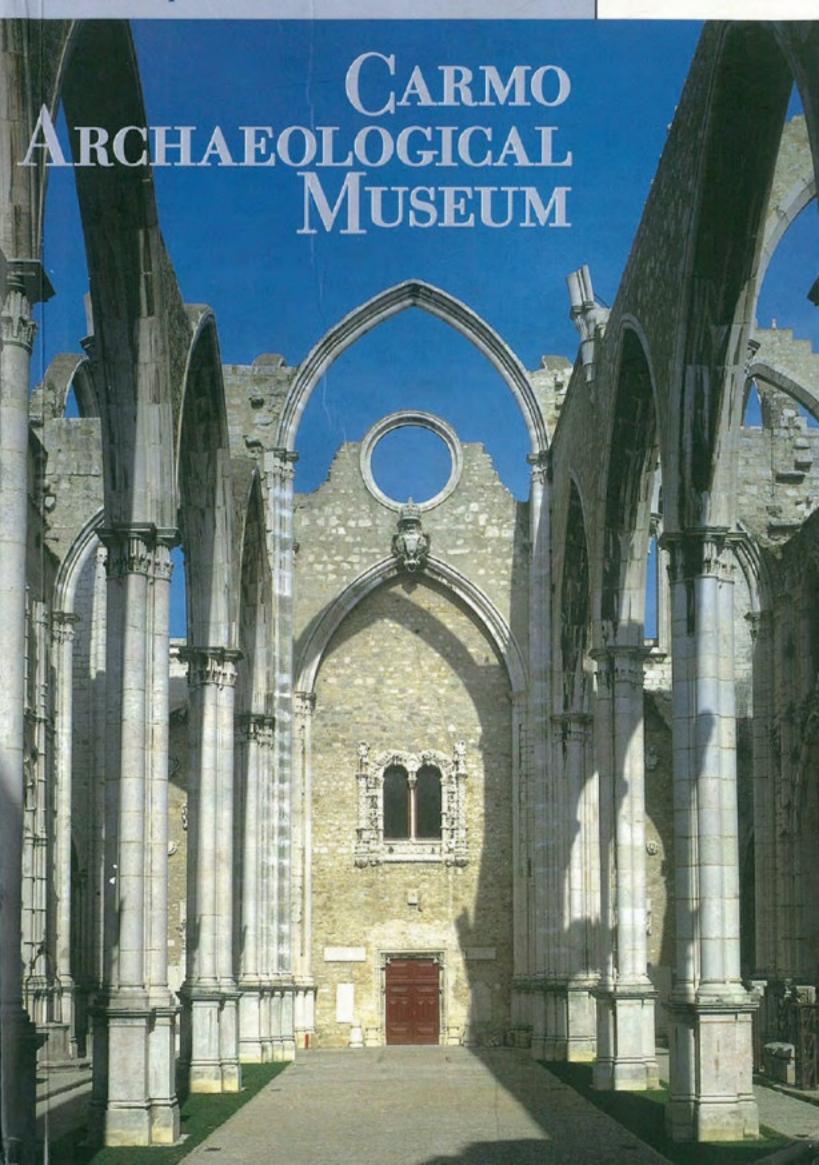
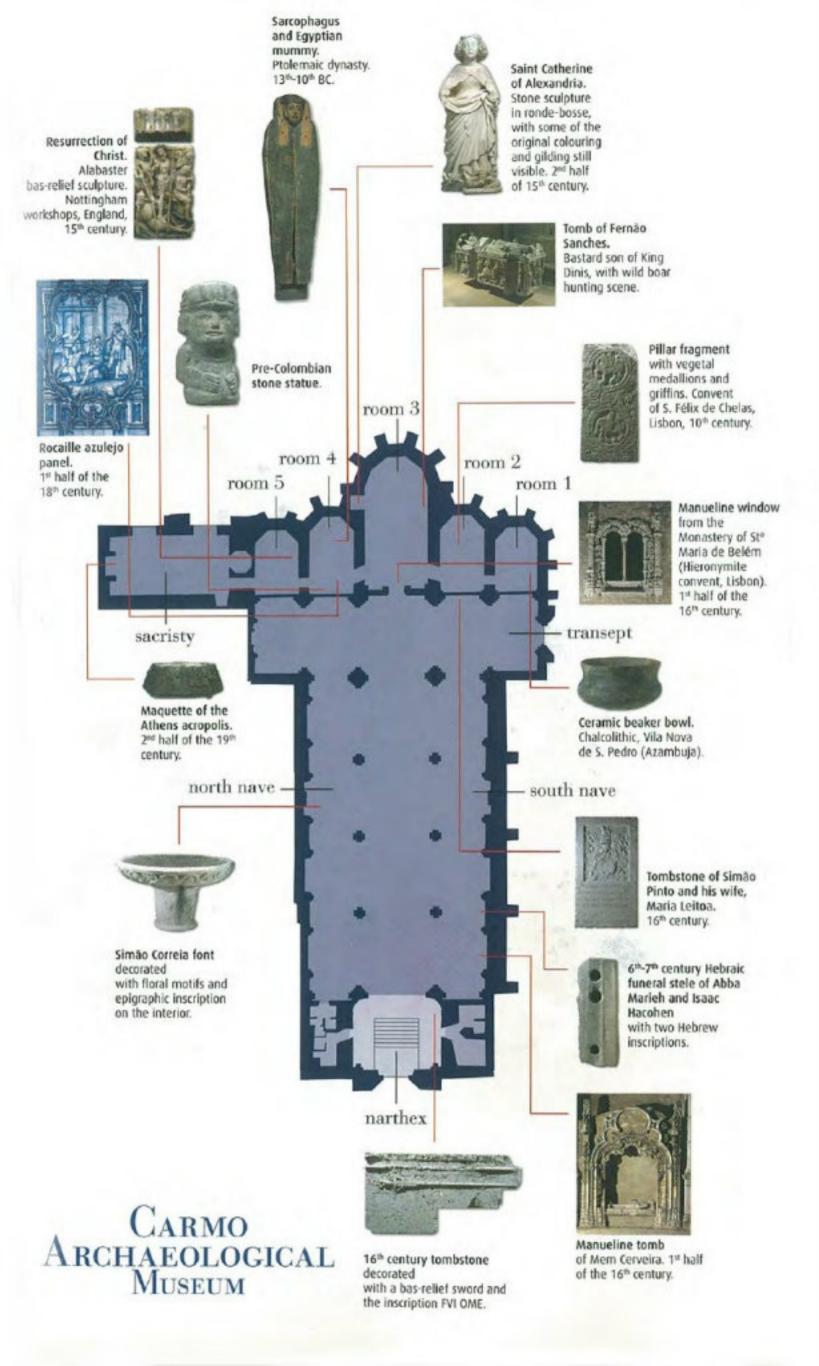
A guide to the permanent exhibition











Associação dos Arqueólogos Portugueses



A guide to the permanent exhibition Marqueológico do Carmo



CARMO ARCHAEOLOGICAL MUSEUM

Co-ordination José Morais Arnaud Carla Varela Fernandes



Tittle
Carmo Archaeological Museum – A guide to the permanent exhibition

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Contents

José Morais Arnaud	,
The Convent and Church of Nossa Senhora do Carmo Paulo Pereira	13
Carmo Archaeological Museum: In Praise of Memory Ana Cristina N. Martins	23
Archaeological Excavations in Carmo Church F. E. Rodrigues Ferreira	37
The Prehistoric and Protohistoric Collection José Morais Arnaud	45
The Roman Collection José d'Encarnação	57
Christian Sculpture from the High Middle Ages Paulo de Almeida Fernandes	63
Hebraic Epigraphy José Augusto Ramos	69
The Islamic Collection Isabel Cristina Fernandes	77
Gothic Sculpture Carla Varela Fernandes	81
Medieval Epigraphy Mário Jorge Barroca	99
Heraldry Pedro Sameiro	107
Sculpture from the Modern Period Fernando Grilo	113
Azulejo work José Meco	127
The 1800s Collection: Painting, Plaster and Maquettes Sandra Vaz Costa	135
The Egyptian Sarcophagus and Mummy Luís de Araújo	139
The Pre-Colombian Collection Jorge Pinto	143
Select Bibliography	149



The aim of this guide is to provide visitors with the essential information on Carmo Archaeological Museum (MAC) and its richly diverse collection. It has been produced to replace the Guia do Museu Arqueológico (Guide to the Archaeological Museum), written by António Machado de Faria, the museum's former curator. This first guide, was originally published in 1949 following works carried out by the Department of National Buildings and Monuments, Baltasar de Castro. It ran to various editions, with minor alterations, and there was also an English version. Its continuation over various decades is justified by the fact that it was, essentially, kept up to date and by the fact that there were few changes made to the MAC collection and its presentation to the public.

Indeed, the majority of the collection came to Carmo during the 19th century. The exceptions being the material that arrived every year from the excavations carried out between 1936 and 1966 by the Association of Portuguese Archaeologists (AAP) in the Castrum at Vila Nova de S. Pedro. These items gradually filled the display cases lining the walls of the former main chapel. The 19th century arrivals were largely due to the work of the museum's founder, Possidónio da Silva, who presided over the MAC and the AAP for three decades. His successor, Conde de S. Januário, was responsible for the first major remodelling of the museum, between 1896 and 1899. In these works, the archaeological aspect was given preference to the strictly architectural. The period was also marked by the entrance of some 'exotic' items from the personal collection of this illustrious soldier, politician and diplomat, particularly the pre-Colombian group.

If we compare the Descrição do Museu (Description of the Museum) produced by Gabriel Pereira, in 1899, and the above-

Partial view of the former Carmo Church (southern nave), after the recent renovation of the museum.

mentioned Guia, we see that the collection is virtually identical. Indeed, the principal change resulting from the remodelling works carried out between 1946-1949 was the replacement of the wooden and glass structures separating the chapels from the nave with stone walls. The original chapel roofing had been maintained or rebuilt after the 1755 earthquake, in contrast to the nave of the former church, whose fallen vault had never been replaced. These stone walls made use of much of the architectural and sculptural material that had accumulated next to the walls and columns of the nave which, though debatable in the light of modern museography, underlined the strong inter-relation between the building and the museum collection to the extent that, at times, we are not sure whether we are in a ruin turned museum or an actual museum.

The major remodelling, begun in 2000 and that is coming to a conclusion, has made the Guia obsolete. In fact, after the enforced dismantling of the whole of MAC in 1996, due to consolidation work on the walls carried out by the Lisbon Metro and repairs to the paving and roofing by the Department of National Buildings and Monuments under the architect, Victor Mestre, the AAP decided to go ahead with a complete remodelling of MAC giving it the infrastructures an increasingly demanding public expect to find in a museum, as well as conserving and enhancing the wealth of its varied exhibits. To this end, the reception area was remodelled by the architects of Recupero, as were toilet and information facilities, now installed in two 'towers' flanking the entrance. Based on a museographic project by the architect, Mário Varela Gomes, a member of AAP with a broad experience in archaeological museums, the MAC underwent a complete renovation, whilst maintaining its character as a Romantic Museum. The success of the project is due to his commitment and dedication.

As mentioned above, this volume aims not merely to be a visitors guide but also to provide the essential information concerning the building and the museum itself, as well as the main groups within the collection. It is the combined work of a number of researchers specialised in various historical and archaeological fields who have been given the task of compiling the first MAC Collections General Catalogue.

In contrast to previous guides, we have opted to give special importance to photographic documentation and, to this end, have had the invaluable help of José Pessoa from the Photographic Documentation Division at the Institute of Portuguese Museums. He is responsible for the majority of photographs in the guide which includes high quality photography by other professionals: Henrique Ruas and Paulo Cintra/Laura Castro Caldas. The designer, Nuno Vale Cardoso, make good use of them to produce this very attractive book.

The quality of this documentation would have been impossible but for the excellent work done by the various teams of specialists who, at times in very difficult circumstances, carried out conservation and preservation work on most of the MAC collection. Many of these pieces had never been subject to such work since their integration over a century ago. In this respect, I should also like to thank the work of Adélia Cavaco Gomes and Leonor Risso, from Statua for the stone restoration; Duarte and Rosa Morgado, from Cerâmica de Carcavelos, for the azulejo restoration; Sónia Pires, for the painting restoration; Conceição Ribeiro for the wood restoration and Maria João Bacelar Velez, for the ceramics restoration.

It is also important to point out that it would have been impossible to complete the MAC remodelling project had it not been for the support of the Plano Operacional da Cultura, through which community funding was made available. This is thanks to the kindly welcome granted to the project by its first director, José Conde Rodrigues and by Raquel Henriques da Silva and Manuel Bairrão Oleiro, respectively director and sub-director of the Institute of Portuguese Museums. The Portuguese funding was totally guaranteed by the AAP, whose executive committee have been completely behind

the project in the last three years. In this area, João Fernandes Gomes' profound knowledge of the collection and the archive, the rigorous financial management of José Domingos and the enthusiasm of João Muralha have been indispensable. Fernando Rodrigues Ferreira has made an important contribution, especially during the 1996 salvaging excavations (which led to the discovery of the original tomb of Nuno Álvares Pereira) and during the works carried out in 1999 and 2000, under the responsibility of the architect Victor Mestre, of the Department of National Buildings and Monuments, who has also made an important contribution to the success of the project.

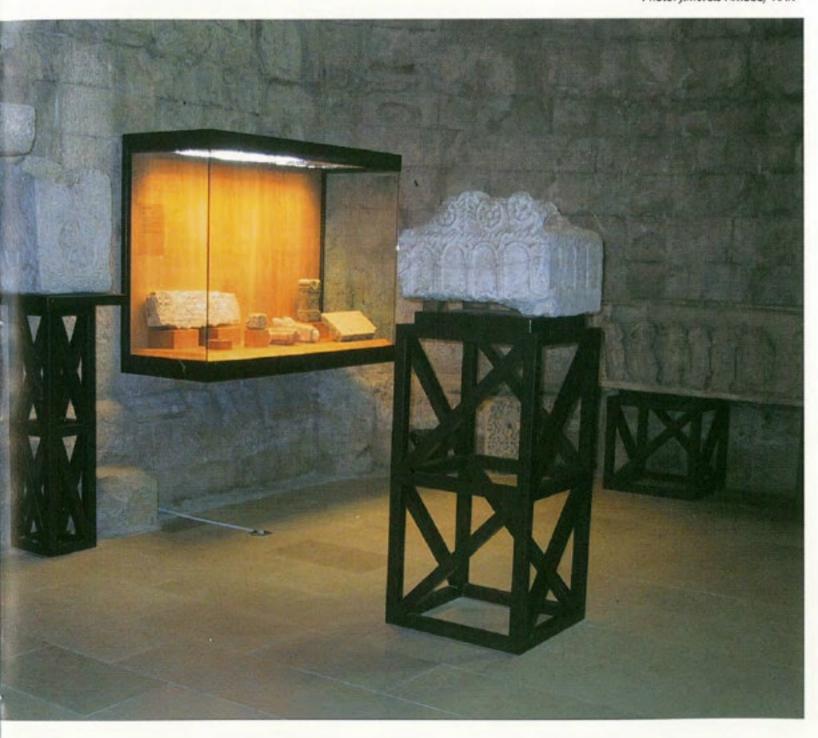
Finally, a very special mention for Carla Varela Fernandes who coordinated, with the current writer,

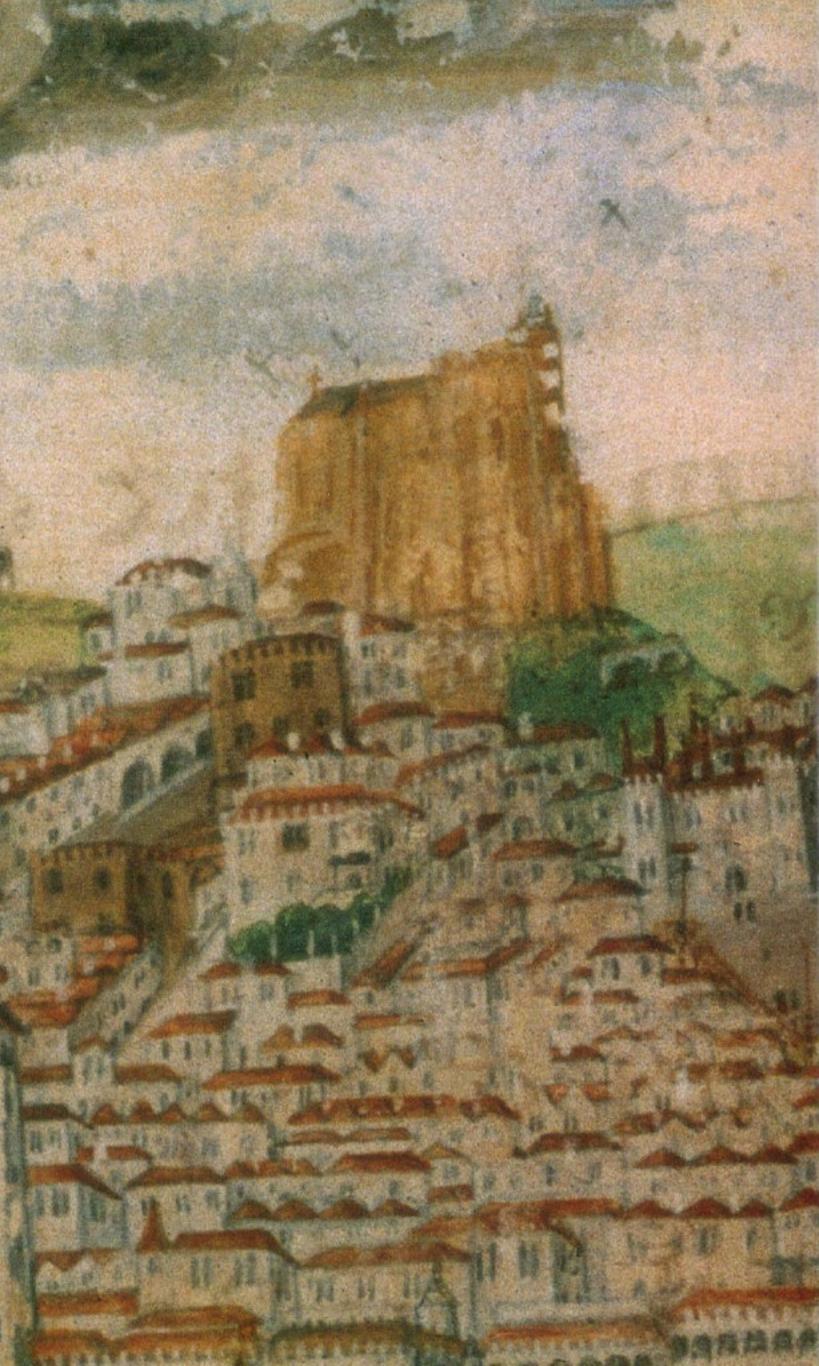


the conception and production of this guide, and made a major contribution to the quality of the texts and photographs. This ranges from the choice of authors, to the submission of texts; from accompanying endless night-time photography sessions, to working with the graphic designer, always demonstrating a great enthusiasm and commitment for the project.

Lisbon, December 2001.

Partial view of MAC, Room 2, after the recent renovation of the museum. Photo: J.Morais Arnaud/ AAP.





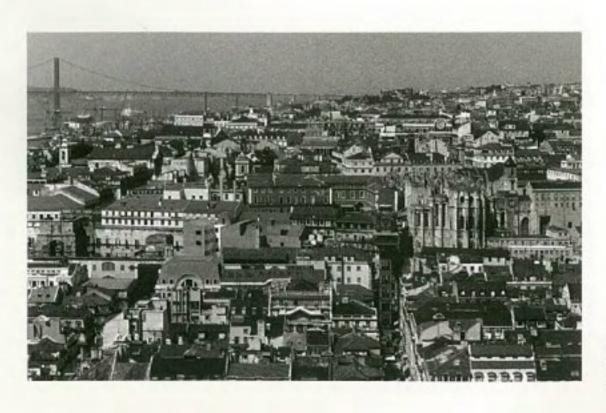
THE CONVENT AND CHURCH OF Nossa Senhora do Carmo

Paulo Pereira

When the Convent of N.º Sr.º do Carmo was built, only two other buildings could match the undertaking of D. Nuno Álvares Pereira (1360-1431), Constable of the Kingdom, in terms of size and grandeur. One was the Lisbon Sé, or Cathedral, which was constantly growing, and the other, the imposing Convent of S. Francisco, set on the slope of the same name, and which no longer survives.

Today we know that the initiative of the Constable in building the convent cannot be separated from politico-ideological motives. It was, as António José Saraiva has pointed out, a means of rivalling the King. The Constable raised, on the other side of the Rossio valley and, thus, facing the Castle, an imposing convent. This was not only an expression of his temporal power, but also bore witness to his spirituality and may have been built for the then secondary Carmelite Order, which now took on a greater status.

Carmo Church in the 16th century. Detail of the view of Lisbon, attributed to António de Hollanda, included in the Crónica de D. Afonso Henriques, by Duarte Galvão. Museu dos Condes de Castro Guimarães (Cascais). Photo: José Pessoa./D.D.F./

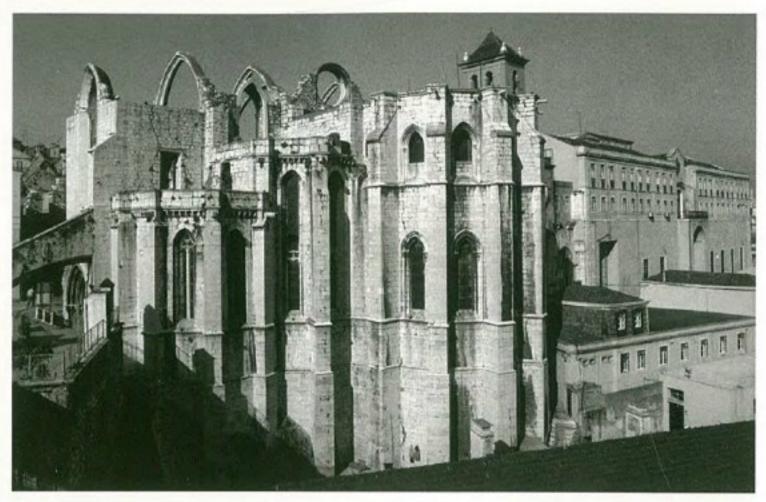


The view from Carmo hill today. Photo: Henrique Ruas.

The first stone of Carmo Convent was laid in July 1389, almost certainly on 16th, the day of our Lady of Carmo. Setting the Convent on the prominent hill which later took its name was certainly because of a geographical myth since the no less mythical Carmelite Order had been 'officially' founded in 1156 on the height of Mount Carmel, in Palestine. The Constable bought the land, which sloped down to Valverde, from the Ordem da Trindade.

