

# PROJETHA

Projects of the Institute of Art History

## Sources for the History of Art Museums in Portugal

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Final Report

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in Portugal»** \_ Final Report

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**Academia Nacional de Belas-Artes (ANBA)**– National Academy of Fine-Arts

**Arquivo Nacional da Torre do Tombo (ANTT)** – National Archive of Torre do Tombo

**Conselho de Arte e Arqueologia (CAA)** – Board of Art and Archaeology

**Conselho dos Monumentos Nacionais (CMN)** – Board of National Monuments

**Direção Geral de Arquivos (DGARQ)** – Directorate-General of Archives

**Direção Geral de Belas-Artes (DGBA)** –Directorate-General of Fine Arts

**Direção Geral de Estatística e dos Próprios Nacionais (DGEPN)** –Directorate-General of Statistics and National Heritage

**Direção Geral da Fazenda Pública** –Directorate-General of the Public Treasury

**Direção Geral do Património Cultural (DGPC)** –Directorate-General of Cultural Heritage

**Exposição Retrospectiva de Arte Ornamental Portuguesa e Espanhola (also “Exposição de Arte Ornamental”)**– *Retrospective Exhibition of Portuguese and Spanish Ornamental Art*

**Faculdade de Belas-Artes da Universidade de Lisboa (FBAUL)** – Faculty of Fine Arts of the University of Lisbon

**Faculdade de Belas-Artes da Universidade do Porto (FBAUP)** – Faculty of Fine Arts of the University of Oporto

**Faculdade de Ciências e Tecnologia da Universidade Nova de Lisboa (FCT-UNL)** – Faculty of Science and Technology of the New University of Lisbon

**Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa (FCSH-UNL)** – Faculty of Social and Human Sciences of the New University of Lisbon

**Instituto para a Alta Cultura (IAC)** – Instituto of High Culture

**Instituto de História da Arte (IHA)** – Institute of Art History

**Instituto Português dos Museus (IPM)** – Portuguese Institute of Museums

**Instituto dos Museus e da Conservação (IMC)** – Institute of Museums and Preservation

**Junta Nacional de Educação** – National Board of Education

**Museu Nacional de Arte Antiga (MNAA)** – National Museum of Ancient Art

**Museu Nacional de Arte Contemporânea (MNAC)** – National Museum of Contemporary Art

**Museu Nacional de Belas-Artes e Arqueologia (MNBA)** – National Museum of Fine Arts and Archeology

**Museu Nacional do Azulejo** – National Museum of Tiles

**Palácio Nacional da Ajuda (PNA)** – National Palace of Ajuda

**Sociedade Nacional de Belas-Artes (SNBA)** – National Society of Fine Arts

# PRESENTATION

## “Sources for the History of Art Museums in Portugal”.

### Introduction.

#### **Raquel Henriques da Silva**

Director of the Institute of Art History FCSH/UNL, Museum Studies branch

Scientific coordinator of the project.

The decision to apply to the Foundation for Science and Technology (FCT), in 2008, with the «Sources for the History of Art Museums in Portugal» project engaged me with a series of conditional factors: the most important of these was the ease of bringing together a strong, motivated team of Art History Ph.D. candidates, that had previously concluded the M.A. in Museology at the Faculty of Humanities and Social Sciences or that, parallel to research work, had a significant career in museum curating. With no previous planning, four individual Ph.D. proposals qualified (Leonor Oliveira; Hugo Xavier; Maria Jesus Monge; Maria João Vilhena de Carvalho), all of them concerning the history of museums and art exhibitions and all of them requiring research and processing of primary sources, some of them not easily accessible. It was this group that drafted the application, which from the first moment had promises of collaboration from the Instituto dos Museus e da Conservação (IMC), now Direção Geral do Património Cultural (DGPC), and especially from the Museu Nacional de Arte Antiga (MNAA) and the Palácio Nacional da Ajuda (PNA).

Another conditional factor, this one personal, should be mentioned in the decision to apply. Having worked in museums for 10 years (Director of the Museu Nacional de Arte Contemporânea, 1993-97; director of the Instituto Português dos Museus, 1997-2002) I have extensive knowledge of this sector, its needs and potentialities, as well as its professionals. These facts were crucial in establishing preliminary contacts which, with the exception of the Academia Nacional de Belas-Artes, then became important alliances that were extremely helpful to the organization and efficiency of the research teams during the project.



Finally, it is fitting to mention that the decision to apply coincided with a very positive period for the Institute of Art History that, in 2007, had had its classification raised from *Good* to *Very Good*. The assessment panel especially praised the Museum Studies (MuSt) branch, coordinated by me and Lúcia Almeida Matos from the Faculdade de Belas-Artes da Universidade do Porto (FBAUP). It was thus an opportunity to stimulate the work of a promising team and propose to spearhead other research branches.

The application was approved for funding by the FCT and the project was executed between 2010 and 2013, accomplishing the majority of its goals (but not all) and expanding on the original proposal. This expansion occurred in two directions: the first was a result of research dynamics, leading to a productive collaboration with the CITI – Centre for Informatics and Information Technologies of the Faculdade de Ciências e Tecnologia da Universidade Nova de Lisboa (FCT-UNL) (Task 6) and, more importantly, with the Arquivo Nacional Torre do Tombo (Tasks 1,2,4) where the majority of the crucial primary sources, having been processed, are now available to the general public, at the website of the Direção Geral de Arquivos (DGARQ), through the DIGITARQ platform. The second line of growth for the project is a direct consequence of the Ph.D. proposals in Art History, specialization area of Museology and Artistic Heritage, that in greater or lesser ways are contributing towards the ultimate goal of this project: to create scientific conditions to write and publish the first history of art museums in Portugal. At this moment, in May 2013, apart from the four initial Ph.D.s which are now concluded or approaching their final stages, three others have also been associated to this Report (Joana Baião, Joana Oliva Monteiro and Luís Filipe da Silva Soares) and seven other Ph.D. candidates (and also some M.A. candidates) have taken part in project work, contributing to the survey of primary sources and associated literature, essential to the completion of the aforementioned History of Art Museums in Portugal. In fact, for me, as Head Researcher, the Project has itself become a new direction, attracting, strengthening and amplifying the interests of several individual projects.

The decision to publish the final report on this project has a double aim: in the first place, we wish to fulfil our obligation to the FCT who has, in a non-bureaucratic spirit of sharing, funded the team, and to promote it among our partners and colleagues; secondly we are proposing a model to be followed, with the necessary adjustments, by all the teams with ongoing projects within the various research branches of the Institute of Art History.

Finally it should be emphasized that without the commitment and generosity of our main institutional partners, these results would not have been possible. Thus, I must thank Manuel Bairrão Oleiro and João Brigola who, as directors of the ex-Instituto dos Museus e da Conservação, facilitated our partnerships with the Museu Nacional de Arte Antiga and the Palácio Nacional da Ajuda, where the main work with primary sources occurred; at an intermediary stage of the project, it was João Brigola who allowed the processed documentation to be made publicly available at the website of the DGARQ, through the DIGITARQ platform.

The second level of acknowledgements is vaster. In relation to museums, it involves Paulo Henriques and António Filipe Pimentel, former and current directors of the MNAA, and Isabel Silveira Godinho, former director of the PNA. They enabled one of the most positive aspects of this project: the integration of our research fellows with the work teams, curators and other technicians from these institutions' staff, stimulating a rare convergence of research with the concrete frame of museum work. In relation to other partners, I wish to highlight the collaboration of Ana Paula Gordo, director of the Art Library at the Calouste Gulbenkian Foundation, and the librarian Jorge Resende, essential to the accomplishment of Task 6, which involved the creation of a virtual tour of the 1957 Exhibition of Fine Arts organized by the CGF, an ambitious project, outlined with the collaboration of Nuno Correia from the CITI – Centre for Informatics and Information Technologies of the FCT/UNL. Finally I wish to underscore what, in the opinion of the whole team, is the most important accomplishment of the Project and that which was not initially planned: with the unsurpassed competence and generosity of Silvestre Lacerda, director of the National Archive Torre do Tombo, and the archivist Anabela Ribeiro, it was possible to digitize, with the right criteria and technical proficiency, most of the

processed documents, and make them publicly available, an important decision which is already having positive effects in the work of researchers, as well as helping to preserve the original documents.

A final thanks goes to some of the team members: Leonor Oliveira, who from the first moment took up the arduous task of project manager, overseeing and guaranteeing its fulfilment, especially in financial terms; Celina Bastos and Luís Montalvão from the MNAA, and Maria do Rosário Jardim from the PNA, who dedicated a great amount of voluntary work to this project and helped overcome the problems that arose; Leonor Oliveira, Hugo Xavier, Maria de Jesus Monge, Maria João Vilhena de Carvalho – to whom were later added, in the assumed role of “associates”, Joana Baião, Luís Soares and Joana Oliva Monteiro – in the first place for the quality of their scientific work, but also for their generosity in sharing and acceptance of extra work; Leonor Calvão Borges, who trained the fellows in archival competences they did not possess; finally Ana Paula Louro, executive coordinator of the IHA, who always supported us in our relations (very fruitful ones) with the FCT.

This project was created by a team and nurtured it, making it grow. I am sure that within it another Head Researcher will soon arise, to carry on with our goal of writing and publishing the History of Art Museums in Portugal.

**I**

**PARTNERSHIPS**

## The partners: statements.

### **The partnership between the Instituto dos Museus e da Conservação and the project “Sources for the History of Art Museums in Portugal”.**

João Brigola

School of Social Sciences, University of Évora

Ex-director of the Instituto dos Museus e da Conservação

Having known that the “Sources for the History of Art Museums in Portugal” project is now completed and preparing to make public its results, I cannot forbear to express a deep personal and academic satisfaction at the scientific contributions of this competent research team, wisely and enthusiastically coordinated by Professor Raquel Henriques da Silva. A word of acknowledgement has to be addressed to the indispensable funding provided by the Foundation for Science and Technology (FCT), reflecting a consistent national politics of R&D the results and continuity of which we hope are protected against unjustified setbacks. When the Instituto dos Museus e da Conservação and the museological entities under its tutelage made their collections available, unreservedly and enthusiastically, they did nothing but fulfil their role as a public service. Other research projects such as these, now also in their last stages, have inventoried, described and fixed the immense documentary and scientific collections from our museums and national palaces, thus making *visible* a heritage that until now was only *latent*. This work, stimulating new and innovative interpretations that sources are always in need of, creates expectations about the progress of knowledge in the history of collections and museums, as well as in the histories of art and science.

**The partnership between the Museu Nacional de Arte Antiga and the project  
“Sources for the History of Art Museums in Portugal”.**

António Filipe Pimentel

Diretor of the Museu Nacional de Arte Antiga

Preserving, studying and promoting the exceptional collections that have been entrusted to them has ever been the central tenet of the mission of the Museu Nacional de Arte Antiga in its role as first Portuguese museological institution. In fulfilling this role, the MNAA has established partnerships with its national and international counterparts, and also with universities and research centres, joining efforts, experience and diverse knowledge in the development of scientific projects for the preservation, study and promotion of its patrimony.

Conscious of the considerable significance of the collections housed in its archive, essential for the study of Portuguese artistic heritage and museological practice, that have always had the MNAA as a reference, it was with enthusiasm that the Museum associated itself to the *Sources for the History of Art Museums in Portugal* project, now reaching its conclusion.

This partnership materialized both through the collaboration of Museum staff with the project team and the provision of its vast documentary collections for archival processing on the Digitalq platform and partial digitization, generously made available through the website of the Arquivo Nacional Torre do Tombo. Thus it was possible to exponentially expand access to documents increasingly sought after by researchers, allowing preservation and promotion of its documentary collections, in keeping with previous efforts of the Museum.

The vast size of its archive made it necessary to select, using the criteria of antiquity and importance, the documentary collections of the Academia Real de Belas-Artes de Lisboa and Retrospective Exhibition of Portuguese and Spanish Ornamental Art (1882), a show that preceded and is at the origin of the foundation of the Museum, two years later, as National Museum of Fine Arts and Archaeology, as well as the

archives of two crucial personalities in the Portuguese museological universe: José de Figueiredo and João Couto, first directors of the MNAA.

The Museum thus congratulates itself for the success of a project that efficiently brought together an inter-institutional team and diverse interdisciplinary contributions, materializing that which is one of its designs: to make known to a new audience the valuable patrimony that is its memory.

**The partnership between the Art Library of the Calouste Gulbenkian Foundation and the project “Sources for the History of Art Museums in Portugal”.**

Ana Paula Gordo

Director of the Art Library of the FCG

The Art Library, as a collaborator, cannot abstain from congratulating itself at the successful conclusion of the Project *Sources for the History of Art Museums in Portugal*, of which the Calouste Gulbenkian Foundation is a partner.

It could not be otherwise, given that we are a library specialized in visual arts and architecture, with the fundamental goal of supporting institutional and academic research activities and the full use of all our informational resources.

Collaboration with this project involved support for research into our collections, specifically, the collection of the 1<sup>st</sup> Visual Arts Exhibition organized by the Calouste Gulbenkian Foundation, and the provision of digital copies of the photographs that constitute it, which allowed an application to be created for the virtual reconstruction of that event.

This intervention complies with one of the areas of activity that the Library has constantly and consistently invested in – the creation of partnerships with universities and their researchers – and for which we are increasingly sought. These initiatives, which imply the collaboration between researchers from the field of art history and librarians, have allowed the investigation and promotion of a particularly relevant set of patrimonial collections of Portuguese art history and a decisive contribution to the development of knowledge and research in this field.

## **II**

## **THE TASKS**



## **Task 1. The origins of the Galeria Nacional de Pintura**

**Hugo Xavier**

Institute of Art History FCSH/UNL, Museum Studies branch

FCT Ph.D. Scholarship

In connection with my Ph.D. thesis on the Galeria Nacional de Pintura of the Academia Real de Belas-Artes de Lisboa, this task aimed to gather new data on that institution, from the creation of its collection with the extinction of religious orders in 1834 until the opening of the Museu Nacional de Belas-Artes e Arqueologia in 1884. Within this 50 year period I analyse the efforts of several agents – particularly that of the marquis de Sousa Holstein, vice-inspector of the academy – to organize, preserve, exhibit, study, promote and divulge its collection, as well as expand it through transfers, acquisitions and donations that constitute the foundation of the most relevant Portuguese public art museum.

The main source for this study was the document repository of the Academia Nacional de Belas-Artes (ANBA), particularly the minute books and correspondence books that, together with other documents from the same archive, were digitized in 2010 by the Portuguese national archive (Arquivo Nacional Torre do Tombo - ANTT). It is worth mentioning that the latter entity generously guaranteed the digitization, given the refusal of the president of the ANBA to allow this researcher access to the repository or to sign a protocol of collaboration with the project, thus jeopardizing its goals.

An important part of the abovementioned documentation was made available online by the Direção Geral dos Arquivos (DGARQ) through the DIGITARQ<sup>1</sup> database, which was very useful for our work, in spite of the information not having received the

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<sup>1</sup> <http://digitarq.dgarq.gov.pt/default.aspx?page=listShow&searchMode=as&sort=id&order=ASC>

archival treatment it could have if the ANBA had cooperated with the project. The digitization process merely followed the sequence established by the Academy in the 19<sup>th</sup> century, with tens of thousands of bound documents following no specific chronological order. This issue, along with the slowness of the database, delayed the research process significantly.

The José de Figueiredo repository at the archive of the Museu Nacional de Arte Antiga (MNAA), which holds several documents from the Academy and was treated in task 2 of this project, was also consulted for this task. The resulting data was crucial to define the criteria behind the organization of the Galeria Nacional de Pintura, as well as to examine the process as undertaken by its vice-inspector, the marquis de Sousa Holstein, and by the respective professors.

Unfortunately we couldn't access the personal archive of the marquis de Sousa Holstein, as it was auctioned in December 2010 by the auctioneer Pedro de Azevedo, having been bought by a second-hand bookseller who then proceeded to divide it up and resell it in parts<sup>2</sup>. The collection consisted of hundreds of documents, mainly related to diplomacy and the fine arts, which would have provided essential biographical data on the marquis; only the archival description for the auction catalogue now remains. It should be mentioned that both the ANBA and the MNAA were informed of the sale and chose not to exercise their right of pre-emption to buy this archive.

The present task tackles numerous interrelated themes and corresponds roughly to chapter III of the thesis. I have decided to associate a chronological reading to a reflection on themes crucial to an understanding of the object under study. I have thus structured my research in the following manner:

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<sup>2</sup> *Biblioteca Eugénio da Cunha Freitas*, part II, item 509. Sold for 2600 euro.

## **1 – The expansion of the collection**

In 1864, Sousa Holstein nominates a commission to examine the painting collections that were available for sale in Lisbon, with a view to expanding the collection. The commission, composed of the Academy's painting teachers, presented a report, the analysis of which is fundamental to the study of the practice of collecting at that time, especially as regards personalities like Husson da Câmara, Sousa Lobo or Pereira Crespo.

### **1.2 – The patronage of the king Ferdinand II**

In view of the financial difficulties the Academy was going through, king Ferdinand II donated part of his State allowance for the purchase of paintings. I explain the role of the vice-inspector and the “painting commission” in managing the funds for purchase of not only the aforementioned collections but also the collection acquired by the count of Farrobo. The purchasing activities of a series of unremembered personalities (Bustelli, Anastácio Rosa, O’Sullivan, Viale, among others) are also expounded upon.

### **1.3 – The Mayne collection and other acquisitions**

If the growth of the Academy's collection was due to the patronage of king Ferdinand II, it is also important to acknowledge other sources, such as thirty paintings belonging to the Museu Maynense. I also analyse a few acquisition proposals which did not take place due to financial constraints on the part of the Government; a notable exception in this case is the Jan Provost triptych acquired from Agostinho d’Ornellas.

#### **1.4 – Transfers and transfer requests**

The transfer of paintings owned by public institutions such as the Escola Politécnica de Lisboa contributed occasionally to the expansion of the academic collection. Transfer requests for paintings from dioceses or extinct religious orders are slightly more significant; special attention is dedicated to the diocese of Évora and in particular to the convent of Madre de Deus in Lisbon.

#### **1.5 – Donations**

Sousa Holstein held great hopes for this method of expanding the collection but few patrons came forth. There is, however, some contribution from foreigners who sent a few pieces in the hope of obtaining titles, a curious form of social promotion we analyse here.

##### **1.5.1 – The Carvalhido donations**

The count of Carvalhido deserves a special mention among the patrons. A businessman from Oporto, he made his fortune in Brazil and settled in Paris where he regularly invested in art. Wishing to have a gallery room named after him, he proceeded from 1865 onward to ship a large amount of paintings to Lisbon. The volume of donated work is such that it justifies a separate analysis.

## **2 – Organization of the gallery**

The “painting commission” was responsible for organizing the gallery improvised from the old historical painting and landscape lecture rooms, refurbished with the monetary aid of king Ferdinand II. We examine the work of Miguel Ângelo Lupi and Cristino da Silva, whose efforts were essential for the achievement of the goals defined by the vice-inspector.

## **2.1 – The cataloguing of the collection**

The troubled history of the cataloguing of the gallery and the publication of the *Catálogo provisório* (Provisional catalogue) is described. This work, which includes an explanatory note and a consistent introduction, allows us to understand the organizational criteria that the vice-inspector and the painting teachers used for the over 300 selected paintings, although some of the references to rooms, exhibitionary discourse and catalogued works are contradictory.

### **2.1.2 – Regulations**

Published in the initial pages of the catalogue, the gallery regulations consist of 24 articles stipulating rules and guidelines for visitors and users of the space. The preparation and discussion of the document is analysed here, and mention is made of all subsequent corrections and alterations to it.

## **3 – Photography in the service of the Gallery**

Photography was used to document and promote the gallery, notably by Pereira Guimarães, Cifka and Augusto César Pardal & Filho. However, the work of Jean Laurent merits special attention here, as he was one of the pioneers of the photographic reproduction of artworks. In 1869 he photographed dozens of paintings from the gallery and subsequently made the reproductions commercially available.

## **4 – Opening to the public and attempts at expansion**

Generally praised by the press, the opening of the gallery to the public asserted the importance of the Academy and of Sousa Holstein's work, who witnessed the completion of a cherished project. The number of visitors during the first months

and the circuit through the rooms are examined here, mainly through foreign visitors' accounts.

## **5 – Preservation and restoration**

From early on Sousa Holstein showed concern for the preservation and restoration of the collection, nominating Silva Oeirense as head of a group of artists who were to be responsible for such tasks. Later he adopted a more effective solution by contracting external agents such as Zeferino Augusto Teixeira, José Vicente de Sales and D. Manuel de la Mata, of whom we will give detailed accounts.

### **5.1 – Alfredo Augusto da Costa Camarate, curator**

Alfredo da Costa Camarate was nominated interim curator by the vice-inspector, and immediately sparked mistrust among the teachers, who criticized presumable mistakes committed by him. He showed himself, however, to be a dedicated employee, reporting on and attempting to solve problems in the gallery rooms, and later engaging in other tasks, in particular the artistic survey of the city of Ponta Delgada.

## **6. Searching for solutions**

The issue of moving the gallery was long discussed though belatedly solved; we will analyse the alternatives that emerged from the discussion. In 1875, Sousa Holstein was coordinating the preparation of the art education reform and the consequent creation of a museum service. Together with Luciano Cordeiro, he wrote an important report proposing the adaptation of an existing edifice to house the gallery, instead of building a new one from scratch.

This was, in short, the result of my research, combining sources unpublished or difficult to access, crucial for a future history of art museums and collecting in Portugal in the second half of the nineteenth century. I would like to express my gratitude to the research fellows, the MNAA technicians, and the head of research, all of whom contributed to an excellent work environment.

*Task 2. MNAA's historical archives database, 1870-1962.*

**The project «Sources...» at the Museu Nacional de Arte Antiga.**

**Celina Bastos**

**Luís Montalvão**

Museu Nacional de Arte Antiga. Coordinated relations between the MNAA, the research fellows and the rest of the project team.

The Museu Nacional de Arte Antiga (MNAA) possesses a repository of documents of great relevance to the study of its history and of museology in Portugal. Apart from administrative documents produced throughout the course of its existence, first as Museu Nacional de Belas-Artes e Arqueologia and, after the republican revolution, as Museu Nacional de Arte Antiga, there are other, equally important, collections. These range from documentation produced by and about the Academia Real de Belas-Artes de Lisboa and by the organizing committee of the Retrospective Exhibition of Ornamental Art, to documentation produced by the Conselho de Arte e Arqueologia, by the Portuguese Art Section of the “Comissão Nacional dos Centenários”, and by the “Cursos de Conservadores”, among others. On the other hand, in the José de Figueiredo and João Couto archives (JFA and JCA, respectively), there is extensive documentation related to the professional engagements of these personalities within the field of museology, as well as other important themes for art history.

At the time this project was implemented, the documentation to be processed was organized and described, but not normalized. Several different levels of description were in use:

- Administrative repository or Secretariat Archive (from 1879 onwards) – organized as records classified by subject.
- JCA – mostly composed of 95 folders, divided into private correspondence, international correspondence, reports from the Junta Nacional de Educação,



Casa de Bragança Foundation, Instituto para a Alta Cultura, Miscellaneous and other unprocessed documents.

-JFA – organized by Conceição Oliveira Marques, reorganized e described by Teresa Pontes. Later, the description of this archive was resumed by the archivists Maria Gabriela Mesquita C. David and Maria João Machado, working under the supervision of Alexandra Markl and Maria Helena Fidalgo. This occurred within the context of a larger project for the processing of the Museum archive that took place between 2003 and 2005, in which a guide to the archive collections was produced, as well as several inventories and catalogues.

The size, variety and complexity of this important collection of documents made it necessary to select the documentation to be processed within the scope of this project. The choice was based on criteria such as antiquity of the documents and size and relevance of the collections, so as to improve the accessibility of a collection increasingly sought by researchers. The same criteria dictated the choice of documents to be digitized within the scope of the project, with the purpose of ensuring their preservation.

Having decided which collections to process and which software to use – Digitalrq, adopted by the Direção Geral de Arquivos for the dependent archives and Arquivo Nacional Torre do Tombo, the fellows processed the previous inventories, normalized the descriptions, completed them and introduced them into the aforementioned database, which involved reading all the selected documents. They prepared the digitization of the documents, numbering and packing them for transport to the Torre do Tombo, and, lastly, associated records and images. Thus, the “Academia Nacional de Belas-Artes”, “Ornamental Art Exhibition” and “José de Figueiredo” repositories were described in Digitalrq, digitized and made available on the online database of the Torre do Tombo.

The João Couto repository was not digitized, as it was necessary to acquire a new version of Digitalrq, but it was fully described and can be consulted at the NMAA, on

a local Digitarq database, together with part of the administrative collection (Records and Register of Correspondence).

The fellows, Ema Rocha e Andreia Novo, who are not archivists, processed complex documentary collections such as the José de Figueiredo archive, mostly comprising loose documents, which they conceptually reorganized. It was arduous and painstaking work, but they completed it successfully. The tasks they handled were enormously complex, not only archivistically, but also technically, as they had to link 21.157 images to 7.145 archival records, tackling the problems that the use of new technologies always poses. The work was undertaken in a responsible and independent manner. The two fellows numbered and packed roughly seven thousand documents, most of which were loose, and accompanied them to the Torre do Tombo and back for the digitization process. This task was successfully accomplished without loss of documents or omissions in the digitization.

In spite of the technological obstacles that always crop up in these projects, such as the installation of the new version of Digitarq and the lodging of the records with associated images, which was solved with a protocol between the Instituto dos Museus e da Conservação and the Direção Geral de Arquivos in which the latter generously made their own servers available for lodging the images, the fellows Ema and Andreia successfully completed an archival enterprise which made available documentary collections that will facilitate future research on the history of museums in Portugal.

**Task 2. MNAA's historical archives database, 1870-1962.**

**MNAA's historical archives database, 1870-1962.** Report of the work undertaken at the Archive of the Museu Nacional de Arte Antiga. Research Fellowship.

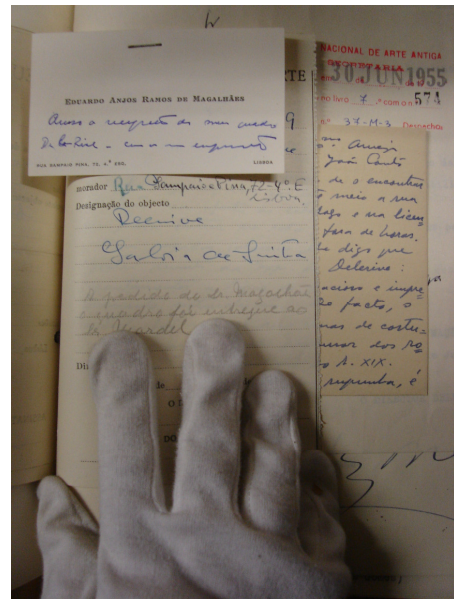
**Andreia Novo and Ema Ramalheira**

Institute of Art History FCSH/UNL, Museum Studies branch.

