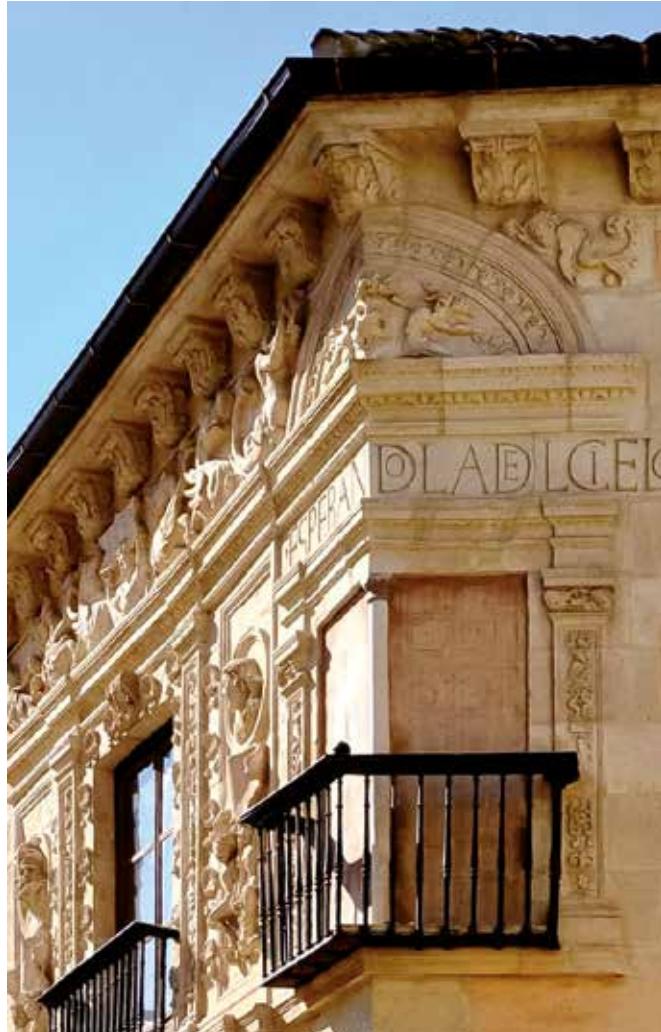
THE CLOSED WINDOW OF THE CASTRIL MANSION

⑧

The legend of the walled-up daughter

Carrera del Darro, 41–43

Visible from the exterior



Above the blind balcony of the Castril Mansion, oddly located just in the corner, the inscription 'Waiting for her in heaven' recalls the obscure legend of the daughter of don Hernando de Zafra, third marquis of Castril, who was supposedly imprisoned by her own father to impede her marriage.

According to most of the versions of this sad story, the lord of the manor found his daughter Elvira in a compromising position with Alphonse de Quintanilla, a member of a family who were enemies of the Zafras. The lovers had maintained their secret love affair with the assistance of Father Anthony, the family chaplain.

In revenge for this offence, don Hernando ordered that the intruder be hung from the balcony of that very room. As his daughter begged her father for mercy and implored for divine justice, the Lord of Castril spat furiously, 'He will be hung, and he can wait for her in heaven'. After he had executed this horrific punishment, he was still filled with vengeance and imprisoned his daughter in her room, sealing the doors and windows. He then ordered that the cruel words 'Waiting for her in heaven' be sculpted on the wall as a warning to dissuade others who might try to stain the family's honour.

However, according to legend, heaven took its revenge against this cruel and inflexible father. His desolate daughter Elvira committed suicide in the room that had become her prison.

Moreover, her father was never to find peace in life or death. On the day he died, when the funeral cortege was in the street, heavy rain fell in Granada and the Darro River burst its banks, causing the corpse to fall into the street and be carried away, so that the vengeful third lord of Castril never received a Christian burial.

Originally, the de Zafra mansion was a Nasrid palace close to the Maristán (Hospital), which, like many other buildings, was taken over by a Christian family and given to don Hernando de Zafra, one of the protagonists of the Spanish Reconquista.

From 1527, together with other homes nearby, it became part of the convent of the Dominican nuns of Saint Catherine of Siena. The city purchased the villa in 1946 then made some transformations that did not substantially change its original design. Today it is home to the archaeological museum, which is soon to re-open following a period of renovation.

