

## Medieval Art at the Museum: "Medieval Triptych": The Calvary and The Annunciation - 13th / 14th century (?)



**Secondary box**  
High Sculpture and bas-relief: Beardless Apostle (?).

**Central box**  
Painting: *The Annunciation of the lord* - Left: Gabriel, the announcer Angel, transmits to Mary that the Holy Spirit would come upon her to conceive the Son of God: Jesus.  
Right: Maria, listens the Angel's message and accepts the will of God.

**Central box**  
High Sculpture and bas-relief: *The Calvary* (Symbolic Crucifixion / "Drama of the Calvary") - Crucified Christ in four harpsichords (crucified hands and feet separately), haloed and with *perizonium* (cloth of modesty).

"Medieval Triptych": *The Calvary and the Annunciation* (Three rectangular wooden boxes, taped and hinged together by hinges) High-relief, painting and gilding, polychrome wood, 13th / 14th century (?). 1957.0104 - MSML: 1st Room - Room of Our Lady of the "O".

## Castle of Santa Maria da Feira

The aesthetics of the fortification that contributed decisively to the identity and devotional affirmation of the "Land of Santa Maria" in the medieval period



### Castle of Santa Maria da Feira

Sculptural replica of the Castle of *Santa Maria da Feira*, performed in natural cork and alluding to aesthetics, defensive structure and manorial of the monument - very important for the affirmation of the region and even to the "birth" of the Portuguese nation, in medieval chronology.

In addition to replicate the monument this sculpture, in small-scale, is one of the natural cork pieces that integrates the "Museum Centre of Cork" in MSML (coming from his "Cork Room"), and still makes an allusion to the silver gift offered by the municipality of *Santa Maria da Feira* to the President of the Portuguese Republic, *Américo Thomaz* (1894-1987). Within the framework of his official visit to local territory, which occurred on September 14, 1970.

20th century - c. 1970 / After 1970.

Largo da Igreja, 90  
Parque de Santa Maria de Lamas, Apartado 22  
4535-412 Santa Maria de Lamas  
Santa Maria da Feira

Telefone: 22 744 74 68 | Fax: 22 745 49 93  
Telemóvel: 91 664 76 85

geral@museudelamas.pt  
<http://museudelamas.blogspot.com>  
[facebook.com/museudelamas](https://www.facebook.com/museudelamas)

[www.museudelamas.pt](http://www.museudelamas.pt)



## "Matter and form": The Museum of *Santa Maria de Lamas*



Frontage of the Museum of *Santa Maria de Lamas*  
20th Century.

Nicknamed "the Cork Museum" by its own audience, the current Museum of *Santa Maria de Lamas* (MSML), was originally named by its founder (the industrial *Henrique Amorim* (1902-1977)), during the 1950's as his "golden house". One area of refinement and exposure of multiple human expressions, entitled "*Domus Aurea: Art Fragments file*".

Thus, from its conception, this complex is highlighted from the others by the amount, quality and variety (typological and temporal), of its assets.

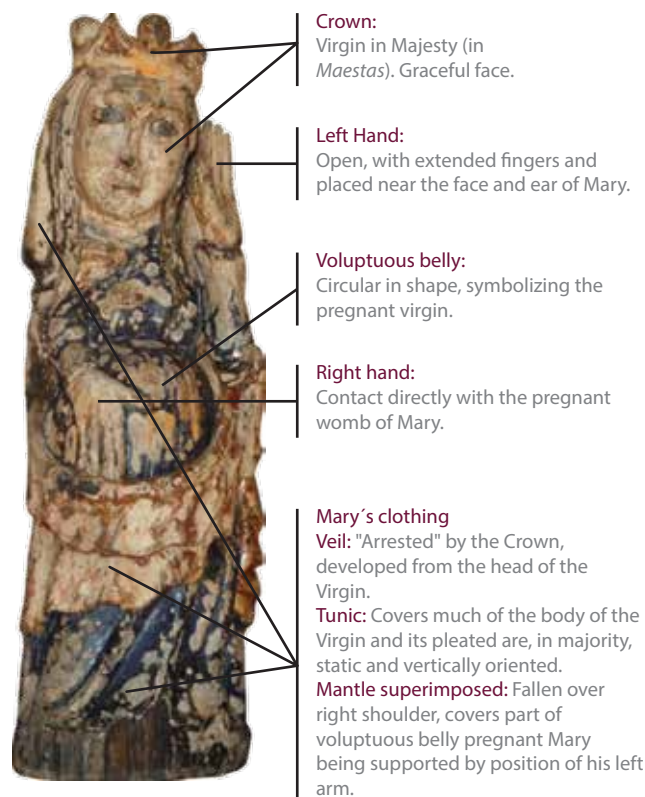
A true plural heritage, recovered and reorganized since 2004, with collections of Sacred Art (13th to the 20th centuries); Etching and lithography (18th to the 20th centuries); Clothing; Liturgical vessels; *Ex-votos* (17th to the 20th centuries); Tapestries and embroideries (18th to the 20th centuries); Users (19th and 20th centuries); Tiles (20th century); Ceramics (19th and 20th centuries); Everyday objects (19th and 20th centuries); Horology (19th and 20th centuries); Paper money and Coins (19th and 20th centuries); Iconography of the Founder (c. 1950's, 1960's and 1970's); Contemporary Painting (19th and 20th centuries); Iberian Armory (19th and 20th centuries); Lamps & Chandeliers (17th to the 20th centuries); Honorary Insignia (19th and 20th centuries); Military Decorations (19th and 20th centuries); Furniture (18th to the 20th centuries); Artifacts Indo-Portuguese and *Chinoiseries* (from 18th to the 20th centuries); Musical instruments; Decorative arts (19th and 20th centuries); Portuguese Ethnography (19th and 20th centuries); Contemporary statues (French: 19th century; Portuguese: 19th and 20th centuries); Dedicated areas to the Natural sciences; Cork sculpture (20th century), and Industrial Archeology (cork processing machinery of the 20th century).