Such a steeply sloped setting made building work difficult, as did the loose, sandy soil which meant the initial building work lacked stability: the foundations immediately gave way. The second attempt was similarly disheartening. It was then, according to the official Carmelite historian, that the Constable contracted three master builders: Afonso Anes, Goncalo Anes and Rodrigues Anes. Although there are no official documents, they seem to have been the 'company' best equipped to deal with the problems of stability the building work posed. The stonemasons, Estevão Vasques, Lourenço Afonso and João Lourenco, were also contracted. If we consider the organisation of building sites in the period, with the masters heading the hierarchy, the number of major stonemasons contracted suggests a large workforce, as we can assume that each master builder would have brought his own trusted workers. For the mixing and applying of the lime, a crucial task owing to the nature of the soil, the Jewish craftsmen Judas Acarron and Benjamin Zagas were contracted.

The contracted masters employed an ingenious engineering process, building a large bar on the drop of the hill. This made



it possible to lay the foundations of the church's chevet and the structure of the slopes and embankments where (albeit much later) the convent would be built.

Carmo Church from the east. Photo: Henrique Ruas.

It was therefore possible to raise the foundation walls of the main chapel, of four apses, as well as part of the crossing and church walls in eight years of constant work. However, another structural problem came up, due to the instability of the ground that gave way and opened a crack in the axial portal as well as in the angle of the south side. The solution found to reinforce the building was the purchase of land situated to the south that belonged to the Constable's brother-in-law, Admiral Pessanha, where five strengthening buttresses were set up. The purchase was made in exchange and formalised on 28th August 1399. This information gives

us a good idea as to the date limit for the execution of the walls and church's main doorway. Traces remain from one of these buttresses, between the pavement and the walkway leading to the Santa Justa Elevator. The exchange document mentions another party responsible for the works, one "Gomes Martins, the Count's Master of Works". It was this Master who 'signed' the south doorway of the church (with Gomez). It is from this that we can date the architectural work on the south face that gives the probable date for the finishing of the crossing doorway and the building of the buttresses at around 1399.

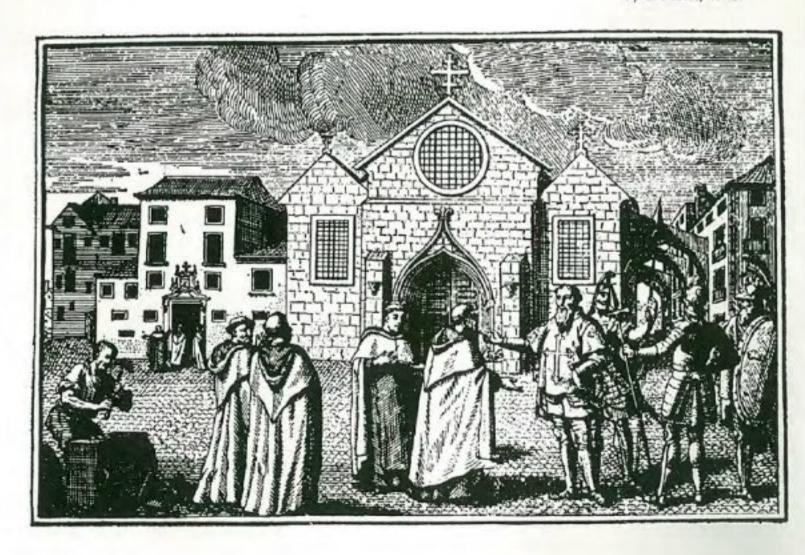
At this time, the chevet must have been finished and the walls raised, before the construction of the nave vaulting. The chevet was a variant of the Batalha Monastery model, with its projecting main chapel and greater height, accompanied by the four scaled polygonal apses. The roofing for the chapels of the church chevet was in crossed ogival arches. A large transept followed. The body of the church had three naves, the central being the highest. They had five spans each with appointed dividing arches and a crossing of ogival vaulting, which has been lost.

The main façade was modified shortly before the 1755 earthquake, but retains part of its gothic form, originally ad triangulum as commonly used in the façades of the mendicant monasteries. The doorway is part of a rectangular projecting body or gablet, and has six, late gothic turreted archivolts. The capitals that top the small columns have their decoration, outline of leaves and small human heads, spread between

'two floors'. The naturalism of the classic gothic (in terms of the foliage) gradually gives way to the compositional and thematic preferences of the late gothic.

Very little is known about the convent in the gothic period, although it is more than likely that for around half a century it was only a dispersed group of 'service' structures. According to tradition, only provisional cells were built in the enclosure to accommodate the brothers and these were slightly removed from the land where the convent was to be. In fact, the monastic part was only begun in the 1500s and work lasted until the end of the century. The sacristy was practically the only area built in the gothic period, with its crossed ogival vaulting.

Façade of Carmo Church and Convent. Engraving by G. Debrie, 1745.



The systematic analysis of the former representations of Carmo Convent, together with existing remains, is the best way of understanding the transformations the group of buildings underwent. A particularly important example is the Panorâmica de Simão de Miranda, dated 14th May 1575. Here we are given the whole of Carmo Convent, seen from the east, with a building turned in that direction with imposing buttresses and a narrow window system. In the centre of this building there is a projecting right-angled fronton, with an oculus.

This means that the convent began taking shape within the enclosure, with enduring complementary buildings using a highly simplified Tuscan modenature in the composition of their arches and pilasters.

The earthquake of 1755 destroyed a large part of the church and the convent also suffered severe damage. The church lost the greater part of its valuable property, including the monumental seating of the main chapel executed in 1548 by Diogo de Carca (or Diego de Zarza), which was burnt in the fire immediately following the natural disaster. The chapels also lost their beautiful 17th and 18th century altars, some of which can be seen in watercolours. Restoration work, however, was immediately started, now in 'neo-gothic' style making this work one of the most interesting and earliest (or 'experimental') examples of revivalism avant la lettre. The parts built since 1758, along with the works suspended in 1834 (when the religious orders were abolished) if not earlier, left an interesting testimony of the 'pre-scientific' force of Gothic integration. From an ideological viewpoint, the 'restoration' of the convent culminated in the exaltation of the Order's values, set down in the Crónica since 1745, by Brother José Pereira de Sant'Ana, who provided a neo-Medieval ideological frame for the undertaking, attending to the mythical importance that is given in the writings to the building and the role carried out by the Constable Nuno Álvares Pereira.

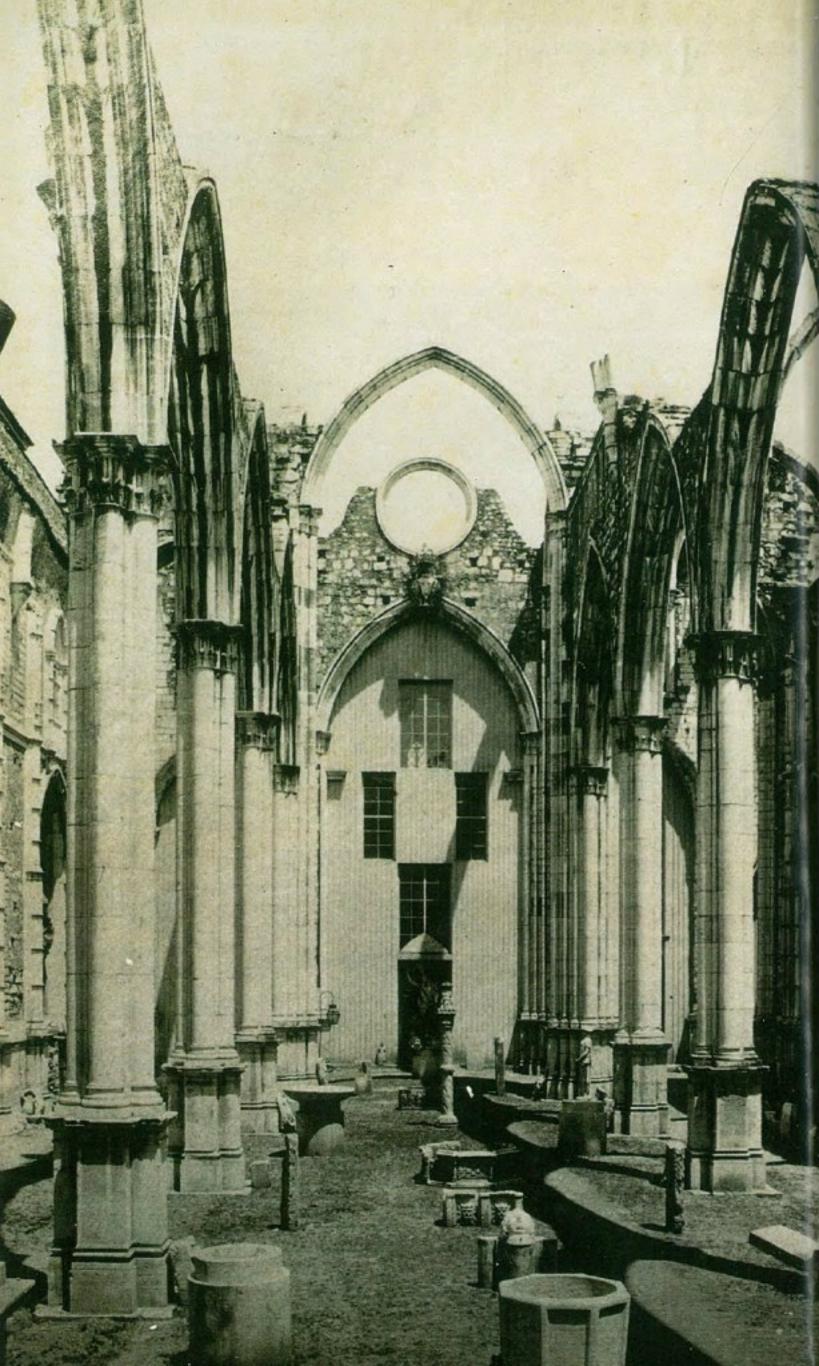
The church columns were built as polystyle pillars – four addorsed half columns with a linking fountain – on a base of high pilasters of classic modenatura in a strange compromise of Gothic and Tuscan. In the 'facing' chapels - five on either side - there are blind lancet arches, flanked by polystyle counterforts, marked horizontally by seven grooves on each side. Where the arches begin, the grooves extend sideways so as to embrace the arches forming the imposing gothic abutments. At the axis of each arch there is a lancet window with similar decoration. This rather unsuitable imitation has no conceptual basis. The neo-gothic in Carmo convent is superficial in nature, interpreted in a classicising context - that of the late baroque - or Rocaille, probably 'formatted' by early British sources, such as Batty Langley (Ancient Architecture Restored and Improved, 1742) who proposed an unusual classicisation of the Gothic.

It was in this setting of exceptional scenographic grandeur - because it is a scene we are dealing with - that royal initiative chose to welcome the pioneering Real Associação de Arquitectos Civis e Arqueólogos Portugueses which was driven by the charismatic Joaquim Possidónio da Silva (1806-1896).



The naves of the former Carmo Church today. Photo: J.Morais Arnaud/ AAP.

This association transformed the church into its main office and, at the same time, an archaeological museum with a fine collection of ancient tumular and lapidary pieces. Naturally, the museum followed 19th century preconceptions and today represents an invaluable source of information on the thinking behind the first 'modern' museums thus making it also a 'museum of the museum'. This is, we believe, how it is best understood and preserved, because this is how it acquired its unique character, a character which has added further aura to the already atmospheric Carmo remains, which is a type of 'monument of a monument'. It now could be seen as an 'Ode to the Romantic Ruin'. Together with the Santa Justa Elevator – a mechanical, industrial structure, inevitably neo-Gothic, and a uniquely dynamic piece of Portuguese heritage – the Carmo Convent, and its Church especially, with its pseudo-Gothic arches silhouetted against the Lisbon sky, is also a 'Monument to the Earthquake', like an apparently forgotten skeleton of unwilling stone.



Ana Cristina N. Martins

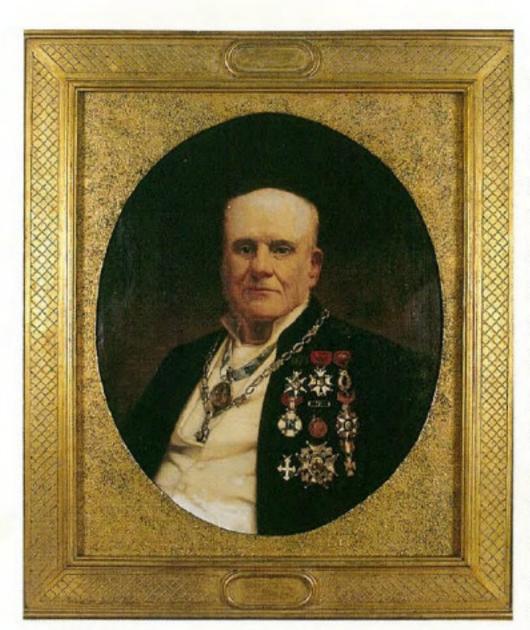
CARMO Archaeological Museum: IN PRAISE OF MEMORY

Shortly after the inauguration of the Real Associação de Arquitectos Civis e Arqueólogos Portugueses (RAACAP), in 1863, and its installation in its main office within the ruins of Lisbon's Carmo Church, the association's prime mentor and president, Joaquim Possidónio Narciso da Silva (1806-1896) planned to turn the interior of the ruins into a museological space. This soon became known as the Museu Archeologico do Carmo or the Museu de Archeologia de Lisboa. His initiative was, however, largely due to the fact that, at the time, Portugal had no scientific establishment that made it possible for the public to view exhibits either from Portuguese history, or from other periods, cultures and regions of the globe.

In accordance with what had been happening in the major European capitals, well-illustrated and Romantic, since at least 1789 and, with his profound knowledge of all the French experiments in this field, Possidónio conceived of this new space for the association (to some extent, an evocation of the Petits-Augustins, in Paris set up by Alexandre Lenoir (1795-1816)), initially, as simply a temporary depository for the most varied fragments from different Portuguese constructions, abandoned, vandalized, destroyed or, quite simply, removed from all that had given them life and meaning as a result of the 1755 earthquake, the successive Napoleonic wars, the liberal struggles or the abolition of the Religious Orders.

From the very beginning, the museum was considered a necessarily transitory solution, as long as the government would not take responsibility for the safeguarding of this Portuguese historic memory, made up out of the most eclectic material.

View of the uncovered part of the museum at the end of the 19th century. Photo: José Pessoa./D.D.F./ I.P.M. after the original from the A.A.P. archive.



Portrait of Joaquim Possidónio Narciso da Silva. 19th century. Oil on canvas. Felix da Costa. Photo: Henrique Ruas.

In addition to spreading awareness as to the priority and pressing nature of institutionalising all activity aimed at the study, conservation and diffusion of Portuguese heritage, Possidónio realized that the interior of Carmo Church failed to offer the inimal conditions required for the exhibiting of artefacts. According to positivist, evolutionist, typological and comparative principles, it was unsuitable for the conservation of

pieces. This was also true in didactic terms. Things were made considerably worse by the lack of roofing over the naves, restricting a wider and more correct arrangement of the materials that were increasingly entering the Association's premises, in addition to limiting the possibility of catering properly for all those who wished to visit the museum.

The demands of the space so clearly conditioned the museological activities of RAACAP that, in the mid-1870s, Possidónio outlined a project for a "Lisbon Museum of Fine Arts and Antiquities" which clearly demonstrated his profound understanding of how inadequate the interior of the ruined Carmo Church was for the scientific aims of the association he presided over. Faced with lack of institutional interest in the construction of such a building, as well as governmental inertia and inability to proceed with a genuine policy for the safeguarding of Portuguese heritage, as well as being unable to find another, more appropriate building to fulfil its aims, Possidónio considered viable alternatives for the public presentation of the Association's collection. He brought all his influence and capital into action, so as to obtain the necessary funds for the roofing of the church naves with an iron and glass structure, as well as putting another storey at the level of the original triforium. In addition to making this work far more accessible financially, the choice of these materials showed a position as regards theories on the conservation and restoration of historic monuments. It favoured adaptation of the existing building, always assuming that it was possible to restore and rebuild it, preferring the use of materials that left no doubt that the priority of the work being done on the monument was to respect its genuine artistic and historic character.

The Museological Concept

Underlying the question of adapting the ruins of Carmo Church to the needs of the Association were a group of paradigms formed in the light of 19th century concepts of what a museum should be. One of the major questions posed after the inauguration of the Museum was how this great diversity of material should be exhibited, especially when it became clear



General view of the uncovered part of the museum. From the end of the 19th century. Photo: José Pessoa./D.D.F./ I.P.M. after the original from the Boletim de Arquitectura e Arqueologia, 4th series, vol. XI, nº 3 1907.

that it would be impossible to obtain another, more appropriate, building according to the rationalist and positivist methodologies then prominent in natural and social sciences. Possidónio had adopted this position from the French, namely from the École des Beaux Arts, where these methods reigned. It thus became necessary to arrange the artefacts according to their chronology (from prehistory) as much as geographical and cultural provenance, as well as their possible utilitarian and symbolic significance.

Clearly concerned with didactics, Possidónio saw the exhibition in terms of taking visitors from the most remote periods of humanity up to modernity, in a process of continual evolution at the same time as insisting that the artefacts might 'speak for themselves', in the eminently positivist spirit, characteristic

of the second half of the 19th century. This conceptualisation ultimately implied the introduction of graphic and descriptive material to complement the artefact. This would help explanation and understanding and was to have led to the publication of a catalogue that, in fact, was never completed.

Having dismissed the idea of roofing the church, stone pieces were chosen to be exhibited in the three naves, spans, crossing and transept, the idea being that these artefacts would better support the processes of alteration and alterability. Henceforth, diverse funerary, epigraphic, statuary and heraldic representations as well as partial elements of an architectural whole would be placed, addorsed or not, by the walls of the former side chapels which had been closed up. The more fragile artefacts, by size as much as rarity, antiquity and material, remained inside under the only covered areas of the ruined church: the main chapel and apses, displayed in specially designed cases. In this group there are different archaeological objects both prehistoric and protohistoric, in addition to the considerable collection of anthropological artefacts from different parts of the world. There were also many others belonging to pre-classical cultures such as Egyptian and Etruscan exhibits, both originals and mere plaster copies.

The Collections

The previous paragraphs clearly show the eclectic nature of the MAC collections in terms of chronology, geography, typology and historico-cultural provenance. What is the explanation for such, apparently, disparate interest shown by RAACAP and, above all, by Possidónio da Silva?

As we have seen, MAC was originally conceived as a depository of the most varied artefacts evoking Portuguese history, through donation, purchase or deposit. This being the case, it was very natural that there were more objects from the Middle Ages to the Modern period. Within this group, architectural, tomb, epigraphic and heraldic elements predominate, the majority of them coming from former convents as had happened with the first national museums of antiquities throughout Europe from the end of the 18th century, at least. If this situation is understandable at a time of particular (re)affirmation of politico-geographical borders in Europe, it became less so as the new century approached. Furthermore the inclusion, in the interior of Carmo Church, of the most varied categories and typologies of artefacts displays the concern of the museum's principal mentor, Possidónio da Silva, in giving visitors, in general, and specifically, researchers, a broad view of the realities presented.

Having lived in Paris for around eight years – with only two years away, whilst training in Italy - Possidónio could not but be influenced by the vast number of conferences, discussions, public presentations and editorials that appeared and impregnated Parisian life, commenting on the most varied scientific themes appearing at the time. Nonetheless, the scientific event that definitively awoke him to the urgent need to spread and, above all, make common, the different kinds of knowledge inherent in the sciences of archaeology and anthropology, was the Paris World Trade Fair of 1867 together with his assiduous presence at international congresses on Archaeology, Anthropology and Ethnography, for example.



Indeed, it was after this period that the internal character of MAC underwent some substantial modifications. If, for the first years of its existence, classical and medieval remains were the most sought after, studied and, almost, sublimated, after the early 1870s objects from other periods, cultures and parts of the world began to feature also. The Paris World Trade Fair was a genuine landmark in the development of prehistoric Archaeology and Anthropology, mainly because, in contrast to the London World Trade Fair (1851), it included a section exclusively dedicated to collections of prehistoric artefacts,

General view of one of the museum rooms. From the early 1880s. Photo: José Pessoa./D.D.F./ I.P.M. after the original from the Boletim de História e Arqueologia, 3rd series, vol. III, nº 1 1880.

whilst another Museum of National Antiquities was inaugurated in Saint-Germain-en-Laye, in the suburbs of the French capital, that would transform itself into a genuinely institutional model, to which certainly, Possidónio would not remain indifferent. Therefore in the year 1867, in which Archaeology 'came of age', the founder member of RAACAP was able to discover at first hand, not only new scientific evidence but also some of the main organisers of various exhibitions.

The relevance of this exhibition also affected the way in which objects now entered MAC. The acquisition of most of these pieces, whether archaeological or anthropological, really depended largely on the personal contacts that Possidónio had established with various major international personalities from these fields emerging and developing during the course of the 19th century. MAC acquired, for example, Phoenician material, artefacts from Ancient Egypt as well as from Khmer which were all exhibited at the Paris Fair. In addition, the museum gained two important collections of European and North American prehistoric materials.

This museological posture demonstrates an eminently universal and ecumenical character in giving particular attention to representative material from various periods, geographical origins, typologies and cultures. MAC thus distanced itself from museums similar to that founded by Alexandre Lenoir, as well as the museological concept of Arcisse de Caumont (1802-1873), which rejected the inclusion of any foreign material in a national museum. In collecting, for example, prehistoric, Mesopotamian, Egyptian, Phoenician, Greek, Etruscan and Roman pieces together

with medieval and modern material, MAC took on a highly pedagogical role. This was in accordance with other institutions such as the Louvre and the British Museum. With this role, MAC represented what some have called an "archaeologicaltechnical" and not, strictly speaking, "archaeological-artistic museum". This was because the representative number of prehistoric pieces, in general, and national antiquities, in particular, had always exceeded the pre-classical and classical



Portrait of the Conde de S. Januário. 1905. Oil on canvas. Felix da Costa. Photo: Henrique Ruas.

artefacts from other geographical areas at the same time as showing itself to be, essentially, aimed at stimulating curiosity and research. Furthermore, by including such disparate material as manuscripts, faience, easel painting, musical instruments even having objects of undeniable historico-ethnographic value coming from ancient China, offered, together with Pre-Colombian artefacts, by the Conde de S. Januário (1829-1901) - in addition to the natural history, geological and mineral collections, MAC became more like the former Wunderkammer, true fruit of the Romantic era, albeit in its second phase.