The following report describes the outcome of **Task 2 - Database from the Historical Archive at the Museu Nacional de Arte Antiga, 1870-1962.**

The goals for this task were the conceptual reorganization, archival description and online publishing of the historical archive. This work is crucial for the physical preservation of the archive; additionally, its public availability makes for greater ease of access, contributing to advance the study of the Museum's history and that of its collections, as well as the museological practices adopted by Portuguese art museums.

Considering the size of the archive, chronological boundaries were defined (1869-1962) and the following collections were included: Academia Nacional de Belas-Artes (1864 - 1939); Ornamental Art Exhibition (1881 - 1891); José de Figueiredo (1838 - 1937) and João Couto (1938 - 1962).



Documents from the MNAA's archive

## **Results**

Within the scope of this project, the fellows involved – Andreia Novo and Ema Rocha – processed a total of 7.145 archival records, associated to 21.157 digitized images<sup>1</sup>.

**The ANBA Collection – Academia Nacional de Belas-Artes** – composed mainly of record books and inventory of the objects belonging to the ANBA. 20 archival records were created and associated to 295 digital images, published online at the ANTT website, <http://digitarq.dgarq.gov.pt/>.

### **PT/MNAA/ANBA – Academia Nacional de Belas-Artes**

<b>Level of description</b>	<b>No. of records</b>	<b>% of records</b>
<b>C</b>	1	5.00
<b>SR</b>	2	10.00
<b>DU</b>	5	25.00
<b>D</b>	12	60.00
<b>TOTAL</b>	<b>20</b>	

C – Collection; SR – Series; DU – Descriptive Unit; CD – Composite Document; D – Simple Document.

The **Exposição de Arte Ornamental (EAO) Collection** contains documents related to the organization of the Retrospective Exhibition of 1882. Composed mainly of record books and the loan register of pieces for the Exhibition. This documentation reflects the selection and collection process that took place throughout the whole country, involving private and institutional (religious or secular) loans. 856 archival records were created and associated to 2343 digital images, published online at the ANTT website, <http://digitarq.dgarq.gov.pt/>.

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<sup>1</sup> Due to budget constraints, only three of the four collections selected for this project were completely digitized.

### PT/MNAA/EAO – Exposição de Arte Ornamental

Level of description	No. of records	% of records
C	1	0.12
SR	3	0.35
DU	20	2.34
D	6	0.70
<b>TOTAL</b>	<b>826</b>	

C – Collection; SR – Series; DU – Descriptive Unit; CD – Composite Document; D – Simple Document.

The **AJF Collection – José de Figueiredo Archive** – is composed of documents collected by the first director of the MNAA, mostly produced between 1838 and 1937, as well as documents from the 17<sup>th</sup>, 18<sup>th</sup> and early 19<sup>th</sup> centuries. Devoid of an initial classification plan, the documents were divided into general themes, according to which they were packed in boxes. This collection had already been inventoried and the resulting data was reviewed and conferred for this project. A classification plan was created according to a new conceptual organization of the collection, divided into the following sections: Personal, Professional Activity and Collected Documentation. 2510 archival records were created, associated to 12918 digital images, published online at the ANTT website, <http://digitarq.dgarq.gov.pt/><sup>2</sup>.

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<sup>2</sup> At the time this report was written, January 2013, the José de Figueiredo Archive had not yet been fully described in DigitArq. This description will be concluded before the end of the project.

**PT/MNAA/AJF – José de Figueiredo**

Level of description	No. of records	% of records
C	1	0.04
SC	3	0.12
SSC	5	0.20
SSSC	12	0.45
SR	29	1.15
CD	145	5.78
D	2315	92.23
<b>TOTAL</b>	<b>2510</b>	

C – Collection; SC – Section; SSC – Subsection; SSSC – Subsubsection; SR – Series; CD – Composite Document; D – Simple Document.

The **AJC Collection – João Couto Archive** – pertaining to the second Museum director, who held office from 1938 to 1962, during the Estado Novo regime. It followed a classification plan which was respected during archival processing for this project. 1727 archival records were created and published on the server of the Direção Geral do Património Cultural (<http://srv6/>).

**PT/MNAA/AJC – João Couto Archive**

Level of description	No. of records	% of records
C	1	0.06
SC	5	0.29
SSC	5	0.29
SR	8	0.46

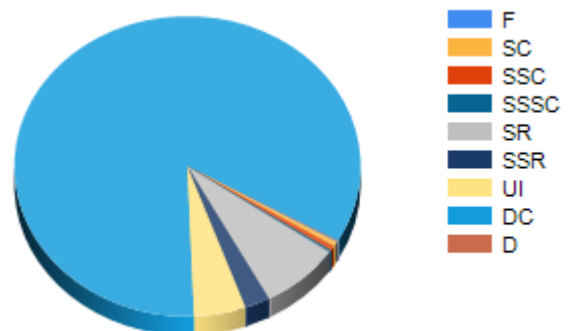
<b>DU</b>	105	6.08
<b>CD</b>	455	26.35
<b>D</b>	1148	66.47
<b>TOTAL</b>	<b>1727</b>	

C – Collection; SC – Section; SSC – Subsection; SSSC – Subsubsection; SR – Series; DU – Descriptive Units; CD – Composite Document; D – Simple Document.

Apart from these four collections, a new classification plan was drawn up for the NMAA Administrative Archive, from which 1999 archival records were processed and made available on the server of the Directorate-General of Cultural Heritage, <http://srv6/>.

#### **PT/MNAA/MNAA – Museu Nacional de Arte Antiga**

<b>Level of description</b>	<b>No. of records</b>	<b>% of records</b>
<b>C</b>	1	0.05
<b>SC</b>	11	0.55
<b>SSC</b>	10	0.50
<b>SSSC</b>	5	0.25
<b>SR</b>	150	7.05
<b>SSR</b>	47	2.35
<b>DU</b>	97	4.85
<b>CD</b>	1676	83.84
<b>D</b>	2	0.10
<b>TOTAL</b>	1999	



C – Collection; SC – Section; SSC – Subsection; SSSC – Subsubsection; SR – Series; DU – Descriptive Units; CD – Composite Document; D – Simple Document.

## **Report of Activities 2010/2011/2012**

### **2010**

The fellows' work started in early April 2010, with a training session in archival practices administered by Leonor Calvão Borges, archival supervisor for the project, at the Museu Nacional de Arte Antiga. The reception and supervision of the fellows at the Museum was assigned to Celina Bastos, senior technician, later joined by Luís Montalvão, the Museum librarian. In order to gain a better knowledge of the institution some relevant reading matter was studied, specifically regarding its historical context within the time frame of the project, as well as its legal framework.

Delays in the installation and configuration of the software chosen for the archival description of the documentation (DigitArq) led to the creation of a temporary database using Microsoft Office Excel, which was then migrated to DigitArq.

Towards the end of April, the Administrative Archive from 1953 onwards was processed following the preexistent classification plan. Some doubts having arisen in relation to the adopted strategy, the plan of activities was adjusted, and we undertook the complete processing of the books from the Archive of Sent Correspondence, from the beginning of the Museum until 1962 (the upper limit of our time frame). We then treated the documentation from the Inventory Room, related to the Ornamental Art Exhibition and the Academia Nacional de Belas-Artes.

For preservation reasons, all clips, staples and other elements that might damage the integrity of the documents were removed during this process.

On the 9<sup>th</sup> of December, a Public Session of Presentation of Results took place at the Palácio Nacional da Ajuda. The fellows, Andreia Novo e Ema Rocha, reported on the technical work undertaken for Task 2 of the project.



## **2011**

In the first months of 2011, the project team held a meeting to debate and define the goals for digitization of the selected documents. Digitization took place in two stages (2<sup>nd</sup> of November and 2<sup>nd</sup> of December), under a protocol between the then Instituto dos Museus e da Conservação and the Arquivo Nacional Torre do Tombo. The fellows packed and escorted the documents from the MNAA to the ANTT, while transportation was carried out by the company to whom the digitization was adjudicated: Beltrão Coelho Lda.

Apart from the collections related to the Ornamental Art Exhibition, Academia Nacional de Belas-Artes and José de Figueiredo Archive, the Convents and Churches and Museu Nacional de Belas-Artes' collections were also fully digitized. All the folios were numbered and prepared for scanning. The fellows remained at the ANTT while this work was in progress. During this period they received training in Quality Control, file renaming, insertion and association of images within the DigitArq database by technicians from the Division of Project Administration - Reproduction Sector of the Torre do Tombo. These operations were then carried out by the fellows for all the digitized documents.

During this year, the software was updated to a more recent version (DigitArq 2 to DigitArq 4), purchased by the Institute of Art History from Keep Solutions, who, during the installation process, created a search engine for the intranet of the then named Instituto dos Museus e da Conservação, thus making this work available and searchable.

## **2012**

in 2012 the tasks begun in 2010 and 2011 were continued.

Digitization of the selected collections was concluded in January 2012. then began the work which had been established as a priority for the team responsible for Task 2: online publishing of the collections related to the *Academia Nacional de Belas-Artes* and the *Ornamental Art Exhibition*. In early summer 2012, the

aforementioned collections were made available on the DigitArq platform, lodged on the website of the Torre do Tombo. Later some of the data was altered and corrected.

The largest collection, that of the José de Figueiredo Archive, occupied the latter part of the year. The fellows divided their time between archival description of the original documents at the Museu Nacional de Arte Antiga and the uploading of records to DigitArq at the Torre do Tombo.

A technical problem with the migration from the MNAA to the ANTT of the records from the two first collections to be made available online made it necessary for the archival description of the José de Figueiredo Archive to be done in Microsoft Office Word, and then manually introduced to DigitArq at the NATT.

A further goal established for 2012 was to make the project public through national and international conferences and colloquiums. The fellows, together with Leonor Calvão Borges, were entrusted with the task of promoting the project in scientific events related to archival science and documentary studies. Proposals for the following events were submitted/accepted:

-Andreia Novo, Ema Rocha, Hugo d'Araújo and Leonor Calvão Borges, Submission to the 11<sup>o</sup> BAD Congress – Associação Portuguesa de Bibliotecários, Arquivistas e Documentalistas, Lisbon;

-Andreia Novo, Ema Rocha and Hugo d'Araújo – IV Encontro Latinoamericano de Bibliotecários, Arquivistas e Museólogos – EBAM, “Rumo a um diálogo interdisciplinar dentro e fora das instituições”, Buenos Aires (1<sup>st</sup> to 3<sup>rd</sup> of October 2012), titled *Para a História dos Museus de Arte em Portugal. O acervo documental do Museu Nacional de Arte Antiga e o seu contributo para a investigação*;

-Andreia Novo, Ema Rocha and Leonor Calvão Borges, Talk and Publication at the 22nd International Archival Day – IAS (International Institute for Archival Science of Trieste and Maribor), Trieste (22 e 23 de outubro de 2012), titled *Describing and preserving documents in a museum's archive: a multidisciplinary approach to*

*integration, digitization and availability of electronic records in the National Museum of Ancient Art (Lisbon, Portugal);*

-Andreia Novo, Ema Rocha and Leonor Calvão Borges, Submission to the I Congresso ISKO Espanha e Portugal / XI Congresso ISKO Espanha – “Informação e/ou Conhecimento: as duas faces de Jano”, Oporto;

-Ema Rocha, Submission to the IV Congresso de História da Arte Portuguesa, Lisbon;

Attached are the proposals submitted for these events, as well as the presented and/or published papers.

Apart from their project-related work, the fellows also took part in the following activities:

-Support for research and inquiries related to the Archive collections processed within the project;

-As volunteers: Participation in the exhibitions *Coleccionar em Portugal – Doação Castro Pina*, *De Amicitia. 100 Anos do Grupo dos Amigos do Museu Nacional de Arte Antiga (1912-2012)* and *O Virtuoso Criador. Joaquim Machado de Castro* – support in restoration-related research, cleaning of the pieces, assembling and disassembling the exhibitions.

In addition to the Ph.D. level research undertaken within this project, one of the fellows, Ema Rocha, began M.A. level research into one of the archival collections of the NMAA. The dissertation, *O Estágio/Curso de Conservadores de Museu no Museu Nacional de Arte Antiga – o papel educativo do MNAA na Museologia Portuguesa*, (*The curatorial course/internship at the National Museum of Ancient Art – the educational role of the NMAA in Portuguese Museology*), is nearing its end and intends to analyse the curriculum and methodologies of the course, as well as its legacy within Portuguese museology.

### Task 3. Exhibitions in the photographic collection of MNAA.

#### **The Photographic Archive at the Museu Nacional de Arte Antiga. A historical sketch.**

**Hugo d'Araújo (†)**

When Carlos Relvas photographed over five hundred pieces from the Ornamental Art Exhibition in a modest timber studio on the grounds of Alvor Palace, he was unknowingly launching the first stone of the photographic archive of the future Museu Nacional de Belas-Artes e Arqueologia, later renamed Museu Nacional de Arte Antiga (MNAA).

In fact, the museum was created from and based on the 1882 Exhibition, which points to the relevance of this event. The responsible Committee indicated as much by its wish to preserve the memory of the group of works that was sited at the building in Rua das Janelas Verdes. In the introductory text to his father's *Álbum de Phototypias*, José Relvas states that the reproductions had a double function: a desire to «make permanent the collections that the end of the Exhibition would again separate» and, on the other hand, to make available «easily accessible collections to the study of science and art».

This purpose, equally stated in the words of Augusto Filipe Simões in the same album, defined photography as a «necessary complement» for making known «dispersed artworks» and the memory of exhibitions that ambitiously attempted to gather them together «in the same place». How could this idea be materialized?

Once more, it is to the initiative of Relvas that we owe the production of an album, printed image and record of the Retrospective Exhibition. Official authorities had ordered drawings of several of the pieces, that were then reproduced in the exhibition catalogue, though further editorial projects, such as a publication to

promote the pictures taken by Relvas at his makeshift studio (Pessoa and Torrado 2003, 43-44), were never carried out.

However, Carlos Relvas decided to independently compile, in the aforementioned *Álbum de Phototypias*, reproductions of the unpublished plates he had produced at the end of the Exhibition of 1882. The book was published within the year and its revenue donated to the Montepio Popular and the Santa Casa da Misericórdia da Golegã, his place of birth.

The archive of the MNAA stores a large amount of documents from 1882. As well as administrative papers, there are copies of Relvas' album, tickets, views of rooms, reproductions of drawings by António Ramalho depicting the visit of kings Luís and Afonso XII, a group portrait of the organizing committee and close to one hundred and fifty collotypes. With the creation of the Museu de Belas-Artes e Arqueologia, images were produced to document the display of the pieces and the layout of the rooms, as well as general views of Alvor palace (fig.1).



**Fig. 1** View of a painting gallery at the Museu Nacional de Belas-Artes, c.1900. Archive of the Museu Nacional de Arte Antiga.

After the change of regime that would turn the country into a young republic, and as a result of new ideals that dictated the separation between church and state, Luís Keil, then curator of the museum, visited a series of religious edifices throughout the country, with the intent of identifying and collecting pieces that, due to their quality, should belong to the collection of the most significant national museum. At that early moment in the life of the museum, pictures of pieces were speedily made to answer the need to acquire or study the same pieces.

Looking through the periodicals of the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries, it is not hard to find articles and stories that use reproductions of artworks from the main Portuguese art museum. In *Ilustração Portuguesa* the articles using illustrations from the MNAA are quite diverse, including «As modas femininas no século XVIII em Portugal» (women's fashion in 18<sup>th</sup> century Portugal) (Dantas 1906, 358), with the portrait of the 3<sup>rd</sup> Marquise of Lourical, and a piece on «S. José das Janelas Verdes», from the edition of 19<sup>th</sup> of May of the same year.

The production of photographs by the museum would be expanded by José de Figueiredo, with the help of the Grupo de Amigos do Museu Nacional de Arte Antiga (GAMNAA), the “friends of the museum”, which had been founded by his initiative (Baião 2012, 25-26). Aware of the importance of images for the promotion of Portuguese art, one of the first undertakings of this group was to sponsor an edition of postcards with reproductions of notable national paintings housed in the museum (fig. 2). The mission was entrusted to João Carlos Coutinho, who was himself a member of the GAMNAA and a photographer, and kept a close relationship with the museum until the end of the 1930s. When he died, in 1939, João Couto (the successor of Figueiredo as director of the MNAA) praised him highly, referring, apart from personal friendship, the importance of his work for the improvement of the photographic archive, which included «a few hundred of his plates, acquired by the ‘Amigos do Museu’» (Couto 1939, 84).



**Fig. 2** Postcard published by the FNMAA, c. 1920. Archive of the GAMNAA.

The support of the GAMNAA was in fact generous. For over three decades, between 1912 and 1946, this group's donations for the acquisition of plates and prints from several photographers, especially Coutinho, amounted to 37.294\$52. This sponsorship included production costs for the postcards, payment to authors of the reproductions and other associated costs. In 1914, for example, apart from the payment of 95\$00 for the execution of photographs, cost of cardboard for the postcards, imported from the UK, was estimated at 1\$88 and printing costs, with the company Bordallo Pinheiro & Lallemand, Lda., amounted to 138\$69. in the same year there is a record of payment to the steam company Mascarenhas & Cia. for transport of the postcards on board the *Douro*, as well as payment of 22\$10 to customs agent

Carlos Carvalho for customs duties<sup>1</sup>. For the second series of postcards, an edition of 36.000, works by Cranach, Holbein, Antonio Moro and Cristóvão de Figueiredo were chosen, among others.

These editions were continued in the following years, though support from the GAMNAA attempted to address other needs such as obtaining pictures of the exhibition rooms, documenting in great detail the museographic display created by José de Figueiredo (Bastos 2012, 49-50). Less frequently, the group's contributions supported the shipping of pictures to other countries, as happened in 1922 when the *Compagnie des Wagons-Lits* received 72\$71 for the transport of a set of photographs to Paris.

Though during Figueiredo's directorship the centre of photography of the NMAA was already implemented and known to the public, especially the academics, its importance grew significantly under the supervision of João Couto. The *Boletins do Museu Nacional de Arte Antiga (Bulletins of the MNAA)*, in print since 1939, advertised the sale of photographs of exhibited works, with prices that varied according to size. Requests should be made by filling in a form which could be obtained in the lobby of the museum and prints would normally be available within a week. Each 13x18 cm reproduction cost 7\$50. The price of larger reproductions (30x40 cm) was around 30\$00.

Requests, from Portugal or from other countries, were made with very different ends<sup>2</sup>. Taking the decade of 1930 as an example (during which some hundreds of requests were fulfilled), academic use of images was one of the most common justifications, offered by Virgínia de Castro e Almeida, Julieta Ferrão (to whom was registered the donation of photographs of the Naturalist Exhibition of the Society of Fine Arts) and the benedictine monk René Etienne Martin, from the Abbey of Mont-

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<sup>1</sup> MNAA, AGAMNAA, *Livro de Contas Correntes n.º1*. All information regarding expenses incurred by the FNMAA can be found in the account books kept in the group's archive.

<sup>2</sup> MNAA, AMNAA, *Pedidos de Fotografias*. The aforementioned requests for photographs were obtained from the forms made available for that purpose, the originals of which, since the time of José de Figueiredo, are kept at the archives of the NMAA.



Cezan in Louvain, who requested reproductions of jewellery from the museum's collection for «art study». The authorised request resulted in the reproduction and shipment of 45 plates of the pieces that were at the time exhibited in the Germain Serving Set room. Researchers from London and Barcelona also regularly sent in requests and Leitão de Barros, conceiving the idea of a publication of «graphic and artistic quality», also solicited reproductions to illustrate his work.

Solicitations were frequently received to reproduce works for scientific or promotional publications, or to be shown during conferences and talks. The publisher Lello & Irmão wished to include several portraits in a book on historical Portuguese personalities, and the authors of the «Barcelos» edition of the History of Portugal, by Portucalense Editora, expressed the same intention. The Secretariado da Propaganda Nacional (Secretariat of National Propaganda) in its promotional magazines, the Tourism Yearbook, newspapers and other periodicals, entities organizing exhibitions, museums (in 1933 the V&A in London requested reproductions of a staff, chalices, crosses, monstrances and the reliquary of queen Leonor for its own photographic collection) and even diplomats on several occasions used the image bank made available by the museum.

Other noteworthy requests are one by Pedro Nunes High School, wishing to obtain a copy of the already famous S. Vicente paintings for «decorating a room»; one by photographer Santos Leitão who, in 1931, wished to experiment with colour reproductions of the *Mystic Marriage of St. Catherine*, the *Courtesan*, a portrait of Antonio Moro and a *Virgin with Child*; or the reproduction of a portrait of Vasco da Gama for the Colonial Exhibition of 1934. The Bank of Portugal used reproductions of portraits of national personalities, provided by the MNAA, for a new series of banknotes and the CTT (postal service), as if in sync with the GAMNAA, solicited images for the production of their own postcards. When requests referred to yet unphotographed works, permission was granted upon payment with the condition that two prints must be made for the museum. As can be imagined, this last condition

furthered the growth of the photographic collection in a way that was not dependent on the institution's means.

As has been mentioned, photography-related activities expanded considerably in the decades of 40 and 50, from the appointment of João Couto as director of the MNAA, where he had entered in 1924 as assistant curator. Photography was certainly not forgotten in the new strategy outlined by Couto for the development and expansion of the museum; indeed, it held a privileged place in his «school extension» program.

In May 1944 Adriano de Gusmão (future director of the Museu Machado de Castro), as a fellow of the Instituto para a Alta Cultura and collaborator of its Art and Museology Research Centre, made a research visit to Spain, instructed by João Couto to find out what was being done there as regarded the «cultural expansion of museums».

The conclusions of this work, presented in a *Museological Inquiry in Spain*, stressed, once again, the importance of photography. The «promotion and cultural extension projects» included the promotion of «free afternoon short courses» in Art History, «Interpretation of the Museum's Collections» accompanied by abundant information (readings, diagrams, projections, photographs...) and preparation of travelling exhibitions (including the pieces that could travel and photographic reproductions). As for promotion of the institution, it was good practice to «send frequent news about the Museum's events» to the press and, interestingly, to «publish “sensational” photos, according to the criterion of Ralph Clifton Smith, who believed that photographs intended for the press should depict more than just inanimate objects and should contain a «topical value» obtained when pieces were photographed during transport or while setting up an exhibition (Gusmão 1946, 25-26).

All these ideas were effectively backed by João Couto when he presented to Duarte Pacheco, the then Minister of Obras Públicas (“Public Works”), the project for the enlargement and reorganization of the Museum of Janelas Verdes. Emphasizing educational issues, Couto's suggestion was to use a series of ground floor rooms to «install, apart from the technical and administrative departments (offices,

administration, inventory room, photographic archive), the library, conference and lecture room, and rooms for temporary exhibitions». Apart from that, in the diverse activities organized at the museum, especially talks and conferences (international personalities were frequently invited), use of photography was always abundant, with the double function of complementing lectures and keeping a visual record of them for future reference.

In the early 50s, a further step is taken towards the enlargement of the photographic collection of the MNAA. With two distinct goals in mind, a systematic photographic inventory of the museum collections is begun, as well as another, of public and private property, as an initiative of the Committee for the study and protection of cultural property. Among the purposes of this committee, created in 1953 and presided over by Couto, was the creation of photographic files for the national inventory of cultural property. Though the committee was still in an initial stage, dividing the objects according to the criteria of UNESCO, there was already «at the headquarters of the service installed at the Museu Nacional de Arte Antiga, [...] a considerable number of files, accompanied by their respective photographs». Their mission, perfectly defined, began with the choice of objects to photograph, from which two prints were then obtained: one for the institution housing it and the other to stay at the committee's archive in Lisbon (Couto 1962, 180).

As for the inventory of the MNAA's collections, funding had in the meantime been attributed for the purpose by the Ministry of Finance. Couto considered it «essential that all the files describing artworks or other pieces were accompanied by one or more illustrative pictures [...] Apart from being an essential feature for work purposes, it is valuable evidence in identifying a piece – for example in case of deterioration or theft».

Work began in 1952, with the staff member Maria Leontina Rosa Gomes in charge. Seating furniture (396 plates) and jewellery were first, followed in 53 by painting and miniatures. In 1954, «with excellent speed», work began on the sections of drawing,

sculpture and textiles and, in 58, ceramics. From this work two prints on paper (6x9 format) were obtained, one to be attached to the piece's inventory file and the other to be sent to the archive where it was filed in a cabinet prepared for the effect and which contained, among other information, the piece's inventory number. Ten years later it was rare to find a «section or work from that institution of which the records were not accompanied by a photographic file».

Many photographers contributed to the collection that the archive now houses. João Carlos Coutinho, who cannot be dissociated from the photographic work developed at the museum, was succeeded by individuals such as Octávio Bobone, Mário Novaes and Abreu Nunes; to the important role played by each of them it is yet necessary to add the occasional contributions of several others.

The photographic archive (fig. 3) was sited in the library and, in the mid-50s, was comprised of «about 13.000 plates and a large amount of photographic prints, especially of objects related to the Museum's collection»(Couto 1956, 59).



**Fig. 3** Photographic archive of the NMAA, 1969.  
Photograph by Mário Novaes. Archive of the MNAA.

### **The «laboratory of scientific research»**

The premises of the «laboratory of scientific research» were improved by the construction, in the decade of 1940, of the building that now houses the José de Figueiredo Institute (dedicated to restoration and preservation). The existence of this laboratory contributed greatly to the improvement of the photographic collection of the museum, through X-rays, oblique lighting, ultraviolet and infra-red photography obtained in the course of analyses of pieces from the museum's collection or works belonging to private individuals who engaged the laboratory's services.

The importance of such a service was always defended by João Couto who considered the «scientific examination of Works of Art has, apart from helping the restorer, a much wider reach in the objective study of those pieces» (Couto and Valadares 1938, 48). José de Figueiredo, having observed the work developed at the photographic laboratory of the Louvre Museum, had already shown interest in installing a similar department at Janelas Verdes, a design which is achieved in 1936 with the help of Manuel Valadares (who was preparing his Ph.D. at the Sorbonne under the supervision of Marie Curie) and an endowment of 20.000\$00 from the government.

The first equipment to be used in the new premises was the oblique lighting setup, with which a few hundreds of plates were produced in 1939 alone. Towards the end of that year, the museum acquired a 30x40 camera and lenses, radiographic film and a micro-photography device.

During the 1940s, after the laboratory had moved to its new quarters, the activities of restoration and analysis of pieces continued, now benefiting from improved working conditions. This work, supervised by Olívia Trigo de Sousa, physicist, chemist and radiologist, was constrained by lack of supplies, which were expensive. Methodical plans were made for a radiographic archive including the most recent analyses of the Nuno Gonçalves paintings and Holbein's *Virgin, Child and Saints*.

With the aid of, among others, Abel de Moura and Manuel Valadares, the activities of the laboratory expanded the archive with «details, taken directly or with macro and

micro techniques, or with oblique lighting». In that year the archive received 352 plates and 267 slides. In the following year, the numbers amounted to 138 plates and 59 slides.