The rooms are distributed around a rectangular patio with a pool and marble fountain at its centre. The second floor was built later. Although it has been in continuous use since its construction, it remains in a good state of conservation and some Arab decorations and inscriptions have survived.

THE 'PICHINA' CHAPEL

10

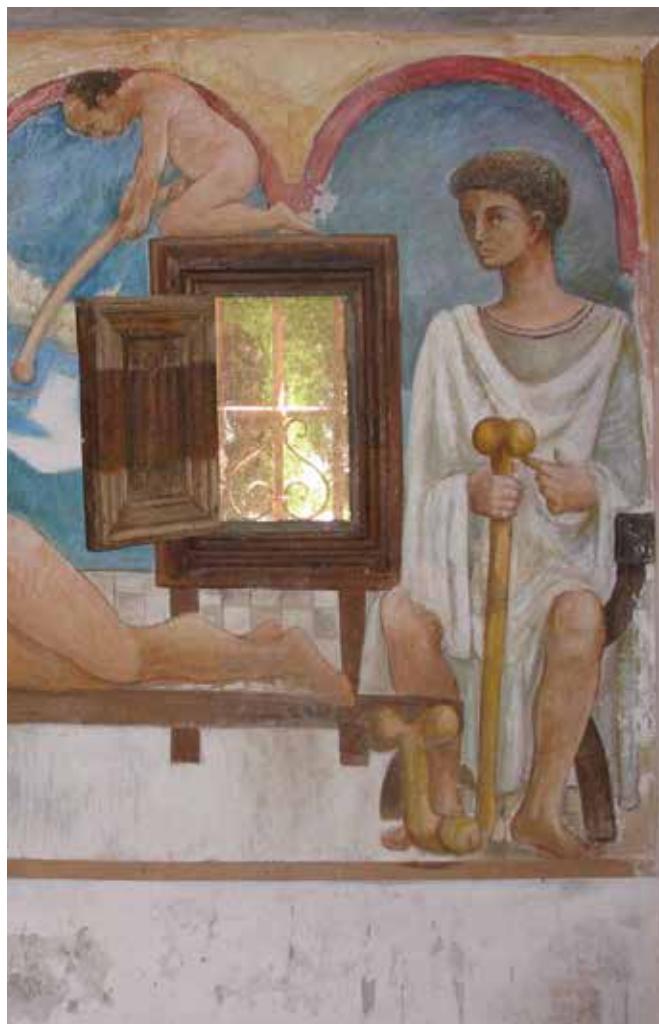
Eroticism on the wall

Carmen de los Patos (*Mirador de Morayma* restaurant)

Calle Pianista García Carrillo, 2

958 228 290 - miradordemorayma.com

Monday-Saturday 1pm-12am



In the 1970s, a group of art students in Granada would meet together and paint saucy frescoes on the walls of the Carmen de los Patos, ironically referred to as the 'pichina' chapel ('picha' is the term for the male member in the slang used in Granada).

As the walls were as white as sheets, the artists decided to give free reign to their creative imagination.

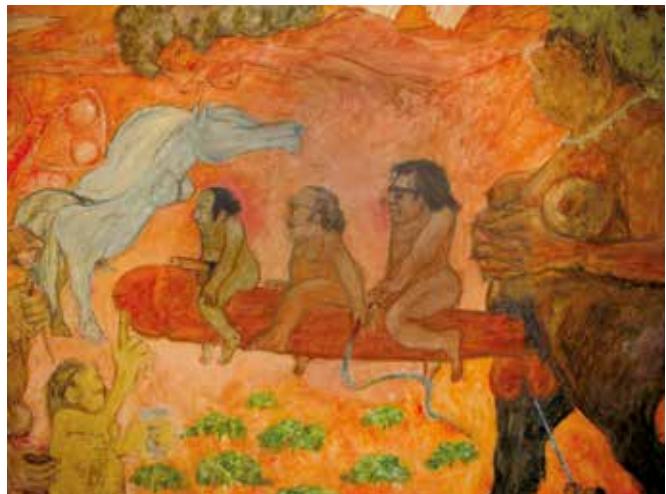
The majority of the artists were men and phallic symbols, some of extraordinary proportions, became a dominant motif in all the frescos.