The problem of insufficient exhibition space continued and the late 1800s saw the Conde de S. Januário continue the struggle

of adapting the building to the growing didactic needs. To realise this aim, the materials were thematically distributed among the naves, transept, crossing and covered chapels at the same time as the promotion of papers and courses on the History of Art, Archaeology and Anthropology continued. We can see, therefore, that by the early 20th century, and when the body of architects left to form their own association in 1911, MAC had acquired a group of characteristics that would turn it into a truly model institution, an example followed by others throughout Portugal. In addition to this, it continued to support various archaeological excavations, such as those carried out by Eugénio Jalhay (1891-1950), and Afonso do Paço (1895-1968), in Vila Nova de S. Pedro, during the New State regime which added a significant and varied group of prehistoric artefacts to its collection.

The Association also continued to publish its official organ, the Boletim de Architectura e Archeologia, organised various visits to the important Portuguese sites and monuments, and furthered the Possidónion project of extending the library, which included specialised bibliography on the main areas of the human sciences. This in itself clearly reveals his visionary thinking, namely in preconceiving the idea of a museum that only became truly established in the 1900s.

However, the museological collections were extended over the 20th century, which demanded the periodical adaptation and improvement of the space in the ruins of Carmo Church. These works took on a more definitive character during the 1940s when the Department of National Monuments and Buildings gave its interior the formal aspect that, essentially, is what greets the visitor today. The masonry walls were filled with ogival arches linking the former main and collateral chapels to the transept, and integrating all the walls through a series of architectural and sculptural features coming from the MAC collection, augmenting its romantic aura of a ruin turned museum.

We can point to six distinct phases in the long career of this museum. The first being when the existing structures in the main and apsidal chapels were made use of. We can then move on to the restructuring that took place in the mid-1870s, the end of the 1800s and the early 20th century. There was then the remodelling of the 1940s and the extension of the museum to the former sacristy in the early 1970s. This process will culminate in the current seventh phase, through the application of new concepts, realised in the light of the most recent developments in the museum field.

The career of the museum has been a long one, from the initial depositing of a few examples of Portuguese architecture to the institutionalising of a genuine and perpetual museum space. The journey has been full of difficulties but also of ambitions and fulfilment combining to underline the motives that led to the founding of the RAACAP and, almost by extension, MAC itself.

Turning its space into a true cenacle, to which a major part of the 19th century Portuguese intelligentsia would come, committed to the promotion of any kind of activity that would create greater awareness among the public, and in the Government, of the pressing need to produce institutionally a concerted policy for

View of the uncovered part of the museum after the recent renovation. Photo: José Pessoa/D.D.F./I.P.M.

the safeguarding of historico-cultural heritage – acknowledged as a major leitmotiv of liberal, middle-class society - the RAACAP finally launched a number of desiderata, fundamental in the constituting of a Commissão dos Monumentos Nacionais (National Monuments Committee), in 1882.

This physical and monumental space is proof of the long time governmental lack of interest in the preservation of a whole national memory. It also, however, demonstrates the effectiveness of some private bodies in this area who, regardless of multiple and, at times, successive adversities, persisted in their main aim, trying to adapt to a new situation, promoting study, conservation and the diffusion of materials that are part of our common history. In this respect, the obtaining and maintenance of the Carmo Church ruins has become paradigmatic. This can easily be corroborated by the constitution of multiple cultural groups that, firstly, the RAACAP and, later the AAP have always supported in a variety of ways, thus promoting a real policy of decentralisation and cultural co-operation.

Under the cloak of the 'false ruin', romantic and romanticised, we are able to feel the spirit that moved the museum's first mentors, curators and perpetuators. Today, almost a century and a half after its inauguration, we can still feel the complete idyllic, idealised and (re)created atmosphere that so fascinated the contemporaries of Possidónio de Silva, nationals and foreigners alike. It is this, in truth, which confers on the museum such a singular character within the spectrum of Portuguese museological institutions today.





ARCHAEOLOGICAL EXCAVATIONS IN CARMO CHURCH

F. E. Rodrigues Ferreira

The year of 1755 left Carmo Church forever linked with the image of the earthquake. Half in ruins, half rebuilt, there was initially no money and, later, no desire to restore it as a place of worship.

Detail of the archaeological excavations carried out in 1996, in the Chancel and collateral chapels of the former Carmo Church. Photo: F. E. Rodrigues Ferreiro/A.A.P.

It seems that in this phase, as far as we can tell from excavation, the whole church had been stripped of all paving and tomb lids - the stone being reused elsewhere. In the main chapel, and serving as borders to the paving, which was raised above the medieval level, there are still fragments of tomb lids with their respective inscriptions, as well as an almost complete, but inverted slab, inserted in the wall.

At the beginning of the 19th century, the central nave served, successively as a cemetery, rubbish tip and police stables.

Not a trace of the cemetery has been found, in the small area excavated, but at the level between -0.4^m and -0.52^m, remains of the stable bays have been discovered.

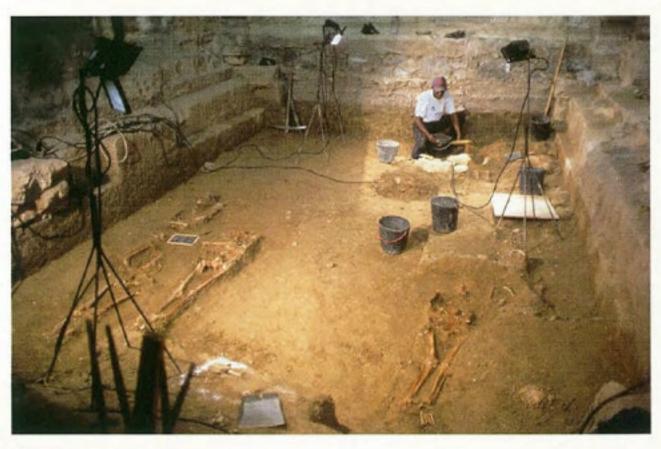
At an unknown date, but probably in the mid-19th century, coinciding with the ceding of Carmo Church to the Association of Portuguese Archaeologists (AAP), 'enhancement' works were carried out on the paving of the principal nave which led to the raising of the ground floor by 40cm, gravel and soil from various sources being used to fill the gap.

It would have been at this time that the graves and tombs were filled, apart from one which is in the last Epistle side chapel of the central nave, and the tomb in the main chapel which has remained untouched since the last time it was used, on 10th April 1622, when it received the body of D. Luísa Cabral.

Excavations in Carmo Church

At the end of 1995, and following two branches of the Lisbon metro being built under the church ruins, there was some disturbance in the subsoil leading to the appearance of fissures in the area of the main and collateral chapels.

Faced with this situation Metropolitano de Lisboa, complying with the demands of the AAP, decided to employ micro-posts in its works so as to bolster the foundations. Through a dispatch of the Director of the Department of National Buildings and Monuments, the works for the Metro had to be preceded by archaeological excavation, allowing for a study of the monument's subsoil.



General view of the excavations in one of the collateral chapels. Photo: F. E. Rodrigues Ferreira/A.A.P.

Excavated Areas

The principal nave and transept - partially excavated during February-April 1996 for the implanting of sensors in the subsoil and taking of some geological samples.

The main and collateral chapels

 fully excavated during June-August 1996 for the implanting of micro-posts.

The excavated area corresponded to the movement of around 700m3 of earth, with 43 graves being excavated and recognised largely through the descriptions that have come

down to us from the 18th century through the Crónica dos Carmelitas, the official history of the Order. In this respect, the excavation and identification of the tomb of the convent's founder, D. Nuno Álvares Pereira, and the finds

within were of particular importance: some attributable skeletal remains and the lead seal of Boniface IX that would have been

attached to a probable Bull of Indulgences.

These chapels constituted an extremely interesting group for the study and understanding of the history of attitudes and funeral practices in Portugal during the period between the end of the 14th and the early 18th century. It was also the section that collapsed twice during the building.

Rooms 1, 2 and 5 (2nd Epistle chapel, 1st Epistle chapel and 2nd Gospel chapel) were the only ones that were found at the original 14th century level. The 3rd (main chapel) and 4th chapel (1st Gospel chapel and former library of the AAP) were raised, at the end of the 18th and beginning of the 19th century, during the reconstruction work on the church.



Lead seal of the papal bull of Pope Boniface IX. Photo: F. E. Rodrigues Ferreira/A.A.P.





Fragment of cloth. Photo: F. E. Rodrigues Ferreiro/A.A.P.

Metallic prosthetic finger. Photo: J. Morais Arnaud/A.A.P.



Spur. Photo: J. Morais Arnaud/A.A.P.

Finds

The finds from the tombs were essentially coins where it was sometimes possible to verify the respective association with the burial and also by fabrics, most of which were extremely badly preserved (Room 5).

Nevertheless, the group consists of 423 pieces. They are, on the whole, from the tombs and classifiable in the following major groups:

Sumptuary (38 pieces) - All remains of adornments, regardless of the constituent material.

Magic-religious (243 pieces) - All, generally speaking, remains identifiable with the Catholic religion and popular beliefs, as well as coins, medals and papers with inscriptions.

Clothing (47 pieces) - This group contains all fabric remains as well as buckles, pins and clasps of various types.

Arms (12 pieces) - Although this is a little inappropriate we have grouped remains of spurs and hand weapons.

Diverse (83 pieces) - All those pieces that do not fit into the previous groups are collected here.

Stained glass

We know of no reference, not even an indirect one, to the stained glass of Carmo Church. The chronicles do not mention them, and there is no clear evidence as to whether the original building had any.

During the chapel excavations we found, at the level of the 14th century paving, a considerable number of fragments of different coloured glass scattered around which, due to the quantity, we have assumed to be stained glass. Profoundly altered, no doubt due both to age and the three-day fire that raged in Carmo following the earthquake, they were subject to a long treatment so as to restore their original colours. After this treatment, they were meticulously grouped by colour and size so as to determine their respective areas.

In order to discover the range of colours in each one of the chapels and, consequently, the colour of the environment, we assumed that the existence of stained glass fragments would be proportional to the total amount when complete thus, presumably, maintaining the respective proportions. The colours were then digitally mixed in these proportions. This was purely a suggested approach that could, in another setting, be tested.

Numismatics

Since classical antiquity, coins have been generally associated with the cult of the dead, especially in burial practices, regardless of the practitioners' religious beliefs, within those grouped as Western civilisations.

Carmo Church that, theoretically, had burials from the 15th and 16th century, almost constitutes a paradigm from the obol to the Caronte.

Apart from a few exceptions, however, it has not been possible to connect the coins to burials. Of the 187 found here, only 11 were undoubtedly buried with the deceased.

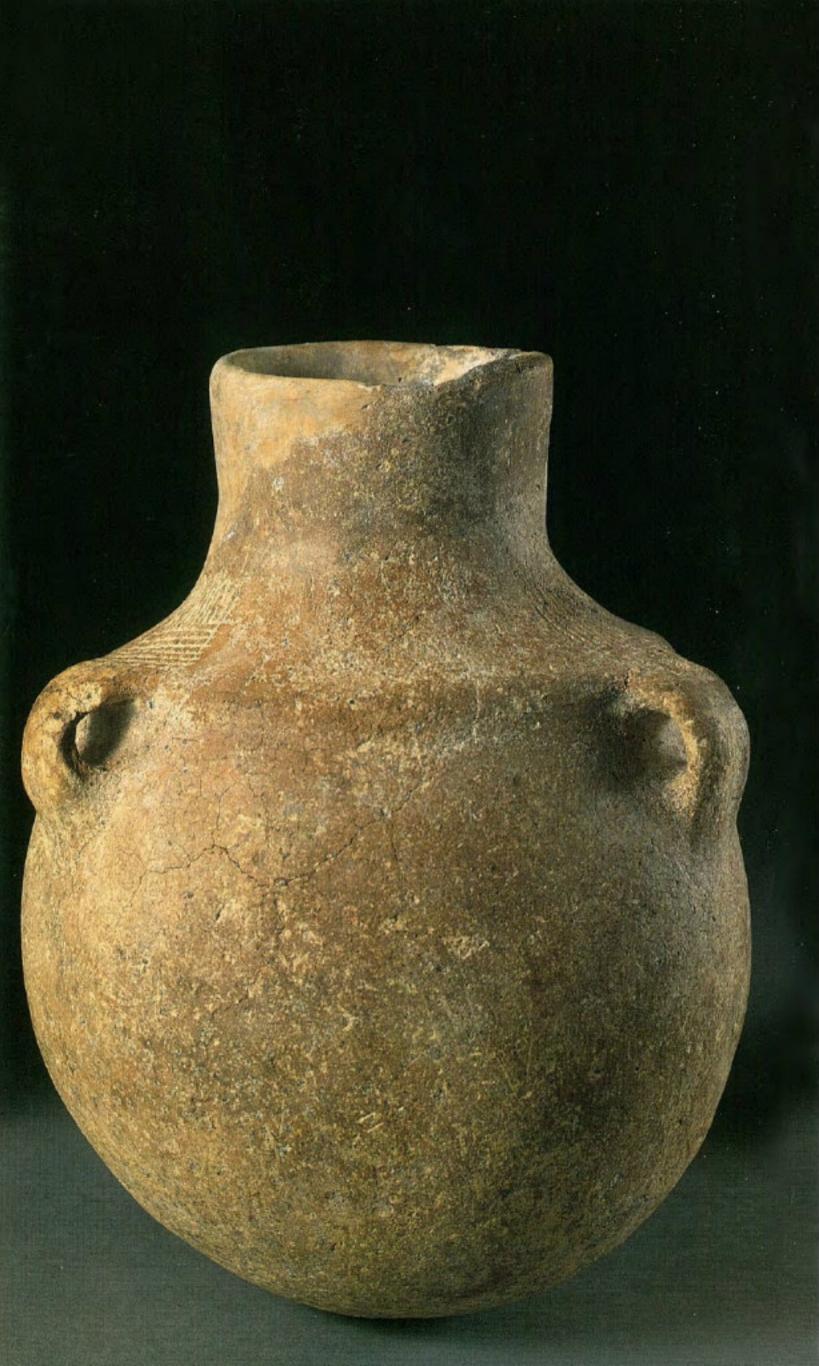
Of these, 17 monetary discs were bent, had holes or concave surfaces due to hammering. The table below illustrates the period covered and divides the coins found by reign.

REIGN	FROM:	то:	N. 0
D. Sancho II	1223	1248	3
D. Afonso III	1248	1279	1
D. Fernando I	1367	1383	5
D. João I	1385	1433	18
D. DUARTE I	1433	1438	26
D. Afonso V	1438	1481	15
D. João II	1481	1495	1
D. MANUEL I	1495	1521	7
D. João III	1521	1557	54
D. Sebastião I	1557	1578	51
D. João IV	1640	1656	2
D. João V	1706	1750	1
Erased			3
Total			187

Although it is true that a more frequent occupation of the building could have led to a greater loss or use of coins, it seems that the explanation for the variation in quantities used should be sought for in the different burial practices and attitudes towards death that varied over the course of history.

As for the "bilhāo" coins dating from the reigns of Sancho II and Afonso III, it is possible that they had been lost and were carried in the earth used to fill in the chapels or were, very probably, used for their symbolic charge being, as Fernão Lopes calls them, 'old coins'.

Given the closeness in time of the Fernando I coins to the foundation of the church, they could have still been in circulation, if we consider the political and social situation during the reigns of Fernando I and João I.



THE PREHISTORIC AND PROTOHISTORIC COLLECTION

José Morais Arnaud

From the Palaeolithic to the Iron Age

The prehistoric and protohistoric Archaeology Room (Room 1) exhibits artefacts from the Palaeolithic and Neolithic up to the Iron Age. Among these, there is a group of lower and middle Palaeolithic tools from some of the first graves dating from these periods identified in the Lisbon surroundings, such as Casal do Monte (Loures) excavated by Jean Ollivier. There is also a Neolithic pot with incised decoration and three handles for hanging, found near Cartaxo, some polished stone tools and slate idol plagues, as well as the findings from a dolmen in the Alentejo (Display case 1). Among the most recent finds are different artefacts made of various materials coming from a Chalcolithic fortified settlement at Pedra do Ouro, (Alenguer), as well as a small feminine sculpture in terracotta and a remarkable arsenical copper sword, from Fornos de Algodres which could be dated to the Early Bronze Age. There are also various types of metallic tools, such as a "Palmela" tip as well as axe eyes and loops, characteristic of the Late Bronze Age. A further example is the ceramic pot from the

Phoenician factory at Santa Olaia (Figueira da Foz) and, to conclude, excavations carried out by Possidónio da Silva at Citânia de Santa Luzia (Viana do Castelo) produced a group of pieces, including a brooch and an architectonic feature bearing a tetrascele,

a symbol of Celtic origin (Display case 2).

The MAC collection also includes various artefacts from some of the most important European archaeological sites excavated in the 19th century. This was the result of the then

Sword. Early Bronze Age. Copper. Fornos de Algodres. Photo: José Pessoa./D.D.F./I.P.M.



Representation of a tetrascele. Iron Age. Granite. Citânia de Santa Luzia, Viana do Photo: José Pessoa./D.D.F./I.P.M.

Vila Nova de São Pedro. General plan and stratigraphic section produced by H.N. Savory in 1959.

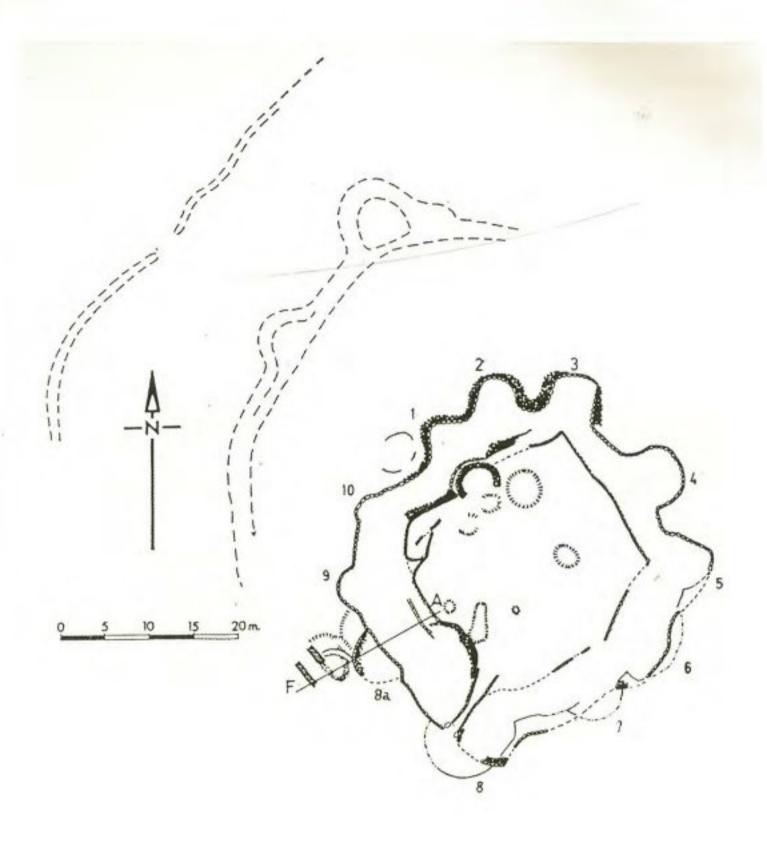
common practice of exchanging pieces for didactic purposes. These, however, are not on display due to lack of space.

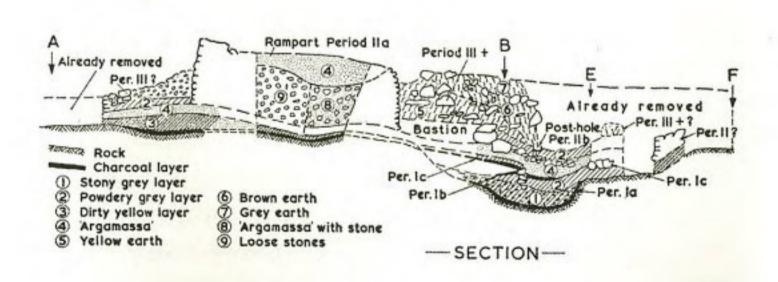
Vila Nova de S. Pedro

The most important part of the pre and protohistoric collection comes from the Chalcolithic fortified settlement at Vila Nova de S. Pedro (Azambuja) (Display case 3). This important archaeological site was subject to 27 excavation campaigns between 1937 and 1964, led by the archaeologists, Eduardo Jalhay and Afonso do Paço, distinguished members of the Association of Portuguese Archaeologists (AAP) which supported these works.

The excavations revealed a small but complex fortification set on a spur, giving it an excellent strategic situation, and commanding the Almoster valley which connected with the Tagus valley when the latter was not quite so silted up. The settlement was considered a major enclosure, around 40m in diameter, reinforced by various semi-circular towers between 5 and 10m in diameter. Some remains still reach 4m. in height. It was further reinforced by two more defensive lines, one of which also had semi-circular bastions. These are very badly preserved and are yet to be fully excavated, but they would have inhibited access to the more vulnerable north-eastern side of the spur.

Despite being within the main enclosure, no clearly defined remains of habitations have been found. Nonetheless, various silos, a possible cistern and an oven for baking pottery or bread have been found. A ditch was also discovered within the enclosure, containing a large ceramic pot with a diameter of 60cm. This held the bones of an aurochs and was covered by a thick layer of kneaded clay. It has been interpreted as part of the fortification's foundation ritual.







Ovoid blades and adzes. Flint and polished stone. Vila Nova de São Pedro, Azambuja. Photo: Henrique Ruas.

The site seems to have been occupied since the Late Neolithic (c.3 500 calib. BC) but was continually inhabited during the Chalcolithic until around 2 000 BC, although traces of a Bronze Age occupation have also been found.

The excavations produced an abundance of varied finds which have made it possible to understand and reconstruct various aspects of the inhabitants' material and spiritual life.

The numerous bones of wild and domestic animals, together with the seeds and carbonised fruit collected during the work have also given us a good idea of the diet of those living within the fortification. This was, essentially, based on rearing livestock (sheep, goats, pigs and cattle), crops (stiff wheat and barley) and vegetables such as beans (numerous examples have been found) and, possibly, peas. Linen was also produced for clothes. The alimentary products, characteristic of the farmer-herder economy in prehistoric Mediterranean Europe that developed during the Neolithic period, were complemented by ancestral activities characteristic of the subsistence economy, based on hunting, fishing and gathering so clearly successful in the well-known shell-middens of the Tagus valley. Indeed, a great number of deer, wild boar and aurochs bones were found



Arrow heads. Chalcolithic. Flint. Vila Nova de São Pedro, Azambuja. Photo: J. Morais Arnaud/A.A.P.

in the fortification, as well as mussel shells and carbonised acorns. Although many equine bones were also found, it was not clear whether they were of wild or domesticated animals. The wild horse, relatively abundant in the Upper Palaeolithic, is rarely registered in the post-glacial period but it does appear in Tagus art from which it is highly likely that these were domesticated locally and used for transporting or riding. Even though it is difficult to quantify the relative importance of these foodstuffs, due to there being no systematic finds or significant samples, we can assume that the inhabitants of the fortification had a rich and varied diet.