In the 1950s a significant amount of material was acquired for these services. In 1953, a camera, lanterns and lamps of various sizes were purchased. In the following two years, three cameras of different formats, an enlarger for 13x18 formats, a «Pathé-Super» camera with fittings for three lenses, a condenser, tripods, filters and a projector were acquired. In that year, only 53 X-rays and 670 slides were produced in the laboratory, a significant decrease from the numbers of the previous year: 3902 photographic prints in 6x9 and 20x40 formats, 1062 negatives and 129 slides, of which 64 were in colour<sup>3</sup>.

### **The «museal archive»**

In 1954 the bachelors Belarmina Augusta Ferreira Ribeiro and Dalma Umbelina Pereira and the sculptor Manuel da Silva Marques Bom were admitted to the Curso de Conservadores de Museus, Palácios e Monumentos Nacionais («curatorial Course for Museums, Palaces and National Monuments»).

During her internship, concluded in 1956, Belarmina Ribeiro organized an archive created to answer concrete needs in the fields of museography and museology. That was one of the tasks attributed to this intern, whose thesis was titled *Para uma História da Luminária em Portugal (For a History of Lighting in Portugal)* and who had collaborated in the organization of visits, conferences and exhibitions. Having concluded her course, she was invited to work as a fellow of the Art and Museology Research Centre of the Instituto para a Alta Cultura, in order to carry on the task of structuring a «museological archive». The idea was João Couto's, who had himself

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<sup>3</sup> All data concerning photography and acquisition of supplies is taken from the *Boletins* of the MNAA, that in every volume reported on the progress of the Museum's technical and pedagogical activities .

started building an image bank, to which he was, according to Belarmina Ribeiro, «particularly dedicated».

The creation of a collection of pictures of Portuguese and foreign museums was underpinned by Couto's interest in educational issues, thus assuming didactic functions. Moreover, the images were very useful to complement his lessons at the Curatorial Course, illustrating particular points of museography such as lighting and display. The ambition of the museographical archive was thus to gather pictures of museums from all over the world, to illustrate the variety and diversity of collections, buildings, solutions and *modus operandi* of each of them, allowing a comparative analysis of all aspects, alterations and arrangement of rooms, whether for temporary or permanent exhibitions, lighting schemes, preservation equipment, laboratories, libraries, study and conference rooms, concert halls, gardens, warehouses and all the activities related to museums. To fulfil this task was the dearest wish of João Couto (Ribeiro 1957, 1-2).

Several procedures were used to obtain the desired pictures. The first was simply to collect postcards and photographs published in magazines, newspapers or other publications. In addition, the museum photographer was authorized to obtain pictures of all «interesting aspects» of the museological institutions in the cities he visited. Lastly, written requests were made to museums, proposing an exchange of material. The MNAA would send its catalogues and guidebooks and a set of representative pictures, requesting that the other institution do the same.

This initiative was well received by other institutions: «many of these museums were appreciative of the undertaking and sent generous amounts of material» (Ribeiro 1957, 14). The arrival of numerous pictures and catalogues is evidence of this and contributed to the creation of a considerable photographic collection of similar institutions all over the world.

The «museographical» (as it was initially named) or «museological» (as it later became known) archive was sited in a room next to the director's office (fig. 4),

reinforcing the closeness of João Couto to the project of organizing a photographic archive related to art and museology. The section dedicated to the MNAA was organized chronologically into three distinct periods, corresponding to the successive directorships of the museum. Each one of these periods was divided into pictures of interior and exterior spaces and organized by theme. The section related to national museums had, in 1957, photographs of 27 institutions, from twenty distinct municipalities. International museums, grouped by country and city, added up to 226 institutions, most of which were European. Apart from photographs one could often find plans, diagrams, brochures and handbills offered by the institutions contacted by the fellow of the Instituto para a Alta Cultura.



**Fig. 4** Museological archive of the MNAA, in its original location next to the director's office, 1959. Photograph by Abreu Nunes. Archive of the MNAA.

The following year, 1958, the archive supervisor undertakes the established plan. It was to be more than a simple geographical organization; the museographical aspects documented in the photographs should be taken into account. The project consisted in a thematic organization grouping pictures according to categories such as lighting, services, exhibition spaces or scientific and pedagogical activities. This plan was



partly based on the necessity of producing slides for João Couto's museology lessons , each of them usually related to a different theme. This type of organization thus made it easier to search the visual archive for that purpose.

In the late 1950s, the museological archive comprehended «six cupboards with eight drawers each and two boxes reserved for the Museu Nacional de Arte Antiga» (Ribeiro 1959, 3); this would soon become insufficient to store the increasing amount of material that, year after year, was sent to the Museology Research Centre. In April 1962, the museological archive left the room adjacent to the director's office for a space of its own, independent and easier to access. However, the arrangement of the new space closely followed that of the old one (fig. 5). The continuous arrival of material from national and foreign museums meant that, two years later, the archive was still struggling with «lack of space to properly store all the information».



**Fig. 5** View of the museological archive of the NMAA, after moving to its new premises, 1962. Photograph by Abreu Nunes. Archive of the MNA.

The photographs were also used in other types of activities, especially exhibitions. In 1961, they would give rise to an exhibition of their own (apropos the II Reunion of

Curators of museums, palaces and national monuments) documenting the national and regional museums under the Direção Geral do Ensino Superior e Belas-Artes. In 1967, a show in homage to João Couto was also based on numerous photographs illustrating his life and work.

The museological archive that, in early 1960, possessed over seven thousand pictures of national and international museums (Ribeiro 1962, 29) was available to all researchers who wished to consult it. Requests should be directed to the fellow Belarmina Ribeiro, on Tuesday and Thursday afternoons.

### **The last decades**

Today, with images existing predominantly in digital formats and equipments, the role of the MNAA photographic archive as guardian of an invaluable collection of documents of its own museological practices and those of other national museums is increasingly important.

In the 1970s and 1980s the archive kept operating within the traditional system of negatives and prints, but towards the end of the 1990s it began a migration toward the digital, which was consolidated in the following years.

With the creation of successive entities for the supervision, in an ever more exclusive manner, of museums and national palaces, the photographic archive – especially the museological section – was progressively emptied of its functions, which were transferred to centralized entities. To the Portuguese Instituto do Património Cultural succeeded the Instituto Português dos Museus (Law no. 278/91, 9<sup>th</sup> of August) and, in 2007, the Instituto dos Museus e da Conservação (IMC). The structure of this latest entity, defined in the ordinance no. 377/2007 of the 30<sup>th</sup> of March, includes a Division of Photographic Documentation (DDF) working directly under it. The DDF's role is to merge the photographic archives of the various museums and palaces under the IMC, guaranteeing their safeguard, preservation and administration. It furthermore assumes an important communicational role with the general public, promoting,

answering requests for images and giving technical support in matters related to photography.

Half a century later, the «museological archive» foreseen by João Couto and its guiding principles assumed a magnitude to which the creation of new museums added significance. In times when the image is increasingly important in all areas (not least in Art), the photographic archive of the MNAA, remaining a privileged bastion of the memory and life of museums, holds a crucial collection that, due to its size and uniqueness, asserts itself as a plentiful and invaluable resource for the study of Portuguese art and museology.

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#### **Task 4. Inventory and study of the “Arrolamentos” of the Royal Palaces of Necessidades and Ajuda**

##### **The project «Sources...» at the Palácio Nacional da Ajuda.**

Palácio Nacional da Ajuda.

The Palácio Nacional da Ajuda was one of the institutions that received the project “Sources for the History of Art Museums in Portugal” in March 2010.

This project implemented human and technical resources for the safeguard and availability of a wealth of documents of unique historical value, as is the case of the 1910 Inventories (“arrolamentos”) of the National Palaces of Ajuda and Necessidades.

The task plan to be followed by Luís Soares, Institute of Art History research fellow appointed to the Palace of Ajuda, was drawn up and supervised by the archivist Leonor Calvão Borges.

Work started off with a general survey of the archive, intending to locate loose, unidentified documents related to the inventories. This survey was based on the existing “Inventário do Arquivo do Palácio da Ajuda” (Inventory of the Palace of Ajuda Archive), checking the physical location of the documentation on the existing shelving system. After a careful selection all the relevant loose documents were gathered for processing.

Before starting the actual archival description, the volumes to be processed were provisionally numbered and description exercises were essayed based on a preliminary, predefined inventory.

Following these procedures, some questions arose in relation to methodology and concepts to be adopted for the correct identification of the collection to be processed, namely:

-classifying and naming the collection and its respective series;

- identifying document typologies and specific terminology;
- identifying the main institutions and individuals who produced the documentation;
- outlining the administrative and custodial history of the documentation.

For the clarification of the last item we relied on Maria de Jesus Monge, Ph.D. candidate associated to this project.



Luís Soares (RF) and Pedro Silva (IRF), fellows of the IAH, at the Archive of the Palácio Nacional da Ajuda

In addition to the analysis of all the documents related to the inventories and respective records, indexes were created for each of the volumes in order to simplify archival description and consultation. This step was crucial for a correct reading of the contents of each volume, as it was noted that some of the documentation was mislabelled.

Bound documentation related to the inventories:

- “Arrolamentos dos Paços (Inventories of the Palaces) – Vol. 1, Vol. 2, Vol. 3, Vol. 4, Vol. 5, Vol. 6, Vol. 7” ( Palácio Nacional das Necessidades)
- “Inventário Judicial Palácio Nacional da Ajuda (Judicial Inventory of the National Palace of Ajuda) – Vol. 1, Vol. 2, Vol. 4, Vol. 5, Vol. 6, Vol. 7 and 8, Vol. 9 and 10, Vol. 11, Vol. 12 and 13, Vol. 14 and 15” – Part of the inventory made at the death of D. Fernando II (Pena and surroundings);
- “Bens da Casa Real – Móveis e Imóveis (Property of the Royal House – moveable property and real estate) - Vol 1-B” - Deliveries of property, inventoried mainly at the National Palace of Necessidades, to diverse entities.(1910 – 1919);

- “Bens da Casa Real – Móveis e Imóveis (Property of the Royal House – moveable property and real estate) - Vol. 1”, “Vol. 3”, “Vol. 4” and “Vol. 5 – Deliveries to the Portuguese Royal Family and respective records;
- “Bens da Casa Real – Móveis e Imóveis (Property of the Royal House – moveable property and real estate) - Vol. 1-A” and “Vol. 2” - Deliveries to the Portuguese Royal Family (1912 – 1919);
- “Inventário judicial Palácio Nacional da Ajuda (Judicial Inventory of the PNA) – Vol. 1, Vol. 2, Vol. 3, Vol. 4, Vol. 5, Vol. 6, Vol. 7, Vol. 8, Vol. 9, Vol. 10, Vol. 11, Vol. 12, Vol. 13, Vol. 14, Vol. 15”

In an attempt to systematize the most relevant information within the chronological boundaries of the inventories, a table was drawn up with an account of names, dates, institutions and records.

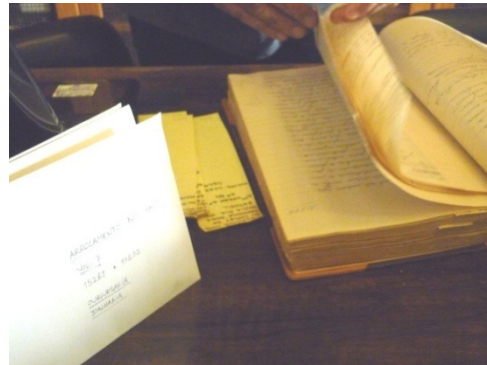
Next came the description, recording and integration within the DigitArq database. This software was first used at the NPA archive, using technical equipment supplied by the project.



First public presentation of the «Sources...» project, in the Palácio Nacional da Ajuda, 9th December 2010.

We wish to underscore the importance of Anabela Ribeiro's collaboration in preparing the digitization of the documents at the Torre do Tombo. Under her supervision, in June 2011, the project team revised the specifications for the

acquisition of digitization services for the documentation from the NPA and the NMAA.



Packing documentation from the PNA to be digitized at the ANTT, November 2011

A total of 22422 images were produced during digitization of the documents from the Palácio Nacional da Ajuda. Luís Soares was in charge of associating the digitized images to the records from the DigitArq4 database, with technical help from



Anabela Ribeiro and the team at Beltrão Coelho, whose competence we wish to emphasize. Work was concluded in January 2012 and the outcome of all the activities that took place at the PNA was very favourable.

From February 2012, the “Fundo da Direção Geral da Fazenda Pública” collection was made available at the website of the DGARQ, thus successfully accomplishing one of the main goals of this project.

#### **Task 4. Inventory and study of the “Arrolamentos” of the Royal Palaces of Necessidades and Ajuda**

**Inventory and study of the “Arrolamentos” (inventories) of the Royal Palaces of Necessidades and Ajuda.** Report of the work undertaken at the Palácio Nacional da Ajuda. Research Fellowship.

**Luís Filipe da Silva Soares**

Institute of Art History FCSH/UNL, *Museum Studies* branch.

FCT Ph.D. Scholarship

In April 2010 we began work on Task 4, which took place at the Palácio Nacional da Ajuda (National Palace of Ajuda) until March 2012. We wish to thank everyone who received and helped us within that institution, thus contributing to the successful outcome of our work; in particular the director of the Palácio Nacional da Ajuda (PNA), Isabel da Silveira Godinho, and the researcher Maria do Rosário Jardim, our supervisor for this project.

#### **1 – Training and supervision**

From the 5<sup>th</sup> to the 9<sup>th</sup> of April 2010, at the Museu Nacional de Arte Antiga (MNAA), the research fellows<sup>1</sup> and introductory research fellows (IRF)<sup>2</sup> underwent training sessions with Leonor Calvão Borges, Archivist for this project.

Celina Bastos from the MNAA and Maria do Rosário Jardim, from the PNA, both responsible for the reception and supervision of the fellows, were also present at the training sessions.

During that week we went into the essentials of archival science, and completed some archival description exercises using documents from the MNAA.

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<sup>1</sup> Andreia Novo (MNAA), Ema Ramalheira (MNAA) and Luís da Silva Soares (PNA).

<sup>2</sup> Pedro Fortes da Silva (PNA) and Hugo d' Araújo (MNAA).

Leonor Calvão Borges, in the role of external consultant, followed all archival work for the duration of the project.

In November 2011 a second stage of training took place at the Arquivo Nacional Torre do Tombo (ANTT), conducted by this institution's technicians. This training prepared us for inserting the digitized documents in the *DigitArq*<sup>3</sup> database, and subsequent association to the archival records.

The technicians from *Beltrão Coelho, Lda.* (Nuno Moreira and Noel Borges) and the ANTT technicians (Anabela Ribeiro, Graça Barros and José Miguel) supervised the process of digitization, insertion and association of the images.

## **2 – Activities undertaken**

On the 12<sup>th</sup> of April 2010 we began work at the PNA's Archive, under the supervision of Maria do Rosário Jardim.

In order to better acquaint ourselves with the physical and institutional space, we read some key texts about the PNA and the historical and institutional aspects of the transition from constitutional monarchy to republic. We also undertook guided tours by Curators and/or Education Department staff, in order to increase our knowledge about the building, its history and its collections. (Fig. 1)



**Fig.1** The Palácio Nacional da Ajuda at the beginning of the 20<sup>th</sup> century.

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<sup>3</sup> Archival management software.

Later we had more direct contact with the documents, analysing the form and content of the volumes containing the “arrolamentos” and identifying different groups of documents. After this analysis indexes were created for all the volumes of “arrolamentos”, for use in archival description and for the simplification of search procedures.

In the context of an introduction to the different types of documentary records to be found at the archive, tables were drawn up listing names, dates, places, records, etc. related to the “arrolamentos”.

The Archive was searched for loose documents in any way related to the “arrolamentos” so that these could be included in the project. This survey was based on the existing “Inventory of the Archive”, and confirmation of the physical location of the documents. (Fig. 2).



**Fig. 2** Fellows (Pedro Fortes da Silva and Luís da Silva Soares) working at the PNA's Archive.

Data was initially inserted into an *Excel* database and only later migrated, as it was not possible to begin work directly on the *DigitArq* database due to technical issues.

Meetings were held at the PNA with the project team, the director of the Instituto dos Museus e da Conservação (IMC), Professor Carlos Brigola and the director of the

PNA, Isabel da Silveira Godinho, as well as with other technicians from the IMC, concerning the installation of *DigitArq* on the main server.

In June 2010, with the software installed and after some exercises and simulations, input of data to *DigitArq* began. Firstly, general data was used to define a tree structure, within which all the data was then introduced.

<b>DATA INTRODUCED TO <i>DIGITARQ</i></b>			
<b>Collection of the Directorate-General of the Public Treasury</b>			
	<b>Descriptive units</b>	<b>Records on <i>DigitArq</i></b>	<b>Associated images</b>
General data		7	
Series 1 – “Arrolamentos” of the Royal Palaces	23 volumes	818	13.718
Series 2 – List of deliveries made to diverse institutions and individuals	1 volume	456	1.195
Series 3 – Deliveries made to the Royal Family and respective property appraisal records.	4 volumes	288	3.746
Series 4 – Minutes of the deliveries of property to the Royal Family	2 volumes	51	1.686
Series 5 – working documents related to the inventories	2 folders	172	1.364
Series 6 – Correspondence	1 folder	375	775
<b>TOTAL</b>	<b>33</b>	<b>2.167</b>	<b>22.484</b>

Data from two of the above volumes was introduced to the program by the Introductory Research fellow, Pedro Fortes da Silva, associated to the project.

A protocol was created between the ANTT and the IMC, under which the digitization and online availability of the processed documentation was accomplished.

It was necessary to update the *DigitArq* software from version 2 to 4. The latest version was acquired by the Institute of Art History from *Keep Solutions*. This company then installed the software together with the computing staff at the IMP. All the data was then migrated from *DigitArq 2* to *DigitArq 4*, so that work could proceed on this platform.

After the digitization was adjudicated to *Beltrão Coelho, Lda.*, all the documents from the collection of the Directorate-General of the Public Treasury were packed and prepared for transport between the PNA and the ANTT, which was provided by the aforementioned company. The documents left the PNA for the ANTT on the 2<sup>nd</sup> November 2011 and were returned to the PNA on the 11<sup>th</sup> January 2012.

Work on the documents continued while they were at the ANTT: corrections to existing records; creation of new records with descriptions of loose documents; renaming of files and folders of digitized documents; insertion of images in *DigitArq 4* and their respective association; and online publishing of the data through the website <http://digitarq.dgarq.gov.pt/>.

Insertion and association of digital documents with archival records and their respective upload to the website was accomplished for a total of 2.167 records e 22.484 images.

Through sponsorship obtained by the director of the PNA, Isabel da Silveira Godinho, two anti-shock external hard drives were purchased for storage of the digitized documents. These hard drives were delivered to the PNA when work at the ANTT was finished.

### **3 – Promotion**

- Presentation (17<sup>th</sup> September 2010) with Maria do Rosário Jardim, at an internal seminar of the project *On the instruments trail: Exploring Royal Cabinets of Natural Philosophy in Portugal (18th-19th century)* at the Museu da Ciência da Universidade de Lisboa (PTDC/HIS-HCT/098970/2008), about the Royal Palaces at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> century, focusing on the judicial inventories of the palaces.
- Preparation and presentation (9<sup>th</sup> December 2010) of a talk on the work carried out at the PNA, at the first public presentation of results for the project “*Sources for the History of Art Museums in Portugal*”, PTDC/EAT-MUS/101463/2008, at the Palácio Nacional da Ajuda.
- Presentation (27<sup>th</sup> October 2011) of “*Sources for the History of Art Museums in Portugal – a research project*”, at the III Iberoamerican Seminar of Research in Museology, at Madrid (Universidad Autónoma de Madrid, 27<sup>th</sup>, 28<sup>th</sup> and 29<sup>th</sup> October 2011). [Minutes published at [http://issuu.com/publicacion/docs/vol\\_6\\_historia\\_de\\_las\\_colecciones\\_historia\\_de\\_los](http://issuu.com/publicacion/docs/vol_6_historia_de_las_colecciones_historia_de_los)]
- Article (2012), with Joana Baião and Leonor Oliveira, titled “Sources for the History of Art Museums in Portugal. Many projects within one project...” in *MIDAS – Museums and Interdisciplinary Studies*. Available at <http://midas.revues.org/272> ; DOI : [10.4000/midas.272](https://doi.org/10.4000/midas.272)

### **4 – Other activities**

Further activities were undertaken which were not part of the initial plan:

- documents related to the inventories and the first decades of the 20<sup>th</sup> century were located and identified in the Archives.
- identification of collections in the PNA Archive: Casa Real (not included in this project), Direção Geral da Fazenda Pública, and Administração do PNA (initially not included in this project).

- Archival processing of 71 installation units from the directorship of Manuel Carlos de Almeida Zagalo – 1938-1965, belonging to the Administração do PNA collection. An *Excel* database was created, the data from which is being transferred to *DigitArq* 4.

<b>DATA INTRODUCED TO EXCEL AND TO <i>DIGITARQ</i></b>			
<b>Administração do Palácio Nacional da Ajuda</b>			
<b>(directorship of Manuel Carlos de Almeida Zagalo - 1938-1965)</b>			
	Descriptive Units	Archival records in <i>Excel</i>	Records migrated to <i>DigitArq</i> (until March 2012)
General data		7	7
Folders related to the directorship of Manuel Carlos de Almeida Zagalo - 1938-1965	71 volumes	5.148	640
<b>TOTAL</b>	<b>71</b>	<b>5.155</b>	<b>647</b>

- Research assistance to curators and researchers from the PNA.
- Research assistance to external researchers.
- Volunteer work for the PNA: annual cleaning campaign; handling and transferral of objects to exhibition or storage areas; collaboration in the organization of events and preparation of presentations and talks.

Following the tasks accomplished for this project, the research fellow Luís Filipe da Silva Soares enrolled in the Ph.D. in Art History, specialization area of Museology and Artistic Heritage, in the school year 2011/2012. The Ph.D. proposal, tentatively titled **For a History of the National Palace of Ajuda, 1910-1980: State Protocol, 'Garde-meuble' of the royal collections, Museum-Palace**, was presented to the Foundation for Science and Technology in an application for a Ph.D. scholarship, which was granted with the reference code SFRH/BD/79341/2011.



#### **Task 4. Inventory and study of the “Arrolamentos” of the Royal Palaces of Necessidades and Ajuda**

### **Inventory and study of the “Arrolamentos” (inventories) of the Royal Palaces of Necessidades and Ajuda. Ph.D. thesis.**

**Maria de Jesus Monge**

Director of the Ducal Palace of Vila Viçosa

In July 2008 the Scientific Commission of the Art History Department at the Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa accepted my proposal for a Ph.D. dissertation in Contemporary Art History, titled *The Portuguese palaces and royal collections from 1910 to 1960. The memory of the Monarchy in Republican times*, supervised by Professor Raquel Henriques da Silva.

This Ph.D. proposal endeavours to ascertain the fate of the royal residences and their respective contents, and the criteria for the choices made.

The intensive legislative production and the campaign for rehabilitation and creation of museum spaces were accompanied by reflections from the preeminent cultural agents of the time. The visitors to these spaces were recorded in official documents and cross-references that help us determine the procedures followed in the musealization (conscious or not) of the various palaces.

For this project it was necessary to collect information from several archives, namely from those of the national palaces. Previous research<sup>1</sup> and contact with researchers and museum curators revealed the necessity to make publicly available crucial documentation concerning the management of the national palaces, which is distributed among several institutions, mainly the National Archive Torre do Tombo (ANTT), the Palácio Nacional da Ajuda (PNA) and the Historical Archive of the Casa de Bragança (AHCB). From the beginning we were certain of the importance of the

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<sup>1</sup> MA dissertation in Museology, presented in May 2003, at the Universidade de Évora, titled *Museu-Biblioteca da Casa de Bragança: de Paço a Museu (The Museum-Library of the Casa de Bragança: from Palace to Museum)*.

historical archive of the PNA, given that it houses the only existing copies of the inventories – the *Arrolamentos* – of the Palaces of Necessidades and Ajuda, made after the Republican revolution.

After the revolution and consequent exile of the Royal Family, the royal residences were left empty. Faced with these symbols of power, repositories of a tradition that ended on the 5<sup>th</sup> of October 1910, the new political powers had to decide what to do with the Royal Palaces and the collections they housed. These concerns led to the definition of guidelines and the production of legislation on the matter.

On the 13<sup>th</sup> of October, preceding by two days the decree that determined the exile of the Royal Family on the 15<sup>th</sup> of October, Finance Minister José Relvas nominated a commission to inventory the Palace of Necessidades. This commission included personalities from the fields of heritage and the arts, who were directly involved in producing new guidelines and procedures for heritage, both in terms of moveable property and real estate<sup>2</sup>, in the last decades of the constitutional monarchy, under the Conselho dos Monumentos Nacionais (CMN) and the Academia Real de Belas-Artes de Lisboa (ARBAL), advised by State employees. The commission was presided by António dos Santos Lucas, who taught at the Polytechnic School; it included João Barreira, Luciano Martins Freire and Columbano Bordalo Pinheiro from the ARBAL; Anselmo Braancamp Freire, José de Figueiredo, José Pessanha and the architect Raul Lino from the CMN. The representative of the deposed Royal Family was the engineer Fernando de Serpa Pimentel, aided by the then treasurer of the Palace of Necessidades, Mariano Marçal da Silva Reis. Also included in the commission are the first official of the Direção Geral da Estatística e dos Próprios Nacionais and the clerk Ludgero de Lima e Quina.

The purpose of this commission was to take stock of all moveable property and separate private from State property. This team of specialists also had to determine which of the objects could not be handed in to the legal representative of the Bragança, even if ownership were confirmed, due to their artistic or archaeological

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<sup>2</sup> The same individuals were involved in the creation of new legislation, reinstating the polemic about heritage and its preservation in the last decades of the constitutional monarchy (CUSTÓDIO 2009).

value. This condition is based on legislation published at the time to prevent items considered to be of artistic or archaeological relevance from leaving the country<sup>3</sup>.

Numerous issues were at the time left unresolved, such as funding for maintenance of the sizeable network of staff and quarters that supported the Royal House, as can be deduced from parliamentary debate at the time. In relation to heritage in general and museums in particular, action was prompt and decisions made evince reflection, made manifest in the 1<sup>st</sup> Decree of the Provisional Republican Government, from the 26<sup>th</sup> of May. However, the old Royal Palaces are excluded from the list of museological institutions. Though understandable within the revolutionary context, this omission is maintained throughout the first half of the 20<sup>th</sup> century, with the palaces being systematically absent from the lists of cultural institutions and museological initiatives.

The national palaces are, with the significant exception of Necessidades, classified national monuments. Their patrimonial importance lies in their architectural monumentality and decorative opulence, and, similarly to other monumental edifices restored to a mythical “original purity”, they are subject to a process of monumentalization that erases more recent memory and dilutes evidence of their use. The inexistence of sustained reflection on this matter can be interpreted in several ways; it is not, however, believable that these decisions were random or unreflected.

The development of national museums at the hands of José de Figueiredo and some contemporary personalities involved the redistribution of artworks collected by the deposed Royal Family. The contents of the Royal Palaces were distributed without attention to preserving context, history or even records of provenance. It is questionable whether this apparent negligence reflects the incipient condition of museological practices or if, instead, it constitutes an attempt to erase the memory of the former owners.

