

Monday to Friday: 9 to 14 • Saturday 9.30 to 14

Sunday and holidays: 10.30 to 13.30

Sunday with handicraft market: 11 to 14

Evening closed



www.museocigarralejo.com

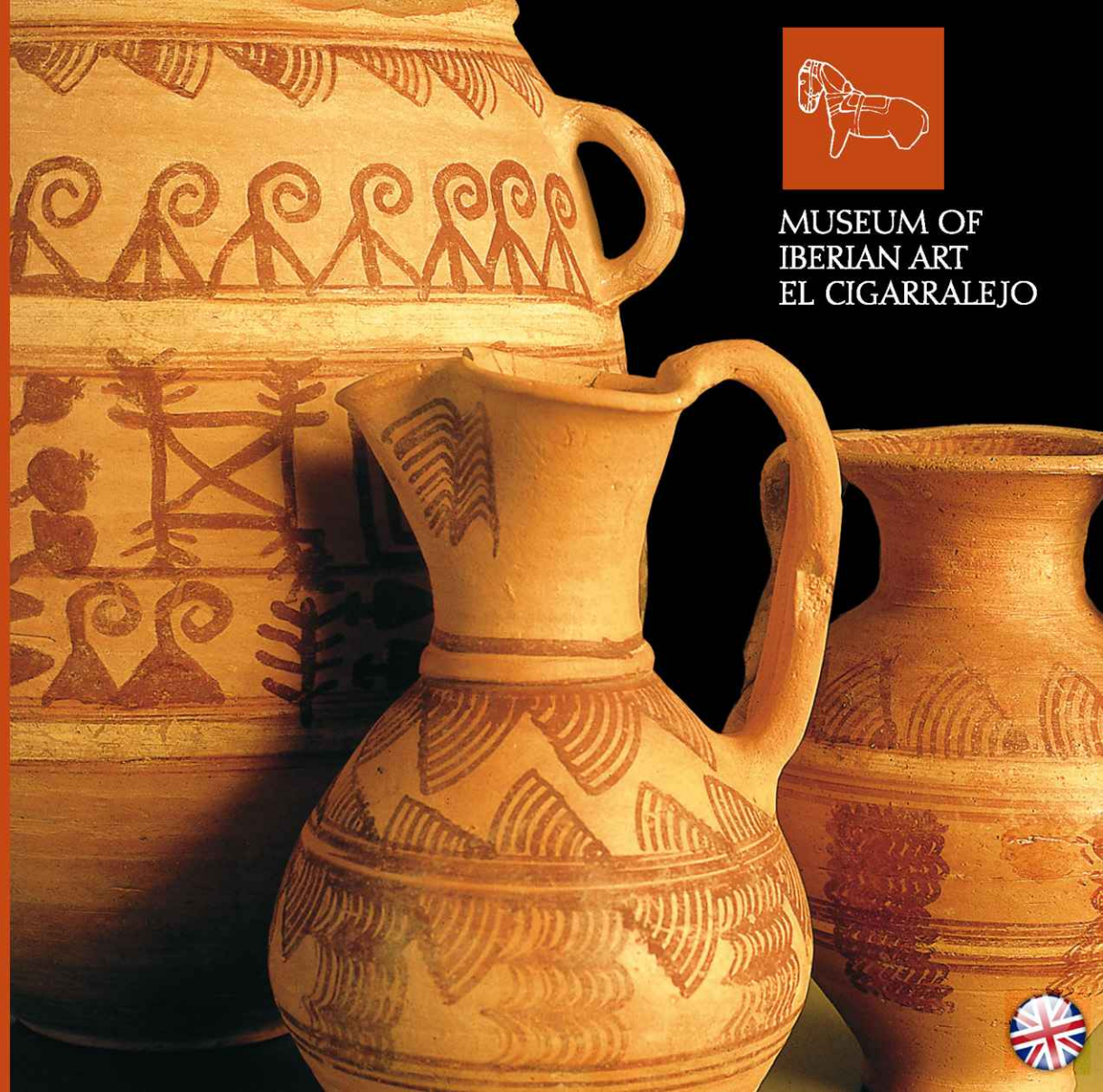
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MUSEUM OF
IBERIAN ART
EL CIGARRALEJO





THE MUSEUM

The palace of the Marquis of Menahermosa is, since 1993, the Museum of Iberian Art, that was established to keep the pieces, which were donated by Emeterio Cuadrado Díaz. These objects were found in the Iberian necropolis of “El Cigarralejo”, throughout 40 years of excavations, inside of 547 cremation graves. Of those, were selected a complete sample of more of 80 trousseaus,

together with other outstanding pieces, pottery, sculptures and weapons. The visitor can see this collection within 10 rooms, which are situated on the first floor of the building. On the ground floor are located the offices, library, Education and Cultural Action Departments and the rooms which are going to contain the collection of votive offerings, that come from the sanctuary.