Their material culture was likewise rich and varied. Indeed, during the three decades of excavations, a vast range of utensils made of the most diverse materials and produced for various activities was found. Among these, numerous flint tools such as thousands of variously shaped arrowheads, including many in the 'Eiffel Tower' or mitre form, testifying to the importance of hunting and the defensive concerns of the inhabitants. There was also a wide range of polished stone tools, such as axes, adzes and gouges for woodwork, many reused as farming tools, small millstones for grinding cereals, hole punchers, needles and the heads of utensils made of bone as well as some copper artefacts



Bell-Beaker cup. Chalcolithic. Ceramic. Vila Nova de São Pedro, Azambuja. Photo: José Pessoo/O.D.F./I.P.M.

and stone casting moulds showing the importance of such metallurgical activity. This is underlined by the large quantity of clinker and drops of melted

metal, as well as the characteristic crucibles and clay blow pipes that were found. The majority of the metallic objects found were made of arsenical copper which gave them a greater consistency than if they had been made of pure copper. Nevertheless, the symbolic function of these objects must have been greater than their practical one, as most of the everyday utensils were made of flint and other siliceous rock which was not only more abundant in the region but also much more effective. Copper is malleable and easy to work with but has, in fact, little resistance. It is also rare in the Lisbon area and would, probably, have been imported from the pyritous strip of the Baixo Alentejo and the Algarve where it is found in quantity. The most remarkable of the Bronze Age finds is a bronze chopper with its bone handle preserved.

Most of the finds are fragments of utensils and variously shaped ceramic pots, among which are the beautiful cups decorated by shallow chanelling, typical of the first phase of the settlement's occupation. Other pots are decorated with incisions on both the exterior and interior, and the Bell-Beaker examples have elaborate incised or dotted decoration characterising the end of the Copper Age in Atlantic Europe. They are abundantly represented on more recently occupied levels.

The numerous square clay plaques are also noteworthy. Due to their perforated corners, they have been interpreted as loom

weights. Around 200 of these plaques have on one or both sides, engravings of animals or solar symbols or, in the majority of cases, a great variety of geometrical or abstract motifs. Although similar plaques have been found in some of the region's other Chalcolithic fortifications, such as at Pedra do Ouro (Alenguer) and Zambujal (Torres Vedras), this is by far the largest known group. Little is known about their function or symbolic significance. Their likely connection with textiles, based on fairly distant ethnographic parallels, could suggest that the majority of them, clearly geometrical in character, reproduced textile designs. This explanation, however, is not so easily applicable to the engravings of animals, solar symbols or the whole group's well-defined representations, with parallels in other places but whose meaning is unknown. Another possibility is that the representations are to do with a clan or family.

Numerous idols in bone, marble, limestone and ceramics were also found. The representations are, basically, of stylised human figures among which there are also tiny anthropomorphic and zoomorphic sculptures. The most notable of these are a masculine statuette, in bone, and two feminine statuettes in terracotta. One has a head, facial tattoos and breasts, whilst the other is more schematic with only a representation of the pubic triangle. Another clay statuette represents a quadruped, and a bone pin has a sculpted bird. A series of broad based clay pieces are also part of the 'idols' category. They have a horizontal perforation, sometimes with one or two protuberances in the upper part. As these are similar to animal horns, the pieces are commonly called 'horned idols', although their meaning is unknown.

Plaques with zoomorphic and geometrical representations. Chalcolithic. Ceramic. Vila Nova de São Pedro, Azambuja. Photo: J. Morais Arnaud/A.A.P.





Vila Nova de São Pedro was the first site of its kind to be identified and excavated in Portugal, at a time when there had been little development in the methodology of excavation. This meant that the various phases of the fortification's construction and reconstruction were not recorded in sufficient detail.

Collating the few stratigraphic observations made by Eduardo Jalhay and Afonso do Paço with the meticulous but rather restricted stratigraphic section produced by H. N. Savory, in 1959, and a typological analysis of the material found, it is possible to establish the following phases of occupation:

1st phase – During the Late Neolithic period (c. 3 500 calib.BC), well before the construction of the walls, the site was occupied by a population whose material culture included trapezoidal microliths. There were polished axes with a sub-circular section, schist idolplaques and, possibly, carinated cups and indented rimmed pots as was the case with other settlements in Portuguese Estremadura.

2rd phase – During the Early Chalcolithic period (c. 3000 calib.BC), there was still no interior wall, but many traces of occupation were found, particularly the shallow-channelled ceramic 'cups' especially at lower levels, pots, cups and plain plates, clay plaques with corner perforations, the 'horned idols', saddle-querns and flint fragments.

3rd phase - During the Middle Chalcolithic period (c. 2750 calib.BC), a thick layer of mortar made up of limestone mixed with argil clay was deposited in the central part of the fortification to serve as a base for the building of the interior wall and its bastions. The artefacts found above this argil layer show a certain cultural continuity, but with a great number of concave based



Anthropomorphic idols. Chalcolithic. Bone and ceramic. Vila Nova de São Pedro, Azambuja. Photo: J. Morais Arnaud/A.A.P.

arrowheads and other flint tools, the replacement of carinated 'cups' by pots decorated with deeper channelling and pressed acacia leaves. There is also an increase in the number of small copper utensils and crucibles suggesting that the introduction of metallurgy was linked to greater defensive concerns.

4th phase – During the Late Chalcolithic period (c. 2500 calib.BC). when the central fortification had already begun to collapse, the site was partially occupied by a people bringing new ceramics, profusely decorated from the Bell-Beaker complex, which have been found exclusively at the higher occupation levels, in other fortifications of the region (at Zambujal and Leceia, for example). These observations have been used to support the theory that the collapse of these fortifications was due to the arrival of new peoples, bringing a different material culture.

5th phase - Finally, during the Bronze Age (after 1 500 BC), the site was only sporadically occupied as is shown by the bronze utensils found such as a flat axe, a rivet knife, a chisel and some peduncular arrowheads.

The major periods of occupation summarised above could have been divided into numerous sub-phases, as shown by the excavations later carried out in a very similar fortification, the Zambujal castrum, close to Torres Vedras, in which there seems to have been a constant construction, destruction and reconstruction of the walls and a corresponding reorganisation of the space within them. These defensive concerns were initially interpreted as reflecting a state of 'permanent war' between the inhabitants of these fortifications and their neighbours. From this, it was just a step to the interpretation of them being 'colonies' of eastern Mediterranean metallurgists who stored raw materials and manufactured products to be exported by sea, anticipating the Phoenician colonisation model by two millennia. A more profound study of available data, however, leads to a refutation of this idea. In fact, there is no evidence of direct contact with the contemporary peoples of the central and eastern Mediterranean just as there is no evidence of adjacent contemporary populations who had a material culture distinct from that which is evident in these fortifications, in a region where copper seams are completely unknown.

We can thus conclude that the considerable investment in the construction and reconstruction of these fortifications reflects not so much a state of permanent war between these neighbouring communities but, at least, an elevated degree of competition between them, each one trying to invest the surplus labour force in the building of structures that, in addition to their practical benefits, would also have a dissuasive effect, as well as being an affirmation of prestige which is so characteristic of societies that have reached a certain economic and social complexity.

In conclusion, the great abundance and variety of the artefacts and food remains found in this complex fortification show that it

was built and inhabited by small communities that were certainly gifted as regards technological skills, and part of a considerable trading system in consumer products and prestige objects, in terms of the South Iberian peninsula going well beyond the level of mere economic subsistence which was characteristic of the Neolithic communities who preceded them.



Chalcolithic hair pins. Bone. Vila Nova de São Pedro, Azambuja. Photo: J. Morais Arnaud/A.A.P.



Although it is made up of disparate pieces, the fruit of occasional finds, as was habitual at the end of the 19th and beginning of the 20th century, the museum's Roman collection contains a number of important pieces in the Portuguese archaeological panorama. If we are going to talk of Roman Portugal, it is difficult not to refer, at least once, to pieces deposited here. Almost the whole collection is exhibited in Room 2, including the sculpture of a man dressed in a toga, found at Foz do Douro.

The most eloquent part of the Roman collection is, undoubtedly, the epigraphic section, despite its sparse two dozen examples. The magnificent 'Muse sarcophagus', for instance, from Valado dos Frades is widely known.

Valado dos Frades is today part of the Nazaré district, but is close to Alfeizerão, in the district of Alcobaça. This is the reason the sarcophagus is said to be 'from' both Alfeizerão and Alcobaça. Valado, with its much desired fertile lands, belonged to the monks at Alcobaça. The Romans had settled here too, as is proven by the sarcophagus and, apparently, two inscriptions. One has been lost, whilst the other is part of the MAC collection.

The front of the sarcophagus - known since the 18th century - depicts from left to right Polyhymina (Muse of Mime), Euterpe (Music), Thalia (Theatre), Calliope (Eloquence), Erato and her lyre (Lyric Poetry). In the centre, the masculine figure represents the deceased. The following muse is not identified but it may be Clio, Muse of History, since the seventh is Terpsichore (Dance) and the penultimate is Urania (Astronomy). Melpomene, the Muse of Tragedy comes, appropriately, at the end. At each end there are funerary spirits with fallen torches that, as Vasco de Souza has Sculpture of a man in a toga. Flavian period (?). Granite. Foz do Douro. Photo: José Pessoa/D.D.F./I.P.M.



Muse Sarcophagus. 3-4th century AD. Marble. Valado dos Frades, Nazaré. Photo: José Pessoa/D.D.F./I.P.M.

stated, is not traditional in this type of sarcophagus. Therefore, and bearing in mind, "the extended proportions of the figures, the scarcely modelled relief and the schematic garments" we have before us "a provincial work".

Datable to the end of the 3rd century or even the 4th, this sarcophagus, together with other evidence found in the coastal area, proves that a cultured and economically stable people settled here in Roman times. In truth, the lost inscription mentioned above was a funerary memorial dedicated to the goddess Minerva – again displaying high culture, as the decoration on the sarcophagus underlines – by the Carisia family. This is certainly not the Carisii of the original Roman occupation but, rather, a distant echo of them. On the other hand, the epitaph in the museum suggests the continuation of pre-Roman names as shown by the monument - a stele, very probably with a rounded top - datable through the use of the tool to gouge out the letters as well as the palaeography, the formula and the way of identifying the characters, to the second half of the 1st century AD. Amena, daughter of Silvanus, ordered it in memory of her mother, a native: Dutia, daughter of Tanginus. The dedication to the Manes shows the level of acculturation.

The majority of the epigraphic monuments that, gradually, formed the collection came from the Estremadura coast and the Lisbon area. In talking of such finds, the name of Borges de Figueiredo must come up. Numerous epigraphs were brought to light through the four volumes of his Revista Archeologica e Historica (1887 to 1890), some of which are now in MAC.



Funerary stele of Dutia Amena. 1st century AD. Limestone. Valado dos Frades, Nazaré. Photo: José Pessoa/D.D.F./1.P.M.

Félix Alves Pereira is another important name, whose extensive writings were produced in the first quarter of the 20th century.

Leite de Vasconcelos searched the country from top to bottom, driven by his dream of making his museum the great repository of national archaeology, according to the museological concepts of the day. In Sintra, the finds at S. Miguel de Odrinhas soon made it an epigraph centre (due, largely, to the work of Joaquim Fontes begun in 1911). The monuments found, by chance, in Lisbon were kept in Castelo de S. Jorge, or some depository, until the founding of the Museu da Cidade. The philosophy of the members of the original Real Associação dos Architectos e Archeologos Portuguezes, on the other hand, took on a more 'intimate' meaning, so to speak, linked to the traditional spirit of the 'antiquarian' who saves 'old pieces' from oblivion so they can keep the memory of the past alive.

We can therefore understand why the unusual votive altar, discovered by Borges de Figueiredo in 1887, came to be in MAC. Found on a bridge over the River Paiva, in the Castro Daire district, it was long considered an ex-voto to a 'native' god, the warrior Arus (warrior, seemingly, because on one of the sides, there is a schematic representation of a man holding a long spear), to whom wild boar were sacrificed, roughly depicted on the front. Manuela Alves Dias rethought this interpretation believing that, on the left side, the word PATERA could be read (the name of the object was written instead of drawing it); VOTV(m) AROLA S(olvit) makes it explicit that the promise to the divinity honoured in the sanctuary was fulfilled by the offering of this altar. The rough representation of the right side does not exclude, by its characteristics, the possibility that this is a venatic ex-voto.



Votive altar to an unknown god. 3rd century AD. Granite. Castro Daire: Photo: José Pessoa/D.D.F./L.P.M.



Inscription referring to the building of a circus. End of the 2nd century AD. Limestone. Torre d'Ares, Luz, Tavira. Photo: José Pessoa/D.D.F./1.P.M.

In another register, but sufficiently eloquent of the documental wealth of the museum's epigraphic collection, are two plaques from Torre d'Ares, near Tavira, where the Roman town of Balsa was located. These plagues record the generous

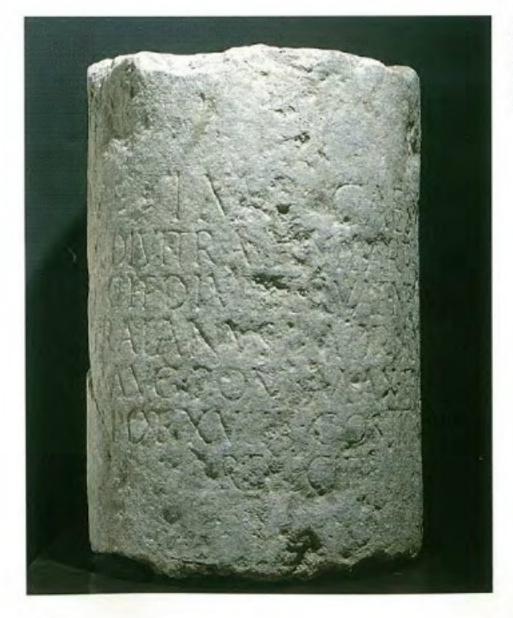
offer to build a hundred feet of the circus podium by two distinguished inhabitants: Lucius Cassius Celer and Gaius Licinius Badius. Made in the same lapidary workshop at the end of the 2nd century, they are excellent examples of how the type of support conditions the textual layout. Furthermore they prove that, even if there are no archaeological remains, there was a circus in Balsa just as documents record one in Santiago de Cacém (Mirobriga) and in Lisbon – supporting the tradition of Lusitanian horsemanship.

The smooth funerary cupae with an inscription at the top are part of local tradition (also exhibited in the Cascais and Odrinhas archaeological museums). The tall steles with rounded tops echo the Italic funerary monuments of the first colonists in Olisipo. The robust parallelepiped columns, occasionally topped by beautiful 'altar capstones' (to borrow Lídia Fernandes' term), display the splendour maintained even in the funeral monument, and the museum has an example from Areia (Cascais). MAC, nevertheless, has other eloquent witnesses to the Roman occupation. There is, for example, a milestone from the time of the Emperor Hadrian, the year 135 to be precise (in the identification of the Emperor, it states that he was holding tribunitian power for the 19th time). This piece,

given many years ago by José da Cunha Peixoto, comes from the Alenguer area and undoubtedly celebrates important repair work (the text has refecit, 'remade') carried out on the then ancient road by which one travelled from Olisipo to Bracara Augusta.

There are two other milestones, both from the period of the Emperor Tacitus and datable to the year 275. One comes from Famalicão, in the Guarda district, whilst the other comes from Tomar.

What we see in this collection, so small in terms of numbers, so valuable in terms of documentation, so eloquent in terms of meaning is the proof, as so often, that quantity in no way means everything.



Milestone from the period of the Emperor Hadrian. 135 AD Limestone. Quinta do Bravo, Alenquer. Photo: José Pessoa/D.D.F./I.P.M.



CHRISTIAN SCULPTURE OF THE HIGH MIDDLE AGES

Paulo de Almeida Fernandes

Despite its small number of works from the 4th to 12th century, the MAC collection has examples of the first chapters of civilisations who came to what is Portugal today, during the long period between the fall of the Roman Empire and the establishment of the autonomous Portuguese kingdom.

From the Roman period, there is a plinth with an altar capital from Areia in the Cascais district (Room 2). This piece is of great importance in the context of the, largely, still unknown late-Roman and Palaeochristian art of the Lisbon area. It is distinct, at the same time, from the dominant Merida styles and sufficiently individualised to constitute a specific focus, with its own personality, in late Antiquity. Its type of vegetal decoration, composed of acanthus leaves that come together in the upper part and then seem to fall upon the sculptural field, sprouting from a common horizontal stem, has no contemporary parallel in any other sculptural centre in the peninsula, although there are many examples in the western strip to the immediate north of Lisbon.

From the period of Visigoth domination there is a fragment of a pillaret (Room 2), or a handrail, and an impost. These are pieces whose decoration closely links them to what we know of post-Roman Conímbriga (especially a fragment of an altar Pillar fragment. 9-10th century. Limestone. Former Convent of S. Félix e St.º Adrião de Chelas, Lisbon. Photo: José Pessoa/D.D.F./I.P.M.

Late Roman abutment. 3rd-4th century. Limestone. Lisbon area. Photo: José Pessoa/D.D.F./I.P.M.





Visigoth pillaret. 6-7th century. Limestone. Unknown provenance. Photo: José Pesson/D.O.F./I.P.M.

table identified in Eira Pedrinha, but shown to have come from Conímbriga) and that are very similar to a handrail to be seen at the Museu Regional de Beja. Indeed, from the use of secant circles with rosettes, to the stylised palmettes on the pillaret, everything reminds us of practically identical pieces found in Conímbriga and the Alentejo as this type of composition is precisely one of the most homogeneous material characteristics of peninsular art practised during the time of the Visigoths.

The most important group of High Medieval Christian pieces at MAC dates from the 10th century. It is a series of five fragments found in different parts of Lisbon that show the constructive and artistic activity of the Mozarabs, Christians who maintained their faith in territory controlled by the Moors (Room 2).

This group is remarkable not only for being one of the few to show the visible civilisation of the Mozarabs in the peninsula but mainly through their sculptural, stylistic and iconographic quality. For a long time, they were considered Visigothic pieces, but recent studies have proved that they are later, certainly after the advent of the Umayyad artistic influence.

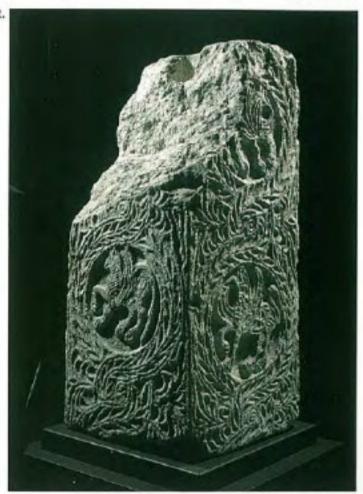
The two fragments of pillars from the abolished Chelas Convent and the riverside Casa dos Bicos, as well as the frieze with lions (also from Chelas) are clearly 10th century works but the Umayyad influences on them are secondary. In fact, they are probably pieces based on Byzantine textile models, on a distant iconographic background going back to the Sassanian Empire.

On the pillars, the medallion griffins and fantastic animals are bordered by a crown beyond which is the external world, here

symbolised by the profusion of vegetal features. The mythological beasts are the late representation of the divine Sassanian bird, Simurgh, whose model arrived at the western edge of the Peninsula through Byzantine merchants and their textiles, as is proved by the clear similarity with Byzantine fragments to be

Pillar fragment. 9-10th century. Limestone. Casa dos Bicos, Lisbon. Photo: José Pessoa/D.D.F./I.P.M.





seen, for example, at the Victoria and Albert Museum, London, and the National Design Museum, New York.

We arrive at a similar conclusion through studying the two lions beside the *Tree of Life*, in a composition that had great success in Romanesque symbology. Sculpted with great anatomical accuracy, in a clearly (though not particularly successful) naturalistic style, the lions have obvious similarities to examples from the Byzantine period and again with textiles from ancient Constantinople, such as a fragment which is preserved at the Diöcezanmuseum

Pillar fragment. 9-10th century. Limestone. Former Convent of S. Félix e St.º Adrião de Chelas, Lisbon. Photo: José Pessoa/D.D.F./I.P.M.



Mozarab frieze. 9-10th century. Limestone. Former Convent of S. Félix e St.º Adrião de Chelas, Lisbon.

Photo: José Pessoa/D.D.F./I.P.M.

in Passau, Germany. This frieze is unusual in presenting, on the lower strip, a sequential decoration composed of leafy vine stems with bunches of grapes. This fact has led many historians to consider the piece Visigothic, due to the abundance of grape decoration. This can be seen in peninsular pieces from the 5th to the 7th century and is, basically, the symbolic representation of the Eucharist, in a frieze that must have covered most of a main chapel wall, and is further proof of the Mozarab-Christian context in which it was produced.

Significantly poorer than these examples is the fragment of a rose marble chancel, with geometrical decoration, whose origin is still disputed (Room 2). Despite being considerably damaged, it is a fundamental work for the characterisation of the Lisbon Mozarab group, even though its strongest similarities are to a piece found in Santarém, in the Bairro de Alfange, whose central decoration is practically identical to the one in the MAC collection.

There are interesting testaments to two Romanesque constructions in the Lisbon surroundings. This was a region that, following the conquests of 1147, was covered by a substantial network of Romanesque Christian churches of which, generally speaking, only scattered traces remain. The main exception to this is Lisbon Sé, or Cathedral, although there are also a small number of churches in areas close by.

The composition of two capitals from Sintra, most probably from S. Pedro's Chapel in the Moorish Castle, is very common in the meridional Romanesque with fine stems, often set in pairs by pergolas, finishing in abundant foliage (Room 3). Another capital, from the church of the Chelas convent, has the same vegetal geometry, though with a more elaborate design and greater concern for the elegance of forms, and broad spaces in the sculptural field to fill, which was a similarly common Romanesque solution in the region (Room 3).

These capitals, together with another in the Museu Nacional de Arqueologia (also from the former Chelas convent), show the diversity of the decoration used by the various sculptural workshops in the Lisbon area during the second half of the 12th century and the early 13th. They reveal how, in the largest city in the western Peninsula, the dominant compositional styles of Coimbra (the capital at the time), mixed with the native traditions of Moorish influence, and others that were clearly imported from across the Pyrenees, producing an individualised Romanesque current.

Romanesque capital. 12-13th century. Limestone. Chapel of 5. Pedro de Sintra (?). Photo: José Pessoa/D.D.F./I.P.M.