A survey of all the information available at the PNA, including the whole process of inventory of the Palaces of Necessidades and Ajuda and the reception and

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<sup>3</sup> Law passed on the 19<sup>th</sup> November 1910.

management of requests by the Royal Family for the return of their private property, is thus crucial for understanding courses of action and their respective consequences. Professor Raquel Henriques da Silva made a timely and valuable decision when she determined that processing and making this documentation available online would be one of the tasks of the project “Sources for the History of Art Museums in Portugal” (PTDC/EAT-MUS/101463/2008).

The directions of the then named Instituto Português dos Museus and National Palace of Ajuda embraced the project, granting all the necessary permits and offering technical and logistic support for the achievement of its goals. Maria do Rosário Jardim was the senior technician who supervised the proceedings and to whose knowledge and unparalleled commitment the success of this project is indebted.

After selection and appointment of the fellow who was to carry out this task, Luís Filipe da Silva Soares<sup>4</sup>, work began in April 2010 with the first training sessions, supervised by Leonor Calvão Borges. Training sessions about the DigitArq system, its management and making content available through it, were also undergone with the support of and at the facilities of ANTT. The fellow Pedro Fortes da Silva also dutifully assisted in this task.

The task was successfully concluded in November 2011, with all the data being made available online at <http://digitarq.dgarq.gov.pt/>. This archival collection showed itself to be more important than was at first assumed: apart from volumes pertaining to the “arrolamentos” of the Palaces of Ajuda and Necessidades during the republican revolution that were at the core of the planned work, the existence of further documentation was revealed. The collection housed at that archive includes supporting material for the aforementioned judicial inventories (counterpart to what was housed at the Historical Archive of the Ministry of Finance, and is now at the ANTT), not only administrative (information and requisitions) but also managerial, namely on its distribution that began almost immediately and concurrently with deliveries to the deposed Royal Family.

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<sup>4</sup> Luís Filipe da Silva Soares further describes this work in his report.

In October 1911, following the law passed on the 26<sup>th</sup> of May 1911 which transferred management of national museums and monuments to the Ministry of Instruction, extinction of the Superintendency for the Palace Administration was considered. The office of superintendent was the first to be discarded, in the context of a reorganization proposed by the then secretary to the Ministry of Finance, Alfredo Leal. The Ministry of Finance was responsible for administrating the property of the exiled Royal Family, as had happened before with the property of the extinct religious orders.

After the liberal regime was instituted, it was necessary to separate what belonged to the Crown and what was property of the reigning Royal Family. A law was passed on the 16<sup>th</sup> of July 1855 imposing a clear-cut separation, and resulted in requests for an inventory of all moveable property. What was purchased with funds from the Royal House allowance or with personal funds was private property of the House of Bragança; what was purchased with public funds belonged to the Crown<sup>5</sup>. Although the rules were straightforward, the process was slow. The volume of property to be considered was great and in some cases ownership was unclear.

On the 20<sup>th</sup> of October the return of personal objects (clothing and photographs) is authorized. Through diplomatic channels lists of claimed property arrive from D. Manuel II, the first on the 5<sup>th</sup> of December. However, the inventory of the Palace of Necessidades took until 1913 to complete, given the amount of objects and the need to determine rightful ownership.

The situation in terms of real estate was clearer, as D. Fernando II had ordered an exhaustive survey of the all the property belonging to the Royal Family, specifically that which belonged to the estate of the House of Bragança (FERRÃO 1852). By 1930, D. Manuel of Bragança had succeeded in clearing the administrative situation of this estate, allowing the fulfilment of the will he drew up in 1915.

Concurrently the judicial inventories of the other Palaces are started: at the Quinta do Alfeite on the 17<sup>th</sup> of November; at Sintra Palace on the 10<sup>th</sup> of December; at

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<sup>5</sup> Report by the Engineer Fernando da Serpa Pimentel, 9<sup>th</sup> of October 1912. Archive of the Palácio Nacional da Ajuda, *Bens da Casa Real e Imóveis (Goods and Real Estate of the Royal House)*, volume I, pp 109-113.

Mafra Palace, having started on the 14<sup>th</sup> of December it was finished on the 31<sup>st</sup> of March 1911 (the Park was inventoried separately). The relative speed of the process was as much a consequence of the existence of recognized owners that demanded the return of their property, as of the principles of the political decision-makers in patrimonial matters. José Relvas was a cultured, well-travelled man with a great interest in patrimonial issues, as can be seen by the commission he nominates. His time at the Ministry of Finance, until the 15<sup>th</sup> of October 1911, corresponds to the only period in which there seems to be a definite course of action: opening to the public of palaces, parks and gardens, creation of the Mafra Museum, storage of religious objects and musical instruments at the Palace of Necessidades and entrustment to museums of solicited collections and objects.

The fate of buildings and collections is not officially defined. Within the republican spirit of improvement of public education, the opening to the public of royal residences that were national monuments or housed art collections was implicit, as is repeatedly stated by the Superintendent for the Administration of the Republican Palaces, Joaquim Martins Teixeira de Carvalho.

In June 1912, the new director of the MNAA announces that these buildings do not have the necessary conditions to house art collections, neither is the volume of these collections sufficient to justify opening to the public. At this date the Palace of Necessidades is still under consideration as a possible 'garde-meuble' for the objects that, not being of sufficient interest for the national museums, may be used to furnish or equip other premises such as provincial museums; the Palace of Ajuda likewise did not possess the conditions to be musealized or opened to the public. The main argument in favour of this opinion was the Louvre, which was seen to have "long been condemned as a museum building"...

The attempt to find solutions for buildings and collections is visible in these documents, with opinions multiplying and frequently diverging as a function of professional responsibilities.

After the initial revolutionary euphoria that gave rise to essential legislation but did not create the conditions for its implementation, the years up until the end of

the first Republic are years of extreme poverty and little attention to heritage and museological projects, especially in what concerns the national palaces.

In August 1916 the 4<sup>th</sup> Division of the Direção Geral da Fazenda Pública, the entity in charge of the national palaces, proposes the dissolution of the Commission for the Inventory of the Palace of Necessidades. This administrative decision capped an already finished process, given that on the 22<sup>nd</sup> of May of the same year it was decided to install at that palace the Ministry of Foreign Affairs. This process had already been completed for the other palaces, including Ajuda, where “Juiz Arrolador” (Inventory Judge) João Taborda de Magalhães, transferred and promoted to Judge of Appeal of Oporto in March 1914, had outlined what little remained to be done, for the benefit of Custódio José Vieira.

The Palace of Necessidades, emptied of much of its collection as a consequence of the return to the Royal Family of significant amount of pieces, the transferral to the MNAA of the more valuable artworks, the loan of furniture (to the Presidency of the Republic, ministries and public offices and diverse organizations) and buildings (to the Postal Service and Army), ceased to be of interest and was never opened to the public.

The Palácio Nacional da Ajuda was kept in use for official functions – from the beginning of the Republic official banquets were held there; it was a kind of reception room, without the symbolic associations of Necessidades as it was not the official residence of the Head of State at the time of the revolution. Common sense was sharpened by financial scarcity, and the Palace was already equipped with everything necessary (kitchen, utensils and tableware) for such functions. This appropriation of the Palace and its contents also signified a legitimating continuity, particularly when those invited were mostly representatives from European monarchies. The Palace was only opened to the general public in 1968.

The documentation processed at the archive of the Palácio Nacional da Ajuda also evinces the role of ‘garde-meuble’ attributed to this palace after the emptying and reassignment of the Palace of Necessidades. It was this administrative role that kept researchers away from documentation which, in the eyes of the technicians of

this institution, were merely archives of its administrative services. Numerous requests for furniture were made by public entities, for both daily and formal use (of which one of the most significant operations, in number and quality of pieces, was the decoration of Portuguese embassies in major capital cities worldwide accomplished by the Estado Novo regime, in an attempt to exhibit and promote national art which has not yet been the focus of detailed study); collections were redistributed through various museums promoted by specialists working with the institutions responsible for heritage (headed by José de Figueiredo and the Museu Nacional de Arte Antiga); of no lesser significance is the great number of objects that were alienated in the mid 1930s when recently nominated curators effected a reorganization of the collections guided by museological principles that excluded all that was not considered to be artistic: a case in point is the discarding of scientific collections, offered by the curator of the Palace of Ajuda to any educational institution that showed an interest in them, a process that is being studied by researchers from the Museu de Ciência da Universidade de Lisboa<sup>6</sup>, as well as the auctions that took place at the time.

This documentary collection is crucial for the study of the politics of museological administration throughout the first half of the twentieth century, under several perspectives including administration of buildings, that reduced the functions of the palaces to that of pleasant reception venues which were only thought of as monuments (including their surroundings, particularly in the case of Queluz) in static and eminently symbolic patrimonial interpretations.

The documentation housed at the ANTT, which came from the Historical Archive of the Ministry of Finance, to which was associated some documentation sent directly by the PNA (according to its former director, Isabel Silveira Godinho), completes that collection. The “arrolamentos” of the remaining royal palaces can be found there, and copies of these exist at the Historical Archive of the House of Bragança. In 1926 (until at least 1937), the documents related to the old national palaces, under the name Archive of the National Palaces, were kept at the old Chapel of S.

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<sup>6</sup> «On the Instruments Trail», a project coordinated by Marta Lourenço. PTDC/HIS-HCT/098970/2008.



Braz, commonly known as Chapel of Santa Luzia. These include documentation from the Administration of the Royal House, that after the revolution is handed to the Superintendency for the Administration of the Palaces, which in turn is joined with the Ministry of Finance, reporting directly to the Direção Geral da Fazenda Pública.

There is documentation to prove the occurrence of paid visits to the national palaces from 1911; systematic documentation exists from 1912 for the Palácio Nacional de Queluz and 1913 for the Palácio Nacional de Sintra (there is also information relative to Pena and Alfeite, but these palaces are not included in the present work).

The Palace of Queluz was the object of successive repair works as its tourist potential was recognized, including extensive repairs that took place after a major fire on the 5<sup>th</sup> of October 1934. The two Sintra palaces, Vila and Pena, were almost continually open to visitors. However, support from the entities in charge was negligible, and there were frequent complaints about lack of maintenance.

The chronic financial difficulties felt by the Republic were reflected in the neglect of these places, occasionally remembered whenever it was necessary to impress visitors with the material evidence of past glories. The ephemeral character of some of the governments during the first Republic did not encourage the planning and execution of long-term processes of development and promotion, a situation which was made worse by the Ministry of Finance's tutelage of the old Royal Palaces until the second half of the 20<sup>th</sup> century.

Tutelage of the palaces was dissociated from that of the museums: in spite of legislation that contemplated their association to the Ministry of Public Instruction, initially (according to a law passed on the 26<sup>th</sup> of May 1911) through the Conselhos de Arte e Arqueologia and, after law no. 1700 (passed on the 18<sup>th</sup> of December 1924), through the Direção Geral de Belas-Artes, the Ministry of Finance was effectively in charge until the 1970s. The 1924 law transfers tutelage of the national palaces to the Ministry of Public Instruction, but regulations end up only attributing curatorial capacities to this ministry, while effective management is kept with the Ministry of Finance. In the 1940s there is some concern with the maintenance of

monuments but, paradoxically, the most popular Portuguese museums were the ones that attracted the least investment in the areas of research and promotion<sup>7</sup>.

Even though there are documents recording the opinion of illustrious representatives of the institutions concerned (José de Figueiredo, Joaquim Teixeira de Carvalho and others) and expression of intentions in official documentation (the use of part of the compensation from the Great War to restore architectural heritage), in practice not much was accomplished. The division of responsibilities between different ministries did not help: administration was with the Ministry of Finance, repairs with the Ministry of Public Works, “artistic” advice with the bodies successively responsible for cultural supervision: CAE, CPA...

Traditionally, research into collections privileged the unique object but avoided (with few exceptions) systematic studies; in these places objects were treated as props to add authenticity to the scene. Elementary museological procedures - such as updated inventories - were not implemented, which hampered research and rendered impossible any museological program akin to those of the most significant museums worldwide.

Thus, the PNA documentation may help to answer some of our questions: were the palaces considered to be museums, or were they monuments, like the Convent of Christ, the Monastery of Jerónimos and the castles? The administrative tutelage suggests the Government believed so; to date it was not possible to find contemporary writings that shed light on this matter. There are journal articles and publications corresponding to key moments for the State and the institutions, but there does not seem to be any reflection by the agents involved in the process.

Apart from socio-political work, there is little context bibliography, either for the specific universe of the museums or the larger theme of cultural management. Some recent academic research has touched upon this period, producing useful material for the study of this theme, specifically a dissertation by Jorge Custódio (2009). This dissertation was the point of origin for the exhibition and catalogue

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<sup>7</sup> This governmental apathy did not stop some of the curators of these Palaces from doing interesting research, such as A. Ayres de Carvalho's work on Mafra and the Portuguese Baroque.

*100 Anos de Património: Memória e identidade. Portugal 1910-2010 (100 Years of Heritage: Memory and Identity. Portugal 1910 – 2010).*

Recent commemorations of the centenary of the Republic prompted an abundance of studies about that epoch, traditionally neglected by national historiographers. However, as in previous works, political, economic and social aspects are the main focus of attention. The colloquy “Museums and the Republic”, which took place at the NMAA in May 2010, confirmed that museological reflection on this period is recent and still scarce.

The lack of general studies on this topic is a result of the current state of research, which focuses on particular aspects, centred on the survey and analysis of contributions by individuals and institutions instead of defining a general framework of ideas and projects, actual achievements and results. That is the aim of the present study and we hope it can contribute to a better knowledge of a crucial period for the history of Museums and Museology in Portugal.

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## Task 5. Contribution to a History of the Sculpture Museum in Portugal

### The Sculptures of Ernesto Jardim de Vilhena. Building a National Collection. Ph.D. proposal

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In 2011, Lisa Le Feuvre<sup>1</sup> introduced the collection "Subject/Object: New Studies in Sculpture", justifying it with the necessity *«to open this study by considering sculpture through other disciplines (...) interested in the contestation of sculpture as an autonomous discipline, seeking to produce dissensus rather than consensus in order to open the possibilities of perceiving, making and engaging with the object of sculpture»* (Le Feuvre 2011, xvii-xviii). Accomplishing such a task is still an impossible ambition for Portuguese historiography. The study of the history of sculpture has few adepts – consensus must be created before proceeding to dissension – and less still when we move from academic to museological sphere. By attempting to oppose this sceptical but realistic tendency in the history of Portuguese museology, we begin a diverse construction within the project «Sources for the History of Art Museums in Portugal».

Le Feuvre's challenges do make sense. It is possible to study sculpture in the museum, based on the categories of its creative, material and objectual essences and to consider research models and their public communication through museological language, tackling objects with a scientific approach, strengthened by a coherent knowledge of the historical and anthropological sources that document the strata of their cultural biographies. Artworks have a historical weight within the museal institution, which is not atemporal or neutral (Bolaños Atienza 2009); they should be studied from their creation, taking into account the contexts that carried

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<sup>1</sup> Le Feuvre is Head of Sculpture Studies at the Henry Moore Institute, Leeds, UK.

them to the present moment; the forms assumed by the history of the institution and the consensus or dissension with other collections that formed the identity of the museum; and the way in which they contributed to form and still animate a space of representation of national memory. Through exhibitions they are shown to the public, receiver in a process of communication initiated by the museum, but also its owner, though ownership may reside only in an unconscious collective memory (Halbwachs 1950) grounded in the identitary models of culture and art.

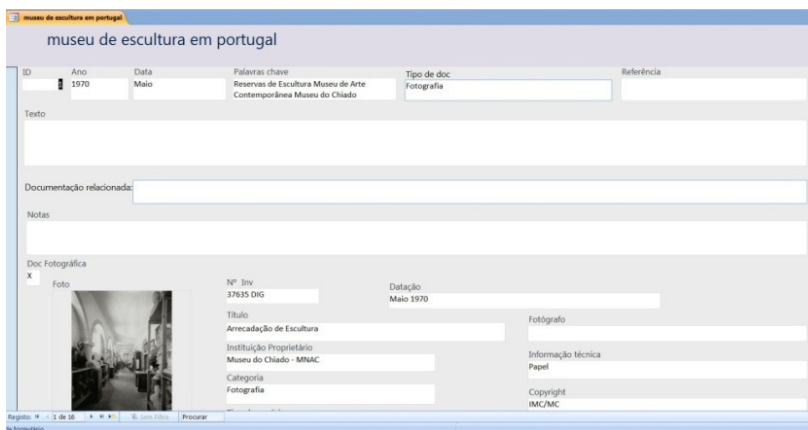
Within these parameters we melded the research for the Ph.D. "As Esculturas de Ernesto Jardim de Vilhena. A Constituição de uma Coleção Nacional" ("The Sculptures of Ernesto Jardim de Vilhena. The building of a National Collection.") with the project, aiming to contribute to a history of the sculpture museum in Portugal, because during the research we kept finding sources – often unpublished –, chronicles and bibliography referring to museum projects that never happened. In reality, the Vilhena collection is a case study. The sculptures that compose it have biographies that culminated with their integration as Portuguese State heritage (1969), then becoming property of the Museu Nacional de Arte Antiga (MNAA) (1980) and allowing the setting of a permanent exhibition of the history of Portuguese sculpture. The uncertainty as to the fate of 1500 pieces that transitioned from the status of private property to that of unalienable national heritage is related to the inexistence of a typological art museum such as a Sculpture Museum in Portugal. Nevertheless, the story is, after all, that of the "non-museum" of sculpture.

Firstly, we considered it was necessary to identify the identitary models of the museological collections of sculpture, searching for answers to when and how they came to be, what numerical and exhibitional relations they have with other collections, what impact the policy of acquisitions, donations and bequests had on them, with the conceptual backdrop of the history of Portuguese heritage and the history of museums in particular. As for research methods, the analytic universe was limited to museums and palaces under the administration of the Instituto dos Museus e da Conservação (IMC) at the time the project began, a total of 32. Relying on the collaboration of the sub-director Graça Filipe, our first goal was to obtain answers to an inquiry structured according to the rules of *Normas de Escultura*

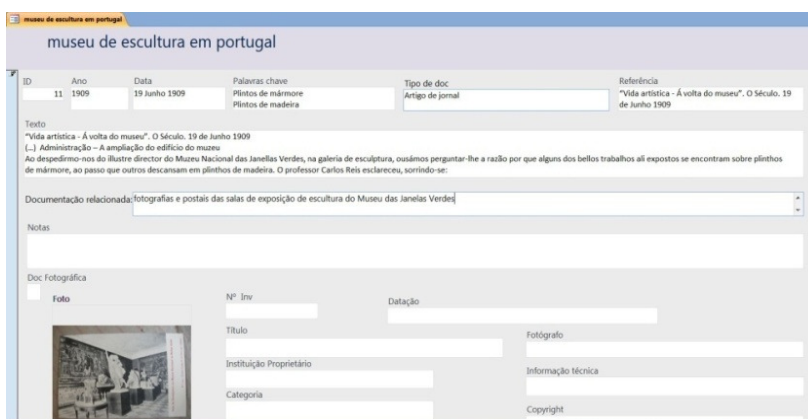


(Inventory Guidelines for Sculpture) (Carvalho 2004). In total we obtained 14 answers, and this determined the methodology to follow. The data was insufficient to properly describe the national museums' collections, a fact which in itself is meaningful: practically none of the museums have specialists in specific artistic disciplines among their staff; the collections are managed generically.

An Access database was created with all types of sources necessary to build a history of the hypothetical sculpture museums according to a chronological narrative. The diagram included fields for ID, Year, Date, Keywords, Document type, Reference, Text, Related documents, Notes, Photographic documents (Photo/ Inventory no. / Title / Institution – owner / Category / specimen type / date / photographer / technical information / copyright), Observations, of which we present two specimens below (fig.s 1 and 2).



**Fig.1** Sources for the history of the sculpture museum in Portugal – database. Document type: photograph.



**Fig.2** Sources for the history of the sculpture museum in Portugal – database. Document type: newspaper article with associated documentation (postcard).

All the information collected during research was systematized. The archives used were those of the National Archive Torre do Tombo (*Junta Nacional de Educação, António Oliveira Salazar's Archive, Vergílio Correia's Archive* collections); Historical Archives of the Ministry of Education (*Comissão dos Monumentos Nacionais; Direcção Geral do Ensino Superior e das Belas Artes; Gabinete do Ministro; Junta Nacional de Educação* collections); Archives of the MNAA (*Arquivo Histórico e dos Directores; Arquivo de Secretaria; Arquivo Fotográfico; Espólio Sérgio Guimarães de Andrade; Arquivo de Recortes de Imprensa* collections); Biblioteca de Arte of the Caluste Gulbenkian Foundation (Diogo de Macedo Collection); Historical Archive of the IGESPAR (IPPC and DGESBA collections); Casa-Museu Reynaldo dos Santos-Irene Quilhó; Mário Soares Foundation (*Mário and Alice Chicó* collections); Palácio Nacional de Maфра (Archive and Museu de Escultura Comparada). To these may further elements found in documents of the *Academia Nacional de Belas Artes* (National Academy of Fine Arts), available online on the DIGITARQ platform must be added. Apart from archival sources, information related to legal diplomas, photographs, critical literature and bibliography was also systematized.

From these research exercises we present the first contribution.

From the notes for a presentation of the Museu Nacional de Belas Artes e Arqueologia (MNBAA) by the curator Manuel de Macedo in Madrid (s.a. *Apontamentos* 1892), the idea that the creation of the Sculpture collection was simultaneous with the constitution of the Lisbon museum in 1884 should be emphasized. What can be observed is a heterogeneous collection that corresponded to the goals of the *Observações Sobre o Actual Estado do Ensino das Artes em Portugal (...)* (*Observations on the Current State of Art Education in Portugal (...)*), from 1875, in which Sousa Holstein (1838-1878), vice-inspector of the *Academia de Belas-Artes de Lisboa* (Academy of Fine Arts of Lisbon), argued that «*In Lisbon there should be a central museum, divided into sections, each scientifically classified: paintings, sculptures, drawings, ornamental arts in all its varied manifestations, engravings, architectural models, archaeology, etc*» (*Observações* 1875, 29). In the mid-1870s the creation of that museum was still under discussion, conceptually presented as a complex, wide-ranging institution.

However, the sculpture section of the MNBAA with works ranging from Antiquity to Contemporaneity, did not allow the organization of a coherent exhibition of the national history of this discipline, or even the history of all the sculpture that existed in Portugal. The collection was not representative on a European level, even including the international works that remained in Portuguese territory. The wooden sculptures were grouped with architectural and ornamental carvings. The association of plaster copies of international masterpieces, casts of architectural ornamental, religious and funerary sculpture taken from national monuments and the collection of reproductions from Graeco-Roman antiquity would help cover the gaps: history could be made with “non-artworks” (fig. 3).



**Fig.3** Museu Nacional de Belas-Artes e Arqueologia. © MNAA, Photographic archive. Reproduced in Viterbo 1900.

The *Apontamentos* of Macedo suggest a complementary reading, indicating that another less monumental and historical, but more academical, idea presided over the exhibition; this was only to be expected in a Museum that was the longed-for child of the Academy of Fine Arts.

The concepts of copy-reproduction did not possess negative connotations. Even less was it justified to eradicate casts; these demonstrated the urgency of creating a museum, as Luciano Cordeiro (1844-1900) noted in his reports: «*These museums of plaster copies or reproductions are widely used in Germany, in England, in the United States, and everywhere where Art is seriously studied and valued. When the originals are not available, one should, at least, have copies. In Portugal there are neither copies nor originals!*» (Cordeiro 1875, 117-118).

The sculpture casts were, contrary to their perceived minority, produced in the context of commissions that were at the level of political acts, mobilizing important transactional interests in national and international trade. In 1867, at the Paris Universal Exhibition, Henry Cole<sup>2</sup> managed to get fifteen countries to ratify an international plaster exchanging agreement.

These were, functionally, didactic elements for education in the Fine Arts. Museographically they complemented lacks in the collections. They were also valuable as three-dimensional transpositions of an inventory of universal and national art heritage that it was essential to protect: they acquired the physical status of “annotations” or “files”.

This group of meanings was at the origin of the “plastermania” that swept through Europe in the second half of the nineteenth century (Frederiksen et al. 2010). It grew beyond its previous value as representation of reproductions from Antiquity to feed into real, erudite or artistic collectionism (Haskell and Penny 1999).

In Portugal two distinct lines of thought underlie the constitution of plaster collections as a complement to the Sculpture collections, though both share a common origin. At their centre is a statement of necessity of a National Sculpture Museum and the association of the advantages of plaster casts as illustrative objects. Both spring from the academic idea simultaneously to that of the creation of a National Museum and were rehearsed in the use of plaster at the *Academia de Belas Artes de Lisboa*, in the *Exposição Retrospectiva de Arte Ornamental Portuguesa e Espanhola*, in other exhibitions during the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries,

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<sup>2</sup> The first director of the South Kensington Museum in London, precursor of the Victoria & Albert Museum.

at the industrial museums (Leandro 2008), at the archaeological museums and also at the MNBAA.

In the first line of thought, the didactic value of the plaster copies is at the centre for the argument for a Museum of Comparative Sculpture. It gains further weight when the need to reform artistic education is articulated with the advancement of industrial education (Leandro 2008) or when the values of Art and applied arts are equated, that is, Fine Arts with ornamental and decorative arts.

In the second line, the idea of a heritage inventory is expressed. The plaster casts are the three-dimensional elements that exemplify the material corpus (figurative, architectural or merely ornamental) to be united in a National Museum of Sculpture, which should contain all sculptures – including those that, in virtue of being kept *in situ*, must be replaced by reproductions –, so as to construct an artistic history, equating in representational quality the original objects with the copies.

Among us only the first line was institutionally adopted and brought to fruition in 1963 with the creation of the Museu Nacional de Escultura Comparada (National Museum of Comparative Sculpture), as stipulated in the Law no. 45.413, 7/12/63, at the *Palácio Nacional de Mafra* (National Palace of Mafra). Many voices were raised in its support, particularly that of Diogo de Macedo (1889-1959).

In spite of this, we observe that a history of the sculpture museum in Portugal (the history of a non-museum) is still to be written in any of the aforementioned directions.

Before the creation of the MNBAA, the *Academia de Belas Artes de Lisboa* received, in 1856, the official incumbency of «*doing the necessary research for the creation of a gallery and also a laboratory of sculpture; a committee will be nominated to this effect*»<sup>3</sup>. On the 5<sup>th</sup> of August the proposal was discussed. It was to be created at the *São Francisco monastery* in Lisboa; the project was presented by architect João Pires da Fonte (1796-1873) and costs were estimated at 17:000:000 réis. In spite of

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<sup>3</sup>IMC, *Efemérides Artísticas*, "Em 14 de Fevereiro de 1856".

painter António Manuel da Fonseca (1796-1890) having voted against it, the proposal was approved<sup>4</sup>.