View of the site called El Cigarralejo.

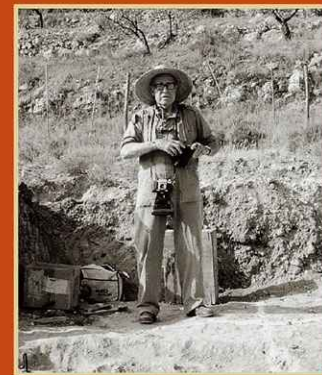
THE SITE

The Iberian site is composed of the village, the necropolis and the sanctuary. It is located 4 km. from the city of Mula, on the right bank of the homonymous river. Emeterio Cuadrado carried out the excavations of the sanctuary between 1946-1948. It is a building of 29x12 m., with different rooms adapted to the characteristics of the terrain. The sanctuary was used from 4th century B.C. to 3rd century B.C. At that moment it was abandoned, after suffering a fire. Before, some votive offerings and gifts were ritually hidden. Most of them are small sandstone sculpture of horses, although there are human representations too. In the necropolis, with an area

of 1940 m², between 1948 and 1988 were exhumed 547 iberian graves of the beginnings of the 4th-1st century B.C. The investigations show us the religiousness and iberian funeral ritual in the Mula-Segura area. In this area, the graves, where the ashes of the deceased were placed and their funeral trousseaus –basically composed of tools, daily implements and weapons-, were covered with a tumular paved. We want to point out the presence of the stone sculptures, the Pilar-Estela type. The study of the trousseau show the daily activity of the village, we are not be able to see the line of the houses and the city wall at the moment.

EMETERIO CUADRADO

Murcia's distinguished archaeologist (1907-2002). He studied Engineering in Madrid, but he had a vocation for Archaeology. Between 1932 and 1947 he worked in the "Mancomunidad de los Canales del Taibilla", and in 1951 he joined in "Canal de Isabel II", where he stayed until he retired. He had more than a hundred scientific publications related to the peninsular archaeology, although he mainly worked and researched about the Iberian Culture, starting from the materials which were found in the excavations of the sanctuary and necropolis of "El Cigarralejo". He established the "Congresos Arqueológicos del Sureste Peninsular", and he was "Comisario



Mr. Emeterio Cuadrado in the Iberian Necropolis of El Cigarralejo.

Local de Excavaciones Arqueológicas" in Cartagena and Álava. He also found and presided in 1968 the "Asociación Española de Amigos de la Arqueología" and its bulletin. He was a member of the Associação de Arqueologos Portugueses, the executive board of the Congresos Nacionales de Arqueología, the Deutches Archaeologisches Institut, the Istituto di Studi Liguri, and Doctor Honoris Causa of the University of Murcia in 1985. Honorific Director of the Iberian Art Museum of El Cigarralejo, since its foundation in 1989. He was named Adoptive Son of Mula in 4th November 1981 and Favourite Son of Región de Murcia posthumously in 2002.



Room V.

THE PALACE OF THE MARQUIS OF MENAHERMOSA

The large building chosen to place the Museum is an ancient palace of the Marquis of Menahermosa, José de Llamas, one of Mula's distinguished citizens who had important responsibilities in Latin America, in the service of the crown in the 17th century. It is a beautiful and typical building in the sober Baroque style of Murcia, built with tiles and mud walls and crowned by a cyma (a decorated coving or moulding) with paintings containing military motives and the coat of arms of the Marquis. The building has ground floor, first or main floor and garret. The garret was illuminated thanks to a tower, where the grain and sausages of the slaughter were stored and where servants sleep. The groundfloor was used for the service. In this floor were situated the

kitchen, well, oil and wine cellar, stables and coach house. On the first or main floor, reserved for the proprietaries, were situated the dinning room, bedrooms and the dance-hall, nowadays room V of the Museum. The son of the first Marquis, between 1778-1780, enlarged the palace on its north side. We can see that in the piece of cyme without decoration. In the same way, the Mula's bricklayer Rodrigo Lentisco made an oratory, decorated with simple paintings and with the coats of arms of the marriage, in front of the altar. The main entrance was enriched with local marble of Cehegín. In 1927 the palace was restructured once more, which consists in demolishing the stables and kitchen and making this area into the garden that we can visit today.