Romanesque capital. 12th century. Limestone. Former Convent of S. Félix e St.º Adrião de Chelas, Lisbon. Photo: José Pessoa/D.D.F./I.P.M.







by José Augusto Ramos

Gravestones (South Nave)

Looking at the group of Hebraic works exhibited, the most recent gravestone is certainly the one occupying the central position. The rounded form at its top is that of a funerary stele placed vertically at the head of the tomb for which it was made. It seems to have been found in the Depósito da Marinha de Azinheira, Seixal, and transferred to MAC in 1902. Its origins, however, are unknown.

There is a clear five-line inscription in Hebrew, with all the decorative touches of a written language that indulged in the luxury of transferring to stone its characteristic legibility, through being hand-written or printed in ink.

The text states: (1) Stele for the (2) grave of the young man, Yehudah (3) ben Rimok who departed for his eternal home on Thursday (4) 29th of Tishri in the year of 5575 (5) I. (ehuda) B. (en Rimok). The Hebraic date of death corresponds to 13th October 1814. This stele has a very stylised air, introduced by the heading being placed symmetrically at the top. Due to this, and the precision of the sculpted lettering, it expresses a pattern. The inscription has neither votive formulas nor a prayer for the deceased. The abbreviation of the words, as an acrostic, in line 2, is merely an idiomatic narrative expression to indicate the death. The text gives the essential on the anthropological experience of death, and that is said in Hebrew. It seems, however, quite sober in terms of religious content that normally is expressed in votive formulas concerning the afterlife of the deceased. The identity of the buried person is given, complementary to the text, in Roman letters: I. B. The use of B for 'ben Rimok' as the initial

Tomb stele of Abba Marieh and Isaac Hacohen. 6-7th century (?). Epigraphed and perforated limestone due to later reuse. Former Espiche Judaic cemetery, Photo: José Pessoa/D.D.F./I.P.M.

Tomb stele of Yehudah ben Rimok. C.1814. Limestone. Unknown provenance. Photo: José Pessoa/D.D.F./L.P.M.





Tomb stele of Abba Marieh and Isaac Hacohen. 6-7th century (?). Epigraphed and perforated limestone due to later reuse. Former Espiche Judaic cemetery, Lagos. Photo: José Pessoo/D.D.F./LP.M.

of the second name is more western than Hebraic. Different writings use different conventions.

The gravestone next to the central stele on the entrance side of the museum has a history which is, in various details, the same as that of the one on the apsidal side. Both found in Espiche, Lagos, they originally came from a former Jewish cemetery and shared the same fate in being re-used in a blacksmith's. This probably accounts for the three parallel holes that could have damaged the inscription. Unfortunately, the texts of these stones have no information about dates, unlike the central stele. In his first publication, S. Schwartz was of the opinion that, due to palaeoepigraphic analogies, the inscriptions might have come from the 6th or 7th century. Removed as they are from contexts more concrete, there is little to prove their date of origin.

Their nomenclature can, however, tell us something.

The stone on the entrance side calls itself, massebet geburat, or 'a tomb stele', whilst the apsidal example states very simply and generically, zeh haqqéber, 'Here is the tomb'. The first designation coincides somewhat with that of the central stone that likewise defines itself as a massebet. Despite this sharing of designation, the two steles seem to have had different functions. The central one was vertical and placed at the head of a tomb. The two side stones were to cover the tomb, as indicated by their rectangular form as well as the direction of the writing sculpted upon them. The name massebet, in its

strictest sense of an erect stone monument, could really only be applied to the central stele.

In terms of textual content, the stones also have interesting aspects in common. The entrance stone has two lines of text, on its outer sides, and a central line with only abbreviations of prayers addressed to the deceased. The two outer lines, however, are back to back. They are not, therefore, to be read from the same side. Bearing in mind the abundance of names and tomb designations, it is not so surprising that there are two inscriptions successively made on the same gravestone, but for different burials. One was for Abba Marieh, written at the bottom starting from the point where there is one hole and running to where there are two: from bottom to top, in other words, according to the current position of the stone. This inscription reads: Gravestone (stele) for the tomb of Abba Marieh. May his soul be in Eden. On the

lower part of the opposite side, and running from top to bottom, we have: Of Rabbi Isaac Hacohen, son of Yaghal. Blessed be his memory. In the upper central area of the stone, immediately after the holes and also going from top to bottom (despite the first, and part of the second, letter having deteriorated and been eaten away by the hole), we can read funeral wishes, in acrostic abbreviation: May his soul be gathered into the bouquet of life. This prayer could be the end of the second inscription, on the elevation of the raised central part but could also be part of an acrostic formula belonging to a third inscription whose,



Tomb stele of Rabbi Mashnuna Cohen. 6-7th century (?). Epigraphed and perforated limestone due to later reuse. Former Espiche Judaic cemetery, Lagos. Photo: José Pessoq/D.D.F./I.P.M.



probably brief, references to names may well have disappeared when the two right-hand holes were made. It is here that a new inscription may have begun. This use of one gravestone for multiple burials is a very real likelihood, even without referring to the poverty of the community, as Schwartz did. Neither should we dismiss a type of reading going around the whole gravestone, considering it a single inscription. This interpretation presupposes, however, an exaggerated accumulation of proper names in the same funerary inscription, which makes it altogether less likely.

The gravestone on the apsidal side, with a broken corner, seems to bear a single inscription: (1) This is the tomb of Rabbi Mashnuna (?) (2) Cohen son of Karbin. May his soul be gathered



into the bouquet of life. The final formula appears on the other gravestone from Espiche. Even the formulas unite them. The name of the deceased seems to be Mashnuna, but is now rather difficult to read.

Inscription from the former Oporto synagogue. 14th century. Granite. Photo: José Pessoa/O.D.F./I.P.M.

The gravestone from the Oporto synagogue (South Nave)

In 1875, MAC received the inscription that is now above the Hebraic gravestones. This came directly from the wall of a building that had been, in the Middle Ages, the synagogue of Monchique, in Oporto. This inscription is interesting both from a historical as well as a literary point of view. Its text alludes to the fact that the synagogue it was part of had been built outside the city walls, despite emphasising the fact that the person who had ordered it built, Rabbi Yehudah, was well-placed at court and that Yehosef ben Arieh, responsible for carrying out the task, was also well-known and well-thought of. The eight-line text runs as follows:

- 1. Anyone might say: Why was it not protected " a house of such distinction * within a wall? **
- 2. But that one knows well * that I know someone * who is well thought of * by those of noble line. **
- 3. It is he who protects me, * for, to me, he declared * without a shadow of doubt: " I am a wall. ""
- 4. The greatest of the Jews, " the strongest of heroes, " and when the chiefs arise * there he is standing also. **
- 5. Benefactor of his people, * servant of God in his integrity, * he built a house in his name * of carved stones. **
- 6. For the king he is second, "at the end is he, " by his grandeur and in the presence * of kings he stands. **
- 7. He is Rabbi Don Yehudah "ben Menir, light of Judah "and authority is his. **
- 8. By order of the Rabbi, long may he live, " Don Joseph ibn Arieh, " entrusted with and chief of this task. **

The inscription, as well as the respective synagogue, could be dated to the second half of the 14th century. The fact is that this synagogue appears, in 1410, as part of the property of Gil Vaz da Cunha. Jewish worship would have stopped in the building, for some reason, at this time. The text greatly emphasises the sense of security, real or desired, in building the synagogue outside the protection of the city walls. The feeling of safety was based on

reasons of faith and the political influence of its patrons. The names of the patrons could well have coincided with distinguished lews from the end of the 1st dynasty, but differences in surnames make absolute identification difficult.

The inscription is similar to a poem in that each line is like a verse, subdivided into four sections, perceptible in the original not only by their internal rhyme but also by the separators that serve as caesura throughout the line or verse, and that have been indicated by asterisks in the translation. The end of the original line is marked by two asterisks. We have, therefore, three line verses of four sections with end rhymes of 'ah', another three with four sections, with end rhymes of 'tsev', and two final ones with three sections each with end rhymes, again, of 'ah'. The internal rhymes of the verse line are all assonants. By the asterisks used in the translation, we can see that the first six lines each form a kind of quatrain, and the last two a tercet. It may not be a text of exalted literary merit, but it does display a desire to produce something stylistically elaborate. The themes dealt with in the inscription have only been touched on generically here but will be explored in more detail in the catalogue.



THE ISLAMIC COLLECTION

Islamic sculpture is represented in the MAC collection by two pieces (Room 2) – an ornamental plaque and a capital – which come from two distinct artistic moments in al-Andalus. In other words, the end of the Umayyad caliphate or the period of the first taifas for the ornamental plaque, and the Almohad period for the capital.

The decorative limestone panel is from Quinta dos Passorinhos, Chelas on the outskirts of Lisbon where several Mozarab worked stones have been found. One side has Islamic incised decoration, the other was used for a coat of arms which caused some damage. Produced by trepan and considerably worn, the piece shows that central bevelling of the ornamental line was used, a common technique in parts of some Mâdinat al-Zahrâ panels. This style is based on an eight-point star and caulcole joined by knots producing profuse, and geometrically harmonious, symmetrical tracery and winding patterns.

The decorative exuberance and the refinement of the geometrical and phytomorphic representation were trademarks of the Cordoba caliphate workshops, whose work reached its pinnacle in the Mādinat al-Zahrā palace. The caliphate's concern for ostentation, the result of a constant necessity of legitimising his power, led to the growth of a new artistic language. This was based on eastern influences and a whole innovative, creative repertoire which inscribed the strong symbolic charge of the courtly world at Cordoba. The MAC pieces, on the one hand, are close to this artistic line in some technical and stylistic features whilst, on the other, they use highly perfected geometry without producing the dense, minute representation of fruit,

Ornamental Islamic plaque, its reverse side later used for a coat of End of the 10th-1st half of the 11th century. Limestone. Quinta dos Passarinhos, Chelas, Lisbon. Photo: José Pessoa/D.D.F./I.P.M.

Ornamental Islamic plaque - back and front. Photo: Henrique Ruas.







Islamic capital (Almohad). 12th century. Basalt. Unknown provenance. Photo: José Pessoo/D.D.F./I.P.M.

flowers and leaves so much in fashion during the period. There must have been local carving workshops producing for the new elite, particularly in the taifas, so intent on imitating the glories of the caliphates.

The capital, in basalt and of unknown provenance, has sober lines and well-balanced

proportions that include it in the Almohad group of Corinthian influence. Much rarer than the composites, these capitals can be seen at the Alhambra in Granada. The MAC example has a cylindrical basket with two rows of eight, smooth acanthus leaves cut out by central incision and arranged in counterpoise. The upper part of each leaf is curled slightly to hang down. The reduced tablet has a cruciform plant with curved arms forming a square. It is on one level: the volutes spring from two palms, where there is an upper row of leaves overflowing the basket, and spiral down.

The fact that we are not certain of the piece's itinerary increases doubts and leaves us no alternative but to go to stylistic analysis. The low tablet can be treated as a late characteristic, seen also in some North African Almohad examples. Nonetheless, there are other features to evaluate which, perhaps, suggest an earlier date: the singularity of the Corinthian solutions for this type of capital, the affiliation, for some authors, with the

resurgence of acanthus leaves in the Almoravid period, as well as the use of meandering acanthus leaves. Be that as it may, it was in the Almohad period that the smooth acanthus leaves and their meandering patterns reached their apogee, and when the cylindrical baskets were most prominent. Due to the limitations mentioned above, it seems reasonable to propose an early date within the Almohad period for this piece, not later than the 12th century.

Islamic tomb tablet. 1093. Slate, Castro da Cola, Ourique. Photo: José Pessoa/D.D.F./I.P.M.

There is also a gravestone exhibited in Room 2. It is cracked at the top and sides, and was found near the Chapel of Nossa Senhora de Cola (Ourique). According to A. R. Kykl, who studied it in 1941, the epigraph consisted of six lines, with only four having survived. His translation was:

"[This is the grave of ...]died, may the Lord have mercy upon him and upon Islam, on the night of [the full moon] in the middle of the month of Dhû-ga'da in the year six and eighty and four hundred" The date corresponds to Wednesday, 7th December 1093.



COTHIC SCULPTURE

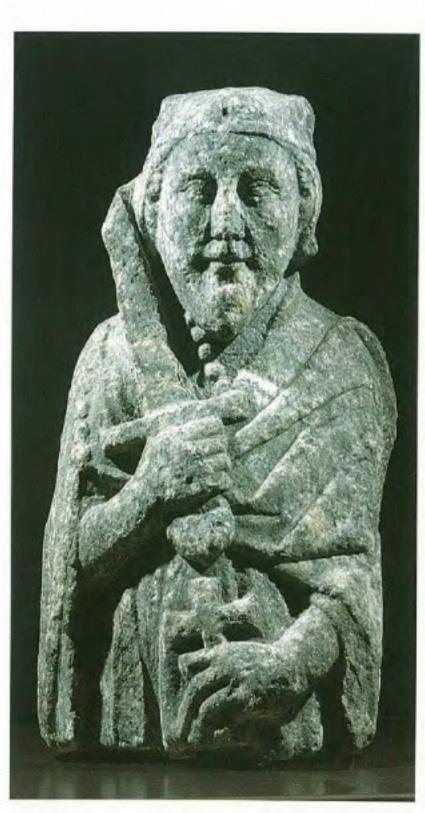
The collection of gothic sculptures at MAC is one of the museum's richest, in terms of both quantity and quality. It deserves special attention from visitors and students of the History of Art and Epigraphy. This chapter does not intend to discuss the interpretation of epigraphs (dealt with in another chapter), but rather aesthetic and iconographic questions concerning the exhibits.

Bust of a King

One of the most interesting works on exhibition is the bust of a monarch (Room 3), sculpted in ronde-bosse, identified as King Afonso I (1111-1185). Little is known about the history of this piece, except that it was brought from Alcáçova de Santarém to MAC by Joaquim Possidónio Narciso da Silva, in 1866. Since then, the sculpture has been presented at various exhibitions in Portugal and abroad, recognised as highly representative and emblematic of regal power in the early days of nationality. Its importance lies especially in the fact that it is one of the very few medieval representations of a Portuguese king. Only Afonso Henriques appears in ronde-bosse sculpture, probably just in this and another example, of a simpler and more archaic character, belonging to the Church of S. Pedro de Rates. No such representations of other medieval Portuguese monarchs have survived.

The king, in the hierarchical and frontal position so typical of images of temporal and spiritual power since ancestral times, appears bearded and crowned. Together with the crown, there are other insignia of royal power and sovereignty: the cloak, cross and sword.

As a whole, these iconographic attributes express the image or mirror of the functions and qualities of medieval kings. The Sculpture of St. Catherine of Alexandria. Sculpture. 2nd half of 15th century. Ança/Portunhas limestone with some of the original colouring and gilding still visible. Unknown provenance. Photo: José Pessoa/D.D.F./I.P.M.



Sculpture of a Medieval king. 13-14th century. Porphyry. From the gate of Santarém fortress. Photo: José Pessoa/D.D.F./I.P.M.

crown, perfect symbol of regal power, alludes to the Consecration/ Coronation ceremony, to which was joined the purple cloak (colourless in this example) which is fastened by an enigmatic bead collar. The cross symbolised the king as the head and defender of his Church, chosen by God and anointed by priests, both supreme spiritual and temporal head. The sword 'of justice and of war', the most prominent attribute in this piece, is a reminder of the prime mission of a Christian king at the time of the Crusades – the conquest of lands from the Infidel and, consequently, the spread of Christianity.

This idealised portrait shows, from a plastic point of view, an attempt at gothic naturalism expressed in the delineation of the hands, with articulated fingers; the

folds of the cloak and the characterisation of the curled hair. where a trepan has been used. All these characteristics suggest quite advanced dating, the mid-13th century at least, with the portrait thus being posthumous (always assuming we are dealing with a representation of Afonso I).

Sculpture of St. Antony. 15th century. Limestone with some of the original colouring and gilding still visible. Coimbra workshops (?). Unknown provenance. Photo: José Pessoa/D.D.F./LP.M.

Devotional Sculpture

Devotional sculpture is represented by two 15th century images. The image of St. Antony (Room 5) is sculpted in smooth limestone with some traces of yellow and ochre colouring. The venerable saint, abbot, hermit, exorcist and healer enjoyed great popularity and devotion throughout the Low Middle Ages owing to his power as a protector against plagues (especially the disease known as 'the evil burning') and of swine. Quite a number of 15th century images of the saint have come down to us, characterised by the same attributes: the Antonine habit, the T-shaped staff, the pig and bell and, at times, the book. These, apart from the book, are the identifying attributes of the MAC St. Antony. His venerable nature is enhanced by the respective beard (according to legend, he was over a hundred when he died). The rather rough,







The Resurrection. The Resurrection.

Plaque from an altarpiece group depicting scenes from the life of Christ, relief sculpture. Mid-15th century. Alabaster with some of the original colouring and gilding still visible. Nottingham workshops, England.

S. António de Palhais.

Photo: José Pessoo/D.D.E./L.P.M. and somewhat squat, nature of the piece suggests that it was produced by a lesser sculptor or workshop or on the fringes of the great Coimbra Masters of the 15th century.

St. Catherine of Alexandria (Room 3) is also sculpted in smooth limestone from the Coimbra region and was, probably, produced by a Coimbra workshop. Although it is not one of the works produced by the 15th masters identified by national art historiography (Masters João Afonso, Diogo Pires-o-Velho, Gil Eanes and some 'obscure' artists), it is a work of good sculptural quality, well-proportioned and skilful in the conception of some features (especially the curled and plentiful hair), and in keeping with the most characteristic pieces of the time. It has some traces of colour and is partially damaged. The sword is missing which would have been placed at a slight diagonal, across the length of the dress and cloak, and she is standing on the head of the Emperor Maximian. The Emperor is in the form of a bust, defeated and submissive at her feet. Presented in diminutive size, he pulls at his beard as a symbol of his suffering.

The figure is presented face on. She is wearing a dress, tight at the waist, and has an ample cloak wrapped around her body. Her face is full and round, delicate but with little expression. On her head are fragments of a crown that holds her hair and alludes to her status as a princess.

Likewise important in the devotional sculpture of the 15th century are the alabaster plagues produced to enhance chapels and oratories. These were sculpted in bas and mezzo rilievo and are commonly known as the 'Nottingham Alabasters' (Room 5), immediately revealing the material used and their English origin. The MAC group is perhaps one of the most representative and

important among the examples to be found in Portugal. It is made up of four rectangular plaques, still bearing fragments of their original stone frames (giving a refined sculptural effect in flamboyant taste) and part of a larger group of 'modules' that would originally have formed the altarpiece. They narrate scenes from the Passion and the Resurrection of Christ: The Kiss of Judas and The Arrest of Christ, The Flagellation, The Placing in the Tomb and the Resurrection. The cycle is incomplete as at least the plaque depicting The Crucifixion of Christ is missing.

The various figures are tightly set within the limits of the sculptural field. Masterfully treated, they are sinuous and elegant, with heads portrayed in a patterned manner. There are still traces of colour and gilding to be seen.

These sculpted and polychrome plagues make up one of the most interesting works in the MAC collection. Together with similar examples in terms of theme, figuration and relief that are spread throughout museums and churches in Portugal and abroad, they are part of a group of works exclusively produced for exportation between the end of the 14th and the first half of the 16th century. These plaques were produced by English workshops established in towns and cities near the source of their raw material, alabaster, the best known being Nottingham.

Tomb sculpture

This is a field in which the MAC collection is remarkable in every respect (Room 3). Of the various types of gothic tomb sculpture, one has received special attention due to its predominantly Portuguese character: the wild boar hunt. On the tomb of Fernão

Sanches, illegitimate son of King Dinis, a disturbing hunt scene has been sculpted in mezzo and high relief. In this scene, the royal bastard attacks the beast in the jousting position. Flanking him, other men sound horns, climb the nearest trees or hold falcons whilst small dogs run towards the prey. The scene depicts one of the nobility's principal activities in times of peace, and has connotations of the struggle between Good and Evil as the wild boar was seen as one of the many incarnations of the Devil. The minor sides depict religious scenes - The Annunciation and Calvary - the beginning and end of the life of Christ, symbolising both the cycle of life as a fleeting moment and the devotion of the deceased. The figures display mannerisms in keeping with the time and workshop, particularly in terms of the position of the bodies and their garments, typical of 14th century sculpture.

In the recumbent statue, turned to the right, Fernão Sanches is presented in courtly dress. He has a long cloak wrapped around his body, producing a dynamic effect of folds. The sheathed sword rests on the tomb lid. One of his hands is on his head, which is on two cushions, framed by an architectural baldachin. The frizzled hair and beard show the fashion of the time in which he lived. The closed eyes and the calm expression tell us that the knight is not dead, but sleeping, awaiting Judgement Day. Two thurifer angels reclined on the lid support him and, at his feet, lies his faithful mastiff. On the rim of the lid, between the shields of his coat of arms, there is a later epigraph (15th century) identifying the deceased.

The 14th century tomb identified as belonging to Constança Manuel (d. 1345?), the first wife of King Pedro I and the mother of King Fernando I, raises some problems of identification and reading (Room 3). It was initially in the Church of S. Domingos de Santarém, being later taken to the Church of S. Francisco, in the same town, on her son's orders. It was brought to MAC at the same time as the tomb of Fernando I, at the wish of Possidónio da Silva. Together with the chest, there came a tomb lid with the recumbent figure of a knight that immediately made it clear that one or other of the pieces did not belong to the same funerary monument.

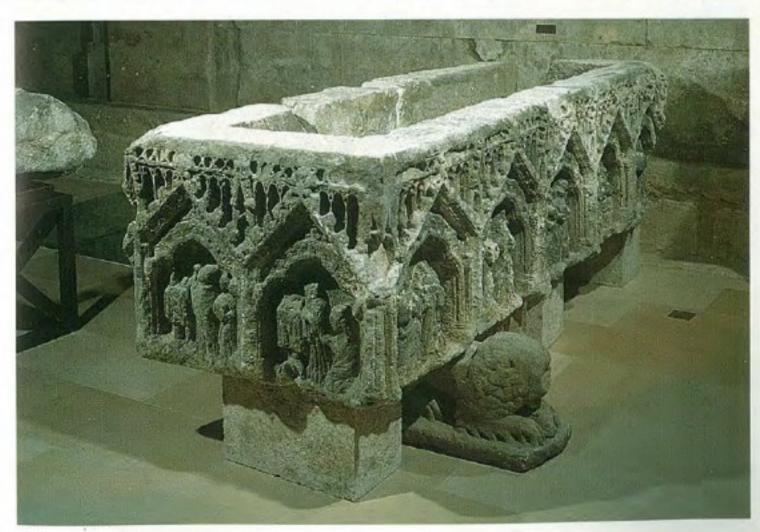
Tomb of D. Fernão Sanches. 1st half of the 14th century. Granite. Former Convent of S. Domingos de Santarém. Photo: José Pessoa/D.D.F./I.P.M. The chest is sculpted on four sides. The two major ones, and that at the foot of the chest, depict Dominican nuns and friars in niches composed by archivolts in polylobated arches. The niches are separated by pinnacle towers and the space between them is filled by delicate trilobated archwork. The paired figures,



animated by their conversations, gesture and hold books and other objects. At the front, two moments are depicted relating to the confession of sins and the Eucharist. In the first scene a crowned figure kneels, in an attitude of humility, at the feet of a priest. The latter, in front of the sedile, leans over the pages of an open book. The other scene depicts two religious figures at the moment of the raising of the host. These are two important moments in preparing for a 'good end', according to medieval ideas.