Around 1847, an anonymous English traveller passing through *São Francisco* noted «*nothing very good in the statuary gallery: it is principally occupied with plaster-casts from the antique*» (*Journal...*1847, Vol. II, 25-26.).

In 1862, just before the *Galeria Nacional de Pintura* (National Gallery of Painting) was founded, drawing teacher Joaquim Pedro de Sousa (1818-1878) was entrusted with the drafting of a «*Regulamento para a Galeria de Pinturas, Desenhos e Esculturas*» (Regulations for the Gallery of Painting, Drawing and Sculpture) (Gonçalves 1957, 71.), an indication that the idea of a central museum with several sections, from which Sculpture would not be excluded, was still alive.

At the MNAA there is kept an unpublished report by Sousa Holstein, dated 29.02.1864, on the state of the Academy, which in its 11<sup>th</sup> section notes that nothing of what had been planned was yet achieved: «*the amount of statues and plaster copies for use in drawing and sculpture lessons has not grown. This is not good because the Academy owns very few of these. We are missing reproductions of first-class works. We are still deprived of a sculpture Museum. The marble pieces owned by the Academy are insignificant. However, it would perhaps be easy to gather in a museum those that may exist in our country. There should be no shortage of sculptures of artistic and historical value in ruined buildings. Some have unfortunately already been destroyed, others exported, but we know of many that are despised, ill-treated and exposed to imminent ruin. Would it not be convenient to gather them in a museum where the art history of our country could be studied? Where the artist could find models, and the scholar documents?*»<sup>5</sup>.

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<sup>4</sup> Ibid, "Em 5 de Agosto de 1856".

<sup>5</sup> MNAA, Arquivo Histórico, Caixa 1, Pasta 11, Academia Real de Bellas Artes. Relatórios 1863/1880, Doc. 1, 1864: «Relatorio do Exmo. Vice-Inspector Marquez de Souza Holstein, dirigido ao Exmo. Ministro do Reino, em 29 de Fevereiro de 1864, mencionando o estado em que se achava a Academia, as alterações que ocorreram desde Junho de 1862, e apontando algumas providencias para melhorar o mesmo Estabelecimento.» (Report by his excellency the Vice-Inspector Marquis de Sousa Holstein, to his excellency the Minister of the Kingdom, on the 29<sup>th</sup> of February 1864, mentioning the state of the Academy, changes occurred since June 1862, and including some suggestions for the improvement of same Establishment).

We may conclude that, just as Holstein argued for the creation of the *Galeria Nacional de Pintura*, accomplished in March 1868, there should be a National Gallery of Sculpture (*Galeria Nacional de Escultura*). As he wrote in 1875: «*The sculpture museum is still less difficult to organize: it can be mostly comprised of copies. These copies are easy to obtain, through purchase or donations from foreign governments or exchanges with other museums. It is also essential, not only for these exchanges, but also for the improvement of the museum, to make casts of the most important sculptures and statues that exist at the portals of many of our churches. In 1867, in order to present some samples of our sculpture at the history of labour section of the Paris Universal Exhibition, the Portuguese curator in charge of this section asked for authorization to have casts made of a few statues and ornaments from different periods, in order to produce a succinct overview of sculpture in Portugal: this was done, and several casts of fragments of Belém, Batalha, Alcobaça, Santa Cruz and the Old See of Coimbra are still in storage at the academy in Lisbon. There was no time or money for more. However, this attempt proved that the idea was practical and easy to execute. Given the necessary space, with little means we could create in Lisbon a fairly complete sculpture museum, from copies of Niniveh [sic] and Persepolis to the effeminate works of the school of the Arpinos and Berninis. In this museum, the apprentice artist and the archaeologist could learn, and visitors would be delighted.*» (*Observações...* 1875, 30-31).

The post-republican creation of the «*Museu escolar de escultura comparada junto da Escola de Belas Artes de Lisboa*» (*Museum of comparative sculpture attached to the Lisbon School of Fine Arts*) met the same academic principles. This was an initiative of the Ministry of Public Instruction, on the 10<sup>th</sup> of March 1919, for which João Barreira (1866-1961), teacher of ancient and mediaeval art history, was nominated. The other perspective, that of using the plaster copies as an artistic inventory and public heritage exhibition, is already present in the preparations for the *Exposição Retrospectiva de Arte Ornamental Portuguesa e Espanhola* (*Retrospective Exhibition of Portuguese and Spanish Ornamental Art*), opened in Lisboa in 1882.

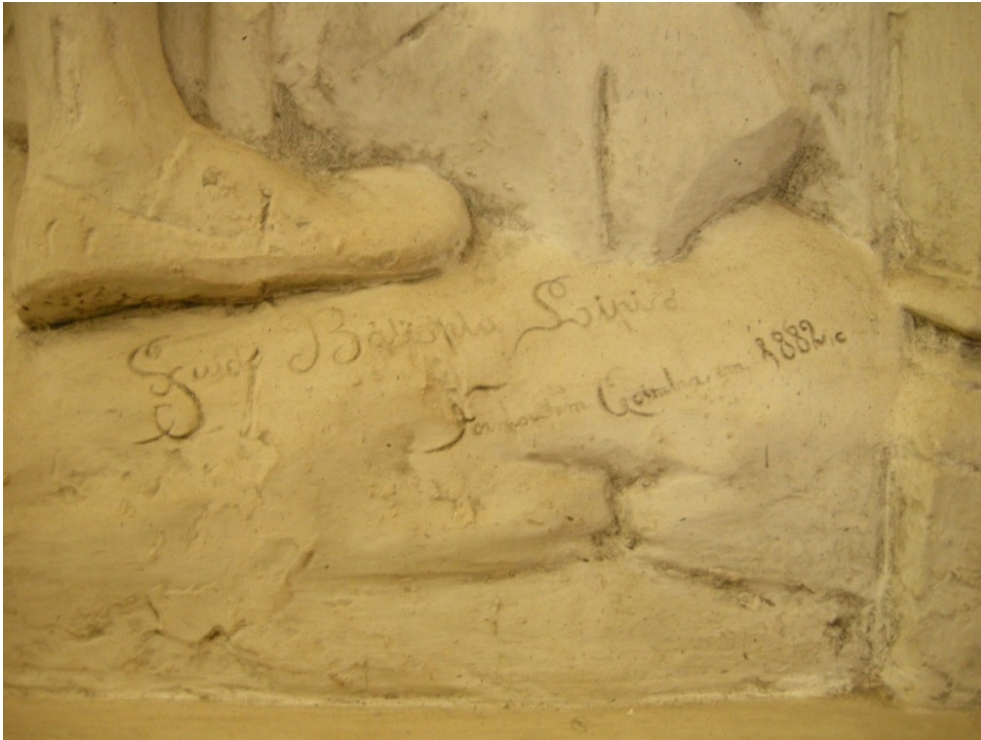
In an originally unpublished document, dated between 1905 and 1910, Manuel de Macedo communicated his thoughts on the “*replicas*” that could be found at the

MNBAA, inherited from the contents of that Exhibition (fig. 3), specifically that these could be the work of Alfredo de Andrade (1839-1915) who «executed the valuable group of cast reproductions of several major works of the Italian Renaissance» ("Introdução..." 1946, 118). Emilia Ferreira (Ferreira 2010, 195-196 and note 146) explains that the organizing committee had planned reproductions of pieces and Delfim Guedes, in a formal letter from 20.10.1881 to the governor of the district of Coimbra, asked for permission to make a cast of the pulpit and bas-reliefs of the cloister of Silence at the Monastery of Santa Cruz. It is to these pieces – some of which are still kept at the Mafra Museum – that the receipts signed in 1884 by Guido Baptista Lipi refer (fig. 5). Later, in 1890, Alfredo de Andrade managed to have some more plaster casts sent to Portugal (Andrade 1966, 278).



**Fig.4** PNM-MEC, Cast of the Pulpit from Santa Cruz in Coimbra. The pulpit of Santa Cruz had already been reproduced before, by request of the Association of Portuguese Civil Architects to be presented at the International Exhibition in Paris, in 1867, and it is to this one that Abade de Castro e Sousa refers in an article published that same year in the *Archivo Pittoresco* (Castro 1867, 192). This matter was studied by Souto 2007, 59).





**Fig.5** PNM-MEC. Signature and date from the cast of one of the Altarpieces from the Claustro do Silêncio at the monastery of Santa Cruz in Coimbra made by Guido Baptista Lipi, Coimbra 1882. The receipt, from 1884, is at the MNAA, Arquivo Histórico, Museu Nacional de Belas Artes e Arqueologia, Documentação Vária, 1879-1904: «a) Conde Almedina / O muzeu Nacional de Bellas Artes, Comprova a Guido Baptista Lipi. Uma reprodução em gesso do pulpito da igreja de Sta. Cruz de Coimbra, e mais uma reprodução de um baixo relevo da porta lateral da Sé velha de Coimbra, e duas de dois medalhões do Tumulo de D. Affonso Henriques existentes na mesma igreja \_\_\_Rs. 270\$000 / Lisboa 8 de Maio de 1884» (Count Almedina / The National Museum of Fine Arts, received from Guido Baptista Lipi. A plaster cast of the pulpit of the church of Sta. Cruz in Coimbra, and a reproduction of a bas-relief from the lateral door of the old See of Coimbra, plus two casts of two medallions from the Tomb of King Affonso Henriques from the same church \_\_\_Rs. 270\$000 / Lisbon 8<sup>th</sup> of May 1884).

The simultaneous occurrence of the exhibition of ornamental art in Lisbon and the opening of the *Musée de Sculpture Comparée* in Paris in 1882, created by the committee *des Monuments historiques* under the program conceived by Viollet-le-Duc (1814-1879) cannot go unmentioned. Up until 1878, the architect presented two reports on the issue (Viollet-le Duc, undated) that generated a following throughout Europe. This museological discourse is founded on the idea that art from different civilizations went through similar phases of development. The most significant examples of French 12<sup>th</sup> to 16<sup>th</sup> century sculpture were put side by side

with classical sculpture, which were the most studied ones, providing a form of visual education by comparison to both academy artists and visitors.

Roland Recht (2001, 46) explains these correlated concepts with the idea of a museum of comparative sculpture grounded in three conceptual models, and I believe that interpretation is valid for the Portuguese context up until Diogo de Macedo. Viollet-le-Duc's main concern was the rehabilitation of mediaeval French art – a concern taken up for the Portuguese middle-ages by Almeida Garrett, Alexandre Herculano or Oliveira Martins –, thus the construction of an identity. Epistemological, historiographical and aesthetic models can be separately identified here. The epistemological model comes from natural science and blends comparativism and evolutionism; the historiographical model is based on Winckelmann's (1717-1768) theory of linear periodization, explained in the *Art History of Antiquity* (1764); the aesthetic model compared copies of sculptures to photography, galvanoplasty and other methods of reproduction through the ideal of the *imaginary museum*, with a didactic aim.

In Portugal, during the first half of the 20<sup>th</sup> century, this kind of museum is advocated by Joaquim de Vasconcelos (1849-1936) based on his previous writings (Leandro 2008, 384-386); by José de Figueiredo; but especially by Diogo de Macedo.

In 1914, Vasconcelos vehemently criticized the sculpture collection of the *Janelas Verdes* Museum (a common nomination of the *Museu Nacional de Arte Antiga* as renamed after the Republic, MNAA): its state of underdevelopment was unjustifiable, «it is deprived of a complete representation of crucial foreign styles and in the national selection its poverty is even more obvious». Particularly as it would be possible to improve it through comparative sculpture and plaster copies, of which there were merely a few haphazardly collected examples. He asserts that a Museum of comparative sculpture would only benefit artistic education, which was falling behind in relation to France and neighbouring Spain, that had the *Museu de reproducciones artisticas* at Casón del Retiro. It would be advantageous to «*separate from ancient art the two future museums of ornamental art and comparative sculpture*», that is, «*separating pure and applied art*» space would become available

at the Janelas Verdes palace for the sections of painting, drawing and engraving (Vasconcelos 1914).

José de Figueiredo kept Vasconcelos' recommendations in mind. After the end of the French Art Exhibition (MNAA 1934), he obtained governmental permission to buy the casts from the exhibition. They would be housed at the *Convento das Trinas* (Convent of the Trinitarian Nuns, Lisbon), ceded by the Directorate-General of the Public Treasury, with a planned intervention by architect Guilherme Rebelo de Andrade, to thus constitute the «*nucleus of a future museum of this type, that is sorely needed among us*»<sup>6</sup>.

Diogo de Macedo was the most faithful proponent of the concept of comparative art and the idea of comparative sculpture in particular is raised to the level of a manifesto in his historiographical and critical writings. As he wrote, «*I have dreamt, perhaps because of that, for a long time about the creation of a comparative art museum in Portugal, that is: a museum-school, with its own workshop, for plastic casts and graphical reproductions, a select and necessary documentary for the teaching of sculpture and the easy access of artists who live and dream of these things*» (Macedo 1934, 7).

From this persistent belief – that brings together older Portuguese such as Ramalho Ortigão, Joaquim de Vasconcelos and António Augusto Gonçalves – will emerge the defence of a national imagery: «*incredulous pessimists will want to know where we can obtain the originals of these casts to create a museum deserving of such attention. My answer: all over Portugal, where for eight centuries visual and ornamental marvels were created, where with vigorous chisels something was sculpted that myopic scholars deny, while we artists are certain of its existence, on the honour of our sensibility: the national imagery, the characteristic features of which not even foreign masters have managed to corrupt. In spite of what is said around here, the foreigners who were brought here by our government, instead of adapting to their own canons*

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<sup>6</sup> MNAA, Arquivo de Secretaria, *Cópias de Correspondência Remetida* 1934, Livro 5º, Nº 1.010; Livro 5º, Nº 1020, Proc. Nº 22; Livro 5º, Nº 1.055, Proc. 65/22; Livro 5º, Nº 1057, Proc. 65/22; Livro 5º, Nº 1058; Livro 9; Livro 10; *Cópias de Correspondência Remetida, Janeiro a Dezembro de 1935*, Livro 1º, Nº 129, Proc. Nº 26.

*(though they refined our sensibility towards technical perfection), frequently adopted the local style, technically unsubtle but finely expressive.»* (Macedo 1934, 9).

The report presented by Diogo de Macedo to the *Junta Nacional de Educação* (National Board of Education) in 1940<sup>7</sup> chronicles the history of the concept of Comparative Sculpture and the Portuguese situation. Though based on Viollet-le-Duc, it goes beyond him. It is relevant and up to date on recent events such as the monumentalizing changes to the Parisian *Musée de Sculpture Compararée*<sup>8</sup>. Diogo de Macedo pleaded for «*speed in the solution to such a patriotic problem*», through a «*specific place for its safekeeping and celebration*». Priority should be given to Portuguese sculpture and then sculpture made by foreigners in Portugal – «*made Portuguese, nationalized*» –, to build a collection where «*racial genius and tradition will be immortalized in all their facets, epochs and tastes*», that would be «*pedagogically convenient*» and «*should be used particularly as an auxiliary school for students of Fine Arts and also for those of the Industrial Schools*». Admitting that it would be practically impossible in Portugal to build such a museum from scratch, he suggested housing it in the «*Cordoaria, em Belém*»<sup>9</sup>... having defined the place, it would be possible to «*open to the public, researchers, workers and artists*» within a year.

This is the conceptual essence of Diogo de Macedo's project for the *Exposição de Moldagens de Escultura Medieval em Portugal* (Exhibition of Casts from Portuguese Mediaeval Sculpture, MNAA 1940), as expressed in the Guidebook-Catalogue (*Exposição* 1940, 9). However, this exhibition would open at the same time as the

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<sup>7</sup> A report he continues to support in 1946, in spite of the solicitations presented by the *Sociedade Nacional de Belas Artes* (National Society of Fine Arts) to the *Junta Nacional de Educação* (National Board of Education). ANTT, JNE, Livro 97, Actas da 1ª Subsecção da 6ª Secção, 1939-1946, Acta 46ª, 28/11/1940: fl. 17v. A copy of the report can be found at the MNAA, Arquivo do Dr. João Couto, Pasta 92 – Pareceres da Junta Nacional de Educação. Proposta de Diogo de Macedo para um Museu de Escultura Comparada a edificar em Belém, 15 de Março de 1944, dactilografada (Proposal by Diogo de Macedo for a Museum of Comparative Sculpture to be built in Belém, 15<sup>th</sup> of March 1944, typewritten document).

<sup>8</sup> The Trocadero Museum was rebaptized in 1927. Changes were led first by Camille Enlart (1862-1927) and later by Paul Deschamps (1884-1974). Its didactical vocation is reaffirmed, the collection of copies is expanded – a workshop is installed at the museum for this purpose – and particularly from 1937 onwards, the *Musée*, once again *des Monuments historiques*, becomes a place for exalting French monuments, the casts from which are from that date exhibited as unique pieces.

<sup>9</sup> *Ropery manufacture house, in Belém, Lisbon.*

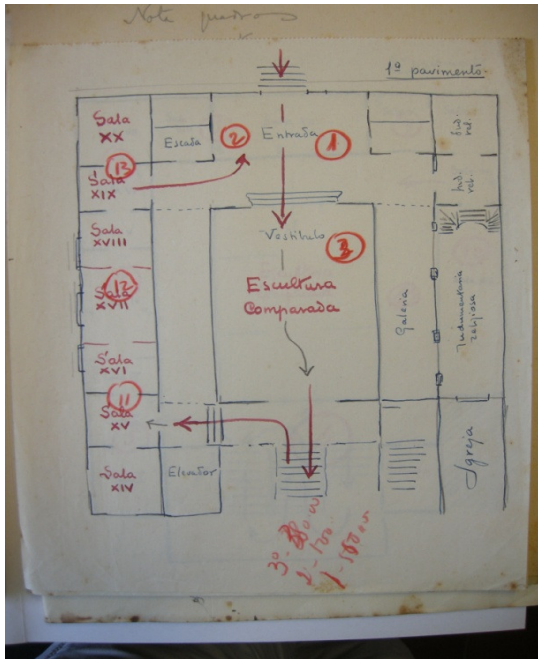
*Exposição dos Primitivos Portugueses* (Exhibition of Portuguese Primitives), both Artistic Exhibitions part of the *Comemorações dos Centenários* (National Commemorations of the Portuguese Centennials, 1140-1640-1940). Apart from ideologically linking these two exhibitions, a specific political scenario had to be taken into account, of which the renovation of the MNAA was also part. This explains why it was the curator of the Art Exhibitions that would take place in the Annex building of the *Janelas Verdes* museum who pronounced himself on the issue and not the Museum director.

In a synopsis-letter addressed to Júlio Dantas<sup>10</sup>, dated 14.12.1939, Reynaldo dos Santos explains that «*The inclusion of an exhibition of mediaeval sculpture casts in the Art exhibition program, simultaneously with the Primitive Painting exhibition at the Janelas Verdes Museum, is in tune with the idea that the presentation of a few dozen copies of sculptures – given the impossibility of presenting the originals – would, together with the paintings (almost all of which depict religious subjects), be a very enlightening complement for the judgement and appreciation of the latter, not only as works of art but also in what pertains to their ornamental function and religious expression. (...) simultaneously, this exhibition solves the complicated problem of the hall decoration for the new building at the Museum of Janelas Verdes during the painting exhibition. This hall has to be traversed to get to the exhibition rooms, there being no other access to them, and it would not be possible to close the hall to visitors as the upper gallery also opens onto it. On the other hand, museums unfortunately don't possess sacred or secular artworks from the 15<sup>th</sup> and 16<sup>th</sup> centuries of an adequate size to be presented in such a space (...). The casts solve this problem and that alone should suffice to justify this exhibition project for the hall of the new Museum.*»<sup>11</sup> (fig. 6).

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<sup>10</sup> Reynaldo dos Santos was the President of the Fine Arts Exhibitions Section; Júlio Dantas was the President of the Executive Committee for the Centennials.

<sup>11</sup> MNAA, Arquivo de Secretaria, *Comissão dos Centenários*, Dossier Exposições de Arte Antiga, Proc<sup>o</sup> 17 and MNAA, Arquivo de Secretaria, *Comissão dos Centenários*: Livro de Actas; Dossier de Exposições de Arte Antiga, Procs. I-XVI; Dossier Exposições de Arte Antiga, Procs. XVII-XXVI.



**Fig.6** Sketch of the plan of the Annex building of the MNAA, with note on the exhibitions of Casts of Mediaeval Portuguese Sculpture and Portuguese Primitives, MNAA 1940 © CMRS-IQ, Fundo Reynaldo dos Santos, Caixa Exposições Centenárias.

At the MNAA, the end of the *Casts* exhibition raised the issue of the future of the plaster casts. Diogo de Macedo did not want the comparative museum housed in those rooms and the physical impossibility of keeping all the casts in storage determined they would be kept at the warehouses of *Jerónimos*, in Belém. They were transported in the first week of March 1944, under the supervision of Macedo, after negotiations between the director of the MNAA, the DGESBA<sup>12</sup>, the DGEMN and the Directorate-General of the Public Treasury which was, after all, their owner<sup>13</sup>.

It is worth transcribing the memories of João Couto who, in 1948, recalled a visit he made in 1907 to the rooms of the old MNBAA, full of casts, where «*at that time Portuguese artists finally obtained what they had wanted – to have casts of works of*

<sup>12</sup> *Direção Geral do Ensino Superior e das Belas Artes (DGESBA); Direção Geral dos Edifícios e Monumentos Nacionais (DGEMN).*

<sup>13</sup> 101 casts remained at the MNAA and were only delivered to the Lisbon School of Fine Arts in 1951 (*Boletim* 1953, 84).

*art they could study from. Though poor, the contents of those rooms were well presented and made up an excellent lesson, still unaltered to date»<sup>14</sup>.*

After an ephemeral project (between 1943 and 1944) for a Museum of Comparative Sculpture at the *Praça do Império*<sup>15</sup> – which would join the Contemporary Art, Folk Art and Centennial Commemoration Museums – entrusted to architect Luís Cristino da Silva (1896-1976) with Diogo de Macedo<sup>16</sup> in charge of museology, the wished-for museum was only created in 1963. Anachronistically, at a time when casts as museological objects had all but disappeared from European museums, it is installed at the Palácio Nacional de Mafra. By then, its most vocal and coherent supporters had all passed away.

The sculpture museum was not built along the lines of previous ideas for a museum of comparative sculpture.

Another project was conceptually rooted in the protection of the patrimonial value of the country's fragments and works of art, in keeping with the multiple roles of art historian, archaeologist, ethnographer, inventory-taker and museologist undertaken by Vergílio Correia (1888-1944), who writes in an undated handwritten note of the necessity of creating a museum of Sculpture and Epigraphy<sup>17</sup>. This is related to other notes on the «*Reorganization of Artistic Departments in Portugal. Extract from the minutes of the Committee sessions, at the Ministry of Instruction, on the presidency of the Director-General of Fine Arts, Augusto Gil. First draft by Antonio Arroyo, Vergilio Correia, Paulino Montez.*». It is possible that this is a fragment of the proposal drafted by that committee, which was mandated to study the reorganization of artistic departments, created after the wave of criticism that

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<sup>14</sup> In a note he explains what his plans were for these objects, as a director: «*When in 1936 I turned the ground floor of the Annex building, the only existing part of it at the time, into an ordered storeroom, I used one of the rooms for part of the cast collection as the other part had been given to the School of Fine Arts. Later, when construction works began there, that collection was moved from storeroom to storeroom until, in 1944, it was taken to Belém, to form the planned Museum of Reproductions, along with the nucleus of the Centennial Exhibition.*» (Couto 1948, 6 and note 1).

<sup>15</sup> MNAA, Arquivo do Dr. João Couto, Pasta 92.

<sup>16</sup> This issue was studied by Almeida 2009: 388-391, based on sources other than those I present here.

<sup>17</sup> This undated note could have been written in Lisbon, when he still belonged to the MNAA staff (1916-1921) and before leaving for the University of Coimbra (1921) and to the direction of the *Museu Nacional de Machado de Castro* (1929).

followed the law no. 15.216/1928, of 14<sup>th</sup> of March: the first attempt of legislation reform of this sector during the Dictatorship.

Vergílio Correia knew that in several museums there were sculpture and epigraphy collections of considerable value. But the statues and architectural ornaments that had recently been gathered were almost all at the *Museu Arqueológico do Carmo* (Carmo Archaeological Museum), a private museum of the Association of Portuguese Archaeologists. The Portuguese State had no institution capable of performing these functions, and this situation resulted in the sale of pieces to private collectors and the loss or destruction of many «*loose pages of the past*». He proposed that «*with no added expenditure for the State and using a State building*» the «*sculptural and epigraphical species that are abandoned or those that may appear in the future as a result of excavations or demolitions*» should be saved. This building could function as a section of the MNAA and its management be entrusted to one of the *Janelas Verdes* curators, who would be directly answerable to the Council of Art and Archaeology of the 1<sup>st</sup> Circumscription. He suggested the church of *Menino Deus* in Lisbon as a possible location; this would have to be requested to the Ministry of Finance<sup>18</sup>.

At the MNAA, *primus inter pares*, the history of the Sculpture Collection was until 1980 indissociable from the history of the other collections. At that date the Ernesto Vilhena Collection was incorporated, allowing the creation of a permanent exhibition of the history of Portuguese sculpted images from the 13<sup>th</sup> - 14<sup>th</sup> to the 19<sup>th</sup> century thus filling the gap Reynaldo dos Santos had previously noted in 1940. Until 1994 its exhibition, merged with the other collections, had no spatial autonomy, in keeping with the identity of a national museum founded on the integration of Fine and Ornamental Arts, which is indubitably unique in the quality of its collections of “ancient Portuguese arts”. As João Couto had said long before, that was its «*essential reason, that individualizes it and makes it stand out from its equals*» (Couto [1949] ed. 1963, 118). The same conclusion extends to the other national museums.

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<sup>18</sup> ANTT, Arquivo Vergílio Correia, N<sup>o</sup> 114, "Reforma das Belas Artes Sobre dec<sup>o</sup> 15216", manuscript, undated [1928].



The idea of a National Museum of Sculpture was thus never implemented. The history of sculpture in Portugal until the mid 19<sup>th</sup> to early 20<sup>th</sup> century may be achieved through the national museums. The museological collections follow a practically chronological sequence, in a quasi geographical progression from South to North, beginning with Antiquity at the Faro and Évora Museums, followed by Lisbon, Coimbra and Conimbriga; The middle-ages are covered in Lisbon and Coimbra; the 16<sup>th</sup> to 18<sup>th</sup> centuries in Évora, Lisbon – where there is a great concentration of works – and Coimbra; advancing in time up to Oporto, where this hypothetical itinerary ends.

If this museological geography is a fruit more of patrimonial than artistic history, it is in itself also a natural network of museums with important collections for the history of sculpture. Like *La Grande Galerie des Sculptures* (Dufrêne 2005) created by Parisian museums in 2005, Portugal owns a vast territorialized gallery with its doors permanently open to visitors.