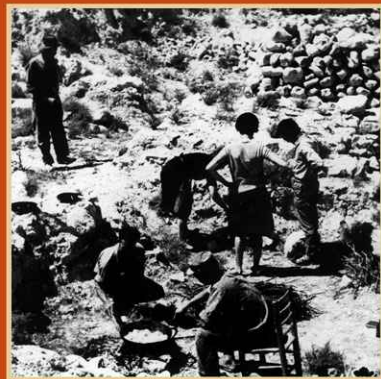




Decorative object shaped like a lioness.

Nowadays the palace is situated in an individual area of 900 mts, where we can see the three wings of the building: the baroque tile, the enlargement of the north wing and the garden. In the 10 rooms of the main floor, a varied series of full trousseaux from tombs are shown, in chronological order. Simultaneously, each room is dedicated to different cultural topics of the Iberian world.

ROOM I The visitor is brought in the historiography of the site. Different photographs of the excavation works, a wall map of the necropolis with 580 excavated tombs, and documents are shown, all of them related to the



Archaeological works in the site of El Cigarralejo, in the fifties.

discovery and the forty years of the works made by Emeterio Cuadrado in the site.

ROOM II Thanks to the funeral trousseaus we can know the social status of the deceased, being based on the quantity and quality of the objects, which were found in them. We can see here the more ancient tombs -4th century B.C.-, some of them with a rich trousseau. Because of that, Emeterio Cuadrado called them "Princely Tombs". Particularly, the tombs 200 and 277 contain Greek Attic pottery and luxury objects. We want to point out the attic vase of the "Black Staff" (pedestal 1) which come from the tomb 47.

Red Figured Attic Krater of the "Black Thyrsus" painter. >

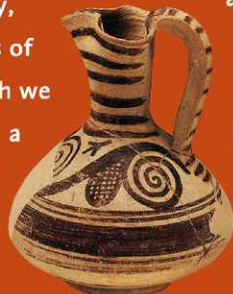


Behind sliding panelling, is preserved the chapel of the palace, which was built in 1780. It is decorated with a rococo style, with vegetable motives as flowers or leaves.



ROOM III The main activity of the Iberian economy was the farming, of whom we have different remains. In showcase 5 we can see the trousseau of a farmer, with his cultivation tools (sickle, billhook, and a tile of a plough), seeds and fruit pits (grapes, acorn, pineapple, pine-nut, almonds, wheat and olives), that shows us food basis.

ROOM IV The cattle raising is another important activity of the economy. Among the objects of the funeral trousseau we can find: bones of tame animals (cow, horse, donkey, sheep, goat, pig and dog) and bones of hunted animals. The trousseau which we can see in showcase 6 belongs to a tanner, because of the implements of these trades that were found.



Oenochoe decorated with flowers.

ROOM V The abundance and variety of ceramic recipients show us important information for the study of the pottery work, activity that reached a big development in this culture. In this way, we include table and cooking ware, toilet vases, urns, etc. The geometrical decoration is predominant, although there are also vegetable motives. The Iberian pottery was made with fine potter's clay and potter's wheel and was baked in kilns. In showcase 9, a potter's trousseau is shown. We can see boulders to pound the mineral pigments, used as paints, quartzite polisher, and small recipients to contain colourings.

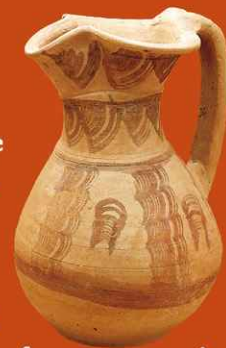


Votive offering of the sanctuary.





Oenochoe with geometrical decoration.



ROOM VI The textile industry, a feminine activity, was not considered as a job. We have lot of objects which were used in the spinning process, like fusayola (tile of a spindle), and iron, bronze, and bones needles. Small pieces of wool and linen textiles, and different testimonies of esparto grass (used to make shoes, rope or her bags) were burnt in the funeral pyre and had survived until these days (showcase 13).

