



The Museum of *Santa Maria de Lamas*, more commonly known as "*Cork Museum*"





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The history of a Museum located in *Santa Maria de Lamas* (Municipality of *St.ª M.ª Feira*), whose museologic and museographic reorganization revealed a peculiar, vast and valuable collection resulting from the collector's "addiction" and "cork fortune" – *Henrique Alves Amorim* (1902-1977)

Ficha Técnica

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José Carlos de Castro Amorim & Susana Patrícia Gomes Ferreira

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Datasheet

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Brief History of the Museum of *Santa Maria de Lamas*

(By *José C. Amorim*)

- *Henrique Alves Amorim* (1902-1977) was the collector and founder of the Museum of *Santa Maria de Lamas* (MSML). Industrial cork entrepreneur, he used his economic prosperity to "feed" the personal collecting addiction and leave as legacy a wide philanthropic work to the parish and the entire population of *Santa Maria de Lamas*.

- **On the 50s:** *Henrique Amorim* starts his collecting activity which resulted in the building, from scratch, of the current Museum in *Santa Maria de Lamas*.

- **1959** marks the end of the first construction stage of MSML, being also the year in which the founder donates the entire museum space and assets exposed to the "House of the People of *Santa Maria de Lamas*" (entity that from 1959 to the present day is the guardian of the Museum).

- **1968** is most probably the Museum conclusion year in its final plan of 16 rooms.

- **February 20th, 1977:** date of death *Henrique Amorim*, when he was about to complete 75 years of age. A moment that would eventually trigger a somehow careless time, 27 years, regarding the Museum (1977-2004). Resulting in a visible degradation of the building that consequently affected much of its collections.

- **2004:** the signing year of a partnership agreement between the "House of the People of *Santa Maria de Lamas*" and the Department of Arts, Conservation and Restoration of the Portuguese Catholic University – *Porto* that aimed the recovery, intervention and reorganization of the space and its collections. Since 2004 to the present day, even after the protocol's end, MSML remains the constant recovery, organization and study of their spaces and collections.

- **Along the 10 rooms (divided over two floors)** that are currently recovered, reorganized and open to the public, it's exposed the following collections: Sacred Art, Painting, Statuary, "Iconography of the Founder," cork and its derivatives' Sculpture, Industrial Archaeology, Ethnography, Natural Sciences and Curiosities.



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Corpus et anima

"Body and soul": Chronicles of a peculiar collection

The Museum of *Santa Maria de Lamas*, his History and Collections (By *José C. Amorim*)

Nicknamed "*Cork Museum*" (in the 60s / 70s of the twentieth century), by its own public, the current Museum of *Santa Maria de Lamas* (MSML) was originally designed by its founder (the industrial "cork" entrepreneur *Henrique Alves Amorim* (1902 - 1977), in the 50s, as his "Golden House". A place of conservation/restoration and display of multiple human expressions, entitled "*Domus áurea: Art fragments archive*".

The result of a personal momentum based on the almost "compulsory" gathering (BELK, 1994, pp. 319-322.) and composed by multidisciplinary objects (implemented from the beginning of the 1950s to the year of 1977); this museum it's inspired by the collectors' "spirits", or even precepts base on the "*Portuguese bric-a-brac*" of the turning of 19th to 20th century. In its origin, the primitive structure of this museum followed and tried to approach the exhibition standard of the Europeans "*Curiosity Cabinets*" or "*Rooms of Wonders*" of 15th to 17th centuries (BOTELHO & FERREIRA, 2005, p. 15. & SCHULZ, 1994, pp. 175 -186.).

Iconography of the Founder: Portraits of *Henrique Alves Amorim* by *António Leite de Azevedo* (20th century), Oil painting on wood, posterior to 1968. Museum of *Santa Maria de Lamas*, Room 6 - "Founder's Gallery"



It tried to be true spaces of simultaneous display of worldwide noble artistic objects and various symbols, fragments or artifacts. A demonstration of the historical, scientific, religious, populational, natural, cultural, intellectual, social, geographic, economic, ethnographic and material wealth of the Humankind and the Planet Earth .

Thus, since its creation, this complex located south of the existing park in *Santamariana* locality, stood out from the others by its quantity, quality and variety (typological and temporal) of its collection (GONÇALVES & DIAS, 1979, pp. 23 - 26.). A plural collection, recovered, studied and reorganized from a museological and museographic point of view since 2004 (for more information about the plurality of the collections belonging to the Museum and the "Museographic Reorganization Project" implemented, see: COELHO, 2005, pp. 9 - 13. & BOTELHO & FERREIRA, 2005, pp. 15 - 19.).

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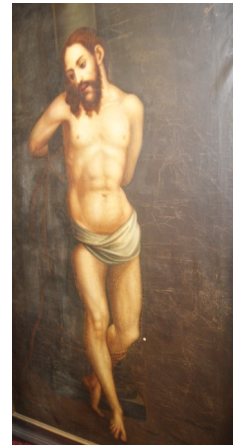
The Museum of *Santa Maria de Lamas*, his History and Collections

It preserves, holds in aquis and exhibit collections of :

Sacred Art (from 13th to 20th centuries); Engraving and Lithography (from 18th to 20th centuries); Vestments and Daily Religious objects; *Ex-votos* or votive panels (from 18th to 20th centuries); Tapestry and embroidery (from 18th to 20th centuries); Medals (from 18th to 20th centuries); Tiles (20th century); Ceramics (from 19th to 20th centuries); Everyday objects (from 19th to 20th centuries); Horlogerie or Watchmaking (from 19th to 20th centuries); Paper money and Numismatic (from 19th to 20th centuries); Founder's Iconography (40s, 50s, 60s and 70s of 20th century); Contemporary Painting (from 19th to 20th centuries); Iberian Armory (from 19th to 20th centuries); Chandeliers and Candelabra (from 17th to 20th centuries); Honorific Insignia (from 19th to 20th centuries); Phaleristics – it is an auxiliary science of history which studies military, chivalric, dynastic, fraternal, civil and student orders, awards, medals and decorations and their systems of awards in differing countries (from 19th to 20th centuries); Furniture (from 18th to 20th centuries); Indo-Portuguese Artefacts and "*Chinoiseries*" (from 18th to 20th centuries); Musical instruments; "Decorative Arts" (19th and 20th centuries); Portuguese Ethnography (19th and 20th centuries); Contemporary statuary (French: 19th century; Portuguese: 19th and 20th centuries); Fragments related to the Natural Sciences; Cork and its derivatives Sculpture (20th century); and Manufacturing Archeology (ie appliances / devices / machinery / machinisms used in the cork's transformation, dated from the 19th century and the beginning of the 20th century).