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**Task 6. The Calouste Gulbenkian Foundation's Exhibitions of Fine Arts (1957 and 1961): a systematic study.**

**Calouste Gulbenkian Foundation: strategies of support and internationalization for Portuguese art, 1957-1964. Ph.D. proposal.**

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**Fig. 1 General view of the first Exhibition of Fine Arts. SNBA, 1957** © Abreu Nunes, FCG-BA

The sixth and last task of the «Sources...» project was the outcome of Ph.D. level research, supervised by Professor Raquel Henriques da Silva, concerning the activity of the Calouste Gulbenkian Foundation (CGF) in the field of visual arts, within the first years of its existence: *Calouste Gulbenkian Foundation: strategies of support and internationalization for Portuguese art, 1957-1964*. Among the activities carried out by the Foundation, particular attention was given to its

exhibitions, not only because they constitute a public show of its work in the field of the arts but also because through them the CGF implemented a wider program of support for Portuguese artists, handing out prizes and acquiring pieces.

This task is centred on one of these exhibitions, the first to be organized by CGF and its first public event in the field of visual arts.

The first *Exhibition of Fine Arts* (1957) was, for that reason, a rehearsal of CGF's role in the Portuguese art scene, in that its goal was to take stock of the main problems affecting the latter. Its impact was also due to its display set up; the Foundation invested in renovating the rooms of the Sociedade Nacional de Belas-Artes (SNBA), where the exhibition took place, and in a careful arrangement of works and museographical design.

The analysis of this exhibition chronologically closed the research promoted by the «Sources...» project, but simultaneously opened this study into the role of Art History exhibitions and the activity of museums/art institutions. The *Exhibition of Fine Arts*, apart from promoting that articulation, also indirectly anticipated an important moment in the history of Portuguese museums – the opening of the Calouste Gulbenkian Museum in 1969.

### **A visit to the first *Exhibition of Fine Arts***

#### *The Sources*

The initial goal of this Task was the virtual reconstitution of the two first Exhibitions of *Fine Arts* (1957 and 1961) that were part of the aforementioned Ph.D. proposal. For that purpose we largely depended on the completeness of the documentary collection, especially the photographic documents.

The participation of the CGF in this project, formalized by the protocol between this institution and the Instituto de História da Arte (IHA), through the «Sources...» project, made it possible for us to consult written and photographic documentation related to those Exhibitions.

The support of the Art Library was indispensable for this task, as well as the supervision of the archive team that is currently organizing the archive of the CGF's Fine Arts Department. <sup>1</sup>.

After analysing the existing documents for both of the exhibitions, the initial plan had to be altered, as we realized there were very few photographs of the second *Exhibition*, making its virtual reconstruction impossible.



**Fig. 2 View of the Exhibition with the works of the prize-winning artists; Barata Feyo, Dordio Gomes, Eduardo Viana e Jorge Vieira. SNBA, 1957 © Abreu Nunes, FCG-BA**

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<sup>1</sup> We wish to personally thank the director of the Art Library, Ana Paula Gordo, who fully contributed to the success of this task by allowing access to all documentation. We also wish to thank Dr. Jorge Resende, Dr.<sup>a</sup> Constança Rosa, Dr.<sup>a</sup> Ana Barata and Dr. Carlos Morais, for their indispensable support. Also deserving of thanks is the team of archivists that guided our study of the Archive of the Fine Arts Department, for their prompt response to our requests: Dr.<sup>a</sup> Ana Paula Vilas, Dr.<sup>a</sup> Sandra Duarte and Dr.<sup>a</sup> Mafalda Melo de Aguiar.

In the photographic archive of the Art Library we found systematic records of the first exhibition, including the reception pavilion for the works selected, exhibition sections, guided tours and individual photographs of the exhibited works. This collection includes 345 photographic prints and 293 negatives, an almost exceptional case in the Portuguese context.

As for written documentation, the archive of the old Fine Arts Department of CGF (1956-2012) contains valuable information concerning the «Organization and Operation» of the Exhibition. In it we can find the lists of accepted and rejected artists, the inventory of works acquired by the Foundation and by private collectors, press cuttings and correspondence between the Foundation and diverse individuals. The Archive also includes documentation of all the artists that submitted work to the Selection Jury.

Another essential source for identifying the works reproduced in the photographs was the exhibition catalogue. This publication is also an exceptional object given the profusion of images and content it contains (biographies of all the artists, description of all exhibited works), in a total of 313 pages. The catalogue also includes an attachment with the acquisition prices for most of the works<sup>2</sup>.

At the Portuguese Cinematheque there is a small excerpt of the film *Imagens de Portugal 127 (Images of Portugal 127)* (1957), produced by Uliyssea Filme, dedicated to the *Exhibition of Fine Arts* – «Short piece: The 1<sup>st</sup> exhibition of visual arts of the Gulbenkian Foundation». This piece was filmed at the opening of the Exhibition, showing the guests of honour (the President of the Republic, the Minister of National Education and the Cardinal Patriarch) led by Azeredo Perdigão in a visit to the rooms of the SNBA and highlighting the prize-winning works<sup>3</sup>. The narrator of the piece underscores the importance of this exhibition and the interest it stirred up in virtue of the «merit» of the presented works and the «considerable»

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<sup>2</sup> Exposição de Artes Plásticas. Lisbon: Fundação Calouste Gulbenkian, 1957.

<sup>3</sup> The artists who won prizes in the various sections of the *Exhibition of Fine Arts* (Painting, Sculpture, Drawing and Engraving) were the following: Eduardo Viana (Grand Prize), Dordio Gomes, Abel Manta, Júlio Resende and Guilherme Camarinha (Painting); Barata Feyo (Grand Prize), António Duarte, Joaquim Correia and Jorge Vieira (Sculpture); Bernardo Marques and António Areal (Drawing and Watercolour); Teresa de Sousa (Engraving).

value of the prizes, declaring that «national and foreign artists working in Portugal have in the Gulbenkian Foundation a powerful stimulus»<sup>4</sup>.



**Fig. 3 A guided tour to the Exhibition of Fine Arts. SNBA, 1957 © Abreu Nunes, FCG-BA**

### *The virtual tour*

The aim of systematizing and making available the information gathered about the *Exhibition of Fine Arts* led to the second phase of this Task. In view of the ample photographic documentation, short film and written records, the idea of articulating this data in the most accessible and appealing manner seemed eminently pertinent. The creation of a virtual visit to the CGF Exhibition satisfied these goals and suggested a wider analysis, as it allowed consideration of its museography. This is an element which has not been sufficiently studied, due not only to the scarcity of photographic documentation, but also to the fact that only recently has research interest in artworks expanded to the ways in which they were publicly displayed.

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<sup>4</sup> Apontamento: A 1ª exposição de artes plásticas da Fundação Gulbenkian. *Imagens de Portugal 127*. Vídeo (DVD), 2' 53". Cinemateca Portuguesa – Museu do Cinema.



To accomplish this task it was essential to establish a partnership with the Center for Informatics and Information Technologies (CITI) of the Faculdade de Ciências e Tecnologia of the Universidade Nova de Lisboa. The team responsible for programming the virtual tour was coordinated by Professor Nuno Correia and included the researchers Rui Nóbrega (Ph.D. candidate) and Carlos Nobre (M.Sc.), whose dissertation was written within the scope of this project<sup>5</sup>. This team also included Bárbara Teixeira, the designer of the application.

The application works as a database, showing not only the exhibition spaces and sequence, but also the exhibited works. The sequencing of sections according to their distribution through the SNBA rooms simulates a visit to the exhibition; it is also possible to access the works presented in each section.

The main source for identifying the works was, as has been mentioned, the exhibition catalogue, that has pictures of one work by each of the authors in each section (Painting, Sculpture, Drawing and Engraving). However, not all the depicted works are identified. Information about the current whereabouts of the majority of the works was also unavailable.

In spite of the inadequate identification and views of some of the works (all the photographs are black-and-white) it is possible to obtain a general idea of the contents of the exhibition, but also some detail of the different sections (See Rui Nóbrega, Carlos Nobre e Nuno Correia's report).

Apart from presenting the exhibition and its works, this virtual tour can function as a research tool for those who are investigating exhibitions, museography or a particular artist or work, thus making explicit the connections between Art History and Art Exhibitions. This tool makes manifest the potential of organizing and analysing a photographic collection dedicated to an exhibition, in that it gathers information that the images in themselves cannot transmit. Apart from this, it is important to juxtapose photographic documentation with other sources, promoting a more complex and critical approach to the variety of gathered data.

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<sup>5</sup> Nobre, Carlos David Almeida. 2012. Sistema para Navegação Web usando Imagens e Vídeo. Caparica: Faculdade de Ciências e Tecnologia da Universidade Nova de Lisboa. M.Sc. thesis.

The integration of this Task in the «*Sources...*» project allowed the establishment of institutional partnerships essential to its accomplishment. It also allowed the constitution of a multidisciplinary team that successfully completed the virtual tour of the *Exhibition of Fine Arts*. From this task two academic projects also sprung, a Ph.D. dissertation in Art History/Museums and Heritage and an M.Sc. Dissertation in Computer Engineering, that not only explored themes within their fields of research but also promoted a cross disciplinary approach, essential to make this project accessible to both the scientific community and the general public.

**Task 6. The Calouste Gulbenkian Foundation's Exhibitions of Fine Arts (1957 and 1961): a systematic study.**

**The first Exhibition of Fine Arts of the Calouste Gulbenkian Foundation (1957): a virtual tour**

**Rui Nóbrega, Carlos Nobre and Nuno Correia**

CITI Centre for Informatics and Information Technologies – FCT/UNL

Included in the sixth task of the «Sources for the history of Art museums in Portugal» project was the creation of a web-based virtual tour of the 1957 Visual Arts Exhibition of the Calouste Gulbenkian Foundation. The goal of this website was to divulge the CGF's collection of digital data and make the information searchable in several different ways. A multidisciplinary team was created, with researchers from the Institute of Art History of the FCSH-UNL, namely Leonor Oliveira (Ph.D. candidate) under the supervision of Professor Raquel Henriques da Silva, and from the Centre for Informatics and Information Technologies (CITI) of the FCT-UNL – Rui Nóbrega (Ph.D. candidate), Carlos Nobre (M.Sc.) and Ana Bárbara Teixeira (Designer) under the supervision of Professor Nuno Correia. From a technological point of view the main challenge of this project was related to the fact that this exhibition occurred a long time ago and only photographic images of it remain. The basis for the information system was essentially a vast collection of black-and-white photographs and a short film about the exhibition opening. Though quite extensive, the images are succinct in their documentation of the exhibition rooms, showing all the walls albeit with little redundancy or repeated views from different angles.

Bearing in mind the existing data the main goal of the CITI team was to create a system for visualization of historic exhibitions with several forms of navigation between images, including some experimental and innovative methods of interaction. In order to implement this web-based visualization system the aforementioned exhibition of 1957 was used as a case study. However, the aim was

to build a generic platform that could be used for different exhibitions at different moments in time. The creation of this generic visualization system was the main theme of Carlos Nobre's M.Sc. thesis<sup>1</sup> and is a part of Rui Nóbrega's Ph.D. research.

### **Implementation of the Task**

This task was carried out interactively, through a process that can be described according to the following sequence: (1) Data Collection, (2) Requirements Analysis, (3) Interface Design, (4) System Design, (5) Implementation, (6) Usability Testing and (7) Documentation. These steps were followed sequentially and revisited whenever necessary.

#### *Data Collection*

In order to accomplish this task it was first necessary to (1) research and collect data; the IAH team provided a vast amount of information about the exhibition. As a result, a large archive of black-and-white photographs representing all the sections of the exhibition was obtained. The catalogue was also perused and digitized. The exhibition map had to be adjusted in accordance with the photographs, as recent constructions are slightly different.

#### *Requirements Analysis*

Having collected the information an (2) analysis of requirements was made to ascertain what the contents of the system should be. From the requirements listed we concluded it should be possible to consult in detail every work in the exhibition, navigate between the rooms, show the film with associated information and speedily search the website by author and work. At this stage a survey was made of state-of-the-art multimedia visualization systems for museum exhibitions. National

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<sup>1</sup> Carlos Nobre, *Sistema para Navegação Web usando Imagem e Vídeo*, M.Sc. thesis in Computer Science, Faculdade de Ciências de Tecnologia da Universidade Nova de Lisboa.

and internationally renowned projects such as Google Art Project<sup>2</sup>, Hermitage Museum<sup>3</sup> and the Museu Nacional de Arte Antiga<sup>4</sup> were studied. This survey allowed us to understand what paradigms are used in these systems and where innovative forms of interaction could be introduced.

### Interface Design

The design of the web application was personalized for this exhibition, though it is based on a general platform and system database. To build the graphical user interface, the main concept we followed was coherence with the visual aesthetic of the period in which the exhibition occurred, thus aiding immersion for the general public and participation for the specialized user. Comprehensive research of the historical documentation allowed us to use graphical elements such as fonts, icons and ornamental elements specific to that period. Figure 1 illustrates the graphical interface concept as created by Designer Ana Bárbara Teixeira.

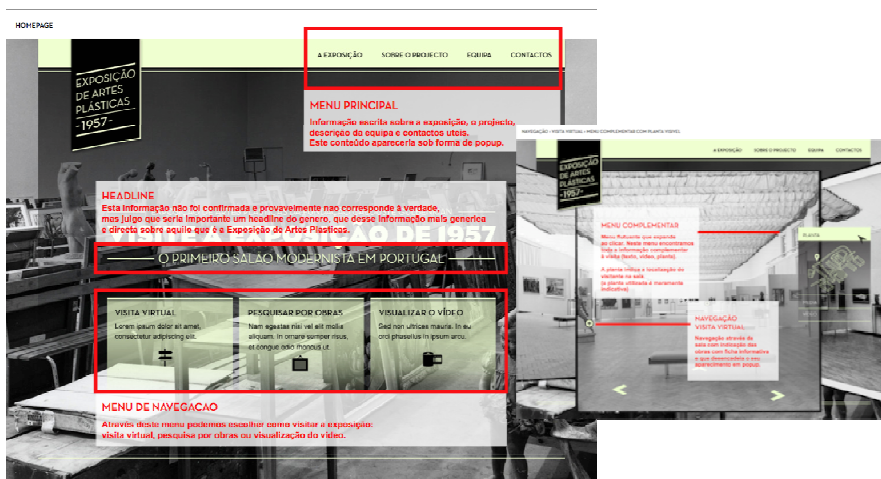


Fig. 1 Interface design

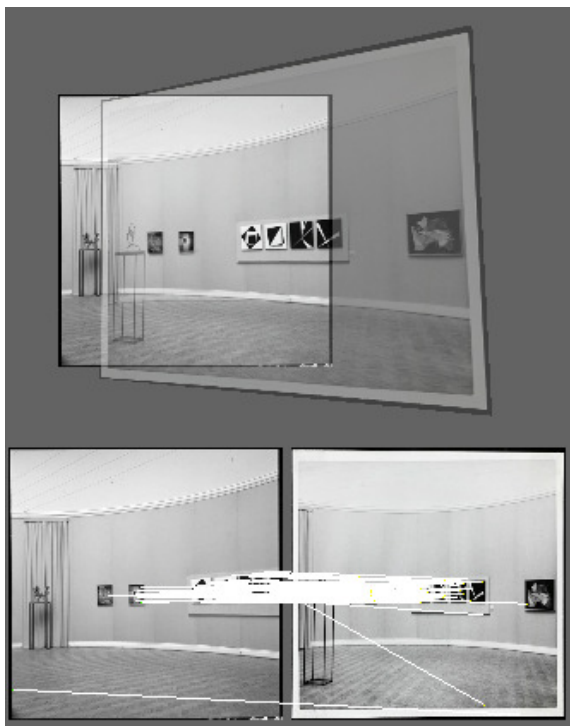
<sup>2</sup> Google Art Project, <http://www.googleartproject.com/>, last accessed January 2013.

<sup>3</sup> Hermitage Museum, Fred Mintzer, Gordon W. Braudaway, Francis P. Giordano, Jack C. Lee, Karen A. Magerlein, Silvana D'Auria, Amnon Ribak, Gil Shafir, Fabio Schiattarella, John Tolva, and Andrey Zelenkov. Populating the Hermitage Museum's new web site. In Magazine Communications of the ACM CACM Homepage archive Volume 44 Issue 8, Aug. 2001 ACM New York, NY, USA, 2001.

<sup>4</sup> Museu Nacional de Arte Antiga, <http://www.mnarteantiga-ipmuseus.pt/>, last accessed January 2013.

### *System Design*

At the stage of (4) system design several technologies were tried and different techniques and algorithms were tested. Among these were various techniques of automatic detection of relations between images for creating an automatic visualization. Visual detection with computer visualization technologies is one of the concerns of Rui Nóbrega's Ph.D. research. Thus, one of the most important design principles of this project was the reconstruction of the exhibition from archived photographs. Navigation within the reconstruction is based on the overlap in each picture. A prototype was built using photo-stitching<sup>5</sup> techniques, as shown in figure 2, so as to find the relations between images and the distortion necessary to present a panoramic photo-stitched view of the scene. This was important in order to show the area around the scene so as to improve the user's sense of immersion, and was later used in the Panoramic Navigation implemented in Processing.js.



**Fig. 2** Prototype of an automatic comparison system by detecting the homography distortion matrix between two images.

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<sup>5</sup> David G. Lowe. Distinctive Image Features from Scale-Invariant Key Points. In *International Journal of Computer Vision*, 60, 2 (2004), pp. 91-110., Computer Science Department University of British Columbia Vancouver, B.C., Canada, 2004.

The system assumes there is a large amount of images per room, and that some overlap exists between the images. The whole set of archive images is previously analysed in order to detect continuities between the different images. In the current case, the input consists in images of the exhibition room, photographs of each artwork and a set of images from a video documentary (a digital version of the film made during the opening).

For each image SIFT (Scale Invariant Feature Transform) points are obtained and SIFT descriptors are extracted. These are points of special interest that can be identified in different images. After calculating SIFT descriptors for all the images, the latter are searched for matching descriptors. For each group of two images the common points are identified (figure 2) and subsequently a homography matrix is calculated describing the distortion between the images. With this matrix, the second image is transformed and superimposed on the first. This method was used to create transitions between images in the Panoramic Navigation, from overlap of calculated images.

### *Implementation*

The system is (5) implemented using different technologies in its distinct layers. For the interface several languages were combined to create the final visual display. The web pages were developed in XHTML with an HTML 5 extension, supported by the Java Rich Faces<sup>6</sup> library, and they implement all the visual and user interaction part of the system. JavaScript was used to create dynamic functionalities on the pages and Processing.js<sup>7</sup> was used for the 3D navigation part of the system. Also worthy of mention is the use of the OpenCV<sup>8</sup> library in the server for analysis and image processing. This generates an XML file describing the relation between the images. The data management and data access layers were programmed using Java objects; all data and related information was stored in a database, in an XML file with results.

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<sup>6</sup> Rich Faces, [http://docs.jboss.org/richfaces/latest\\_3\\_3\\_X/en/devguide/pdf/richfaces\\_reference.pdf](http://docs.jboss.org/richfaces/latest_3_3_X/en/devguide/pdf/richfaces_reference.pdf), last accessed January 2013.

<sup>7</sup> Processing.js, <http://processingjs.org/>, last accessed January 2013.

<sup>8</sup> OpenCV, <http://opencv.willowgarage.com/wiki/>, last accessed January 2013.

### *Usability Testing*

Finally several (6) usability tests were made with very interesting results and a high acceptance level as can be observed in Carlos Nobre's M.Sc. dissertation.

### *Documentation*

An effort was made to publish the technical component of this project, which resulted in a scientific paper published at the international AVI'12<sup>9</sup> conference, as well as Carlos Nobre's M.Sc. thesis<sup>10</sup>. At the time of writing this document another article has been submitted to the international WWW'13 conference and parts of this work will be included in Rui Nóbrega's Ph.D. thesis. Among the main contributions is the creation of a website which will be associated to the website of the Institute of Art History, the creation of a system for visualizing museum exhibitions and the creation of an innovative system of panoramic navigation between images.

### **The Website - Functionalities**

The exhibition is divided into five main sections (1) Video, (2) Navigation, (3) Search, (4) Details and (5) Administration. All the sections except administration can be accessed from the main page, presented in figure 3.2, through direct links. Administration can only be accessed by system administrators from outside this page. The top navigation bar has links to a description of the exhibition (The Exhibition), about the project (About the Project), the development team (Team) and contacts (Contacts). The main window has three main features: virtual tour, search and view the video.

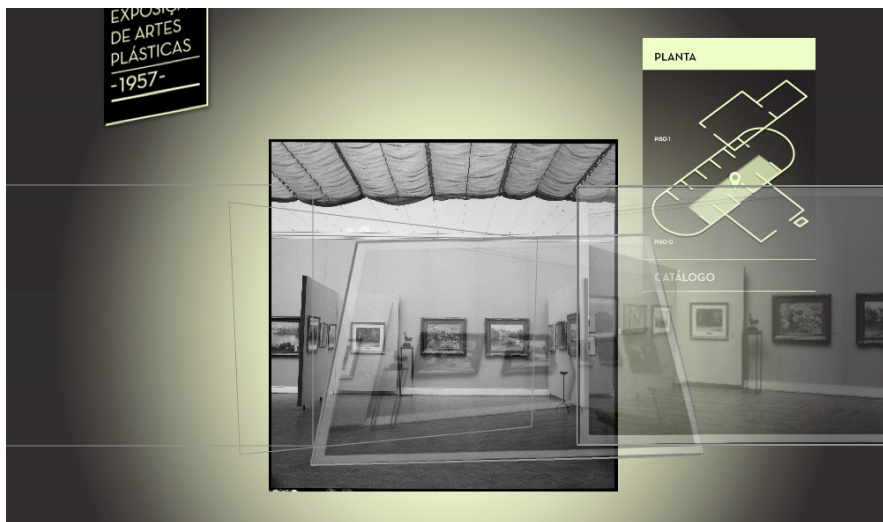
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<sup>9</sup> Rui Nóbrega, Nuno, Correia, Carlos Nobre, Bárbara Teixeira, Leonor Oliveira, Raquel Henriques Silva, Navigation in Past Museum Exhibitions using Multimedia Archives, In Proceedings of the International Working Conference on Advanced Visual Interfaces (AVI'12), ACM Press, New York, (Italy, Capri Island), May 21-25, 2012.

<sup>10</sup> Carlos Nobre, Sistema para Navegação Web usando Imagem e Vídeo, M.Sc. thesis in Computer Science, Faculdade de Ciências de Tecnologia da Universidade Nova de Lisboa.



Section (1) Video contains videos that on being viewed generate dynamic information about what is happening at a given moment. Section (2) Navigation allows the visitor to visit the exhibition through photographs, making it feel as though he is actually moving through physical space and observing the artworks. There are two types of navigation: Strip and Panoramic. Strip is a basic form of navigation with images presented in sequence.



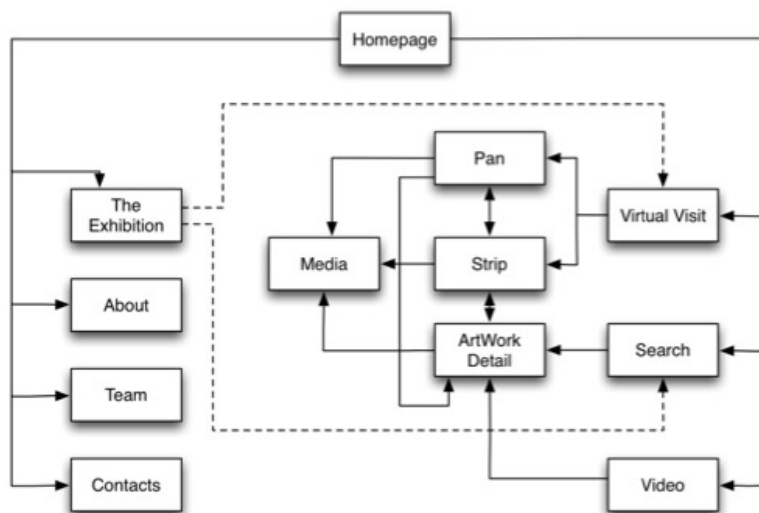
**Fig. 4** Panoramic Navigation.

In Panoramic Navigation, one of the most innovative aspects of the interface presented in figure 4, it is possible to navigate the images using spatial relations between them, which were extracted from the images using the analytic techniques described above. Though it is similar to Strip Navigation, here motion is accomplished through the images that, with some degree of transparency, appear over the main image.

The (3) Search section can be used to find pieces related to a particular keyword or through the artist's name, allowing faster access to information. Information presented to the user includes specific details (4), such as the name of the artist, title of the piece and images of the piece in different resolutions.

In section (5) Administration there are options to control information on the artworks, management and visualization of artworks in the navigation system and management of the circuit of navigation pictures.

Figure 5 shows the various sections that compose the document as well as the graphical interface dependencies.



**Fig. 5** User Interface Navigation Map.

### **III**

## **ASSOCIATED Ph.D. PROPOSALS**

## The work and contribution of José de Figueiredo (1871-1937) to the fields of historiography, museology and heritage in Portugal

Ph.D. proposal.

**Joana Baião**

Institute of Art History FCSH/UNL, Museum Studies branch

FCT Ph.D. Scholarship



**José de Figueiredo (1871-1937).** Source: *Notícias Ilustrado* [24th June 1934]

In 2009 I began a Ph.D. in Art History, specialization area of Museology and Artistic Heritage, at the Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa. A year later the thesis proposal was submitted with the provisory title *José de Figueiredo (1871-1937). Ação e contributos no panorama historiográfico, museológico e patrimonial português* (*The work and contribution of José de Figueiredo (1871-1937) to the fields of historiography, museology and heritage in Portugal*), under the supervision of Professor Raquel Henriques da Silva. Having been endowed with a scholarship from the Foundation for Science and Technology, and being pertinent to the *Museum Studies* branch of the Institute of Art History of the New University of Lisbon, this proposal was associated to the project «Sources for the History of Art Museums in Portugal» as it was found to be coherent with its goals.

To understand the genesis and evolution of art museums in Portugal it is necessary to study the convoluted political, social and cultural context in which these institutions were established, as well as the undertakings of particular individuals and groups. It was with this premise in mind – subsequently to the research undertaken for my M.A. In Museology (2009) and under a research scholarship from the National Commission for the Commemorations of the Centenary of the Portuguese Republic (2009-2010) – that I began to study the work and context of an individual who was crucial to the development of the museological and historiographical fields in early 20<sup>th</sup> century Portugal: José de Figueiredo.

The work of José de Figueiredo is presently remembered in connection with three interrelated issues: *a)* the study and the national and international promotion of Portuguese art history – especially the campaign for the S. Vicente paintings in 1910 (resulting in a monograph written by Figueiredo, the restoration of the paintings by Luciano Freire and their ulterior placement at the National Museum of Ancient Art) and his lifelong advocacy of the existence of a Portuguese school of painting, a theme of nationalist overtones which must be understood within the historiographical discussions that occurred throughout Europe at the end of the 19<sup>th</sup> century and beginning of the 20<sup>th</sup>; *b)* his directorship of the National Museum of Ancient Art (NMAA), between 1911 and 1937, during which all functional areas of this institution were completely reorganized, in a campaign that Reinaldo dos Santos described as the “Figueiredo revolution” (Santos, 1938, 18); *c)* his public championing of national artistic heritage, through an active participation in administrative organs (Conselho de Arte e Arqueologia, Comissão dos Monumentos Nacionais, etc.) and intervention in the establishment and/or implementation of legislation on heritage and the arts during the First Republic, the Ditadura Nacional and the first years of the Estado Novo.