Mariano Cruz, owner of the building and of the Mirador de Morayma restaurant, allowed the artists to meet in the wine cellar of his home during the Franco dictatorship.

Protected by the guise of innocuous gastronomy, artists, writers and bohemians could give free reign to their ideas and expressions. Rafael Guillén, winner of the National Poetry Prize, the writer Francisco Izquierdo and the sculptor Cayetano Aníbal were some of the regulars at these sparkling occasions, during which good food and wine encouraged the exchange of ideas and opinions.

Meetings are still held from time to time in the more comfortable setting of the actual restaurant.

Below, the wine cellar holds many bottles as well as cherished memories of those long nights of wine and culture.



SACROMONTE CAVES VISITOR CENTRE AND MUSEUM

⑯

A cave home

Ravine de los Blacks, Sacromonte
958 215 120
sacromontegranada.com
info@sacromontegranada.com
See website for opening hours

Ten years ago, the Visitor centre and Ethnographical Museum were opened at the Sacromonte caves, a difficult site to access where one can learn about life in the caves, a tradition kept alive in the city of Granada and its province.

In this museum one can visit various cave residences, which were inhabited until the middle of the 20th century. Managed by the Vaivén Paradise Association, the museum offers abundant information about this unique lifestyle.

The cave residences were typical of the Sacromonte neighbourhood. They were inhabited by local families taking advantage of a constant temperature of between 18 and 22 degrees and the shelter provided from extreme heat and cold conditions.

The relationship between human and cave is dynamic, allowing inhabitants to carve their way into the mountain if they need more



space. Their construction requires waterproof terrain and they consist of several adjoining rooms: the façade with window and gate facing towards the east; the chimney and the interior patio excavated opposite the gate; the first room and a hallway leading into a large kitchen, the heart and soul of the cave and the matriarch's territory.

The bedrooms extend the residence by carving out rooms towards the interior of the mountain. The rooms with the most light were used for working: the men would produce baskets made from reeds or cane while the women embroidered, sewed and knitted.

For many centuries the Sacromonte caves served as a refuge for the marginal population of the city: Moors and later gypsies.

In recent decades, with global warming, these residences have been re-discovered, and are constantly being renovated as luxurious homes for artists and foreigners looking for tranquillity with a touch of the exotic.

The prince of the gypsies

The patriarch Mariano Fernández, 'Chorojumo' (a nickname taken from the words *chorro*, or filth, and *humo*, smoke), was the incarnation of the stereotypical image of a 19th century gypsy.

Chorojumo gave up work as a blacksmith to walk around the Alhambra, allowing tourists to take photos of him in a gypsy 'costume'. He would regale visitors with stories and even sell his own photographs, the most famous being by Ayola.

The painter Mariano Fortuny discovered this character, who represented the history of Granada and was depicted on tourist postcards.

Due to the economic success of his initiative, he was able to move away from Sacromonte.

However, he succumbed to a heart attack as he walked by the Alhambra, where he had become a human part of the décor. In more than 40 years of professional life, he saw off many competitors and no one can dispute his status as prince of the gypsies.



HIDDEN SYMBOLISM OF THE FOUNTAIN OF THE LIONS

⑧

12 lions, like the 12 tribes of Israel...

Palace of the Alhambra

On the patio of the Palace of the Lions, built within the Alhambra in 1377 by Mohammed V, son of Yusuf I, you'll find the Fountain of the Lions, which, in cosmological symbolism, represents the Thrones (or Lions of Fire), the highest of the 12 theological levels of spiritual hierarchy.

The fountain depicts twelve lions (dating from the 11th century) which, in anthropogenetic symbolism (the study of the origin of the human species) represent the 12 tribes of Israel before they split into Jews and Arabs, the descendants of two different children: Isaac for the Jews and Ishmael for the Arabs. Arabs and Jews all descend from Abraham, who serves as the point of union between Jewish and Islamic theology as well as the mystical traditions of these two religions, Sufism and Kaballah, which infuse the twelve tribes of Israel with esoteric significance. The figures also represent the 12 signs of the zodiac, whose central sun is symbolised by the lion, demonstrating the illumination and irradiation of human and spiritual life. In Jewish belief, they also represent the sovereign kingdom of God's Chosen People, as given to Abraham the patriarch. Two of the lions have a triangle on their forehead indicating the two elite tribes: Judah and Levi.