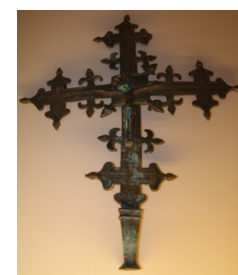


Iconography of the law - "*Lex, Pax, Dignitas et Gloria*" - "Law, Peace, Dignity and Glory" - Low-relief sculpture. Model / Sketch / Study in bronzed Plaster, modeled by / under the direction of *Salvador Barata Feye* (1899 - 1990), in 1956 to 1957. 1957. 0856 - MSML: Room 11 - "Sculptors' Room"



"*Christ tied to the Column*" (painful Mystery: "Lord of the Column") Oil painting on canvas, end of the 16th century (after 1543/1586) (?). Unknown author, attributed to the same "Master" of an existing paint on the great chest of the sacristy of the Church of the Convent of *São Gonçalo* in *Amarante* (CSGA). A work of unequal support to the existing painting in the Museum of *Santa Maria de Lamas* (MSML), Wood and not Canvas, but it has the same structure, color and iconography.

According to the sources and existing studies (especially from *Victor Serrão*), the work that is *Amarante* is attributable to a "painter of second or third Mannerist generation", from the end of the 16th century, follower of *Luis de Morales* aesthetic, "*El Divino*" (1515-1591) - a natural artist from *Badajoz* (Spain), whose work and influence extended to the Portuguese territory. Or to a member of "School / Workshop" painting of Porto, chronologically situated in the last decades of the 16th century. 1957.0126 - Museum of *Santa Maria de Lamas*: Room 1 - "Our Lady of the O" Room.



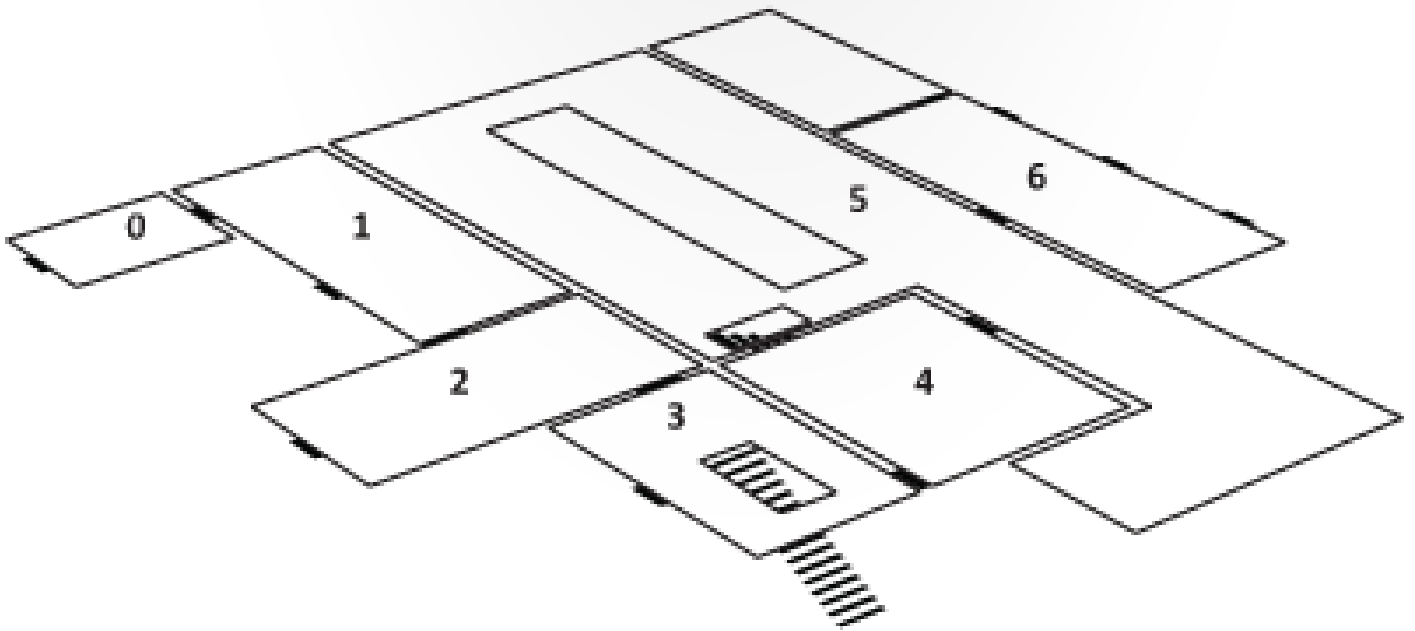
"*Cross from religious parade in a Gothic language*" ("Virgin with Child and symbolic Crucifixion") Close to the style of late Gothic, this Copper / Copper alloy cross, may result from the work of a "Master" or member of "School / Workshop" of Portuguese origin and of provincial nature, situated chronologically between the 15th century and the 1st quarter of the 16th century. Thus, by analyzing and comparing this cross with other Portuguese late Gothic (fifteenth and sixteenth century), it is clear that this element has all the usual cut, minimal ornamentation and typical structure of a cross from a religious parade from that period. With tripartite termination, "conners" topped by ovate structures and presenting *Fleur-de-lis* in the body / central stem and in the arms of the cross. And also, the existence of a central square intersection, itself surmounted by oval volumes. 1957. 1178 - Museum of *Santa Maria de Lamas*: Room 1 - "Our Lady of the O" Room.