Despite the poor state of preservation, the tomb has some clear parallels with that of King Dinis (c. 1325- Odivelas Monastery) both in terms of aesthetic repertoire and iconography. The figure seems to have been transposed from one to the other, although the figures on the monarch's tomb have a better plastic quality.

Sepulchral chest of Queen Constança Manuel (?). 1st half of the 14th century. Granite. Former Convent of S. Domingos de Santarém. Photo: José Pessoa/D.D.E./J.P.M.



Sepulchral lid with figure of recumbent knight. 13th-14th century. Sandstone. Convent of S. Francisco de Santarém (?). Photo: José Pessoa/D.D.F./I.P.M.

The lid of the above-mentioned chest with the recumbent knight is difficult to identify (Room 3). Partially damaged and badly worn, the figure represents a long-haired, bearded man designed in a summary fashion. The cloak is closed over the chest by a circular clasp and one of his hands is holding a sword across his body. He is flanked by two angels, one is kneeling (like some of those on the tomb of King Pedro I) but there is little left to suggest the initial position or form of the other. The knight's head lies on two undecorated cushions, beside which there are



fragments of what may have been a baldachin. The rim of the lid is decorated by small quadri-lobated medallions where the much-deteriorated shields are set and where, originally, the knight's coat of arms had been. In the spaces between the medallions, there are faint floral motifs in a repetitive pattern. At the front of the lid, and now incomplete, an angel bears the soul of the knight, represented by a naked figure.

The most extraordinary work in this group of 14th century tomb art is, perhaps, one of the most interesting

on a European level. It is the tomb of King Fernando I (1345-1383) (Room 3). Produced at the end of the century, it would have been completed by the time of the last will and testament of the king (1382), in which he ordered that a textile covering be made for the tomb. This grand moimento made of smooth limestone, was to be placed in the choir of the Church of S. Francisco de Santarém, a work also ordered by the monarch. It was brought to MAC in 1876 due to its poor state, and the danger of it being totally destroyed through neglect.

It is made up of a chest and lid in trapezoidal form, has no recumbent figure and has all its sides decorated. The front narrates scenes from the life and miracles of St. Francis of Assisi, with a special emphasis on the Stigmatisation, in which the saint is the main figure, receiving the stigmata from the seraphim, sculpted on the lid. The Franciscan iconography is clearly justified here by the special devotion of the monarch for the Poverello and by the fact that he himself was a member of the Third Order of St. Francis.



Detail of the lid from the tomb of King Fernando I. 1380-1383. Limestone. Convent of S. Francisco de Santarém (?). Photo: Jasé Pessoa/D.D.F./L.P.M.



Detail of the sepulchral chest from the tomb of Fernando I. 1380-1383. Limestone. Convent of S. Francisco de Santarém (?). Photo: José Pessoo/D.D.F./LP.M.

The remaining sides of the chest depict the great arms of the Manuel family (from the lineage of Constança Manuel, mother of the king), and on the lid (sides and at the top) the shields of Portugal (the arms of Fernando and his paternal lineage), as well as medallions where busts of Christ, St. Peter and St. Paul can be seen, as well a king (probably Fernando) and unidentified figures. Flanking the chest shields, there are various figures of bishops, cardinals, friars, nuns and laymen in a hypothetical representation of

Portuguese society at the turn of the 14th century.

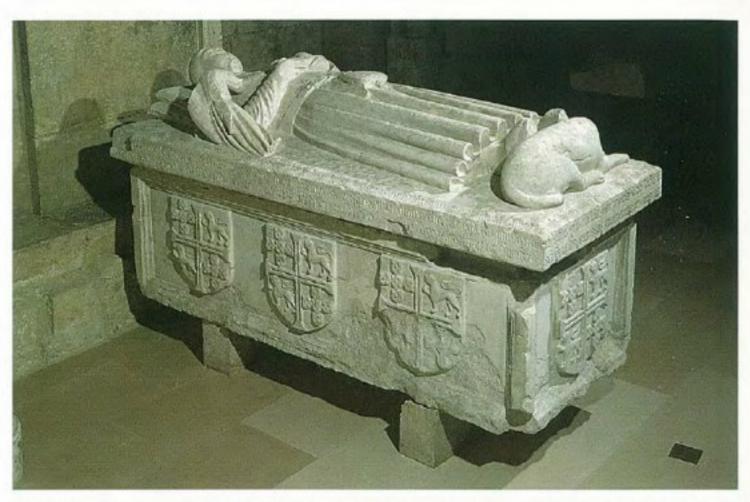
More interesting and uncommon, when compared to a contemporary tomb, is the presence of fantastic animals and birds, unusual and disturbing mirabilia, that inhabit the spaces between the medallions. They are hybrid creatures, the fruit of heightened imagination, probably inspired by the figures in the margins of the illuminated codices. Outside the circumscribed and ordered spaces, they allude to the lower world, to the place of disorder and chaos, the most terrible nightmares, and allow the sculptors to 'deviate' into 'free', creative themes. In the midst of these fabulous creatures and outside the medallions, a single scene seems to relate to the real world: a physician or alchemist, seated on a chair and tied to a large stone, holds an ampulla very ostentatiously. The setting is a laboratory, filled with shelves on which are differently shaped flasks and pots. This scene, unique in Portuguese tomb sculpture, seems to condemn alchemical



practices, or even those of some physicians (perhaps Jews, considering the cap that covers the character's head).

A lid with the recumbent figure of a priest has been unanimously identified as having belonged to the former tomb of S. Gil of Santarém, a friar in the monastery of S. Domingos de Santarém. He was a doctor, translator of Arabic and General Prior of the Province, and records show he lived between 1190-1264/ 65 (Room 3). A contemporary of St. Dominic of Gusman, he was held in great respect in Portugal, France, Spain and Italy during his lifetime. Shrouded in legend and mystery, his hagiography was linked to his apprenticeship in the Toledo Caves (the study of alchemy and other 'obscure sciences') and the pact he made with the Devil (an important medieval patristic theme). He later

Lid of the tomb of S. Gil de Santarém. End of the 14th-early 15th century. Limestone. Former Convent of S. Domingos de Santarém. Photo: José Pessoa/D.D.F./I.P.M.



Tomb of Friar Gonçalo de Sousa. 1st half of the 15th century. Limestone. Convent of Christ, Tomar. Photo: José Pessoa/D.D.F./I.P.M.

managed to save his soul through the intercession of the Virgin Mary. The iconography of this Santarém saint, varying according to the period, stresses the attributes that characterise him as a Dominican friar (the habit of the Order and the copy of the Gospels), as a Provincial (the rim), and as victorious over the forces of evil (the demon).

This recumbent statue, produced more than a hundred years after the death of S. Gil (14th or early 15th century), shows the saint with all these attributes, despite some damage, especially around the rim. The head rests on a cushion whose left side was used to sculpt a towerlike edifice with battlements and windows. This is possibly an idealised representation of the no longer existing convent of S. Domingos de Santarém.



15th century tomb art is here represented by that of Brother Gonçalo de Sousa (Steward of the Estate, Chancellor, Lord Lieutenant, Supreme Commander of the Order of Christ and personal friend of Henry the Navigator). The tomb comes from Tomar (Chapel of St^a Catarina do Monte Sinai – Christ's Convent), and is made up of an arch decorated with heraldic shields, and the lid with the recumbent statue (Room 3). The figure wears the habit of the Order of Christ (with a cross on its chest), whose drapery is arranged in linear, symmetrical folds from rounded vertices. The hands hold the Gospels and, from the belt, hangs a beggar's purse. Reclining on the lid are two protecting, now headless, angels whilst the traditional guard dog lies at his feet. The statue has a 'rigidity' that was common in 15th century Portuguese funerary sculpture and emphasis is given to the attributes that exalt his moral and

Tomb of Cardinal João Afonso Esteves de Azambuja. First half of the 15th century. Limestone. Convent of São Salvador, Photo: José Pessoa/D.D.F./I.P.M.

religious conduct, although the unusual inscription around the rim of the lid talks of his close friendship with Henry the Navigator.

Cardinal João Afonso Esteves da Azambuja (Room 3), close friend of João I, occupied various important religious offices and was the king's ambassador to Rome. In 1411, he was appointed Cardinal of Rome by Pope Gregory XII and died in Bruges, in 1415. His body was then brought to the Convent of S. Salvador, in Lisbon, a convent he had founded in 1391. His tomb is decorated with bas-relief representing Cardinal attributes, the hat, crosier and sceptre) and along the rim of the lid there is an inscription, in gothic lettering, identifying the deceased and alluding to his prestigious ecclesiastical offices. On the chest,

Gothic capitals with vegetal decoration. Mid-14th century. Limestone. Provenance unknown. Photo: José Pessoa/D.D.F./I.P.M.



the decoration is chiefly restricted to the heraldic shields of the lords of Azambuja.

In the nave of the church there are capitals, of different origins, spanning the period (13th-15th century). These clearly show the development of the style in terms of the sculptural features of architectural animation. The 13th and up to the mid-14th century style was that of idealised vegetal decoration clinging to the support and normally characterised by rolling leaves (crochets). In the final stages of the period, contemporary or later than the capitals of the Lisbon Sé (or cathedral), the Batalha Monastery and the Church of Lourinhã, there were naturalistic representations of common flora, delicately outlined, and seeking a certain independence from the support.





MEDIEVAL EPIGRAPHY

With 24 examples of inscriptions produced before 1500, MAC has the second largest collection of medieval epigraphy in Portugal. In terms of the total number of pieces, only the collection of the Museu Nacional Machado de Castro, in Coimbra, exceeds it. One of the important aspects of the collection is how it reflects the different concepts of Archaeology in Portuguese society in the mid 1800s, a time when the *Real Associação dos Arquitectos Civis e Arqueólogos Portugueses* (1863) was founded and began the collection that led to the foundation of the museum in the following year.

The echoes of quarrels between antiquarians and archaeologists were, however, still heard. The former, in the wake of Viollet-le-Duc's success, cultivating a taste for 'national antiquities' and showing a clear fascination for the Middle Ages, whilst the latter favoured the study of material witnesses from the most remote periods up to the end of the Roman occupation. The antiquarians found in the architect, Joaquim Possidónio Narciso da Silva (1806-1896), one of their leading figures. The archaeologists discovered, in José Leite de Vasconcelos (1858-1941), their principal exponent. In this sense, it is interesting to compare the importance of the collection of medieval (and modern) epigraphy that Possidónio da Silva managed to bring to MAC, with the insignificance of the epigraphy from the same period that is in the Museu Nacional de Arqueologia. We could say that the personalities of the founders of the two institutions formed the character of the collections they managed to create. The importance of the MAC collection is not to be measured solely in terms of quantity. The quality of the pieces is likewise significant, and among them are some epigraphic exhibits of national importance.

Funeral inscription of D. Moor [...]. Limestone. Provenance unknown. Photo: José Pessoa/D.D.F./I.P.M.



Funeral inscription of Maria de Arco. 1249. Limestone. Church of Santiago, Coimbra. Photo: José Pessoa/D.D.F./I.P.M.

> The oldest inscription is the epitaph of João Ramires, the first prelate of the Church of S. Martinho in the parish of Santiago, Lisbon (Room 5). Ramires died on 20th January 1183, thirty-six years after the conquest of Lisbon. Despite being in poor condition, the inscription offers no doubt as to interpretation and the elegance of its Carolingian script is an indication of the quality of the period's epigraphy.

> Also belonging to the 12th century are two other inscriptions (Room 5): the epitaph of Diogo Moniz, dated 9th January 1191, found by Possidónio da Silva in Porto de Mós, and that of Pedro Franco, who died 2nd May 1197, from the Church of Santiago, in Coimbra. The latter, like the funerary inscription for Maria de Arco, who died on 17th April 1249, was found in the main chapel of the Church of Santiago, partially demolished in 1861 due to the widening of Rua Ferreira Borges. The two stones, showing the quality of the Coimbra epigraphic studio, were found by João Correia Ayres de Campos from the Coimbra Institute, which later gave them to MAC.

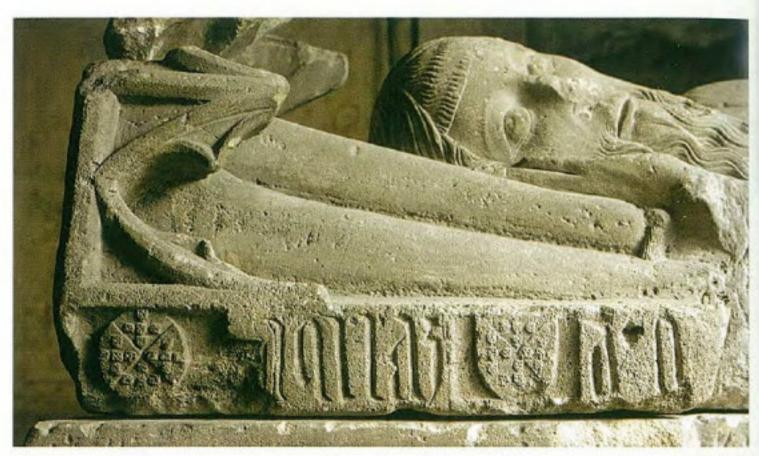
> In addition to the epitaph for Maria de Arco, the 13th century is represented by only one other funeral stone: the epigraph of



Funeral inscription of Estevão Fernandes. Lisbon Notary. 1287. Marble. Church of João de Praça, Lisbon. Photo: José Pessoa/D.D.F./I.P.M.

Estêvão Fernandes, Lisbon Notary, who died in 1287 and was buried in the Church of S. João da Praça (Room 5), which no longer exists. This short inscription, engraved on a marble plaque, is the only epigraph in the museum that is not in limestone and had a troubled past. It was first found in 1899 and was studied by Augusto Vieira da Silva, but shortly afterwards was lost without trace. It was found again in 1925, during work on the Campo de Cebolas, and offered to MAC where it is to be found today.

If the 13th century has only two inscriptions, the following century is better represented. In fact, the 14th century has seven epigraphs in the collection, some of tremendous importance (Room 3). This is true of the inscription on the tomb of Fernão Sanches, illegitimate son of King Dinis, who died between 1329 and 1335 and whose tomb, with recumbent statue, displays a depiction of a wild boar hunt. This theme found considerable success among certain sections of the 13th century Portuguese nobility. The tomb was found by Possidónio da Silva in the Convent of S. Domingos de Santarém, in 1886, a mere two years after the opening of MAC. Despite the damage it suffered over



Detail of an epigraphic inscription from the tomb of D. Fernão Sanches. 14th century. Limestone. Former Convent of S. Domingos de Santarém. Photo: José Pessoa/D.D.F./I.P.M.

the centuries, the quality of the work is perfectly clear and it is a major example of 14th century Portuguese tomb art (Room 3).

Of all the 14th century pieces, the most remarkable is, clearly, the tomb of King Fernando I (Room 3). The monarch died on 22nd October 1383 and was interred in the tomb he had commissioned (as can be seen from his second will), which must have been produced between 1378 and 1383. On the chest and lid heraldic decoration predominates, with the alternating arms of Portugal (from his father, King Pedro I) and the Manuel family (from his mother, Constança Manuel).

If the tomb is from the 14th century the inscription, engraved along the side of the lid in meticulous, angular gothic script, was added only in the 15th. It states that:

"[Here lies] The most noble King Fernando, son of the most noble King Pedro and the Princess / Constanca daughter of Yohan Manuhel, who passed away in Lisbon



in the habit of Saint Francis: Thursday 22nd October in the year M CCCC XXV."

The tomb was found in the Convent of S. Francisco, where the monarch had asked to be buried, beside his mother. When Possidónio da Silva came across it, King Fernando's tomb was being used by the cavalry regiment to pile their saddles on. It was taken from there to Carmo.

The 15th is the century best represented in the collection with eleven inscriptions in all, some belonging to Carmo Convent itself. Due to the historical importance of the figures and the plastic quality of the work, two tombs deserve special mention: those of João Afonso Esteves da Azambuja and Gonçalo de Sousa (Room 3). The first had a highly successful ecclesiastical career and it is no surprise that he was a close friend and councillor of King João I, in addition to being one of the highest judges in the land. His ecclesiastical career began at the College of Sta Maria da Alcáçova

Detail of an epigraphic inscription from the tomb of King Fernando I. First half of the 15th century. Limestone. Convent of S. Francisco de Santarém (?). Photo: José Pessoa/D.D.F./I.P.M.

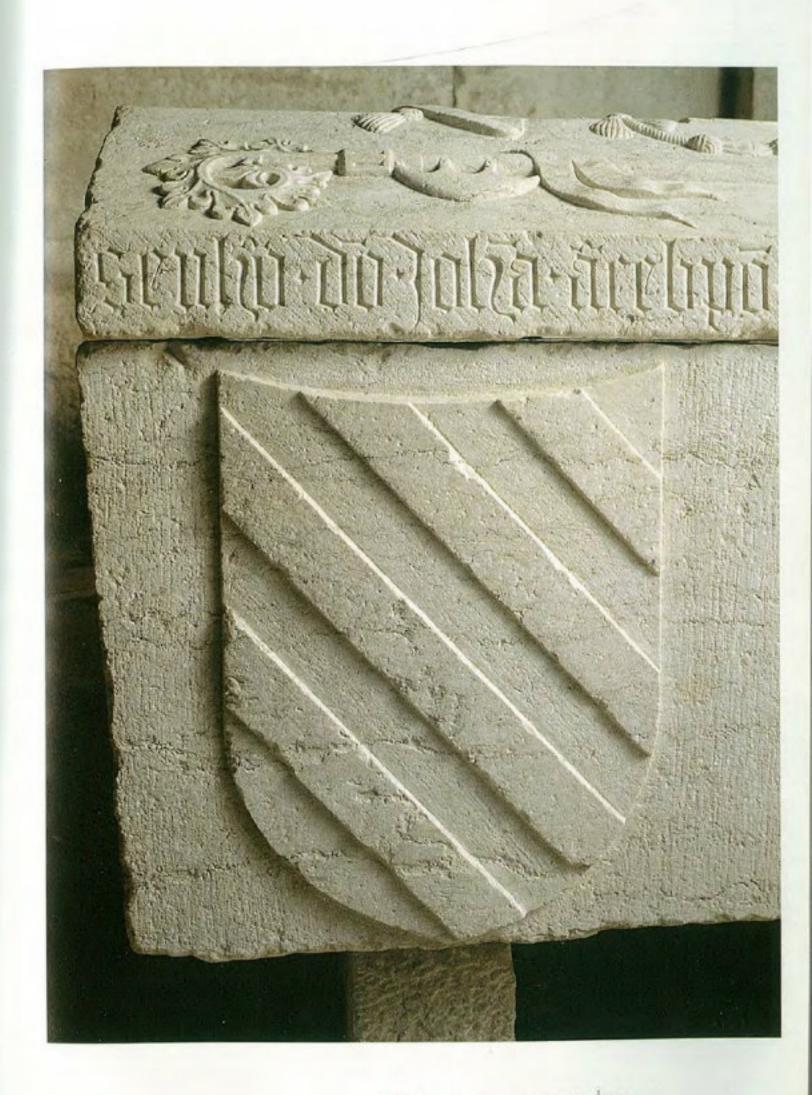
Detail of a funeral inscription for Cardinal D. João Afonso Esteves de Azambuja. 15th century. Limestone. Church of São Salvador, Lisbon. Photo: José Pessoa/O.D.F./I.P.M. de Santarém, of which he was Prior (1385-1387). He was later Bishop of Silves (1389-1391), of Coimbra (1398-1402) and Archbishop of Lisbon (1402-1415), the second holder of that position. He was also Cardinal of Rome, as is recorded in his epitaph:

"[Here lies] the honourable João, Archbishop of Lisbon and Cardinal of Rome, a wise and virtuous man. He solemnised in Bologna the tomb of St. Dominic, in Rome the Monastery of St. Jerome, [and] in Lisbon [this tomb] in which he decreed that he should be buried."

His tomb, one of whose sides is badly damaged, is decorated with the coat of arms of the lords of Azambuja (a golden shield bearing four plain red stripes). The lid is crowned by the Cardinal's hat and crosier with vegetal decoration.

The second notable 15th century monument is the tomb of Friar Gonçalo de Sousa, who died in 1469. In addition to being the Supreme Commander of the Order of Christ, he was a close friend of Henry the Navigator for whom he was also Steward of the Estate, Chancellor and Lord Lieutenant.

His tomb came from the Chapel of Sta Catarina do Monte Sinai (also known as the Chapel of Sta Maria do Castelo and Chapel of S. Jorge) that was part of Christ's Convent, in Tomar. The lid, with its recumbent figure, has an extensive inscription in meticulous, angular gothic script, where the deceased is praised, as are the Christian virtues of Henry the Navigator. The chest bears the coat of arms of the Sousa do Prado family (or Sousas-Chichorro): on a quartered field, five escutcheons in a cross (in the first and fourth quadrant) alternating with a lion rampant (the second and third quadrants).





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HERALDRY

The collection of heraldic sculpture in MAC is one of the most significant in Portugal, due to the number of examples, the variety of styles and institutional uses as well as the chronological distance between the oldest and most recent pieces.

Sepulchral stone of Simão Pinto. 16th century. Limestone. Provenance unknown. Photo: José Pessoa/D.D.F./L.P.M.

In this collection practically every branch of what specialists usually highlight in heraldry is represented, from the royal to the municipal and from the family to the ecclesiastical. Let's begin by characterising these diverse heraldic sections. Royal heraldry is that which displays the coats of arms and deeds of the diverse members of the Portuguese Royal Family. Municipal heraldry concerns district councils and local administration. Ecclesiastical heraldry covers bodies within the Catholic Church, or where there are elements representing ecclesiastical offices and functions. Finally, there is family heraldry, displaying their symbology.

The oldest heraldic representations, dating from the Middle Ages (14th and 15th century), are funerary and largely to be found

on tombs kept in the main chapel. The rest are distributed along the church walls, in no particular thematic or chronological order.

