

6.-REDEMPTION -Redemption

Before entering this last room, visitors have the opportunity to enjoy one of the convent's interior patios, made of tea wood, which was once part of the sector for new members.

The Franciscans were, along with the rest of the religious orders, true promoters of the liturgy of Easter, and therefore in this Hall contains several valuable works related to the Passion and the Redemptive Death of Christ. It features "Nazareno", a work from the end of the 16th century, as well as the elegant "Magdalena", from a 18th century Genoese workshop, and the "Dolorosa" by the Canarian sculptor Luján Pérez (1756-181a5). Small paintings and sculptures, niches, goldsmiths, textiles and liturgical objects complete the collection. This convent has the privilege of having the original cross of the Christ of La Laguna, a genuine relic now placed in a case painted by the Canarian artist Cristóbal Hernández de Quintana (1652-1725).

Leaving all of these rooms, we return to the **first floor** to get to know the layout of the convent better with the help of 2 models made in 1993 and 2013, which illustrate the state of conservation and the interventions carried out between these dates.

7.-DE PROFUNDIS

This was an old passageway that led to the "refectory" (dining room) that today is used for exhibitions, concerts, conferences, etc. Undoubtedly, the most interesting item is the 18th century silver manifestor (altar), which presided over the church of the convent.

Different textile samples from the liturgical field (chables, pluvial, frontal, scripts) highlight the incalculable value of the historical and artistic artefacts preserved by the Poor Clare nuns in their dependencies.

On the other side of this room is one of the courtyards that houses the old oven, giving way, in turn, to other open areas that contain interesting examples (kitchen, earthenware, objects, etc.) of the daily life of the religious women.



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OPENING HOURS:
Monday: 10:00 to 14:00
Tuesday to Friday: 10:00 to 17:00

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Santa Clara

Museum San Cristóbal de La Laguna

The **Santa Clara Museum** (La Laguna, Tenerife) occupies a large part of the enclosed convent building of the Franciscan Poor Clares Religious Order, which was founded in the 16th century thanks to the testamentary provisions of Alonso Fernandez de Lugo, Commander of the Order of Christ of Portugal and a relative of the Adelantado of the Canary Islands. It was the first female convent on the archipelago. The first nuns came from Baeza (Jaén) and Sanlúcar de Barrameda (Cadiz) and, as they did not have their own home on arrival in the city, they occupied the Franciscan convent of San Miguel de las Victorias (where the Royal Sanctuary of Cristo de La Laguna is now located), where they remained for about 30 years. The generosity of Mrs. Olalla Fonte del Castillo made it possible for the Poor Clares nuns to have their own convent after giving up their houses, with the condition that three of her daughters entered the Order. These houses, with the passage of time, widened their perimeter to become a developed convent with two large cloisters.

However, the building that we are looking at today was built after 1697, when a voracious fire was almost ended its historical future. After its reconstruction, the community hosted an interesting collection of artistic and cultural artefacts mainly due to the contributions of many local residents of La Laguna, in addition to the actions of the Mother Abbesses and the members of the religious order in general.



In 2010, due to the poor physical condition of the convent, a decision was made to carry out the restoration and renovation of this beautiful building and it was decided that a part of it should be made into a museum where visitors could contemplate and admire some of the artistic content that it contains. Therefore, the museum opened on 16th May 2013, offering 7 spacious rooms, apart from all of the material (mostly ethnographic) displayed in the corridors that surround the north cloister.

The artistic content comes from the convent itself, mostly consisting of paintings; the sculptures, although less in number, include interesting pieces made in both Canarian and foreign workshops, the small ones being particularly interesting; silverware, textiles and old documents make up another interesting section. Most of these works come from the seventeenth and eighteenth centuries, and refer, of course, to the Order of St. Francis of Assisi, founded in 1223 under the pontificate of Honorio III.

However, visitors can also enjoy the architecture, with contrasts between white walls and the use of wood in the spans, galleries and roofs, whilst discovering the surprising layout of all of its areas.

After exploring the north courtyard (cloister), the oldest part of the convent, visitors come into the **Projection Room (1)** where they can see a documentary about the past and present, the art and the life of this sacred enclosure. Visitors then come to the **upper floor** where they can visit the following rooms:

2.- REGINA COELI

A room dedicated to the Virgin Mary, especially under the invocation of the Immaculate, given that it was the Franciscan Order that championed the defence of this dogma, which was finally defined by Pope Pius IX in 1854. Other Marian versions can also be seen in the form of both paintings and sculptures. There are also works by the Mexican Francisco Antonio Vallejo (1722-1785) and the Canarians Gaspar de Quevedo (1616-?), Juan de Miranda (1723-1805) and Domingo de Baute (1687-1767), along with related pieces of gold and silverware.

3.- ORDEN SERÁFICA - Seraphic Order



It was called "seraphic" (poor, humble ...), which was another name for the Order of St. Francis of Assisi (the "Seraphic Order"). Here there are various works that tell us about the founder of the aforementioned religious order and as well as St. Clare of Assisi (the female version of the Franciscans). It contains sculptural and pictorial repertoires of San Antonio de Padua, San Buenaventura, San Diego de Alcalá, San Pascual Bailón; relics, objects related to convent life and, above all, the very interesting collection of the so-called "Venerables" some of them which were painted by the great Juan de Miranda (1723-1805), thereby constituting a set of paintings that is rarely found in Hispanic museums of a religious nature. No less important is the altarpiece which belonged to the convent's old infirmary.



4.- ¿QUIÉN COMO DIOS? - Who is like God?

Continuing with the Franciscan references, this room hosts a number of varied pieces that tell us about the particular devotions of the religious women who have lived in this convent over time. Of note are the interesting paintings of the "Sagrada Familia", "Divina Pastora", "El Salvador", etc., and the curious small sculptures such as that of "Jesus Christ", "Magi" and various saints belonging to the Seraphic Order; a good example of which is the exquisite work in polychrome wood of San Miguel Arcángel, attributed to Hita and Castillo (1714-1784), which gives name to the Room (Miguel, in Hebrew, "Mi-ka-el", "Who is like God?"). The representation of the Birth of Christ is also of course present in these repertoires, as tradition states that San Francisco de Asis himself was the first person to create a nativity scene in the town of Greccio (Italy).



5.- CORPUS CHRISTI

This small room contains an interesting selection of silverware (chalices, custodies, censers, etc.) from different workshops, mostly American and Canarian, including some produced in La Laguna in the 18th century. It is worth noting the "tabernacle" in gilded wood from the time of Isabel II.