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The museum room by room

Upper Floor



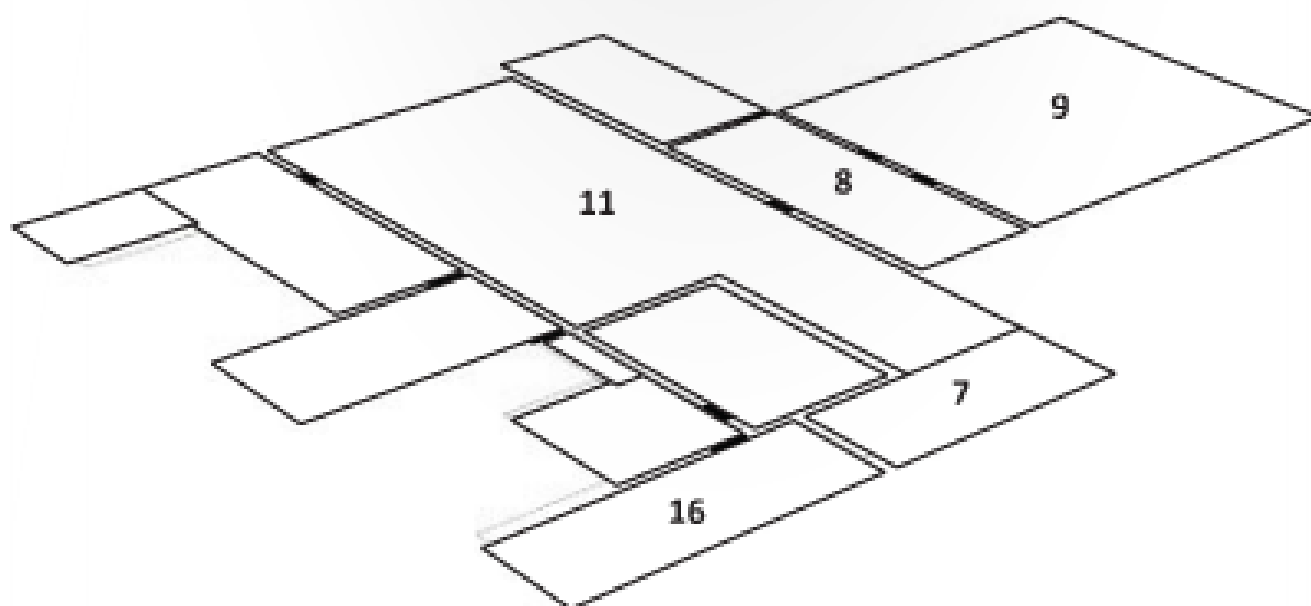
Room 00 - "Reception" / Room 01 - "Our Lady of "O" Room / Room 02 - "Chapel Room" / Room 03 - "The Evangelists Room" / Room 04 - "Nativity Room" / Room 05 - "Oratory Room" / Room 06 - "Founder's Gallery".

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The museum room by room

Lower Floor



Room 07 - "Ethnography Room" / **Room 08** - "Natural Sciences' Cabinet" / **Room 09** - "Cork Room" / **Room 11** - "Sculptors' Room" (with "Cork Museum Core - Cork. Stories of History" deployed in this area) / **Room 16** - "Delães Chapel Room".

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The museum room by room - Upper Floor (By *José C. Amorim*)

Room 00 - "Reception"



Corresponding to one of the oldest areas of the primitive structure of MSML (dated 1959), the current entry point and reception of the public was implemented only in 2004 under the aforementioned "Museographic Reorganization Project of MSML".

Tackeling an old and obsolete need according to the current museological policies, the old part of the resulting "Numismatic House", together with its implicit function of receiving the public, the MSML's reception stands out due to its peculiar features. That is, both in the walls as in its roof, the Museum starts exhibiting art objects belonging to the Founder assets.

Highlighting, the Gold Leaf Pelmet (18th century), furniture with pieces and put on Gold Leaf altarpiece structures (from 17th and 18th centuries). As well as the ceiling embedded oil painting on wood of unknown authorship, a religious iconography, possibly from seventeenth or eighteenth century (?) brought from some Portuguese religious space stripped of its heritage. It portrays the Resurrected Christ surrounded by multiple Saints and Martyrs (mostly women and duly identified by their regular iconographic attributes).



Risen Christ, accompanied by multiple sacred figures (saints and martyrs, mostly women) - Original from unknown author, oil painting on wood, 17th / 18th centuries (?). Museum of *Santa Maria de Lamas* - Room 00 - "Reception".

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The museum room by room - Upper Floor

Room 01 - "Our Lady of "O" Room

Called "Our Lady of the "O" Room (alluding to the presence in this space, of a representative medieval sculpture of a "Virgin of the "O" / "Our Lady of the "O"), this area exhibits some of the oldest, rare and valuable works of art belonging to the Museum. On its perimeter, exhibits a collection of Medieval Art, composed of the aforementioned figure sculptures of "Our Lady of the "O" (polychromed wood, dated between the end of the 13th century and the first three decades of the 14th century) and of "Saint Anton" (in "Ançã Stone" polychromed of *Coimbra* School, dated between the late fourteenth century and the beginning of the fifteenth century); as well as the High and Low-relief of a "Triptych of Calvary and Annunciation" (Painted wood of 13th / 14th century).



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The museum room by room - Upper Floor

Room 01 - "Our Lady of "O" Room

Work in evidence

Title: *Our Lady of the "O"*

("Virgin of the "O"/ "Our Lady of Expectation"/ "Our Lady of Hope" / "Holly Marie of Before-Christmas" / "Our Lady of Birth" ("Good Birth") / "Our Lady of the Incarnation" / "Our Lady of Advent").

Author / Authors: Unknown (possible "Master" / member of Portuguese (or Iberian) "School" with *Artifex* and *Magister* ("Craftsmen and Masters sculptors"), chronologically integrated between the end of thirteenth century and the first three decades of the fourteenth century (?).

Chronology: Between the end of the thirteenth century and the first three decades of the fourteenth century (?).

Origin: Unknown (its exhibition at the MSML results from the acquisition of this image between 1950 and 1953 by its founder, *Henrique Alves Amorim*. The purchase was held in Portugal, directly from an interventioned religious space stripped of its artistic assets; through auction or a dealer).

Materials: Wood and pigments.

Technique: Freestanding sculpture with application of polychrome.

Location and Inventory number: Museum of *Santa Maria de Lamas*, Room 1 - "Our Lady of the "O" Room / 1957 0046.