The heraldic representations on the tomb of King Fernando I deserve special attention due to their beauty and proportional rigour (Room 3). There are two coats of arms: one is of Portugal, the other is of the Manuel family, from whom the monarch was descended on his mother's side. The coat of arms of Portugal is topped by one of the oldest representations of the royal crown, and it is worth noting that King Coat of Arms of the Manuels - Tomb of King Fernando I. 1380-1383. Limestone. Convent of S. Francisco of Santarém. Photo: José Pessoa/D.D.F./I.P.M. Fernando was the first Portuguese king to make profuse use of this insignia on the coins minted in his reign.

The tomb of Fernão Sanches, illegitimate son of King Dinis, comes from an earlier period, and the arms of Portugal are treated differently to mark his illegitimacy (Room 3). The shield is quartered, being divided by two lines which cross in an 'X', like the cross of St. Andrew. In each field there are the quinas, or five shields, of Portugal. This kind of quartering is unusual and must really be the oldest Portuguese representation even though it was used in the same period by the Castile royal house for the tomb of Fernando Alonso de Valência, who died in Lisbon, in 1384.

No less interesting is the shield on the tomb of Friar Gonçalo de Sousa (15th century). The arms represented here are those of the Sousa family (also known as the Prado branch) and were wellknown. What makes this usage especially interesting is the fact that the cross of the Order of Christ is set on the partition lines of the four quarters of the Sousa arms, to emphasise the importance of the deceased within the order he belonged to (Room 3).

In the domain of ecclesiastical heraldry, the tomb of Cardinal João Afonso Esteves da Azambuja (1415) deserves special attention. The shield is topped by the Cardinal hat and flanked by a crosier and prelate's cross. It is a richly suggestive heraldic composition and is the oldest Portuguese example of the well-known 'galerum' style (Room 3).

Also in the main chapel, there is the monumental tombstone of D. Fernão Álvares de Andrade (died 1580), bearing the Andrade arms, also known as the Anunciada branch (Room 3). The quality of the heraldic sculpture is remarkable here, particularly due to the stylisation and the proportional rigour.



Tomb stone bearing the coat of arms of D. Fernão Álvares de Andrade. 1580. Limestone. Convent of the Freiras da Anunciada (Sisters of the Annunciation), Lisbon. Photo: josé Pessoo/D.D.F./I.P.M.



Coat of Arms of Queen Maria Francisca Isabel of Savoy, wife of Afonso VI and Pedro II. End of the 17th-early 18th century. Convent of Santa Cruz or of Santo Crucifixo (Franciscans), Lisbon. Photo: José Pessoa/D.D.F./I.P.M.

In the chapel area, there are two extremely interesting polychrome pieces. One represents the complete arms of Queen Maria Francisca Isabel of Savoy (Room 5) and the other, in the shape of a Renaissance 'tondo', highlights the arms of the Carvalho family against a blue background (Room 2).

Leaving the chapels, we now meet the arms of the Dominicans in which the polychrome is produced by a process other than painting. This is a rocaille piece, based on black and white marble (transept).

Heraldry between the 16th and 19th century is abundantly represented in the nave area. The tombstone of Simão Pinto displays interesting late-Renaissance stylisation, with a shield on a tablet (transept). The heraldic capstone deserves special attention due the rarity of its form. It is a lozenge coat of arms, with a part for Portugal and the Henriques family, and another for the Sá family (South Nave).

From the 18th century there are various heraldic capstones, set in baroque and rocaille framing, with the latter being particularly fine.



Stone bearing the Portuguese coat of arms encircled by a Franciscan

18th century. Limestone. Convent of S. Francisco, Lisbon.

Photo: Jasé Pessoa/D.D.F./1.P.M.

The collection gives us a perspective on the development of the decorative styles applied to heraldry over the various centuries, particularly as regards the forms and proportions of the shield, crowns and coronals, helmets and merely ornamental external features.

The collection is highly eclectic, a result of having been formed by numerous donations over the years. As a whole, it is well worth the attention of any student in the field. The first inventory of the heraldry collection in MAC was produced by Afonso de Dornelas in his A Heráldica no Museu do Carmo. A distinguished member of the Association of Portuguese Archaeologists (AAP) and major figure in the history of municipal heraldry, Afonso de Dornelas was also a prominent figure on the AAP Heraldry Committee and founder of the Portuguese Institute of Heraldry. His inventory was completed, in terms of epigraphy, by J. M. Cordeiro de Sousa in his Inscrições Portuguesas no Museu do Carmo.

At the time of writing, a new inventory of the collection is being produced by members of the Heraldry Committee to be included in the MAC General Catalogue.



SCULPTURE FROM THE Modern Period

This collection has a number of characteristics that should be made immediately clear, the better to understand the diversity (in terms of chronology and style) of the various pieces.

It was formed over many years following the same aims that guided the founding and early years of the museum, fundamentally, through the extraordinary activity of Possidónio da Silva and the donations from members of the Association of Portuguese Archaeologists (AAP) who wanted to preserve examples of Portuguese heritage that were in danger of disappearing.

As can easily be understood, given the manner in which the collection was put together, it is often difficult to categorise pieces in geographical groups, or even attribute them to a particular master sculptor or workshop. This is because most of them have no thematic, chronological, geographical or even stylistic logic. Nevertheless, this in no way prevents their aesthetic and historical qualities from being appreciated, as their intrinsic value is perfectly clear.

Generally speaking, we can divide the Modern Era exhibits into various groups according to chronology and specific characteristics.

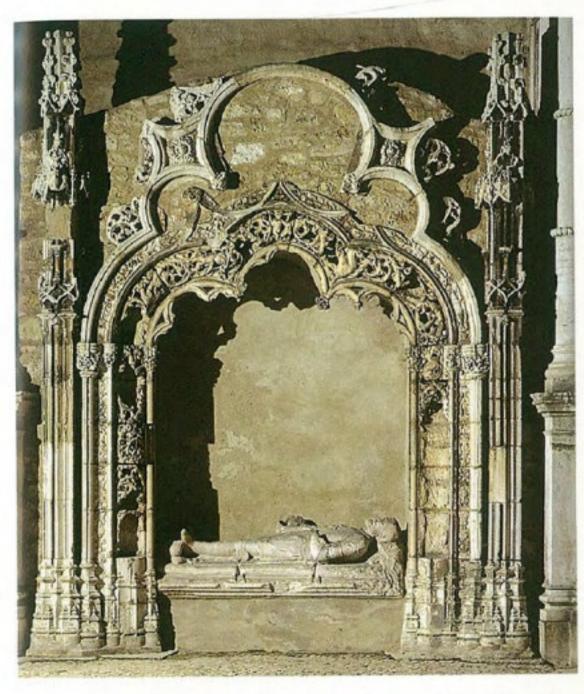
There is the monumental Manueline sculpture that ranges from the end of the 15th century to the first decades of the 16th. Then there is a broad period up to the end of the 16th century represented by some Renaissance and mannerist works, not only examples of relief work but also architectural pieces like the angle window and other equally interesting features, such as capitals and friezes. Some of the best pieces come from the period generally designated baroque (17th and 18th century). This group

Fragment of a sculptural composition depicting Saint George slaying the 16th century. Marble. Provenance unknown Photo: José Pessoa/D.D.F./1.P.M. contains some wooden and marble statues, and various remains of both decorative and architectural carving, as well as fragments of important tomb art.

Sculpture at MAC is spread throughout the building both in the central body of the former, and now roofless, church as well as in the transept and chevet area.

The Manueline period, roughly speaking that from King Manuel I to King João III, provides a tomb in its respective setting. in addition to two windows. One of these is on the exterior (the Crossing), whilst the other is inside the building (Room 2). The period is completed by a number of other, minor pieces.

The tomb supposedly of Mem de Cerveira (South Nave) comes from the Chapel of São Bartolomeu in the Church of São Domingos de Santarém, which no longer exists. Its typology is typically Manueline, characterised by its integration in a wall, defined by a polylobated arch, with masterly decorated archivolts. In the first the master sculptor, like the artist who sculpted one of the sides of the great portal giving access to the rotunda of the unfinished chapels at Batalha Monastery, managed to produce an extraordinary lightness, finely scraping the stone in order to create the clarity of the vegetal and phytomorphic motifs. In the second archivolt, there is clear use of decoration inspired by Renaissance forms, such hybrid decorative solutions being typical of the period. Above, another larger polylobated arch makes the transition to the pilasters decorated by small columns that flank the tomb and support the corbels and baldachins, forming small niches, in the style of the nave pillars of the Church of Santa Maria de Belém (Hieronymite convent), which would possibly have contained small statues.



Manueline tomb to the knight Mem Cerveira. First half of the 16th century. Limestone. Former Convent of S. Domingos de Santarém. Photo: José Pessoa/D.D.F./I.P.M.

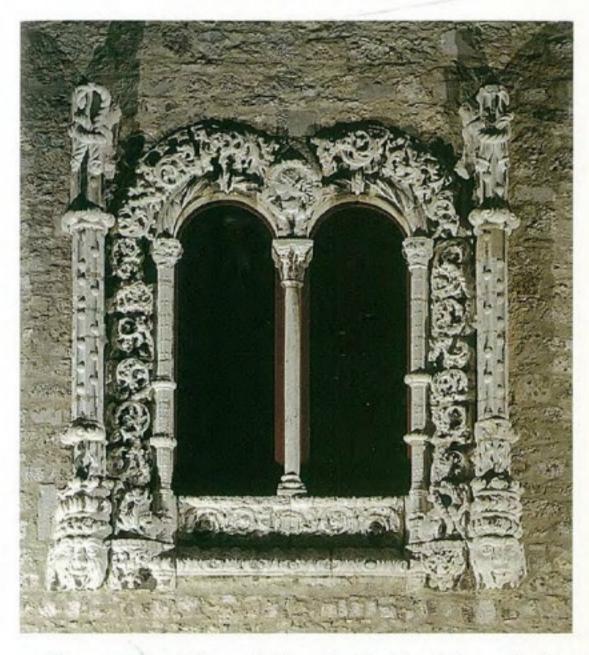
The figure of the recumbent Mem de Cerveira, without the funeral chest that has disappeared, maintains the dignity of this type of sculpture in the period. There is the typical rigidity of posture that was chiefly established after Master Nicolau Chanterene sculpted the notable recumbent figures of Afonso Henriques and Sancho I, in the Church of the Santa Cruz Monastery, in Coimbra.

Special attention should also be paid to the details of the armour, and the skill with which this excellent sculptor suggests the volumes of the various parts.

Of the two Manueline windows, differentiated in terms of purpose but close as regards chronology, the one with the double bay defined by a mullion is part of a wall decoration above the entrance to the main chapel, and is a notable example of the type of piece to be found throughout the country both in monasteries and churches, as well as in civil engineering (Crossing). The window was originally part of the Monastery of Santa Maria de Belém (Hieronymite convent), from where it was brought to MAC because it was not used in the 19th century reconstruction.

It is made up of a lowered arch that allows for inflection in the middle, emphasising the mullion that divides the two lights, framed by two pillars with the shaft formed in half cane and with the characteristic ball decoration. The window decoration is traditionally Manueline with special emphasis on the integration of decorative vegetal and phytomorphic features, in addition to the inclusion of cables binding the knotty trunks to the corona.

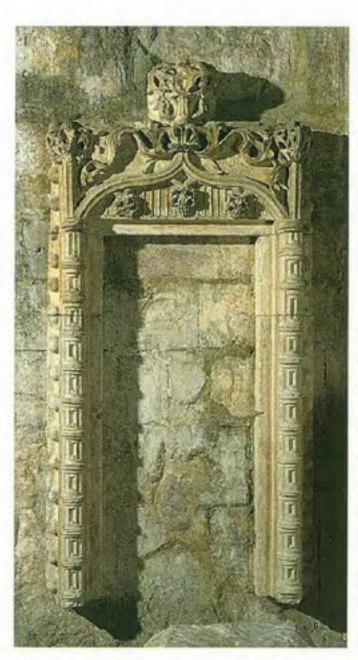
Unusually, for this type of piece, there are mascarons at the bases of the pillars. Similarly untypical is the presence of a frieze on the parapet whose decoration is reminiscent of motifs from the Italian Renaissance. These examples are clearly Manueline (as can be seen by the sculptural technique), but are further proof of the mixture of artistic influences referred to above. The fact that this piece came from the Monastery of Santa Maria de Belém (Hieronymite convent) explains the excellent execution of the relief work as well as the erudite nature of several motifs. It also highlights the production of Portuguese and Biscayan artists working under João de Castilho between 1517 and the 1520s, predominantly on the large portal facing the Tagus.



Manueline window. First half of the 16th century. Limestone. Santa Maria de Belém (Hieronymite Convent). Photo: José Pessoa/D.D.F./1.P.M.

The second window, which probably joined the collection during the museum's first phase, is incomplete and is currently mounted on one of the apsidal walls (Room 2).

Of unknown origins, this is also a 16th century piece, despite being stylistically different from the previous window. By its heightened simplicity, decorative rhythm and size, this was probably a window or small communicating door in a civil building. The mounting is correct but the bases and corona are missing, in keeping with pillars sculpted with square motifs, which would have given an added grandeur to the whole.



Late gothic window. First half of the 16th century. Limestone. Provenance unknown. Photo: josé Pessoa/D.D.F./I.P.M.

The manner in which all the decoration of this window develops, with the straight lintel and stylised suggestion of a polylobated arch with prominent decorative foliage, shows the late influence of earlier Manueline models.

The group of Renaissance and mannerist pieces is made up of various fine examples.

Through its architectural rigour and the quality of its sculpture, an angle window from a private house in Santarém, which has been in the MAC collection since the late 19th century, deserves special attention (Northern Arm of the Transept). The Corinthian capitals, together with the conscious use of various supports, the twothirds fluted column and similarly fluted pilasters supporting the correct entablature surmounted by a projecting frieze, reveal a skilled artist who knew the traditional orders well.

In the 1520s, it was possible to produce such work in Portugal, albeit mainly within the restricted circle of Nicolau Chanterene. From the end of this decade, however, this kind of mastery was also practised by João de Ruão and his closest followers.

Nonetheless, the decorative typology and disrespect for the canon of the order, as well as the introduction of clearly mannerist decoration in the remaining third of the shaft, leads us to place the execution of this piece in the 1540s or 50s, when the taste for and knowledge of Italian Renaissance decorative motifs spread freely throughout Portugal. Many adopted these

new ideas and travelled to Italy. Prints with the forms of classical antiquity and works of art of the new 'classics' such as Michelangelo, Raphael and Titian circulated with increasing facility.

Slightly earlier than this are the two relief works that, despite also displaying Renaissance decoration, were produced by different hands and for different ends. Both sculpted in extremely smooth limestone, probably from the quarries in the Ançã region, they are unique pieces and bear witness to the skill of their 16th century sculptor.

The first relief, broken in three segments and incomplete, might have been an altar pedestal (Room 5).

The setting has an extremely well-sculpted mascaron, from which winding vegetation unfolds that is supported by two hybrid figures from the fecund world of the grottesschi, so fascinating to 16th century Europe. The execution is perfect and not even erosion has undone the notable quality of the relief and the technical sensibility of the sculptor. This could well be attributed to a direct follower of Master Nicolau Chanterene who had been close to the execution of the relief work and respective predellas that this outstanding French sculptor produced for the Silent cloister of the Santa Cruz Monastery in Coimbra, in the mid 1520s.



Renaissance window. Limestone. Santarém. Photo: José Pessoa/D.D.F./I.P.M.





Fragments of a Renaissance sculptural frieze with grotesque figures. 16th century. Limestone. Provenance unknown. Photo: José Pessoa/D.D.F./I.P.M.

The other relief is a frieze, in stone from the Coimbra region, with respective architectonic entablature, probably of Ionic influence, and with leaf and flower decoration of good technical and stylistic quality. It could also have been part of an altar or chapel doorway, one of the many that the more enlightened nobles commissioned throughout Portugal in the 16th century (South Nave).

Another relief in this collection, despite being severely damaged and even lacking some of its constituent features, is also clearly the work of a good sculptor (Room 5). It is a fragment of a running frieze, defined by a frame whose edges have been lost. There are two mermaids whose forked tails are supporting a coat of arms held by two ribbons extending into the space behind one of them. By the presence and arrangement of the heraldic element, analysed elsewhere, it seems to have been a tomb frieze, where the arms of the deceased would have been understood, or part of an altar predella, quite similar to those conceived by Nicolau Chanterene, in the 1520s, for the predella of the altarpiece for Marcos Monastery, near Coimbra.

The sculpture is of good quality, creating the idea of the ribbons fluttering and the mermaids' hair blowing in the sea breeze. The use of this type of decorative imagery displays the



Sculptural fragment with mermaids and coat of arms.

16th century, Limestone. Campo de Cebolas, Lisbon. Photo: fosé Pessoa/D.D.F./LP.M.



knowledge both of the sculptor and whoever commissioned the piece. The mythological air could also have been present in the rest of the work, of which this was just a part.

Statue of St. John Nepomucene. 1743. Giovanni António Bellini, Limestone, Ponte de Alcântara, Lisbon. Photo: José Pessoa/D.D.F./I.P.M.

In the South Nave there is a small 'tondo', or circular relief, sculpted with aplomb and depicting the bust of a man. It was probably part of an altarpiece or doorway of a church, or inner chapel, one of the many to be found around Portugal in their original setting. It would have matched another one, placed on the other side of a central arch. It could also have been part of some civil architecture, alone or in conjunction with other examples, as can still be seen at the Sub-Ripas house, in Coimbra, and the Casa do Navio, or Ship House, in Viana do Castelo.

The following group comes, broadly speaking, from the 17th and 18th century and is the most numerous so far. These pieces, to some extent, exemplify the art of the Portuguese baroque.

Here we have examples of ronde-bosse, in both stone and wooden bas relief. There are also examples of tomb art and architectural features.

Perhaps the most impressive example of 18th century ronde-bosse that MAC has is the statue of St. John Nepomucene, sculpted





Sculpture of St. Anthony. 18th century. Marble. Provenance unknown. Photo: Jasé Pessoa/D.D.F./1.P.M.

by Giovanni Antonio Bellini in 1743. It was commissioned to decorate the Alcantara bridge in Lisbon, which no longer exists (Northern Arm of the Transept).

This Italian artist, originally from Padua, worked with Ludovice, or Ludwig, the architect who designed the Basilica at Mafra Palace. Possibly for this reason, his work has been depreciated over the centuries, systematically relegated to an undeservedly obscure place in the sculpture of the time. Nevertheless, he produced works of great quality proving to be a fine sculptor of the human figure (as the statue mentioned above makes clear, as do his busts of St. Peter and St. Paul produced for the main chapel in the Évora Sé, or Cathedral). He also designed and executed altarpieces for the Church of the Convent of Lourical, for example, together with other sculpture of great quality.

In Bellini's monumental São João Nepomuceno, the appropriateness of the sculpture to its votive role is outstanding. It was conceived to be set on high, with such a profusion of decoration and range of gesture that it seems to increase its spatial presence, the better to attract the attention and admiration of the observer.

There are two good examples of ronde-bosse, albeit of relatively small dimensions, which are sculpted in greyish alabaster. Conceived for larger oratories or altars, they can now be seen in the interior rooms. One represents St. Anthony, and the other a

St. Deacon whose identification is problematic owing to the absence of his usual attributes (Room 5).

These statues were conceived by an artist who knew the baroque language of the human figure, and understood how to suggest movement through folds and broad gesture. They are by the same artist, but the microcephaly of the St. Deacon piece overshadows the general quality, and is the result of later restoration work. Conceived to be seen from the front, without a clear invitation to the observer, these pieces exemplify a production that was spread far and wide throughout the 17th and into the following century where their compositional and plastic control was seen as their principal source of interest.

Continuing with the smaller sculptures and moving on to alabaster pieces, there is a small rondebosse, Nossa Senhora do Pilar (Our Lady of the Pillar)

that we know to have come from Brazil (Room 5). The sculpture is of the Virgin holding the Infant Christ and is well-composed, although a little stiff. She stands on a column with a pronounced entasis, above which two small angels show a Greek cross.

The base of the column has been replaced, with rare success, by angel heads that support the column with wings spread. The whole piece rests on volutes that are apparently maintained upright by putti sitting against them, hands on their knees. It is all delicately sculpted and almost seems an ivory piece. This would certainly not be out of keeping with the preciousness of



Sculpture of St. Deacon. 18th century. Marble. Provenance unknown. Photo: José Pessoa/D.D.F./I.P.M.



Our Lady of the Pillar. 18th century. Marble with traces of colour and gilding. Baía, Brazil. Photo: José Pessoa/D.D.F./1.P.M.

the material and the function of the piece. Considering the dimensions, it would certainly have fitted an altarpiece or small private oratory.

Wooden sculpture is likewise well represented in the collection but, here, will be presented mainly through a group of four pieces: the Evangelists, in gilded carving. Having the same size and sculpted in the same style, they must be attributed to the same artist and the same iconographic group (Room 5). The dynamism of the folds is remarkable, as are the unexpected postures, all different and yet similar in their indifference to the observer, in the Evangelists' dedication to serve God, to fix the Divine Word.

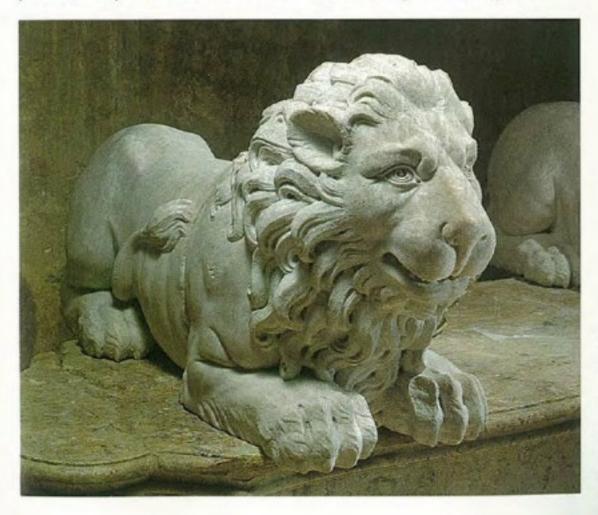
Finally, perhaps because it is one of the most important pieces in this area of the MAC collection, we come to the tomb of Queen Maria Ana of Austria, the wife of João V (Room 3). Despite being damaged and incomplete, it deserves special attention. This piece came from the Monastery of S. João Nepomuceno, in Lisbon,

for which it was originally conceived. Originally a commission for Machado de Castro, who would have sculpted the angels only, it was executed by João José Elvéni, José Joaquim Leitão and Alexandre Gomes, in 1781 and 82.

Only the corona remains from the tomb, with the volutes and monumental, allegorical angels who, together with the angels bearing the royal crown, constitute a worthy finishing to the royal memorial, as well as the crouching lions that served as a base for the funeral chest that no longer exists.