José de Figueiredo was a polemic individual during his lifetime and even after his death; he is frequently mentioned by historians and researchers as an undeniably

important personality in the historiography and museology of Portuguese art and is often referenced in articles and studies; however, even though he has been mentioned in some academic work<sup>1</sup>, the majority of these references limit themselves to repeating what is already known about him (often based on testimonials such as eulogies by people who had known him), which has contributed to perpetuate biases (both positive and negative) and to establish a certain *myth* around this personality.

With this project I intend to create a scientific monograph that allows a better understanding of the role of José de Figueiredo in the areas in which he became known. I chose to use a model of historical-biographical narrative that was recovered as a methodological tool for History in the 1990s (Madélenat 1989; Schmidt 1997; Priore 2009). The structure is thus a compromise between a chronology of the subject's life (recording and contextualizing biographical and professional data) and a personal reflection on certain themes – art history and critique, museology of art and artistic heritage in Portugal – based on a specific point of view: that of the life of the individual I am studying and the different contexts in which he moved. I wish to understand how the “myth of José de Figueiredo” was created and to ascertain the actual reach of his actions and contributions in Portugal and internationally.

In spite of what my PhD project title indicates, the research process led us to explore in particular the activity of José de Figueiredo in Portuguese museology and as an art

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<sup>1</sup> Worthy of note are the M.A. dissertations of Vítor Manaças (1991) and Teresa Pontes (1999) and the Ph.D. thesis of Jorge Custódio (2010). Manaças analyses the development of the architectural program of the Museu Nacional de Arte Antiga between 1911 and 1962, focusing on the work of its directors (José de Figueiredo, between 1911 and 1937, and João Couto, between 1938 and 1962) in this specific area. Teresa Pontes, although she proposes to «identify and define [José de Figueiredo's] practices and concepts in museology of art» (Pontes 1999, 9), in my opinion she does not, in the end, create an analytic and critical discourse on his museological work; she does however provide interesting clues for further research on this theme. Jorge Custódio presents a reading of the concepts and practices of preservation and restoration of Portuguese artistic heritage during the First Republic, with frequent references to José de Figueiredo, who was one of the main personalities of this context and time, particularly in institutions such as the Academia Real de Belas-Artes de Lisboa (in the last years of the Constitutional Monarchy), the Comissão dos Monumentos Nacionais and the Conselho de Arte e Arqueologia.

historian and critic, as these were the areas in which he developed most significant work, and the ones for which he is remembered – and mythified – today. Thus in relation to Figueiredo's activity in the defence and preservation of Portuguese artistic heritage, I limit myself to analysing his ideas and general interventions, focusing particularly on his contribution to the definition and/or composition of several legal documents which were essential for the definition of heritage policies from 1910 onwards. I do not then intend to expand upon the issues related to his activity on the several patrimonial commissions he took part in – a subject already broached by Jorge Custódio in his Ph.D. thesis and which may be further developed in the future (see note 1).

Though I have examined documents from several national public archives, my research is centred on some of the collections from the archives of the Museu Nacional de Arte Antiga (MNAA)<sup>2</sup> and the Academia Nacional de Belas-Artes (ANBA), as most of José de Figueiredo's work was accomplished within these institutions. At the archive of the MNAA the José de Figueiredo collection is particularly important, as it contains crucial data on his professional activities not only as director of that museum but also as participant and decision-maker in other issues related to national artistic heritage. This collection was studied in 1999 by Teresa Pontes (who presented in her M.A. dissertation, as an attachment, a complete survey and description of it; she did not, however, offer an interpretive reading of the data) and, due to its importance, it – along with other collections – has been the object of archival processing under the «Sources for the History of Art Museums in Portugal» project and is now available online through the website of the National Archive Torre do Tombo / Digitalq (see texts on the tasks at the Museu Nacional de Arte Antiga, within this volume). The result of the work accomplished by the fellows working

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<sup>2</sup> I wish to personally thank the MNAA's staff, especially its director, António Filipe Pimentel, Ph.D., who allowed us ready access to the collections and the reproduction of several crucial documents, and the technicians at the Archive and Library, in particular Celina Bastos, Luís Montalvão and Narcisa Ribeiro, for their help and kindness.

with the «Sources...» project, Andreia Novo and Ema Ramalheira, will allow new and necessary approaches to these documents, perhaps stimulating the progress of research on the NMAA and its collections, but also on other themes related to Portuguese culture.

At the archive of the ANBA, which is already partly available online, we found collections of great importance for studying the work of several individuals and state agencies in the area of national culture, one of which was Figueiredo, who was a distinguished academic within this institution from 1903 onward, having presided over it between 1932 and 1937. Given that the collections of the ANBA have not yet been processed – which hampers research and makes it almost impossible to systematically look through the entirety of the thousands of available documents – I focus particularly on the minutes of the Assemblies and meetings of the Comissão Executiva (executive commission) of the ARBAL and the Conselho de Arte e Arqueologia of Lisbon (predecessors of the ANBA). As regards the documents that are not yet digitized, concerning the period from 1932 (the year that ANBA assumed its current form and the beginning of the presidency of José de Figueiredo) onward, my request to view them has not to date been answered.

Lastly, I should mention that when I defined our Ph.D. proposal, one of the goals was, apart from analysing the collections available in public archives, to conduct a systematic survey of the important and unresearched wealth of documents in the hands of José de Figueiredo's family, a task which I began but, for reasons that escape to our control, I was unable to finish.

Given that access is legitimately and uniquely dependent upon the good will of the owners, family archives and collections are primary sources often unexplored by researchers, due to unawareness of their existence or restrictions to their availability for viewing (or even absolute interdiction of such). These are some of the obstacles that researchers in the humanities and social sciences have to deal with in the course of their work, especially in what concerns consulting primary sources: private



collections and archives have the aforementioned limitations, and a possible future line of work could be the identification of such collections and the attempt to bring their owners to understand the importance of making them known within academic circles, through databases or other formats. This would stimulate new research as well as continuing the unprecedented endeavour of this project that is now at an end; public archives, though theoretically accessible, are often devoid of the most basic arrangement and description, which particularly hinders searching within them, complicates identification of crucial documents and often leads to repeated surveys of the same documents by successive researchers, a state of affairs that is not always beneficial to research and contributes to the degradation of the documents. This is why projects such as «Sources for the History of Art Museums in Portugal» are essential: by processing and promoting the accessibility of important collections, they allow the scientific community to develop work that will be crucial to several areas of Portuguese culture, and especially to the history of museology of art in our country.

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**An operative model for exhibition assessment. The collection of 15<sup>th</sup> and 16<sup>th</sup> century Portuguese painting at the Museu Nacional de Arte Antiga. Ph.D. Proposal.**

**Joana d’Oliva Monteiro**

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FCT Ph.D. Scholarship.

Having concluded the coursework component of the Ph.D. in Art History - specialization area of Museology and Artistic Heritage at the Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa (FCSH-UNL) we proceeded, in 2011, to submit our Ph.D. proposal, titled *Um modelo operativo de avaliação de exposições. O núcleo de pintura portuguesa dos séculos XV e XVI do Museu Nacional de Arte Antiga* (*An operative model for exhibition assessment. The collection of 15<sup>th</sup> and 16<sup>th</sup> century Portuguese painting at the Museu Nacional de Arte Antiga*), under the supervision of Professor Raquel Henriques da Silva. With a Scholarship from the Foundation for Science and Technology, the aforementioned thesis proposal was suited to the Museum Studies branch of the Institute of Art History of the UNL and was later included within the project «Sources for the History of Art Museums in Portugal», as its content, which we will shortly examine, was deemed relevant to this endeavour.

Originating in the operative scheme developed in the context of our M.A. dissertation, titled *A Galeria de Exposições Temporárias do Mosteiro de Alcobaça - reflexões e contributos na óptica do discurso expositivo* (*The Gallery of Temporary Exhibitions at the Alcobaça Monastery - reflections and contributions from the perspective of exhibitionary discourse*)<sup>1</sup>, the Ph.D. proposal that now engages us aims to – as the title suggests – construct a model for the assessment of art

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<sup>1</sup> In this context, bearing in mind some ideal theoretical models for assessing exhibitions, we analysed two temporary exhibitions that took place at the Gallery of the Alcobaça Monastery. See MONTEIRO, Joana d’Oliva. 2010. *A Galeria de Exposições Temporárias do Mosteiro de Alcobaça - reflexões e contributos na óptica do discurso expositivo*. Lisbon: FCSH-UNL. [Photocopied text].

exhibitions based on the Museu Nacional de Arte Antiga collection of 15<sup>th</sup> and 16<sup>th</sup> century<sup>2</sup> Portuguese painting, from the perspective of exhibition theory.

If this situational context decreed an ample perception of the methods employed in displaying that collection, a perception entrenched in a historical-critical reading committed to examine the crucial moments of its existence<sup>3</sup> (criteria underlying the museographical projects that took place there, the transformations it underwent and the individuals who created and reflected on the production and/or rehabilitation of its public image)<sup>4</sup>, on the other hand, it was equally important to invest in the theoretical-conceptual apparatus related to the theme of exhibitions in a museological context. From this perspective, it seemed essential to focus on the idea that the context, the forms of presentation and the discourse within which a work of art is inscribed influence its (re)cognition and enjoyment, and can give rise (or not) to new interpretations of certain themes or content<sup>5</sup>, in order to obtain a coherent image of the object under study.

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<sup>2</sup> In what pertains to Art History, this pictorial corpus has been the focus of detailed study by the scientific and academic community, a fact which is evident from the vast amount of bibliography on the subject.

<sup>3</sup> See MANAÇAS, Vítor. 1991. *Museu Nacional de Arte Antiga: Uma leitura da sua História, 1911-1962*. Lisbon: FCSH-UNL [photocopied text].

<sup>4</sup> In this context, we suggest the following bibliography : BAIÃO, Joana. 2011. “José de Figueiredo, historiador e crítico de arte, director do Museu Nacional de Arte Antiga. Contribuição para o panorama historiográfico e museológico português”. Lisbon: LNEC/IHA - FLUL, 113-120 and CARVALHO, José Alberto Seabra and CARVALHO, Marta. 2009. “Museus e exposições: ideias, formas e discursos de representação e celebração da arte portuguesa (do liberalismo ao Estado Novo)”. In RODRIGUES, Dalila (ed.) – *Arte portuguesa. Da pré-história ao século XX*. Vol 20. *Em torno da história da arte*. Lisbon: Fubu Editores.

<sup>5</sup> It is fitting to cite Victoria Newhouse: “The place where a work is seen – be it a cave, a church, a palace, a museum, a commercial gallery, an outdoor site or a private dwelling – and the way it is placed in the chosen site can confer religious, political, decorative, ludic, moral or pedagogical meaning. Placement can affect aesthetic or commercial values, elevating or diminishing the artist's reputation. This is a key issue in the appreciation of art”. Victoria Newhouse *cited by* CASTRO, Laura. 2010. *Exposições de Arte Contemporânea na Paisagem: Antecedentes, Problemática e Práticas*. [photocopied text]. Oporto: FBAUP, p. 22. To illustrate this point, we may recall the São Vicente paintings in two exemplary contexts: the Exhibition of the Portuguese Primitives in 1940 and the Portuguese Art Exhibition in 1955/1956. On these discursive proposals see: CARVALHO, José Alberto Seabra de (ed.). 2010. *Os Primitivos Portugueses. 1450-1550. O Século de Nuno Gonçalves*, Lisbon: Athena/Babel/Museu Nacional de Arte Antiga [Exhibition catalogue]; FERNANDES, Maria Amélia. 2001. *A Exposição de Arte Portuguesa em Londres 1955/1956. «A Personalidade Artística do País*. Lisbon: FLUL, [photocopied text] and OLIVEIRA, Leonor de. 2011. “A Exposição “A Rainha D. Leonor” no quadro das exposições evocativas do Estado Novo”. In *Revista do Instituto de História da Arte da FCSH-UNL*, No. 8, pp. 153 - 167.

Accomplishment of the aforementioned designs – that decreed our participation in the «Sources for the History of Art Museums in Portugal» - directed us to the documentary collections of the archive of the National Museum of Ancient Art, as well as the collation of diverse sources existing in other public institutions, thus searching for substantial data that expressed a systematic and analytic view of the continuities and/or ruptures that defined and characterized artistic discourse – exhibition-wise – of the painting collection under consideration. These photographically documented expographic memories bear witness to the umbilical relationship between photography and exhibition themes, an operative issue and one on which it is essential to reflect, as well as constituting *fragments* which crystallize practical knowledge resulting from the complexities of *time(s) in time*, from a constellation of thinkers, from the assembling and disassembling of situations within which they are inscribed<sup>6</sup>, that has allowed the effective power these images concentrate in themselves to be exercised. It is worth mentioning, in this context, a growing interest in the field of study of exhibitions in a museological context, which is evident in recent work concerning the dyad research/exhibition<sup>7</sup> and in the light of sustained research within archives. This points to a tendency to think Museums according to their own historicity and its aim is the study of collections and exhibitions, contributing, in a propositive manner, to the production of knowledge and promotion of Museums and Art History.

In view of the necessity to systematize primary documentation with the intent to make it available online, the project «Sources for the History of Art Museums in Portugal» was created. Its goal was to process and exhibit documentation – that in many cases is dispersed and forgotten within cultural institutions – in favour of a coherent theoretical corpus of knowledge that can be useful for research and reflection about Portuguese art museums. Enriched by a productive network of

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<sup>6</sup> It is fitting to mention the following work: LIRA, Sérgio. 2002. Museums and Temporary Exhibitions as means of propaganda: the Portuguese case during the Estado Novo. Leicester: Department of Museum Studies of the University of Leicester. [photocopied text] and FERREIRA, Emília. 2011. Lisboa em Festa: a Exposição Retrospectiva de Arte Ornamental Portuguesa e Espanhola, 1882, Antecedentes e Materialização. Lisbon: FCSH-UNL. [photocopied text].

<sup>7</sup> For a reflection on the consequences of this productive dyad, see: SILVA, Raquel Henriques da. 2011. “Investigar para expor. Duas exposições na Fundação Calouste Gulbenkian, 2007-2009”. In Revista do Instituto de História da Arte da FCSH-UNL, Nº 8, pp. 179-191.

scientific communion and research, working within a frame of global analysis, this project contradicts the atavistic tendency of researchers to not share their research with others, and so contributes beneficially to the community. May it, in the long term, become the first of many similar projects, promoting the connection of complementary parts in the construction a hitherto fragmentary history.



**Display of the S. Vicente Paintings in the Nuno Gonçalves Room at the MNAA (partial view), c. 1938** (Source: *Guia de Portugal Artístico*, Vol. V. Lisbon, 1938, p. 6)

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**IV**

**EVALUATION**

## **A self-assessment.**

### **Raquel Henriques da Silva**

Director of the Institute of Art History FCSH/UNL, Museum Studies branch.

Scientific coordinator of the project.

### **General assessment:**

#### **1. Positive aspects**

- > Interaction between the IAH team and the teams from the various institutions.
- > Permanent growth of open research branches, through new Ph.D. proposals that are studying crucial aspects of the history of museums in Portugal
- > Substantive enlargement of the goals of several of the tasks, especially tasks 1, 2 and 4 (the processing of primary sources accomplished by these tasks is available on the website of the Direção Geral de Arquivos) and task 6 (building the virtual tour of the CGF Art Exhibition of 1957).
- > Accomplishment of academic goals, with the conclusion in 2013 and 2014 of the planned Ph.D.s, publication of a number of scientific articles which surpasses the initial estimate and participation in several seminars and conferences, most of which are of international scope.
- > Constant capacity of the team to overcome difficulties. The following cases may be mentioned:
  - the fact that the Academia Nacional de Belas-Artes refused to be a partner in the project led to the decision by the then Ministry of Culture (through the Secretary of State Elísio Summavielle) of transferring part of the documentation to be processed (Task 1) to the Torre do Tombo, where it could be consulted, albeit in a very restricted fashion (see the report by Hugo Xavier);
  - the fact that it was not possible to recruit a fellow specialized in archives (due to lack of quality of the candidates) led to the hiring of Leonor Calvão Borges, who guaranteed high-quality training for the project fellows;



-the fact that the ex-Instituto dos Museus e da Conservação could not satisfactorily house the processed documents on its server allowed a protocol to be celebrated with the Arquivo Nacional Torre do Tombo and the online availability, in ideal conditions, of the documentation;

-the fact that the Project did not possess computing resources to accomplish part of Task 6 led to a collaboration with the ITRC at FCT-UNL, opening up an extremely relevant transdisciplinary research field.

> The quality of Project management, that allowed for crucial budget alterations and full execution of allocated financial resources.

## **2. Negative aspects**

>Impossibility of associating the Academia Nacional de Belas-Artes to the project, due to the unspeakable attitude of its direction. Though, as has been mentioned before, the best interest of the Project determined Governmental intervention and, as a consequence, digitization and availability of some of the necessary documents, it is important to note that this institution keeps itself separate from and against academic research, while their valuable documentary and bibliographic collections continue to deteriorate.

> Impossibility of attaining all the goals of Task 3, concerning the important photographic collections of the MNAA. In truth, the task relied upon the partially voluntary work of Hugo Araújo, and can be considered to have been insufficiently planned, as a fellow should have been assigned for its accomplishment.

**[SWOT analysis]**

**STRENGTHS**

- >Growing number of Ph.D. candidates and post-docs in the field of the Project, whose interests and dynamics can feed and expand its goals.
- > Internationalization of the initial and later defined goals.

**WEAKNESSES**

- >Risk of dissolution of the existing team, given their legitimate personal research goals.

**OPPORTUNITIES**

- >Keep promoting the results of the project.
- >Successfully conclude a considerable number of Ph.D.s.
- > Use the project research and dynamics to immediately create a team to promote the History of Art Museums in Portugal.

**THREATS**

- >Lack of funding for this sector.

**V**

**ACTIVITIES AND  
RESULTS**

**V**

**BUDGET  
IMPLEMENTATION**

## Project's implementation overview

The Foundation for Science and Technology approved the final budget of **€128.246.00**, which supported the accomplishment of the following activities:

- >Scientific fellowships: 2 three-year grants provided to graduated researchers; one two-year grants provided to a graduated researcher;
- >Acquisition of computer equipment;
- >Implementation and maintenance of archival software – DigitArq;
- >Digitalization of 9.312 documents, which resulted in 43.641 images;
- >Implementation of the I Exhibition of Fine Arts' virtual tour;
- >Outreach actions: participation in international conferences; Final report's English translation;
- >Organization of the scientific meeting and conference with the General Director of Prussian Palaces and Gardens Foundation, Potsdam, Hartmut Dorgerloh;
- >Organisation of the project's final scientific meeting and closing seminar with the participation of two international specialists, Gordon Fyfe e Dominique Poulot.

## Activities and Results

### Meetings

Meeting with **Harmut Dorgerloh**, General Director of the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg (Prussian Palaces and Gardens Foundation, Potsdam). Conference *Prussian Royal Palaces and Gardens as National Collections. Conservation – Organization – Education*. Museu Nacional de Arte Antiga, 24<sup>th</sup> May 2011.

Meeting with **Dominique Poulot** (University of Paris – Sorbonne) and **Gordon Fyfe** (University of Keele), 6<sup>th</sup> and 7<sup>th</sup> June 2013. Seminar *A History of Museums? Stories, documents and methodologies*. Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, 7<sup>th</sup> June 2013.

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**VI**

**ACTIVITIES AND  
RESULTS**

**VI**

**THE TEAM**

## Activities and Results

### Meetings

Meeting with **Hartmut Dorgerloh**, General Director of the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg (Prussian Palaces and Gardens Foundation, Potsdam). Conference *Prussian Royal Palaces and Gardens as National Collections. Conservation – Organization – Education*. Museu Nacional de Arte Antiga, 24<sup>th</sup> May 2011.

Meeting with **Dominique Poulot** (University of Paris – Sorbonne) and **Gordon Fyfe** (University of Keele), 6<sup>th</sup> and 7<sup>th</sup> June 2013. Seminar *A History of Museums? Stories, documents and methodologies*. Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, 7<sup>th</sup> June 2013.

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## TEAM AND COLLABORATORS

### **Ana Bárbara Teixeira**

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Bachelor in Graphic Design from the Faculdade de Belas-Artes da Universidade de Lisboa (FBAUL) in 2007. After graduation she worked with several design and advertising studios and agencies such as BBDO-Portugal and Brandia, among others, where she gained commercial experience with a series of national and international brands.

Later she became interested in new media and joined multidisciplinary teams to develop interactive projects for the integration of technology and design in creative and sensory environments.

In 2012 she took part in the *Experimentação: Arte, Ciência e Tecnologia* (*Experimentation: Art, Science and Technology*) artist residencies organized by DGArtes, researching experimental environments based on the manipulation of light in partnership with the Department of Physics, Optics and Electronics of the University of Aveiro.

Currently she is a researcher at the IMG (Interactive Media Group) at the Faculdade de Ciências e Tecnologia da Universidade Nova de Lisboa (FCT-UNL) where she collaborates with students from the Computer Engineering course on innovative projects based on technologically mediated experience, focused on human-machine interaction and user experience, creating graphical interfaces for a variety of media such as mobile applications, multi-touch and ubiquitous systems.

### **Andreia Novo**

Lisbon, 1981. Attended the Architecture course at the Faculdade de Arquitetura da Universidade Técnica de Lisboa (FAUTL). Holds a bachelor in Art History from the Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa (FCSH-UNL), and is currently enrolled in the M.A. in Contemporary Art History at the same Faculty.



She has collaborated in various exhibitions and catalogues at Casa da Cerca – Centre for Contemporary Art and the Museu Nacional do Azulejo, where she was Research Integration Fellow, working in particular with 20<sup>th</sup> century tilework.

She has worked as an FCT Research Fellow at the Museu Nacional de Arte Antiga within the «Sources for the History of Art Museums in Portugal» project.

### **Carlos Nobre**

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M.Sc. in Computer Engineering from the FCT-UNL. His final project for the Bachelor in Computer Engineering was a news system using RSS feeds. His M.Sc. dissertation was in the field of Multimedia Management Systems, building a navigation system for the reconstruction of art exhibitions. The dissertation was developed in collaboration with the FCSH-UNL and the Calouste Gulbenkian Foundation. His article 'Navigation in past museum exhibitions using multimedia archives' was published in the proceedings from the 'AVI 2012' (International Working Conference of Advanced Visual Interfaces) conference. He currently works as a computer programmer.

### **Celina Bastos**

Bachelor in History from the FCSH-UNL and Postgraduate course in Analysis of Art and Furniture at the Escola de Artes Decorativas of the Ricardo do Espírito Santo Silva Foundation.

She works as a Senior Technician at the Museu Nacional de Arte Antiga, researching the archives and providing support for Museum projects. As a researcher she is part of the I&D project team supported by the FCT, of which the MNAA is a partner.

Author of several studies on Museology and Art History from the 16<sup>th</sup> to the 20<sup>th</sup> century, particularly Decorative Arts, she curated and participated in curatorial teams for several exhibitions within these fields, such as “Museografias” (Museographies), “Coleccionar em Portugal: doação Castro Pina” (Collecting in Portugal: the Castro Pina donation), “Revelações: o presépio de Santa Teresa de Carnide”(Revelations: the Nativity of Santa Teresa of Carnide), “Thesaurus: a

ourivesaria sacra da Real Abadia de Alcobaça” (Thesaurus: consecrated jewellery from the Royal Abbey of Alcobaça) e “De Amiticia: 100 anos do Grupo dos Amigos do Museu Nacional de Arte Antiga” (De Amiticia: 100 years of the Friends of the National Museum of Ancient Art). Among other work, she is the co-author of the “Manual de normas de Inventário” (Inventory Rulebook), “Mobiliário, - Lisboa: Instituto Português de Museus, 2004” (Furniture – Lisbon: Portuguese Institute of Museums, 2004) e “Por Amor à Arte. Grupo dos Amigos do Museu Nacional de Arte Antiga. 100 anos. 1912-2012” (For the Love of Art. Friends of the National Museum of Ancient Art. 100 years. 1912 – 2012).

### **Emma Ramalheira**

Emma Ramalheira Pereira da Rocha (Aveiro, 1985) graduated in Art History at the FCSH-UNL. She enrolled in the M.A. in Museology at the same University, which is approaching its conclusion, with a dissertation titled *O Estágio/Curso de Conservadores de Museu no Museu Nacional de Arte Antiga – O papel educativo do MNAA na Museologia Portuguesa (The Curatorial Course at the National Museum of Ancient Art – the educational role of the MNAA in Portuguese Museology)*. Between 2010 and 2013 she was a research fellow in the «Sources for the History of Art Museums in Portugal» project supported by the Foundation for Science and Technology, working at the archive of the Museu Nacional de Arte Antiga. She has done an internship at the Educational Department of the Museu do Chiado – Museu Nacional de Arte Contemporânea, and collaborated with MUDE – Museu da Moda e do Design as an exhibition assistant. Currently she is preparing an article for the first issue of *Rossio. Estudos de Lisboa* journal, titled “Lisboa tingida – a intervenção plástica na cidade – dos murais políticos à arte de rua” (Painted Lisbon – artistic interventions in the city – from political murals to street art).

### **Hugo d’Araújo (†)**

Bachelor in History from the FCSH-UNL (2010), he attended the M.A. in Art History at the same University. He worked in the fields of research and museology, and was a research fellow at the Museu Nacional de Arte Antiga. He collaborated with

several institutions, such as the MUDE – Museu do Design e da Moda, the Hospital and Caldas Museum and the Spanish Embassy, for whom he curated the exhibition «O Arquivo da Embaixada. Doação Casa de Louriçal» ( The Embassy Archive. Casa de Louriçal Donation) in 2011. He is the author of several texts from the book *República a Banhos. O Hospital Termal e a I República* (*Republican Baths. The Thermal Hospital and the 1<sup>st</sup> Republic*).

### **Hugo Xavier**

Ph.D. candidate in Art History, specialization area of Museology and Artistic Heritage, at the FCSH-UNL, with a research proposal on the National Gallery of Painting of the Academy of Fine Arts. Bachelor in Art History (2003) and M.A. in Museology and Heritage (2009) from the same faculty with the dissertation *Galeria de Pintura no Real Paço da Ajuda* (*The Painting Gallery at the Royal Palace of Ajuda*). Scholarship from the Foundation for Science and Technology (M.A. and Ph.D.). Member of the Institute of Art History FCSH/UNL, he took part in the «Sources for the History of Art Museums in Portugal» project organized by the Museum Studies branch of that institute. Author of several articles, published in catalogues and journals, on his research in the fields of Art History and Museology, in particular on the topic of collections.