Majestic and front (crowned), pregnant Mary, protector of pregnant women, addresses sober and gracefully to the observer. Placing its right hand on the pregnant belly, with its five open and elongated fingers. And the left hand, high next to the face (near the ear, also with its five visible, slender and elongated fingers) in a blessing act, receiving prayers or full accepting the message content transmitted by the Angel *Gabriel* in the "Annunciation".

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The museum room by room - Upper Floor

Room 01 - "Our Lady of "O" Room

Work in evidence



Title: *Medieval triptych - "Calvary and Annunciation"*

Author / Authors: Unknown (iconographic representation of the "Calvary" - "Symbolic Crucifixion"; High and low relief sculpture, Polychromatic and golden wood: possible "Master" / member of a sculpture "School" active in the Iberian territory (Portuguese or Spanish (?)), in the 13th / 14th centuries (?) / Iconographic representation of the "Annunciation", tempera painting in gold leaf (?): possible Painter / member of a painting "School", active in the Iberian territory (Portuguese or Spanish (?)), in the centuries 13th / 14th (?).

Chronology: 13th / 14th Centuries (?).

Origin: Given the content written in its original inventory sheet, this triptych is originally from Spain or it has spanish author (data that require further study, expertise and scientific research). It is incorporated into the MSML in 1952, after being acquired by *Henrique Alves Amorim* at the former "*Carneiro Antique Shop*"; at the time dubbed "*Macarrão*" and based in *Povoa de Varzim*.

Materials: Wood, gold leaf, tempera paint pigments (?) and metal (hardware).

Technical: High and low relief sculpture (Painted wood), gilding and tempera painting (?).

Location and Inventory number: Museum of *Santa Maria de Lamas*, Room 1 - "Our Lady of the "O" Room / 1957 0104.

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The museum room by room - Upper Floor

Room 01 - "Our Lady of "O" Room

Work in evidence



Title: *Anthony Abbot / Anthony Abbot Vienna ("St. Anthon")*

Author / Authors: Unknown (Portuguese "School" from *Coimbra*, with *Artifex* and *Magister* ("Craftsmen and Masters sculptors"), Freestanding sculpture, mostly linked to the Crafts of "soft limestone of *Ançã*" / "*Ançã* Stone" active between the end of the 14th century and the first half of the 15th century.

Chronology: Between the end of the fourteenth century and the first half of the fifteenth century.

Origin: Unknown (its exhibition at the Museum of *Santa Maria de Lamas* results from its acquisition of this freestanding image, between 1950 and 1953 by the founder, *Henrique Alves Amorim*. The purchase was held in Portugal, directly from an interventioned religious space stripped of its artistic assets; through auction or a dealer).

Materials: Limestone / "soft limestone from *Ançã*" / "*Ançã* Stone" and pigments.

Technical: Freestanding sculpture with application of polychrome.

Location and Inventory number: Museum of *Santa Maria de Lamas*, Room 1 - "Our Lady of the "O" Room / 1957 0032.

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The museum room by room - Upper Floor

Room 02 - "Chapel Room"

The structural characteristics and the organization of its exhibited "filling", this space fragment of the extensive plant Museum has some formal characteristics and recreates the typical details of a religious complex architecture.

That is, by the initiative of the founder, it intendeds to summarize and portray in small scale the structures and the inner and outside organic of a sacred space: a traditionally Portuguese church or chapel.

Thus, although absent in all its history of such principles and functionality, its ambience personifies, in a conceptual point of view, the inside of a fictional religious space. Composed by combining Images, Relieves, Paintings and Retable fragments in golden foil from various sources - intervened churches and national Antiquaries - chronologically marked from the beginning of the seventeenth century and during the eighteenth century.



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The museum room by room - Upper Floor

Room 03 - "The Evangelists Room"



An invocation to the tetramorph, the representation of the four Evangelists and its personification through the respective symbols and iconographic attributes, the name of this area reflects a harmony between space, content and artistic heritage displayed. Thus, part of the Retable woodcarving from different styles and sources that fills its walls, evidenced a sculptures core of scholarly production, datable to the eighteenth century and modeled in Painted wood, upholstered and golden, representing the four authors of the Christian Gospels:

St. John the Evangelist, in possession of a representative book of the Gospel, placed in his left hand; and accompanied by his iconographic attribute positioned next to the lower limbs: an Eagle. A simultaneous symbolism of his descriptive sintetic ability about the abstract figure of God and his visionary profile for the authorship of the writings of Revelation (based on visions he received upon his isolation on the Greek island of *Patmos*).

St. Mark the Evangelist, absent for possible temporal wear out of the art piece, from book allusive to Gospel that he wrote, retains a Lion prostrate at his feet. That is, its iconographic attribute reference that defines a figured parallel between the strength of expressions that he applies in his writings compared, in its message and impact, the intensity of the roar of a Lion.

St. Luke the Evangelist, highlighting in his left hand the book as Gospel allegorical icon that he wrote, he has, next to his legs, an Ox / Bull. Often comes accompanied by the Ox, an iconography whose symbolism is related to the approach that Luke performs in the "priesthood of Jesus Christ," being the Ox the primordial sacrifice animal in ancient times (often associated, in a medieval context, to the "Passion" and the sacrifice of Christ for the sake of humankind). This attribute also evokes to the first letter of the Hebrew alphabet, *Aleph*. Originating from the Greek *Alpha*, this sign represents and it is associated with this animal; and Luke himself, in his Gospel, says that Jesus is the *Alpha* (*Aleph*) and the *Omega*: the "beginning and the end."

St. Matthew Evangelist, bearing the book of his Gospel in his left hand, comes accompanied by an element of the "celestial hierarchy" near his lower limbs (possibly an Angel), or simply a boy with long wavy hair, endorsing a kind of "prudish cloth" or *perizonium* (draping positioned from the hips, which hides your prudish area and resembles Christ crucified usual clothing). According to most part of the iconographic studies, this attribute associated with Matthew, it is a direct reference to the primordial chapter of his Gospel, under the theme of the genealogy of Christ as "the flesh." Indeed a "problem" that he addresses and describes exclusively.