## Medieval Art at the Museum: Our Lady of the "O" - c. 13th-14th Centuries



Our Lady of the "O"

Polychrome wood, c. late XIIIth and early XIVth century. 1957.0046  
- MSML: Room 1 - Room of Our Lady of the "O".



**Crown:**  
Virgin in Majesty (in *Maestas*). Graceful face.

**Left Hand:**  
Open, with extended fingers and placed near the face and ear of Mary.

**Voluptuous belly:**  
Circular in shape, symbolizing the pregnant virgin.

**Right hand:**  
Contact directly with the pregnant womb of Mary.

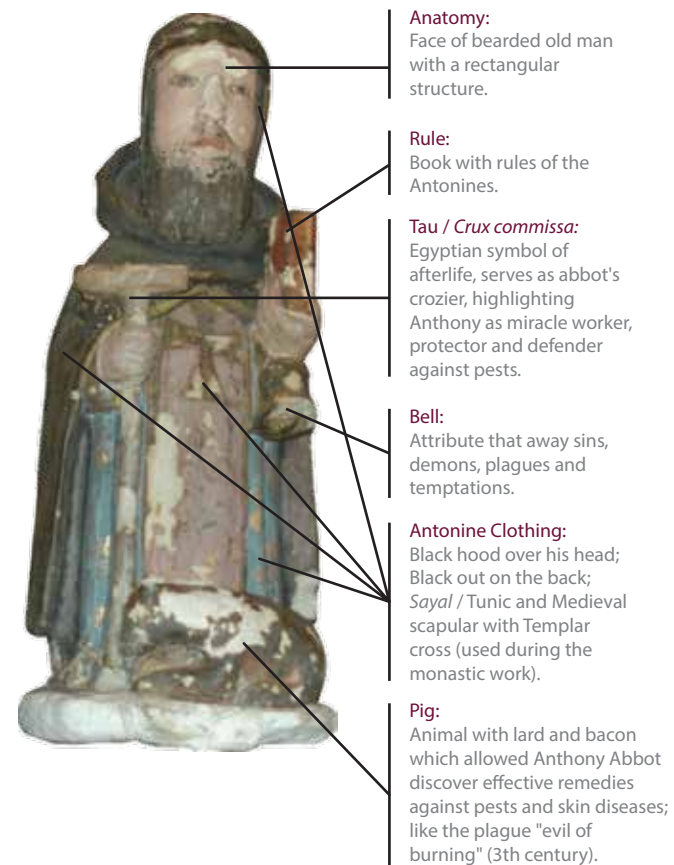
**Mary's clothing**  
**Veil:** "Arrested" by the Crown, developed from the head of the Virgin.  
**Tunic:** Covers much of the body of the Virgin and its pleated are, in majority, static and vertically oriented.  
**Mantle superimposed:** Fallen over right shoulder, covers part of voluptuous belly pregnant Mary being supported by position of his left arm.

## Medieval Art at the Museum: Anthony Abbot / Anthony Abbot Vienna - c. 14th - 15th Centuries



Anthony Abbot / Anthony Abbot Vienna

Limestone / *Ançã* polychrome stone, *Coimbra* Workshop (?), c. late XIVth century and the first half of the XVth century. 1957.0032 - MSML: Room 1 - Room of Our Lady of the "O".



**Anatomy:**  
Face of bearded old man with a rectangular structure.

**Rule:**  
Book with rules of the Antonines.

**Tau / *Crux commissa*:**  
Egyptian symbol of afterlife, serves as abbot's crozier, highlighting Anthony as miracle worker, protector and defender against pests.

**Bell:**  
Attribute that away sins, demons, plagues and temptations.

**Antonine Clothing:**  
Black hood over his head; Black out on the back; *Sayal* / Tunic and Medieval scapular with Templar cross (used during the monastic work).

**Pig:**  
Animal with lard and bacon which allowed Anthony Abbot discover effective remedies against pests and skin diseases; like the plague "evil of burning" (3th century).