ROOM VII Because of the imported objects, we knew the trade relations that the Iberians had with the different Mediterranean cultures, specially with Greece at the beginnings of the 4th century. We have a big catalogue of attics vases (Greece) and pottery of Campania (Lacio-Italy), Rosas (Catalan Coast) and the north of Africa. Likewise, this room is about the maritime and ground means of transport which were used in this time. An important piece is the relief on stone of an Iberian wagon with two mules.

< Iberian Krater with a parade of musicians and warriors.

ROOM VIII This room is dedicated to the Iberian woman, because of its relevant role in the daily life, religion, funerary or festive ceremonies, as we can see in the iconography. On the pedestals of this

room are shown fragments of feminine sculptures. The most representative is the "Lady of El Cigarralejo", which is enthroned and richly dressing up. Feminine Objects composed the showcase 18: collars, needles, burins, tiles of spindles, bronze rings, or toilet vases. It is also displayed the "Lead disc of El Cigarralejo", one of the

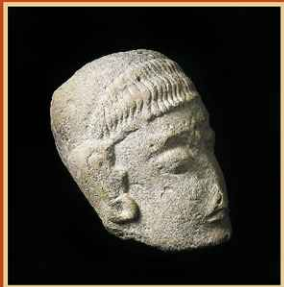
few Iberian inscriptions in existence, writing with Greek letters, why it is named "grecoiberian" writing, which is still not decipher.



Perforated osseous plate.



Votive offering of the sanctuary, shaped like a human figure.



Head of warrior, sculpted in stone.



Falcata

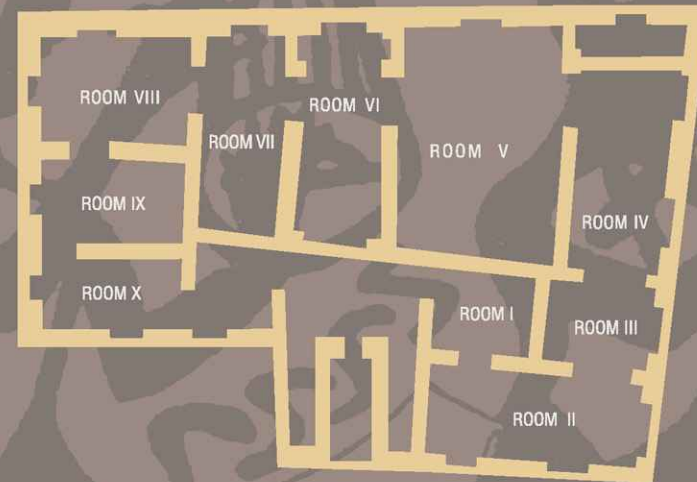
ROOM IX The main exhibit is an Iberian warrior and his horse with a selection of weapons, fragments of sculpture and other objects related to horse-riding. We can differentiate between offensive weapons, like: falcata (curve swords), and different types of spear, ones completely made by iron (soliferreum) or spearhead made with metal and the handle of wood. The defensive weapons are the shield and the helmet. The personal adornment: ear-rings or belt buckle complete the clothing of the warrior. Also displayed are different fragments of sculptures of horses and the head of a warrior. It is important to see the vase of the "Warriors and the Musicians".



Fretwork Vessel.

ROOM X It is dedicated to the Iberian funeral architecture. The display panels show the different kinds of covers of the graves ("encachados tumulares") of El Cigarralejo. We can also find in this room fragments of "pilares-estela", sculptural groups which are at the top of some of the most outstanding tombs of the beginning of the 4th century B.C. The sculpture of an animal crowned the monument, and performed the role of guardian or protector of the tomb, as the lion of pedestal 11. In the showcase in the wall is displayed the stem of a fretwork vase which was used to burn perfumes.

FIRST FLOOR



ROOM I INTRODUCTION
ROOM II "PRINCELY TOMBS"
ROOM III AGRICULTURE
ROOM IV CATTLE RAISING
ROOM V POTTERY

ROOM VI TEXTILE INDUSTRY
ROOM VII TRADE AND TRANSPORTS
ROOM VIII WOMAN AND WRITING
ROOM IX WARRIOR AND ITS ACCESORIES
ROOM X IBERIAN FUNERAL ARQUITECTURE