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The museum room by room - Upper Floor

Room 16 - "*Delães Chapel Room*" (Low Floor area visible through the existing balcony in Room 03 - "*The Evangelists Room*")

In previous exhibition areas, the Sacred Art merged and combined pieces in its majority has different materials, styles, chronologies and, above all, provenances. In the "*Delães Chapel Room*" the paradigm that exists is completely different from the other rooms of the Museum. In essence, its composition captures a collective aesthetic sense and it displays artistic fragments of a single origin; namely a core of gilded foil retable woodcarving coming from a private chapel (now dismantled), located in *Delães*, a parish in *Vila Nova de Famalicão* county.

Common practice in Portugal, with remote frequency from medieval periods, but happening with higher regularity between the seventeenth / eighteenth to twentieth centuries, the dismantling (under clerical order or administrative / government enforcement), trade and even the destruction of sacred art elements, especially Retable woodcarving, originated in this particular case, the geographical implementation of an artistic "identity". Keeping conjugated this MSML room the whole golden Hoist of *Delães* belonging mostly to eighteenth century, and *Joanino* and *Rocaille* ("Rococo" in Portuguese) styles - although under different position in relation to its Chapel of origin due to architectural constraints - taxing its pristine origin and functionality. Perpetuating in a Museum the figurative space of its starting point, the "pseudo-environment" of *Famalicense Chapel*.

The images attached to exhibit niches of the Retable woodcarving maintains the plurality of sources already observed in previous areas. That is, they did not belong to the universe of Chapel cited source of this golden foil. However, despite their disparity in its geographical origin, it divides itself into core and complementary iconographic themes. In particular Christological records ("Crucifixion" and "*Ecce Homo*"), and Franciscans "notes", with different sculptures of St. Francis of Assisi (monkish promoter, a figure inspired and stigmatized in the image of Christ and his "Crucifixion").



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The museum room by room - Upper Floor

Room 04 - "Nativity Room"

In the Christian narrative, the "Nativity" is, as a starting point for the earthly presence and salvific legacy of Jesus for the sake of humankind, along with the "Crucifixion" (torture and end of his human experience), one of the most broadcast, marking, taxed and modeled episodes in Portuguese and international Sacred Art. Predominantly invoked on Portuguese territory by "*Presépio*", this episode marks, synthesizes and combines, for its iconography, fragments of canonical and apocryphal stories about the "Birth of Jesus", being patented in this exhibition perimeter through the existence of two sets of sculptures in clay / terracotta applied under a "support Dobby" / Base of "Virgin cork" (the first layer of cork, characterized by its very dense and sinuous texture, removed of the cork tree after 25 years of compulsory development arising between the planting, appropriate growth and maturation of the tree).

Made in the twentieth century under *Henrique Amorim* order aimed to be exhibited in this room, these two "Nativity Play" indicate its own importance that, for centuries, the "virgin cork" took (due to its volume and sinuous shapes, proper to the aesthetic recreation of mountainous areas), in the artistic context for some Lusitanian "*Presépio's* makers". However, it is in its implicit concept that these two records catch the eyes attention, recovering in full contemporary the ideals of the Portuguese Baroque Nativity play; especially one of its reference sculptors: *Joaquim Machado de Castro* (1731-1822).

Often punctuated by the use of the "Virgin Cork" as "support Dobby" guided by the pursuit of ecstasy and plastic rapture. In order to impress the faithful "feeding" their imagination and inciting to reflection by mixing in an asymmetrical environment, large in their scenario and colors with sacred figures and moments ("Nativity", "Adoration of the Shepherds" and "Epiphany"), with the profane everyday routine (rural ambience, marked by festive, labor, trade, ethnographic records etc.).



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The museum room by room - Upper Floor

Room 05 - "Oratory Room"

Morphologically characterized by its scale, quite significant in the overall length of this Museum Upper floor's plant, this room through its unique expository elements, has, in essence, the basic conceptual incidences of MSML's Sacred Art acquis.

Major artistic discipline and communication vehicle between "Human and Divine", the Sacred Art is expressed in this museological context under a plurality of resources, from gilded retable carving; the sculpture – freestanding figure and reliefs - male and female Images; the painting; the liturgical objects and utensils and oratories. With greater presence in the Upper floor, these artistic pieces of religious nature are scattered along the perimeter of the "Oratory Room" representing, through the contrast of its elements (particularly "altarpieces fragments in golden Foil versus the oratories"), the symbolism between the two main moments of the Christian Worship. Namely the "Public Worship" and "Private Worship".



"Public Worship" - Fragments altarpieces in Golden Foil from different years, backgrounds and styles

Worship performed by the believers when they go to public worship spaces as churches, chapels or hermitages, to attend the Eucharist; or simply run their individual / collective prayer. In the arrangement of this room, this procedural point of Christian worship is symbolically represented by the collection of golden foil fragments (Retable and Altars), Images and Paintings from different sources (joined after being incorporated in the Museum). It is contemplated in this core a typological and chronological diversity, comprising pieces of various Golden Foil stylistic periods in Portugal, between the end of the 16th century and the first half of the 19th century.

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The museum room by room - Upper Floor

Room 05 - "Oratory Room"

From the "Mannerism" (late sixteenth century); to the "National Baroque" (17th and 18th centuries); the "*Joanino* Baroque" (2nd half of the 17th century and 1st half of the eighteenth century); the *Rocaille* - "*Rococo*" - (2nd half of the eighteenth century); and "Neoclassical" (1st half of the 19th century - end style of the Portuguese Golden Foil, where the predominance of gold opens space to the use of the color "white").



"Private Worship" - Oratories, mostly in a small temple shape of different chronologies, origins and styles

As the etymology shows, the expression "Private Worship" refers to the worship and prayers that the believers perform in their intimacy, essentially in their homes. Thus, in contrast to Retable, there is in this room the alignment of a vast collection of private liturgical furniture elements, known by the term oratories (mostly in a small temple shape and marked between 17th and 20th centuries). For centuries, the existence of these "private Altars" would be common in residential spaces, individually or collectively (family) worship, so the believers complete the cult started in churches, chapels or hermitages.