Some authors indicate that this fountain might have been a kind of water clock marking the hours of the ablutions. The poet Ibn Gabirol (11th century) provides an almost exact description of the fountain. According to the latest studies, the lions came from the home of the Jewish grand vizier, Yusuf Ibn Nagrela (in 1066), who had been accused of wishing to build a palace larger than that of the caliph.



The legend of the talisman of the patio of the lions

The marvellous legends of the Alhambra, our eternal legacy from the Moors who lived in this enchanted site, leave listeners wide-eyed. The legend of the Patio of the Lions tells the story of an Arab princess called Zaira, who lived in the Alhambra. She was beautiful, intelligent and sensitive, the complete opposite of her father who was cold, cruel, nasty and tight-fisted. The princess adored Granada and enjoyed living in the Alhambra, although her father hated the city and the palace. He felt more African and she felt more Andalusian. She was forbidden from leaving the palace and she was alone, spending most of her time in the patio, wearing a talisman around her neck. One day, she was surprised by a handsome young man who jumped over the palace wall and told her he had seen her from afar and fallen in love with her. Surprised, she begged the young man, Arthur, to leave because her father or one of his eleven most trusted men could arrive at any moment and they would be sure to cut off his head. Arthur left, but promised that he would return. Arthur did return, but the king saw him and imprisoned him in the dungeons. The princess went to her father's rooms to beg for mercy. She didn't find him there but she saw her father's diary on the table. In it she read that her talisman was actually under an evil spell cast by her mother shortly before she had been sent to her death by her husband. This spell fell over the king and his eleven most trusted men. Zaira called the king and his eleven warriors to the patio where she spent her days and, sobbing, asked her father if it was true. The king replied that indeed it was true – in the presence of his eleven men he was certain that Zaira wouldn't dare to touch the talisman. Zaira then reminded him that her unfortunate mother had foretold that on the day her daughter learned the truth something terrible would happen to the girl's father and his faithful servants. She felt the talisman spring to life and gain strength. Then, with the roar of a lion, the king and his 11 men were turned into the 12 stone lions that surround the fountain. From that day, the patio has been called the Patio of the Lions. Zaira freed Arthur and they lived happily ever after.



STUDIO OF THE ARTIST MIGUEL RUIZ JIMÉNEZ

A dome for art

*Pabellón de las Artes Plásticas
Camino viejo de Jún; Cruce de Jún
18170 Alfacar
625 598 430
pabellondelasartes.com - pabellondelasartes@gmail.com
Monday-Friday 8am-2pm and 3pm-7pm
Visits must be reserved in advance
Minimum 5 people*



The pavilion built by local artist Miguel Ruiz Jiménez is a temple dedicated to ceramics and sculpture. The artist, famous for his works of golden pottery, is a true genius and self-taught artist who has enjoyed an illustrious career.

The most original aspect of this unusual structure is its grandiose dome, with a diameter of 18 metres, surrounded by a strange fence inspired by cathedral organ pipes.

Miguel Ruiz's sculptures are often gigantic and original. However, the most fascinating exhibit in his studio is the huge collection of replicas of Nasrid ceramics, each over one metre tall, that this multi-faceted artist has painstakingly reproduced.

The interior of the construction is divided into three parts, among which we find the largest sculpture of the site: an immense human figure in homage to fans of the local football team.

The garden is filled with vessels, lamps and other items inspired by the work of Nasrid ceramicists. There are classrooms and a conference centre where the sculptor gives lectures about his experience, as well as the 'artistic laboratory' where his creative work is done. He works using an innovative technique of his own invention based on chemical studies.

His Nasrid-inspired vases are displayed in some of the world's most renowned museums and he produces them here on order for as much as 50,000 euros each. His usual clients are royalty, such as the rulers of Saudi Arabia, who employed the artist in 1999 to assist with the interior decoration of a replica of the Alhambra palace in Riyad. He made a complete collection of the vases of the Alhambra and has undertaken commissions for many institutions, such as the European Parliament and Unesco. It takes four months on average to complete each commissioned piece.