The quality of the angels that constitute the remains of the monument in no way cast doubt on their attribution to Machado de Castro, through their anatomical rigour, the perfect proportions of the limbs and the suggestion of movement. They are highly expressive pieces that lose nothing when seen close up, due to the fine quality of the carving.

There are, of course, other pieces deserving of detailed discussion, but the demands of this guide mean that visitors will have the pleasure of finding these out for themselves. Whether they are now integrated within the 15th century church or are individual pieces, they will be new discoveries creating new delights.



Supporting lion for the tomb of Queen Maria Ana of Austria. 1781-1782. Machado de Castro, João José Elvéni, José Joaquim Leitão and Alexander Gomes. Marble. Monastery of S. João Nepomuceno, Lisbon. Photo: José Pessoo/D.D.E./L.P.M.



AZULEJO WORK

The MAC azulejo collection is made up of different types and periods that have been brought together since the foundation of the Association of Portuguese Archaeologists (AAP). The collection is not based on museological or scientific criteria but is, essentially, the result of donations, including some foreign examples never applied in Portugal. The collection has single pieces, small groups and whole compositions representing various types and styles between the 15th and 19th century. Although the value of the exhibits does vary, there are some that are of great interest and rarity.

Due to lack of space, the permanent exhibition has only three baroque panels, another in transition to the rocaille and a group of fourteen rocaille panels depicting Christ's Passion, all painted blue and white, as well as some examples of hispano-arab tiles.

The outstanding panel in this group, from the 18th century and recently restored, was found in 1914 in the chapel of the former seminary of São Patrício, on the steps of São Crispim in Lisbon (Room 5). At the time, this panel stirred up a certain controversy among historians owing to difficulties of interpretation. The scene presents a group of people around a central figure in armour, cloak and plumed helmet who appears to be giving alms to a kneeling pair with crosses on their foreheads. Matos Sequeira linked the scene to St. Roch and the popular belief that the plague could be prevented by having a cross upon the forehead. Beside the principal figure there is another character, dressed in the fashion of Pedro II's reign. In the background, to the right, there is a view of Lisbon, simplified but rare in terms of the iconography of the city. We can see the Philippine tower of the Paço da Ribeira, the walls of

Detail of an azulejo panel depicting the life of Christ.

1780. Francisco Jorge da Costa, Convent of S. Félix e St.º Adrião de Chelas,

Photo: Paulo Cintro/Laura Castro Caldos.



Baroque azulejo panel. 1st half of the 18th century. Manuel dos Santos. Seminário de Patrício, Lisbon. Photo: Paulo Cintra/Lauro Castro Caldas.

Ribeira Velha, the gate of Terreiro do Paço, the Sé and, on top of the slope, the Convent of Santo Elói. The border is made up of winding baroque decoration with tablets, putti and eagles, and shell-like decoration in the corners.

The panel is attributed to Manuel dos

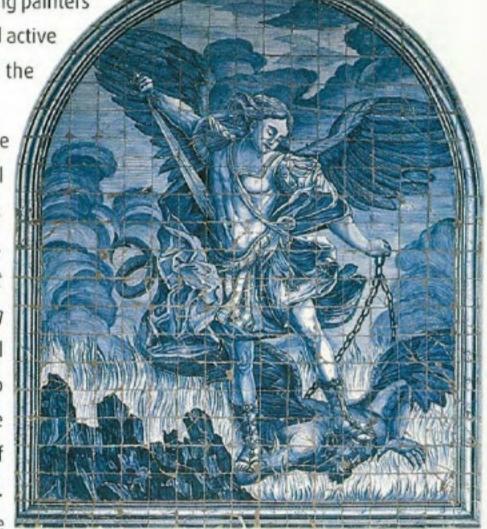
Santos, one of the outstanding painters

in the 'Cycle of Masters', and active

during the first quarter of the

18th century.

Three panels are to be seen in the main chapel of Carmo Church (Room 3), above the entrance gate, in the middle, there is Saint Michael Archangel Defeating the Demon. This large panel is semi-circular at the top and is framed by simple friezes from the Convent of S. Félix e St.º Adrião de Chelas. The panel is remarkable due



to its dynamic composition and the monumental scale of the figure of St. Michael, brandishing a flaming sword and treading upon the Demon, depicted as a dragon with a human head, against a wild landscape of rocks and flames. The painting, thickly layered and dense, is quite dark and rather roughly produced. It is difficult to date because its characteristics are similar to those of a number of Lisbon painters at the end of the 17th century (it is also reminiscent of more rudimentary azulejo work in Coimbra), in contrast with the baroque dynamic of its conception that seems to belong more to the following century.

St Michael the Archangel. Baroque azulejo panel. End of the 17th century. Convent of S. Félix e St.º Adrião de Chelas, Lisbon. Photo: Paulo Cintra/Laura Castro Caldas.

Late Baroque azulejo panel. 2nd half of the 18th century. Provenance unknown. Photo: Paulo Cintra/Laura Costro Caldas.



Baroque azulejo panel. 2nd quarter of the 18th century. Workshop of Bartolomeu Antunes. Provenance unknown. Photo: Poulo Cintra/Loura Castro Caldas.



To the left of the panel, there is a partially truncated baroque figurative ashlar, with a non-religious scene set in an extensive landscape, from the second quarter of the 18th century. This is the representative of the 'Great Production of King João V' and the style of Bartolomeu Antunes' workshop in the collection. On the same wall, but on the other side, there is the central part of a mid-18th century extensive, non-religious, figurative panel with various figures in a broad landscape. The scene includes a ball game and is topped with rocaille shell-like decoration contrasting with the figurative area, which is still baroque.

The largest azulejo group at MAC is that of the fourteen rocaille panels depicting Christ's Passion (Rooms 4 and 5). This group had been applied to the walls of Carmo Church but was recently taken down and restored before being exhibited in the two chapels to the left of the main chapel. The panels come from the Convent of S. Félix e St.º Adrião de Chelas, in Lisbon (where they were possibly part of a Stations of the Cross and were offered to the AAP by the Minister of War, in 1898, together with the St Michael Archangel).

Although scenes from Christ's Passion are common in 18th century Portuguese azulejo work, the grouping of themes is, in general, smaller which makes this, after the dilapidation of the Chapel of Senhor da Serra, in Belas, the most complete series of Christ's Passion in azulejos. The panels depict the following scenes:

- 1 The Washing of the Feet
- 2 Jesus in the Garden (Communion)
- 3 The Arrest in the Garden (The Judas Kiss)
- 4 Jesus before Caliphas
- 5 Jesus before Pilate
- 6 The Flagellation of Jesus
- 7 Jesus is crowned with thorns (The Mocking of Christ)
- 8 Jesus is presented to the crowd (Ecce Homo)
- 9 Pilate washes his hands
- 10 Christ bearing the Cross
- 11 Jesus is put upon the Cross
- 12 Calvary
- 13 Jesus is taken down from the Cross
- 14 The Laying in the Tomb



Ecce Homo. Rocaille azulejo panel. C. 1780. Francisco Jorge da Costa, Convent of S. Félix e St.º Adrião de Chelas, Lisbon. Photo: Paulo Cintra/Laura Castro Caldas.

> All the panels in the series are painted blue and white, and are of the same size and composition. A pair of pedestals, at the sides of the base are linked by an apron, centred on a dynamic rocaille tablet, and support two classical pilasters that define the main scene, surrounded by a curvilinear frame made up of sinuous, gesticulating shell-like decoration, creating an accentuated contrast between the severity and the rectilinear character of the structural, marbled elements and the freedom of the rocaille forms in the framing and the lower tablet. The increased graphic effect and the understated



The Taking Down from the Cross. Rocaille azulejo panel. C. 1780. Francisco Jorge da Costa, Convent of S. Félix e St.º Adrião de Chelas, Lisbon. Photo: Paulo Cintra/Laura Castro Caldas.

volumes of the decoration and scenic figuration, conventional but correctly painted, are characteristic of the final phase of the rocaille. This allows us to date the group at around 1780, and attribute it to Francisco Jorge da Costa, one of the most active azulejo painters, in Lisbon, during the last decades of the 18th and the early decades of the 19th century. His work took in not only the late rocaille but also the beginnings and development of neo-classicism, whose linear and simplifying treatment of volumes are clearly shown in the figurative part of these panels, especially in the backgrounds.



Sandra Vaz Costa

THE 1800S COLLECTION: PAINTING, PLASTER AND MAQUETTES

This collection is divided in three areas: stone and plaster sculpture; portrait painting, which immortalised the faces of some members of the Real Associação dos Architectos Civis e Archeólogos Portuguezes (RAACAP) and, finally, a small collection of architectural maquettes.

Portrait of Manuel de Maia. 19th century. Oil on canvas. Photo: Henrique Ruas.

In terms of sculpture, the highlight is the plaster collection, not only for the quality of the pieces but also due to the importance of the material itself, which made such a contribution to the development of the art (Room 6).

Indeed, plaster appears in sculptural technique at three stages: the mould prepared for the final work, sculpted in materials such as wood or stone; as an agglutinate and, as is the case in the MAC collection, as a support in itself. In this last case, there are plaster moulds for the most varied themes. This is certainly true of the

Bust of King Fernando II. 19th century. Plaster. Aug(uste) Arnaud Associação dos Arqueólogos Portugueses. Photo: José Pessoa/D.D.F./I.P.M.

busts, for example, King Fernando II (by Auguste Arnaud, in 1866), Queen Estefânia, King Carlos and King Manuel II, as well as that of Luís Vaz de Camões.

As regards ronde-bosse (Room 6), in the Naked Child there is a plastic and anatomical treatment of uncommon quality. In terms of decorative panels, there are two rectangular plaques with busts of Dominican friars, portrayed three-quarters to the front and set in an oval medallion. The panels are decorated with vegetal motifs and topped in the upper corners by the drapes of a loose-hanging



Pentecostal panel. 1940. Plaster. MAC – Associação dos Arqueólogos Portugueses. Photo: José Pessoa/D.D.F./I.P.M.



curtain. Thematic panels have two outstanding examples. The Presentation of Jesus at the Temple is presented within a square plaque, where the characters are worked in mezzo rilievo. The second panel, Pentecost, is very close to the Romanesque in terms of formal language, the Virgin is at prayer in the centre, surrounded by the disciples. The panel, with the dove of the Holy Spirit above, treats the robes of the characters in an angular way giving the work a tight plasticity but also great mysticism.

The MAC collection has twenty pieces that can be dated to the second half of the 19th century. It consists of portraits of some members of the RAACAP. Some were painted by Felix da Costa and display a mastery of physiognomy, a singularity of line and, above all, an ability to capture the essence of the subject. In Room 4, the visitor can enjoy the outstanding portraits of Joaquim da Costa Lima, José da Costa e Silva, Valentim Correia, Veríssimo José da Costa, Feliciano de Sousa, Manuel de Oliveira Cruz and Costa Sequeira, among others.

The collection of architectural maquettes is made up of five three-dimensional wooden models of the following buildings (Room 6). The Parthenon of Agrippa, a Roman Circus, the Theatre of Herculanus, the Acropolis and the Replica of the Monument to the Duke of Terceira. The first four mirror the revivalist taste for the buildings of Classical Antiquity, in a historical citation of three golden moments in the history of architecture. Finally, there is the accurate reproduction of the Replica of the Monument to the Duke of Terceira with its outstanding bas relief work that make up the decorative structure of the monument, evoking and celebrating this historic Portuguese figure.

Maquette of the Acropolis in Athens. End of the 19th century. Wood. Polychrome. Italy. Photo: josé Pessoa/D.D.F./I.P.M.





Luis de Araújo

THE EGYPTIAN SARCOPHAGUS AND MUMMY

The wooden sarcophagus (Room 4) was originally made up of twelve, differently sized sections, with some already having been lost, such as the bottom with the projection corresponding to the feet. The outside shows a rather idealised portrait with smooth, rounded features, seemingly those of a woman, with the lips painted bright red. The eyes and eyebrows are well delineated, outlined in black. In the remaining part of the headpiece, there is a red sun that is secured by the front legs of a winged scarab set on the top of the head. It has a floral collar of thirteen bands, with stylised decoration that is repeated in every three bands. There was a figure, now disappeared, below the floral collar with outstretched arms and displaying a feather belonging to the Goddess Maat in each hand, a symbol that evokes the judgement of the dead in the court of Osiris. Out of these feathers come eyes that finish in the lateral boards. The central figure has large wings that open to the sides, below the eyes of udjat. There then follows the depiction of the mummified deceased in its lion-shaped coffin, flanked by seated figures.

There is a perfect iconographic symmetry on the sides of the sarcophagus. On the narrow board at the base, there is a large snake with a white, plumed crown. This creature, known in later periods as Uroboros, has a long body decorated with red spots and slithers across a dark background.

The partially legible hieroglyphic inscription is cut at its two columns, due to the lack of the lower part of the sarcophagus where there should have been the name and titles of the deceased. In the legible part, there are references to some divinities (Osiris, Sokar and Isis) and two important localities in

Egyptian sarcophagus.
Ptolemaic dynasty.
13th century BC. Wood
with traces of polychrome.
Provenance unknown.
Photo: José Pessoa/D.D.F./I.P.M.

Drawing of one of the sides of the Egyptian sarcophagus. 1993. Luis Manuel de Aráujo.

Mid-Egypt (Abido and Akhmim), where these divinities were worshipped.

The head of the mummy is missing, the arms are cut at the elbow and the feet are separate from the body. We know this was completely disembowelled, due to the large cavity remaining where the internal organs would have been. Rotten linen strips partially wrap the mummy, whose delicate aspect reinforces the idea that it was a woman.

The sarcophagus can be dated to between 6th and 2nd century BC, having been built during the Late Period (26th saite to the 30th dynasty), or even the Ptolemaic period. There are various clues supporting this idea. For example, there is the winged scarab that,



at the top of the headpiece, pushes the solar disc, replacing the Egyptian lotus of former times. Another is the central image of the winged divinity and the position of the deceased in the coffin. We also have the snake, Uroboros, which only appeared as a decorative feature as from the 26th saite; the lack of care in the presentation of the hieroglyphic text and the absence of



nds or arms in relief as was typical of the New Empire and e 21st dynasty (13th - 10th century BC). Finally, the excessively inted lips lead to us to think of the 3rd - 2rd century, which rresponds to the period of the Ptolemaic dynasty.

Detail of the Egyptian sarcophagus. Ptolemaic dynasty. 13th century BC. Wood with traces of polychrome. Provenance unknown. Photo: José Pessoo/D.D.F./L.P.M.



In the display case in Room 4, there are exhibits from the Chimu and Mochica cultures. The Chimu people established a coastal power that stretched from Tumbes, on the extreme northern coast of Peru, as far as the Chillón valley, in the centre of the country. The civilisation sprang up in 1200 BC and lasted until 1470 AD, the year in which the Chimu kingdom was conquered by the Incas.

The Chimu were culturally based on two other great peoples: the Mohica and the Huari, who were synthesised, alternately or cumulatively, in their art. Chan-Chan, in the valley of the River Chicama, was the capital and cultural cradle of the Chimu. Covering around 20km², with a population of 50 000 thousand and remarkable urban planning, it was considered a major city in its day. The centre was made up of temples and royal palaces, with the nobility, functionaries and artisans living around this area, arranged in districts. Chan-Chan was an important trading city, promoting a prosperous commercial flow along the whole Peruvian coast.

One of the most important characteristics of the city was its rectangular plan and the fact that it was built out of adobe bricks. Chan-Chan was also surrounded by walls, which made it an authentic citadel.

The Chimu economy was based on agriculture. To this end, the people built vast irrigation canals and managed to turn a desert coastal plain into a fertile and productive zone. The Chimu complemented their economy with intense trading, as well as hunting, fishing and industry.

Chimu art was remarkable. They produced a vast range of ceramic and metal objects. The principal cultural characteristic of

Pre-Colombian statuette. Stone. Provenance unknown. Photo: José Pessoa/D.D.F./I.P.M. Group of Chimu ceramic objects. 1200-1470. Ceramic. Peru. Photo: Henrique Ruas



this people was reflected in their ceramics, by the generalised use of the mould, as well as the systematic employment of the colour black, obtained by reductive baking and later burnishing.

The artistic patterns represented in the ceramics are all naturalistic, reflecting the surrounding world. Fruit and vegetables, various aquatic and land animals frequently appear in the designs. There are also depictions of everyday life such as working, hunting, dancing, fishing and even the erotic. Chimu ceramic art shows that they received an important cultural inheritance from the Mochica.

Some pieces in the MAC collection come, indeed, from the Mochica culture. They established their kingdom on the northern coast of Peru at the beginnings of the Christian era, which lasted until around 600 AD. The kingdom had a political and religious centre in the environs of the current city of Trujillo, in the Moche valley.

This people cultivated cotton, corn, potatoes, peanuts and peppers along Peru's northern coast. To this end, the Mochica had to turn the desert coastal area into productive land by means of irrigation canals, as we have seen above with the Chimu. In addition to agriculture, they also fished and traded.

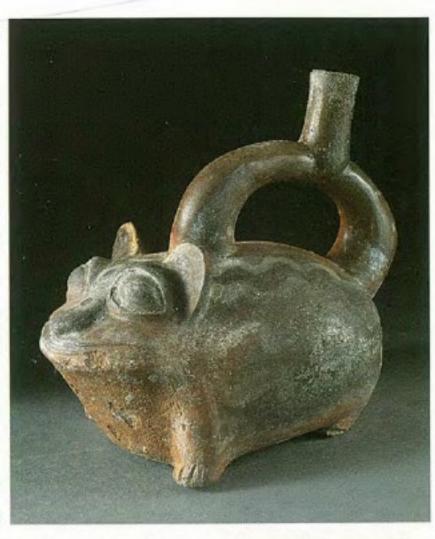
One of the most significant features of this people is shown in their complex art, especially characterised by ingenious gold, silver and copper work. Excellent weavers and skilled ceramists, they have left us, in these areas, the very best of their artistic production.

Mochica ceramics are characterised by their great pictorial and sculptural expressiveness. It is, however, the sculptural pieces that are the most

striking. Here we have naturalistic scenes of animals, with a special emphasis on the feline figure (possibly a puma) and the human characters involved in ceremonies, sacrifices, fishing and war. The erotic is also a frequent theme. The most spectacular pieces of sculpture are the portrait jars where the ceramic turns into highly individualised heads, probably of shamans or warriors.

Despite many of the Mohica motifs being copied by the Chimu, the latter never achieved the same artistic quality. One of the clearest differences between Mochica and Chimu ceramics is colouration, as the Mochica is light whilst the Chimu is dark.

In the same room, we can admire mummies and skulls from the Chancay culture (1200-1450AD). This culture grew up in the



Idealised representation of a feline (puma?). Mochica ceramic. Peru. Photo: José Pessoa/D.D.F./I.P.M.



Mummy of a young woman together with ritual funerary objects. 15th century (?) Peru. Photo: José Pessoa/D.D.F./I.P.M.

valley between the River Chancay and the Chillón (north of what, today, is Lima), and is identified not by the construction of important cities or temples, but by its immense cemeteries located in the semidesert valleys.

The Chancay lived in small villages, practising basic agriculture and fishing. To date, most of what we know about them comes from their cemeteries. In these, the richest tombs were in the shape of a chamber or a well, with the most modest simply being holes dug in the ground. The human and material finds from the Chancay cemeteries has great cultural

significance. The ceramics are characterised by very specific features, typical of this culture, albeit somewhat rough and generally decorated with black on white. Important examples of Chancay ceramics are the *Cuchimilcos*, small female figurines with short, outstretched arms, rectangular hair, wide eyes and with some traces of painting.

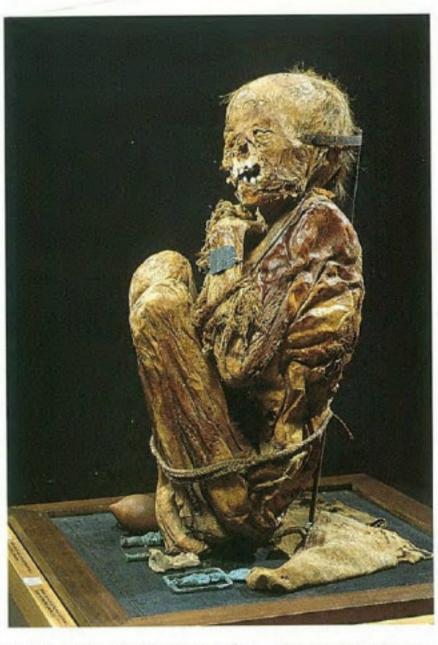
However, in contrast to their rough ceramics, the Chancay produced some of the most beautiful textiles in the New World. Made out of wool or cotton, they are characterised by extreme fineness and quality as well as their geometrical designs. The

fine, transparent cotton gauze, decorated with printed designs, is particularly interesting.

The quality of the Chancay textiles was such that after the Chimu conquered them, in 1450, Chancay artisans were taken to Chan-Chan to continue their work. The Chancay were also characterised by their fine goldwork as well as in other metals, particularly copper.

The mummies and skulls exhibited here were taken from a Chancay cemetery close to Ancón beach. The mummies of a woman and a boy of around 12 years old, are accompanied by the typical

funeral offerings: copper objects with images of the gods, bracelets, forehead ornaments, spindles with wool, cloth, baskets and the traditional coca and chuspa bags knitted in lama wool and decorated with geometric designs. They are presented in the foetal position, much used in the burials of various Peruvian cultures. The skeletal heads of the two adults, male and female, are from the same cemetery.



Mummy of a young man together with ritual funerary objects. 15th century (?) Peru. Photo: José Pessoa/D.D.F./I.P.M.



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Association of Portuguese Archaeologists

JO DOS ARQUEÓLOGOS PORTEGO

Founded in 1863 by Possidónio da Silva, this public utility private association has justly been considered the oldest defender of Portuguese heritage of its kind, as well as the matrix of diverse official institutions in the area who frequently consult the museum's resources.

The Association currently has 200 members grouped in two sections: Prehistory and History. These groups meet on a regular basis to present specialist papers. The *Comissão de Heráldica* (Heraldry Committee) is also part of the Association and is the only officially recognised body dealing with heraldry in the local government context. Another integrated body is the *Comissão de Estudos Olisiponenses*, studying the archaeology and history and Lisbon. In addition to holding regular meetings, the Association organises conferences on specific themes whose papers are published in its magazine, *Arqueologia e História*, or in separate volumes.

Carmo Archaeological Museum, located since 1864 in the ruins of the former Carmo Church (founded by D. Nuno Alvares Pereira in 1389), is an integral part of the Association. The museum was established to receive various works of archaeological, historical and artistic value that were in danger of being destroyed following the abolition of the religious orders in 1834.

The major works undertaken between 1999 and 2002 have conserved and enhanced the museum's richly varied collection, as well as making it a more welcoming, rewarding and memorable space to visit.



Associação dos Arqueólogos Portugueses