In fact, most part of these objects are from various origins and materials, they have stylistic influences of iconographic elements (mainly alluding to the "Crucifixion" and *Arma Christi* - the instruments of the "Passion of Christ"), and replicate in smaller scale the organization and its own formal treatment of Retable Portuguese golden Foil of different languages.

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The museum room by room - Upper Floor

Room 06 - "Founder's Gallery"



"H" and "A" are two letters of the alphabet that have to this Museum a higher dimension than the simplicity of its shapes. More than a direct symbology to the monogram, the initials of *Henrique Amorim*, these letters written in different points of this Museum remind the viewer, through the visit, the collector and promoter MSML. It marks the entrepreneurial spirit of *Henrique Amorim*, the depth of his work, the commitment in collecting an *acquis* of a remarkable dimension and the creation of a very unique exhibition ambience, an unique Museum in the national panorama.

Benefactor and philanthropist recognized for all the personal investments to the development of *Santa Maria de Lamas* and its people, after a vast and praised intervention and an "allegorical" presence found in existing details in most of the rooms of his Museum, this "Gallery" called "Founder's Gallery" is where the votive memory and "personal cult" of *Henrique Amorim* are evident in its fullness.

Composing a small "noble room", this area punctuated by the presence of ennobled furniture, chronologically marked between the end of the 17th century and the first half of the 20th century, fulfills the function of its name. That is, it displays the "Iconography of the Founder," hanging through all the walls a set of 31 portraits of *Henrique Alves Amorim* in adulthood. Oil paintings on wood from a painter from *Braga*, named *António Leite de Azevedo*. Each one of them concretized to mark a work / equipment / improvement that *H.A.* provided and financed in *Santa Maria de Lamas*.

Alongside the portrait painting, in this "Gallery" and within the "Iconography of the Founder", it is also highlighted some decorative ceramic elements from "*Vista Alegre*", entirely dedicated to *Henrique Amorim* individual and collective portrait at different times, phases and ages of his biographical route. And also, a monochromatic plaster study, modeled by / under the direction of *Henrique Araújo Moreira* (1890 - 1970) to a final bust in bronze, applied under stony pedestal and inaugurated in

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The museum room by room - Upper Floor

Room 06 - "Founder's Gallery"

1959 by *Henrique Amorim* himself near the "*Paternato - Infantil*" - current *Patronato de Santa Maria de Lamas*.



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The museum room by room - Lower Floor (By *José C. Amorim*)

Room 07 - "Ethnography Room"

Henrique Amorim's living period and the chronological span that this Museum was built and open to public are part of a rather unique sociopolitical context in Portugal. According to the political regime in the 50s, the concept of this Museum approaches / is inserted in some parts in the culture and ambience proper of the basic values of the *Estado Novo* (1926-1974). According to the statements of *Carlos Oliveira Santos*, *Henrique Alves Amorim*: "(...) *For the social and propagandistic views of the Estado Novo this museum was one of those gemstones that no militancy could match* (...)" (SANTOS, 1997, p 94.).

Therefore, in this room it's visible the physical proof of the above statement. There is a direct analogy to the corporatist spirit and the "Museums proper of People's Houses that existed in the *Estado Novo*". A typology of exhibition areas where the regular collections were directed, exclusively, for the display of objects depicting the major work activities of the national population between the end of the 19th century and the 2nd / 3rd quarter of the 20th century: the navigability of the river and the sea (transportation and fishing); the agro-livestock; and the domestic activity. Examples demonstrating the regional and local Art, Skill, Experience of the Portuguese population.

In this MSML's small exhibition perimeter it's summarized the concept of these museums and developed an "Ethnographic show" composed of Miniatures Collection in wood of various types of national vessels (*Rabelo* ships; boats characteristic of fishing villages; Trawlers; Motorboat, etc.); Statuary recreating miniatures of "working animals", Agricultural tools, Harnesses, Rattles and Yokes with typical morphology and iconography of "*Entre Douro and Minho*" region. And finally, a significant collection of antique coal and alcohol ironing irons representative of the history and evolutionary process of methods and utilities of domestic activity.



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The museum room by room - Lower Floor

Room 08 - "Natural Sciences' Cabinet"



The Museum promoter's taste and interdisciplinarity gets its inspiration from the eclectic and erudite culture of resourcefulness interests of the great Portuguese collectors between the end of the 19th century and the 1st half of the 20th century. However, exceeding some of these collectors paradigms, *Henrique Amorim* carry us back, through this room and items exhibited, to the historical European Curiosities Cabinets or Wonder Rooms from the 15th to 17th centuries. True simultaneous display spaces of noble artistic objects and various symbols, fragments or global artifacts. The reflex of a rich historical, scientific, religious, populational, natural, cultural, intellectual, social, geographic, economic, ethnographic and material of the humankind and the planet Earth.

In addition to all exhibited art in this area, *Henrique Amorim* displays fragments of scientific disciplines such as Biology, Geology and Paleontology that were collected in travels around the globe and national acquisitions.

" <i>Naturalia</i> "
Exposed fragments in the " <i>Natural Sciences Cabinet</i> " of MSML
Rocks and minerals (quartz, calcite, Micas, Adenium, <i>Parideiras</i> stones, etc.).
Fragments / Remains of vertebrated animals (Bones, Teething - with modeled and engraved ivory -, eggs, etc.).
Plant fossils (Fetuses inserted in the Paleozoic Geological Era and Geological Carboniferous Period).
Animal Fossils (From phylogeny: Antropoda; Mollusca and Chordata and Class: Bivalvia and Gastropoda).
Age Fossils (Namely <i>Trilobites</i> , contemporary animal and in some cases animals prior to Dinosaurs).
A copy of turtle and turtle shells (Terrestrial and marine).
Molluscs Collection (Shells and Whelk grouped into the following classes: Bivalvia, Gastropoda and Cephalopoda).

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The museum room by room - Lower Floor

Room 11 - "Sculptors' Room"

The public sculpture as noble artistic discipline (of portraiture and monumental scale), reaches one of its chronological periods of greater resourcefulness patronage and production in Portugal between the end of the 19th century and the dawn of the 20th century. Thus, *Francisco Franco* (1885-1955), *António Azevedo* (1889-1968), "*Canto da Maya*" (1890 - 1981), *Henrique Moreira* (1890-1974), *Raul Xavier* (1894-1964), *Sousa Caldas* (1894 - 1965), *Leopoldo de Almeida* (1898-1975), *Barata Feyo* (1899-1990), *Joaquim Meirelles*, *Eduardo Sérgio*, *M. Alves* among many others take the productive "hegemony" of this chronological period. Reaching, in this MSML room, a relevant expression through one of the crucial stages of the creative process of orders and works of statuary: the Model, Sketch or preparatory Study.