HURTAN CAR FACTORY

③

Luxury made-to-order roadsters

Old Malaga Road, km 444 (extension of Avd. de América, s/n), 18320 Santa Fe
958 511 678

hurtan.com
info@hurtan.com

The Hurtan car factory is the only handcrafted luxury car factory in Spain. The majority of their 1950s-style sports cars are shipped directly to the United Arab Emirates as well as northern Europe.

In order to purchase a car, you must put your name down on a waiting list and be patient as only 60 Hurtan cars are created every year. The production of one car involves 300–500 hours of work (almost six months) for the 15 employees of this small specialist factory near Granada.

The dealership is located next to the factory in the outskirts of the village of Santa Fe and although they only work to order, it is possible to visit without prior reservations.

Hurtan cars are roadsters, with seating for two or four passengers, but they have the motor, brakes, suspension and steering of a Renault Clio, calibrated according to the requirements of their clients. A total of 400 units have been manufactured since 2004, when the Hurtan brand was established. The Hurtan Albaycín is the flagship model, with a price that varies between 37,000 and 75,000 euros, depending on the exact client specifications.

The car is ordered from a catalogue and clients can choose the type of leather for the dashboard, the hub caps, petrol tank cap (ordered from the supplier of the legendary Morgans) and even whitewall tyres and roof covers or detailing in wood. In order to adjust the seats, the client's leg measurement is taken to calculate the distance required to reach the brakes.



TOBACCO EDUCATIONAL CENTRE

Adiós tobacco

Centro de Interpretación del tabaco

Collogos de la Vega

680 57 04 97

*Visits possible with prior reservation in the Town Hall of Vegas del Genil
Belicena, La Vega*

④



Among the former brick-and-wood tobacco drying barns built in 1953, there is an Educational Centre where you can learn about traditional tobacco farming and explore what was a very significant industry in La Vega de Granada until quite recently.

For centuries, tobacco production was the principal activity in La Vega de Granada and now a museum has been dedicated to this aspect of local history.

Tobacco farming has declined in recent decades, yet the beautiful and simple drying barns have remained. Some of them have already been declared sites of great cultural interest.

The drying barns used by the Educational Centre are humbly built, but it is worth seeing the restoration, which has been completed with great effort despite a lack of funds, which also makes it impossible to welcome the public on a daily basis. After the visit, you can explore the incredible site of La Vega as well as other drying barns nearby.

Some of the drying barns comprise a single surface on one floor with openings in the walls for the air to dry the hanging tobacco leaves inside. They are covered with trunks of black poplar, brick, brass or tiles and inside hold lines with bunches of tobacco leaves hanging upside down.

The enormous green leaves, knotted in bunches with grass ropes, drying in the sunshine, allow one to contemplate a faithful portrait of the region's splendid rural past. There were times when tall tobacco plants and the brick chimneys of the sugar beet factories decorated all the countryside around La Vega.

The abundance of water and the fertile soil of the plain, nourished by the Beiro, Darro and Genil Rivers, form the basis for this ancient cultivation. The watering system established by the Arabs was used with very few changes until the end of the 20th century.

The leaves would hang to dry for 10 days in order to facilitate their processing into shredded tobacco for the production of cigarettes. Tobacco would be planted in May and harvested at the end of summer.

Despite the fact that tobacco is now imported from other countries, a few workers can still be seen in the plantations in Belicena, Churriana de la Vega or Santa Fe, where they continue to farm a small tobacco field next to cornfields or land dedicated to sunflowers or barley.

CÉSAR REQUESENS

SECRET

GRANADA



A replica of the Pantheon for Japanese weddings, a hydrocephalic head, the Cabalistic symbolism of the Alhambra, a macabre joke, a spectacular 19th-century natural history museum, a secret library, a curious watch celebrating the birth of the Prophet Mohammed, a water chess championship, an erotic chapel, the fifth Gospel in the Sacromonte, the subterranean route of the river crossing the centre of the city ...

Far from the masses and well-trodden clichés, Granada still holds hidden treasures, revealing them only to residents and travellers willing to go off the beaten track.

This book is an indispensable guide for those who think they know Granada well or those who want to discover another side to the city.

J O N G L E Z P U B L I S H I N G
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