### **Joana Baião**

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Bachelor in Visual Arts – Sculpture from the FBAUL (2005), she has participated in group exhibitions and was one of the organizers and participants in the 1<sup>st</sup> Symposium of Stone Sculpture at Vila Real de Santo António (2004), where she produced a public sculpture.

M.A. in Museology from the FCSH-UNL, with a dissertation titled “*Museus de museus*”. *Uma reflexão. Contributo para uma definição* (*Museums of museums. A reflection. Contribution to a definition*) (2009). She worked at the Educational Department of the Exhibition Centre of the Belém Cultural Centre (2005) and the National Museum of Ethnology (2007). She has collaborated with several institutions in projects related to art history and culture, such as the Museu do

Chiado – Museu Nacional de Arte Contemporânea and the Berardo Collection Museum. She had a fellowship from the Foundation for Science and Technology (FCT) to develop work with the National Committee for the Commemorations of the Centennial of the Republic (2009-2010).

Currently she is a researcher at the Institute of Art History FCSH-UNL (Museum Studies) and Ph.D. candidate in Art History – specialization area of Museology and Artistic Heritage – at the same institution, with a scholarship from FCT.

### **Joana d’Oliva Monteiro**

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Ph.D. candidate in Art History, specialization area of Museology and Artistic Heritage, at the FCSH – UNL, with a scholarship from the FCT (SFRS/BD/70448/2010). She is preparing her Ph.D. titled *Um modelo operativo de avaliação de exposições. O núcleo de Pintura Portuguesa dos séculos XV e XVI do Museu Nacional de Arte Antiga (An operative model for exhibition assessment. The collection of 15<sup>th</sup> and 16<sup>th</sup> century Portuguese painting at the National Museum of Ancient Art)*, having concluded a bachelor (2006) in Heritage and Art History at the Faculdade de Letras da Universidade de Lisboa (FLUL) and a M.A. in Museology (2010) at the FCSH – UNL with a dissertation titled *A Galeria de Exposições Temporárias do Mosteiro de Alcobaça - Reflexões e Contributos na óptica do discurso expositivo (The Gallery of Temporary Exhibitions at the Alcobaça Monastery – reflections and contributions from the perspective of exhibitionary discourse)*. She works within the Museum Studies branch of the Institute of Art History FCSH – UNL. Her research centres on the analysis and assessment of exhibitions.

### **Leonor Oliveira**

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Bachelor in Art History from the FCSH/UNL. After her bachelor she worked as an intern at the Modern Art Centre of the Calouste Gulbenkian Foundation, with the team responsible for the *catalogue raisonné* of the work of Amadeo de Souza-Cardoso.

With an M.A. scholarship from the Foundation for Science and Technology (FCT), she prepares her dissertation in the field of Museology and Heritage (FCSH/UNL), titled *Antecedentes do Museu de Arte Contemporânea da Fundação de Serralves* (*Forerunners of the Contemporary Art Museum of the Serralves Foundation*). She has participated in several exhibition and institutional collection catalogues: Centro de Arte Moderna (Modern Art Centre)(2005); Coleção da Caixa Geral de Depósitos (Caixa Geral de Depósitos Collection) (2006); Núcleo de Pintura da Coleção Telo de Moraes (Paintings from the Telo de Moraes Collection)(Coimbra, 2009); Coleção da Fundação Passos Canavarro (Collection of the Passos Canavarro Foundation) (Santarém, 2009); Nikias Skapinakis (2011).

Currently, with an FCT scholarship, she is preparing her Ph.D. dissertation in the fields of Art History and Museology (FCSH/UNL), researching the impact of the Calouste Gulbenkian Foundation on the national art scene in the 1950s and 1960s. She is a researcher at the Museum Studies branch of the Institute of Art History (FCSH/UNL).

### **Luís Montalvão**

Luís Montalvão (Dili-Timor, 1963) holds a bachelor in History from the Universidade Autónoma de Lisboa, and a Documentary Science Course (Archive branch) from the Faculdade de Letras of the University of Lisbon. He took part in the Inventory of the “Arquivo Central da Secretaria de Estado” (19<sup>th</sup> century) at the Portuguese Institute of Archives. He was Librarian at the Universidade Católica, where he was responsible for the library and collection of António Sardinha. He worked at the Gabinete das Relações Culturais Internacionais, where he was Head of the Documentation and Information Department. At this institution, he took part in the organization of art exhibitions in foreign countries, such as *Esplendores de Portugal*, *S. Francisco Xavier*, *Amadeo de Souza Cardozo*, *Rouge et Or* and *José Malhoa* and he was webmaster of the Office's website. In collaboration with the company *Arquivarius* he organized several archives (Direção Regional dos Assuntos Culturais da Região Autónoma dos Açores) and catalogued old books (Vasco Vil'Alva Foundation).

Currently he is Librarian at the Museu Nacional de Arte Antiga.

He co-authored the “Manual de gestão de documentos, Lisboa: IANTT, em 1997” (Manual of document management, Lisbon: IANTT, 1997) and the regional monograph “O Outeiro da lembrança. Outeiro Seco: Tradição e Modernidade, 2010” (Remembrance Hill. Dry Hill: Tradition and Modernity, 2010) and also published the article “Igreja de S. Facundo: uma virgem em Majestade românica” (S. Facundo Church: a virgin in romantic Majesty) in the Boletim municipal de Vinhais, 2<sup>nd</sup> week, 2012.

**Luís Filipe da Silva Soares**

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With a course in Restoration of Architectural Heritage (Mural Painting) from the Escola Profissional de Recuperação do Património Edificado de Sintra, he holds a bachelor in Conservation and Restoration (easel Painting and polychrome Sculpture) from the Instituto Politécnico de Tomar.

M.A. in Museology from the Universidade Nova de Lisboa (FCSH-UNL) and Ph.D. candidate in Art History, specialization area of Museology and Artistic Heritage, at the same University, with a scholarship from the Foundation for Science and Technology (FCT).

He worked with several conservation and restoration companies between 1977 and 2007, participating in interventions on public, religious and private cultural heritage. Between 2007 and 2009 he collaborated with the Conservation and Restoration and Educational Departments of the Museu Nacional de Etnologia (National Museum of Ethnology).

Between 2008 and 2012 he collaborated with Iterartis, Services for Museums and Transport of Artworks, Ltd., in packing, transport, assembling and de-rigging exhibitions at several studios, galleries, art centres, museums and palaces in Portugal, Spain, France, Italy, Luxembourg, Belgium, Holland, Germany and the UK. Between 2010 and 2012 he was a research fellow at the Palácio Nacional da Ajuda, with the project «Sources for the History of Art Museums in Portugal».

### **Maria de Jesus Monge**

Ph.D. candidate in Art History at the FCSH-UNL, with a dissertation titled “*Os palácios e as coleções reais portuguesas 1910-1960. A memória da Monarquia em tempo de República*”( *The Portuguese palaces and royal collections from 1910 to 1960. The memory of the Monarchy in Republican times*), she holds an M.A. in Museology from the University of Évora and a bachelor in History from the Faculdade de Letras of the University of Lisbon.

She is Director of the Casa de Bragança Museum and was senior technician at the Instituto Português dos Museus, where she worked on major exhibitions, following the work developed as advisor for the exhibitions of the Committee for Europa 91 - Portugal.

Author of several publications on the institutions and collections she has supervised, such as *El-Rei Dom Carlos, Pintor (King Carlos, Painter)*(2007), with Raquel Henriques da Silva; and on museum-houses. She has taught at the University of Évora and Universidade Católica, Oporto, as well as in the training initiatives of the Rede Portuguesa de Museus (Museum Portuguese Network).

### **Maria João Vilhena de Carvalho**

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Maria João Crespo Pimentel Vilhena de Carvalho (b. 1968) is an art historian and senior technician responsible for the Sculpture Collection of the Museu Nacional de Arte Antiga (on leave). Since 1993 she has participated in projects in the fields of building and object inventory, including research, editing and training technicians; she has curated exhibitions in Portugal and Italy; she has published technical files, sections, articles and chapters in catalogues, itineraries, guidebooks and general works, particularly on themes related to the history of sculpture in Portugal, in which she is a specialist. Ph.D. candidate in Art History at the FCSH-UNL, specialization area of Museology and Artistic Heritage, she is preparing a thesis titled “*As Esculturas de Ernesto Jardim de Vilhena. A Constituição de Uma Coleção Nacional*” (“*The Sculptures of Ernesto Jardim de Vilhena. The Making of a National Collection*”), supervised by Professors Rafael Moreira and Raquel Henriques da Silva, with a scholarship from the Foundation for Science and Technology (FCT)

between 2008 and 2012 (SFRH/40853/2007). Researcher at the Museum Studies branch of the Institute of Art History (FCSH/UNL). She is a team member of the «Sources for the History of Art Museums in Portugal» project, coordinated by Professor Raquel Henriques da Silva (PTDC/EAT-MUS/101463/2008), responsible for research on Task 5: *Contribution to a History of the Sculpture Museum in Portugal*.

### **Raquel Henriques da Silva**

Associate Professor at the Art History Department of the Faculty FCSH-UNL. She teaches graduate level 19<sup>th</sup> century Art History and is the scientific coordinator of the M.A. in Museology. Director of the Institute of History of Art since 2010.

Author of research and popular works in the fields of architecture and urbanism (19<sup>th</sup> and 20<sup>th</sup> centuries), visual arts and museology. Art exhibition curator. She was Director of the Chiado Museum (1994-97) and the Portuguese Institute of Museums (1997-2002). She is part of the Board of Directors of the Arpad-Szenes-Vieira da Silva Foundation.

### **Rui Nóbrega**

Researcher at the Center for Informatics and Information Technologies (CITI) of the Faculdade de Ciências e Tecnologia of the Universidade Nova de Lisboa. He is currently finishing a Ph.D. in Computer Science at the same faculty. With a bachelor and M.Sc. in Computer Engineering, he specialized in Multimedia Systems with an emphasis on Human-Machine Interfaces, Computer Vision and Augmented Reality. Early on in his career he was a consultant for the IT company Novabase.

He then undertook several scientific projects, such as the Life-Saver, a simulator for evacuation plans in case of sudden floods in the bay of the Alqueva, and “Public Communication of Art” where a multi-touch table with a multimedia system was built for an exhibition of the artist Joana Vasconcelos at the Belém Cultural Centre. He has also lectured at the FCT-UNL and at the Air Force Academy.



**VII**

**THE TEAM**



## TEAM AND COLLABORATORS

### **Ana Bárbara Teixeira**

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Bachelor in Graphic Design from the Faculdade de Belas-Artes da Universidade de Lisboa (FBAUL) in 2007. After graduation she worked with several design and advertising studios and agencies such as BBDO-Portugal and Brandia, among others, where she gained commercial experience with a series of national and international brands.

Later she became interested in new media and joined multidisciplinary teams to develop interactive projects for the integration of technology and design in creative and sensory environments.

In 2012 she took part in the *Experimentação: Arte, Ciência e Tecnologia* (*Experimentation: Art, Science and Technology*) artist residencies organized by DGArtes, researching experimental environments based on the manipulation of light in partnership with the Department of Physics, Optics and Electronics of the University of Aveiro.

Currently she is a researcher at the IMG (Interactive Media Group) at the Faculdade de Ciências e Tecnologia da Universidade Nova de Lisboa (FCT-UNL) where she collaborates with students from the Computer Engineering course on innovative projects based on technologically mediated experience, focused on human-machine interaction and user experience, creating graphical interfaces for a variety of media such as mobile applications, multi-touch and ubiquitous systems.

### **Andreia Novo**

Lisbon, 1981. Attended the Architecture course at the Faculdade de Arquitetura da Universidade Técnica de Lisboa (FAUTL). Holds a bachelor in Art History from the Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa (FCSH-UNL), and is currently enrolled in the M.A. in Contemporary Art History at the same Faculty.

She has collaborated in various exhibitions and catalogues at Casa da Cerca – Centre for Contemporary Art and the Museu Nacional do Azulejo, where she was Research Integration Fellow, working in particular with 20<sup>th</sup> century tilework.

She has worked as an FCT Research Fellow at the Museu Nacional de Arte Antiga within the «Sources for the History of Art Museums in Portugal» project.

### **Carlos Nobre**

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M.Sc. in Computer Engineering from the FCT-UNL. His final project for the Bachelor in Computer Engineering was a news system using RSS feeds. His M.Sc. dissertation was in the field of Multimedia Management Systems, building a navigation system for the reconstruction of art exhibitions. The dissertation was developed in collaboration with the FCSH-UNL and the Calouste Gulbenkian Foundation. His article 'Navigation in past museum exhibitions using multimedia archives' was published in the proceedings from the 'AVI 2012' (International Working Conference of Advanced Visual Interfaces) conference. He currently works as a computer programmer.

### **Celina Bastos**

Bachelor in History from the FCSH-UNL and Postgraduate course in Analysis of Art and Furniture at the Escola de Artes Decorativas of the Ricardo do Espírito Santo Silva Foundation.

She works as a Senior Technician at the Museu Nacional de Arte Antiga, researching the archives and providing support for Museum projects. As a researcher she is part of the I&D project team supported by the FCT, of which the MNAA is a partner.

Author of several studies on Museology and Art History from the 16<sup>th</sup> to the 20<sup>th</sup> century, particularly Decorative Arts, she curated and participated in curatorial teams for several exhibitions within these fields, such as “Museografias” (Museographies), “Coleccionar em Portugal: doação Castro Pina” (Collecting in Portugal: the Castro Pina donation), “Revelações: o presépio de Santa Teresa de Carnide” (Revelations: the Nativity of Santa Teresa of Carnide), “Thesaurus: a

ourivesaria sacra da Real Abadia de Alcobaça” (Thesaurus: consecrated jewellery from the Royal Abbey of Alcobaça) e “De Amiticia: 100 anos do Grupo dos Amigos do Museu Nacional de Arte Antiga” (De Amiticia: 100 years of the Friends of the National Museum of Ancient Art). Among other work, she is the co-author of the “Manual de normas de Inventário” (Inventory Rulebook), “Mobiliário, - Lisboa: Instituto Português de Museus, 2004” (Furniture – Lisbon: Portuguese Institute of Museums, 2004) e “Por Amor à Arte. Grupo dos Amigos do Museu Nacional de Arte Antiga. 100 anos. 1912-2012” (For the Love of Art. Friends of the National Museum of Ancient Art. 100 years. 1912 – 2012).

### **Emma Ramalheira**

Emma Ramalheira Pereira da Rocha (Aveiro, 1985) graduated in Art History at the FCSH-UNL. She enrolled in the M.A. in Museology at the same University, which is approaching its conclusion, with a dissertation titled *O Estágio/Curso de Conservadores de Museu no Museu Nacional de Arte Antiga – O papel educativo do MNAA na Museologia Portuguesa (The Curatorial Course at the National Museum of Ancient Art – the educational role of the MNAA in Portuguese Museology)*. Between 2010 and 2013 she was a research fellow in the «Sources for the History of Art Museums in Portugal» project supported by the Foundation for Science and Technology, working at the archive of the Museu Nacional de Arte Antiga. She has done an internship at the Educational Department of the Museu do Chiado – Museu Nacional de Arte Contemporânea, and collaborated with MUDE – Museu da Moda e do Design as an exhibition assistant. Currently she is preparing an article for the first issue of *Rossio. Estudos de Lisboa* journal, titled “Lisboa tingida – a intervenção plástica na cidade – dos murais políticos à arte de rua” (Painted Lisbon – artistic interventions in the city – from political murals to street art).

### **Hugo d’Araújo (†)**

Bachelor in History from the FCSH-UNL (2010), he attended the M.A. in Art History at the same University. He worked in the fields of research and museology, and was a research fellow at the Museu Nacional de Arte Antiga. He collaborated with

several institutions, such as the MUDE – Museu do Design e da Moda, the Hospital and Caldas Museum and the Spanish Embassy, for whom he curated the exhibition «O Arquivo da Embaixada. Doação Casa de Louriçal» ( The Embassy Archive. Casa de Louriçal Donation) in 2011. He is the author of several texts from the book *República a Banhos. O Hospital Termal e a I República* (*Republican Baths. The Thermal Hospital and the 1<sup>st</sup> Republic*).

### **Hugo Xavier**

Ph.D. candidate in Art History, specialization area of Museology and Artistic Heritage, at the FCSH-UNL, with a research proposal on the National Gallery of Painting of the Academy of Fine Arts. Bachelor in Art History (2003) and M.A. in Museology and Heritage (2009) from the same faculty with the dissertation *Galeria de Pintura no Real Paço da Ajuda* (*The Painting Gallery at the Royal Palace of Ajuda*). Scholarship from the Foundation for Science and Technology (M.A. and Ph.D.). Member of the Institute of Art History FCSH/UNL, he took part in the «Sources for the History of Art Museums in Portugal» project organized by the Museum Studies branch of that institute. Author of several articles, published in catalogues and journals, on his research in the fields of Art History and Museology, in particular on the topic of collections.

### **Joana Baião**

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Bachelor in Visual Arts – Sculpture from the FBAUL (2005), she has participated in group exhibitions and was one of the organizers and participants in the 1<sup>st</sup> Symposium of Stone Sculpture at Vila Real de Santo António (2004), where she produced a public sculpture.

M.A. in Museology from the FCSH-UNL, with a dissertation titled “*Museus de museus*”. *Uma reflexão. Contributo para uma definição* (*Museums of museums. A reflection. Contribution to a definition*) (2009). She worked at the Educational Department of the Exhibition Centre of the Belém Cultural Centre (2005) and the National Museum of Ethnology (2007). She has collaborated with several institutions in projects related to art history and culture, such as the Museu do

Chiado – Museu Nacional de Arte Contemporânea and the Berardo Collection Museum. She had a fellowship from the Foundation for Science and Technology (FCT) to develop work with the National Committee for the Commemorations of the Centennial of the Republic (2009-2010).

Currently she is a researcher at the Institute of Art History FCSH-UNL (Museum Studies) and Ph.D. candidate in Art History – specialization area of Museology and Artistic Heritage – at the same institution, with a scholarship from FCT.

### **Joana d’Oliva Monteiro**

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Ph.D. candidate in Art History, specialization area of Museology and Artistic Heritage, at the FCSH – UNL, with a scholarship from the FCT (SFRS/BD/70448/2010). She is preparing her Ph.D. titled *Um modelo operativo de avaliação de exposições. O núcleo de Pintura Portuguesa dos séculos XV e XVI do Museu Nacional de Arte Antiga (An operative model for exhibition assessment. The collection of 15<sup>th</sup> and 16<sup>th</sup> century Portuguese painting at the National Museum of Ancient Art)*, having concluded a bachelor (2006) in Heritage and Art History at the Faculdade de Letras da Universidade de Lisboa (FLUL) and a M.A. in Museology (2010) at the FCSH – UNL with a dissertation titled *A Galeria de Exposições Temporárias do Mosteiro de Alcobaça - Reflexões e Contributos na óptica do discurso expositivo (The Gallery of Temporary Exhibitions at the Alcobaça Monastery – reflections and contributions from the perspective of exhibitionary discourse)*. She works within the Museum Studies branch of the Institute of Art History FCSH – UNL. Her research centres on the analysis and assessment of exhibitions.

### **Leonor Oliveira**

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Bachelor in Art History from the FCSH/UNL. After her bachelor she worked as an intern at the Modern Art Centre of the Calouste Gulbenkian Foundation, with the team responsible for the *catalogue raisonné* of the work of Amadeo de Souza-Cardoso.

With an M.A. scholarship from the Foundation for Science and Technology (FCT), she prepares her dissertation in the field of Museology and Heritage (FCSH/UNL), titled *Antecedentes do Museu de Arte Contemporânea da Fundação de Serralves* (*Forerunners of the Contemporary Art Museum of the Serralves Foundation*). She has participated in several exhibition and institutional collection catalogues: Centro de Arte Moderna (Modern Art Centre)(2005); Coleção da Caixa Geral de Depósitos (Caixa Geral de Depósitos Collection) (2006); Núcleo de Pintura da Coleção Telo de Moraes (Paintings from the Telo de Moraes Collection)(Coimbra, 2009); Coleção da Fundação Passos Canavarro (Collection of the Passos Canavarro Foundation) (Santarém, 2009); Nikias Skapinakis (2011).

Currently, with an FCT scholarship, she is preparing her Ph.D. dissertation in the fields of Art History and Museology (FCSH/UNL), researching the impact of the Calouste Gulbenkian Foundation on the national art scene in the 1950s and 1960s. She is a researcher at the Museum Studies branch of the Institute of Art History (FCSH/UNL).

### **Luís Montalvão**

Luís Montalvão (Dili-Timor, 1963) holds a bachelor in History from the Universidade Autónoma de Lisboa, and a Documentary Science Course (Archive branch) from the Faculdade de Letras of the University of Lisbon. He took part in the Inventory of the “Arquivo Central da Secretaria de Estado” (19<sup>th</sup> century) at the Portuguese Institute of Archives. He was Librarian at the Universidade Católica, where he was responsible for the library and collection of António Sardinha. He worked at the Gabinete das Relações Culturais Internacionais, where he was Head of the Documentation and Information Department. At this institution, he took part in the organization of art exhibitions in foreign countries, such as *Esplendores de Portugal*, *S. Francisco Xavier*, *Amadeo de Souza Cardozo*, *Rouge et Or* and *José Malhoa* and he was webmaster of the Office's website. In collaboration with the company *Arquivarius* he organized several archives (Direção Regional dos Assuntos Culturais da Região Autónoma dos Açores) and catalogued old books (Vasco Vil'Alva Foundation).

Currently he is Librarian at the Museu Nacional de Arte Antiga.



He co-authored the “Manual de gestão de documentos, Lisboa: IANTT, em 1997” (Manual of document management, Lisbon: IANTT, 1997) and the regional monograph “O Outeiro da lembrança. Outeiro Seco: Tradição e Modernidade, 2010” (Remembrance Hill. Dry Hill: Tradition and Modernity, 2010) and also published the article “Igreja de S. Facundo: uma virgem em Majestade românica” (S. Facundo Church: a virgin in romantic Majesty) in the Boletim municipal de Vinhais, 2<sup>nd</sup> week, 2012.

**Luís Filipe da Silva Soares**

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With a course in Restoration of Architectural Heritage (Mural Painting) from the Escola Profissional de Recuperação do Património Edificado de Sintra, he holds a bachelor in Conservation and Restoration (easel Painting and polychrome Sculpture) from the Instituto Politécnico de Tomar.

M.A. in Museology from the Universidade Nova de Lisboa (FCSH-UNL) and Ph.D. candidate in Art History, specialization area of Museology and Artistic Heritage, at the same University, with a scholarship from the Foundation for Science and Technology (FCT).

He worked with several conservation and restoration companies between 1977 and 2007, participating in interventions on public, religious and private cultural heritage. Between 2007 and 2009 he collaborated with the Conservation and Restoration and Educational Departments of the Museu Nacional de Etnologia (National Museum of Ethnology).

Between 2008 and 2012 he collaborated with Iterartis, Services for Museums and Transport of Artworks, Ltd., in packing, transport, assembling and de-rigging exhibitions at several studios, galleries, art centres, museums and palaces in Portugal, Spain, France, Italy, Luxembourg, Belgium, Holland, Germany and the UK. Between 2010 and 2012 he was a research fellow at the Palácio Nacional da Ajuda, with the project «Sources for the History of Art Museums in Portugal».

### **Maria de Jesus Monge**

Ph.D. candidate in Art History at the FCSH-UNL, with a dissertation titled “*Os palácios e as coleções reais portuguesas 1910-1960. A memória da Monarquia em tempo de República*”( *The Portuguese palaces and royal collections from 1910 to 1960. The memory of the Monarchy in Republican times*), she holds an M.A. in Museology from the University of Évora and a bachelor in History from the Faculdade de Letras of the University of Lisbon.

She is Director of the Casa de Bragança Museum and was senior technician at the Instituto Português dos Museus, where she worked on major exhibitions, following the work developed as advisor for the exhibitions of the Committee for Europa 91 - Portugal.

Author of several publications on the institutions and collections she has supervised, such as *El-Rei Dom Carlos, Pintor (King Carlos, Painter)*(2007), with Raquel Henriques da Silva; and on museum-houses. She has taught at the University of Évora and Universidade Católica, Oporto, as well as in the training initiatives of the Rede Portuguesa de Museus (Museum Portuguese Network).

### **Maria João Vilhena de Carvalho**

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Maria João Crespo Pimentel Vilhena de Carvalho (b. 1968) is an art historian and senior technician responsible for the Sculpture Collection of the Museu Nacional de Arte Antiga (on leave). Since 1993 she has participated in projects in the fields of building and object inventory, including research, editing and training technicians; she has curated exhibitions in Portugal and Italy; she has published technical files, sections, articles and chapters in catalogues, itineraries, guidebooks and general works, particularly on themes related to the history of sculpture in Portugal, in which she is a specialist. Ph.D. candidate in Art History at the FCSH-UNL, specialization area of Museology and Artistic Heritage, she is preparing a thesis titled “*As Esculturas de Ernesto Jardim de Vilhena. A Constituição de Uma Coleção Nacional*” (“*The Sculptures of Ernesto Jardim de Vilhena. The Making of a National Collection*”), supervised by Professors Rafael Moreira and Raquel Henriques da Silva, with a scholarship from the Foundation for Science and Technology (FCT)

between 2008 and 2012 (SFRH/40853/2007). Researcher at the Museum Studies branch of the Institute of Art History (FCSH/UNL). She is a team member of the «Sources for the History of Art Museums in Portugal» project, coordinated by Professor Raquel Henriques da Silva (PTDC/EAT-MUS/101463/2008), responsible for research on Task 5: *Contribution to a History of the Sculpture Museum in Portugal*.

### **Raquel Henriques da Silva**

Associate Professor at the Art History Department of the Faculty FCSH-UNL. She teaches graduate level 19<sup>th</sup> century Art History and is the scientific coordinator of the M.A. in Museology. Director of the Institute of History of Art since 2010.

Author of research and popular works in the fields of architecture and urbanism (19<sup>th</sup> and 20<sup>th</sup> centuries), visual arts and museology. Art exhibition curator. She was Director of the Chiado Museum (1994-97) and the Portuguese Institute of Museums (1997-2002). She is part of the Board of Directors of the Arpad-Szenes-Vieira da Silva Foundation.

### **Rui Nóbrega**

Researcher at the Center for Informatics and Information Technologies (CITI) of the Faculdade de Ciências e Tecnologia of the Universidade Nova de Lisboa. He is currently finishing a Ph.D. in Computer Science at the same faculty. With a bachelor and M.Sc. in Computer Engineering, he specialized in Multimedia Systems with an emphasis on Human-Machine Interfaces, Computer Vision and Augmented Reality. Early on in his career he was a consultant for the IT company Novabase.

He then undertook several scientific projects, such as the Life-Saver, a simulator for evacuation plans in case of sudden floods in the bay of the Alqueva, and “Public Communication of Art” where a multi-touch table with a multimedia system was built for an exhibition of the artist Joana Vasconcelos at the Belém Cultural Centre. He has also lectured at the FCT-UNL and at the Air Force Academy.