Coming from studios / workshops, acquired through geographical proximity, business opportunity and / or personal ties between the authors and Henrique Amorim, the core of preparatory studies performed in Gypsum (due to the lightness of transport and ductility of this material), the items exhibited personify the realistic aesthetic values and the fundamentally idealistic scale that were applied into the orders for public statuary in Portugal.

Complete sculptures, Busts, High and Low-reliefs compose this area synthesising secular forms and dimensions similar to artistic and historiographical records (some of them now dismantled), which in its preparatory identity preceded life-size, approximate size and formal character of its final works whose raw material denser than Gypsum would be mainly divided between different types of stones and metals (primarily the Bronze, the Granites, Limestones and Marbles).



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The museum room by room - "Past, present and future", "*Cork Museum*," a "popular memory" that endures (By *Susana G. Ferreira*)

Lower floor: "**Cork. Stories of History**" - "**From the Cork Room to the “Cork Museum Core”**"

(Implemented in Room 11 - "Sculptors' Room")



The "Cork Room", dubbed so by local and outsiders, has always represented a commonplace in the minds of all those who, directly or indirectly, grew between *cerandas* with vanilla and wet land scent by the *Land of Santa Maria*. Often we find that, out of doors, this work architected by the benefactor, *Henrique Amorim*, can leave indelible marks. Although the last years have brought some sadness to the place leaving it helpless and unhappy accumulating dust that its founder can not clear, we have noticed a considerable effort by the Museum guardianship to renew the the space that represents the biggest symbol of part of the individual and collective life paths in the area.

The "Cork Room" - whose impact caused by sunlight which runs through a surprisingly thought-ceiling immediately snatches the senses – it brings together a set of artistic and popular elements, revealing the unimaginable potential of the raw material and reflecting at the same time the importance of this material to the community where the Museum is situated.

The requalification of this space has its origin, more than from an idea, from a necessity. The cork and the cork stoppers are an identity. We believe this Museum core represents the crystallization of life narratives of the people living in this territory.

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The museum room by room - "Past, present and future", "*Cork Museum*," a "popular memory" that endures

Lower floor: "**Cork. Stories of History**" - "From the Cork Room to the "**Cork Museum Core**"

(Implemented in Room 11 - "Sculptors' Room")

It is urgent, therefore, to enhance the improvement of this space that serves both as a lever for the development of the population and for the renewal of tourist projection seaked to the *Entre Douro and Vouga* (EDV) region and Metropolitan Area of *Porto* (GAMP) attracting segments that were commonly associated, namely cultural and leisure tourist segment as well as other alternatives, such as wine tourism, eco-tourism and industrial tourism.

Continuing the "museological and museographic reorganization project" ongoing since 2004, it is time to move forward with the new and perhaps more ambitious challenger to the Museum: the renewal of the "Cork Room", for now on referred to as "Cork Museum Core"; and that we started with the temporary exhibition "Cork. Stories of History".

With this exhibit we intend to display and enhance this Museum Core; the recovery of the pieces and of the area; as well as transmit the identity study of the industrial and artistic aspect of this space.



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The museum room by room

Lower floor: "**Cork. Stories of History**" - "**From the Cork Room to the “Cork Museum Core”**"

(Implemented in Room 11 - "Sculptors' Room")

Industrial Heritage of the 19th and 20th centuries (By *José C. Amorim*)

"Gadgets, machines and mechanisms" of cork's Manufacturing: the cork stopper's process - "*Manual Garlopa*", "*Pedal Drill*" and "*Ponçadeira*"



"Manual Garlopa"

A primitive machine of the manufacturing stoppers industries used from the nineteenth century (in Portugal, especially from 1860), which transforms the cork "Strips" (rectangular prisms), in cylindrical stoppers:

"(...) The Garlopa, moved by hand, is an instrument that allows manufacturing stoppers by a blade that works horizontally, and had input in Portugal in 1860 (...)" (Arqueologia Industrial. II Serie. Vol. I N.º 1 e 2 (n / d), (s / p).).



"Section Garlopistas in a nineteenth century cork stopper factory (XIX century)" - Photography of unknown authorship, 1839 - 1899 - Ext. SILVA Nuno - *Cork in the parliamentary debates of the Portuguese nation* (1839-1899). Lisbon: Euronatura, 2013 (s / p) – back cover.

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The museum room by room

Lower floor: "**Cork. Stories of History**" - "**From the Cork Room to the “Cork Museum Core”**"

(Implemented in Room 11 - "Sculptors' Room")

Industrial Heritage of the 19th and 20th centuries

"Gadgets, machines and mechanisms" of cork's Manufacturing: the cork stopper's process
- "**Manual Garlopa**", "**Pedal Drill**" and "**Ponçadeira**"



"Pedal Drill"

A drilling machine of cork "Strips" to obtain cylindrical stoppers. Powered by electricity, this machine has a cylindrical blade ("tube / *gubia*"), whose punching "strip" movement is controlled by pressure made by the foot of the "*Broquista / Brocador*" (worker responsible for the handling this type of device), into a wooden board that the "*Pedal Drill*" has in its lower area.

The first reference to the introduction of "*Pedal Drill*" in the *Feirense* territory industries (municipality of *Santa Maria da Feira* to which the Museum belongs), dates back to 1934.

"Women cork Workers ("*Broquistas / Brocadoras*" in the Drill section (Decade of 1950/1960)" – Stopper's Manufacture in "*Pedal Drill*" - Photograph by *Júlio Pereira Dinis*, 1950/1960, *Seixal*, Col. Ecomuseum of the Municipality of *Seixal* - Ext. SEIXAL MUNICIPAL HALL – *From the cork oak fields to the cork factory. Catalog of the temporary Júlio Pereira Dinis photo exhibition. Seixal: Municipality of Seixal, 2001* (s / p).



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The museum room by room

Lower floor: "**Cork. Stories of History**" - "**From the Cork Room to the “Cork Museum Core”**"

(Implemented in Room 11 - "Sculptors' Room")

Industrial Heritage of the 19th and 20th centuries

"Gadgets, machines and mechanisms" of cork's Manufacturing: the cork stopper's process
- "*Manual Garlopa*", "*Pedal Drill*" and "*Ponçadeira*"



"Ponçadeira"

A machine for grinding/smoothing the stopper body. The "*Ponçadeiras*" as well as the "*Topejadeiras*" and "*Rebaixadeiras*" comprise a part of the grinding/smoothing process by removal of the cork stopper raw part. These processes, depending upon the type of intended stopper are divided into corrections made in the cylindrical body of the stopper ("*ponçar*"); interventions at their tops ("*topejar*"); or changes in the format ("lower" - I. Change the diameter of the stopper by cutting (it may reduce it to the diminished scale size, or turn it into a sphere) / II. Change from cylindrical shape to truncated cone-shaped).

In addition to these processes in order to be intervened and rectify the stopper, the factories might contain, or resort to "sanders machines" to proceed to "chanfer" of the stoppers tops.

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The museum room by room

Lower floor: "**Cork. Stories of History**" - "**From the Cork Room to the “Cork Museum Core”**"

(Implemented in Room 11 - "Sculptors' Room")

Cork in the museum as "raw material of excellence", applied to art and tribute to the Portuguese Heritage, History, Ethnography and Identity (By *José C. Amorim*)

The natural cork and its derivatives as a material of contemporary exaltation (20th century) of the *Manueline Lisboa* architecture (16th century): The "Tower of St Vincent / *Belém Tower*" (1514-1520) - Tagus estuary defensive "Stronghold"



Sculpted in the second half of the 20th century (the 50s, 60s or 70s), the small scaled replica and mixed material (natural cork and agglomerate cork), existing in MSML, synthesizes part of the *Manuelino* iconographic program and Symbiotic architectural structure between Medieval tower and modern Stronghold (16th century.) of the "Lisbon San Vicente Tower / *Belém Tower*."

Conceived during the "Johannine Plan" (John II (1455-1495)) to defend of the estuary of Tagus River – a rational project composed by the defensive complementary of three towers ("Cascais Tower - *Santo António Cascais*" ; "Old Tower of *Caparica* - *São Sebastião da Caparica*" and the "Tower of St. Vincent / *Belém Tower*"), that aimed the protection of the Lisbon port. A city that in the 15th century turning to 16th century was increasingly cosmopolitan and desirable. Open to the world by Discovery movement

(1415 - 1543), by the naval policy and royal promotion of overseas commercial navigability.

However, it was *D. Manuel I* (1469 - 1521) – pioneer of the strengthening of the Portuguese maritime expansion and driver of a fertile reign (1495 - 1521), in human, political, artistic, economic and material means - who ordered in 1514, the actual construction of the fortress. A finished work in 1520, dedicated to Saint Vincent, Protector of Lisbon. Materialized under *Francisco de Arruda* blueprint (? - 1547), *Diogo Boitaca* guidance (1460-1528) and supervision from 1517 on, of *Gaspar de Paiva* - later ordained in 1521, with the title of tower's 1st Governor.

This defensive mark (adapted to Medieval gun power and early modern fire arms with watchtowers, gunboats and bombards), it combines a square housing tower - close to the concept of medieval "Watchtower", castellated, with four floors and a terrace crenellated - with a fortification bastion (16th century) – with Italian influence and advanced artillery hexagonal platform. With two floors and a terrace with cloister, cultic niche (to Our Lady of Good Success / Our Lady of Grapes), crenellated embankment, and war artifacts originating from two lines of fire.

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The museum room by room

Lower floor: "**Cork. Stories of History**" - "**From the Cork Room to the “Cork Museum Core”**"
(Implemented in Room 11 - "Sculptors' Room")

Cork in the museum as "raw material of excellence", applied to art and tribute to the Portuguese Heritage, History, Ethnography and Identity

Natural cork and its derivatives as a material of exaltation of the History of navigability and Portuguese Discoveries (1415 - 1543): "Carrack / Nau" of the end of the 15th century - votive vessel to the eastern nautical Campaigns

Designed in the mid – 20th century (the 50s, 60s or 70s), this sculptural copy of nautical iconography, executed in mixed material - natural cork and derivatives - shows formal characteristics similar to the structure of a Carrack / Nau of the end of the 15th century.

Two types of sailing vessels (auric cloth, square, round and Latin) for long distance travels used mainly by the navy or merchant in eastern nautical campaigns (for example: The discovery of the sea route to India, led by *Vasco da Gama* (1469-1524) and started in 1497). Stylistically identified by large, round frame, high bow and stern castles and having two to four masts - observing three main masts in this artistic record.

Nautical iconography and identifying fragments of the replicated vessel typology

Square / round cloths sails(?) - auric cloths sails(?) - Latin cloth sails / Clew (?) - Masts - Bow Castle (?) - Habitat (?) - Basement (?) - Ballast (?) - tiller (is a lever attached to a rudder post (American terminology) or rudder stock (English terminology) of a boat

that provides leverage in the form of torque for the helmsman to turn the rudder.) - *Chapiteu* (?) – Stern Castle (?).

"Patea Cross" - Iconographic sign alluding to the Cross of the Military Order of Christ (with "feet" at the ends). An icon of national identity, rather promoted as a symbol of the Portuguese diaspora (Portuguese Discoveries - 1415 to 1543).

"Cross of Christ" / Cross of the Military Order of Christ - "Patea Cross" (with "feet" at the ends and filled / crossed inside by a "Latin cross"). Symbolism of the national identity and icon the Portuguese Discoveries.

Escutcheons / *Quinas* – Positioned vertically, these five escutcheons, each one with five bezants (inner circles depicting the wounds of the crucified Jesus) represent the five Muslims Kings ("Moors" / "Infidels"), defeated by *D. Afonso Henriques* (1109/1111 - 1185) in *Ourique* (1139). Such symbolism refers to the first struggles for the Portuguese identity.



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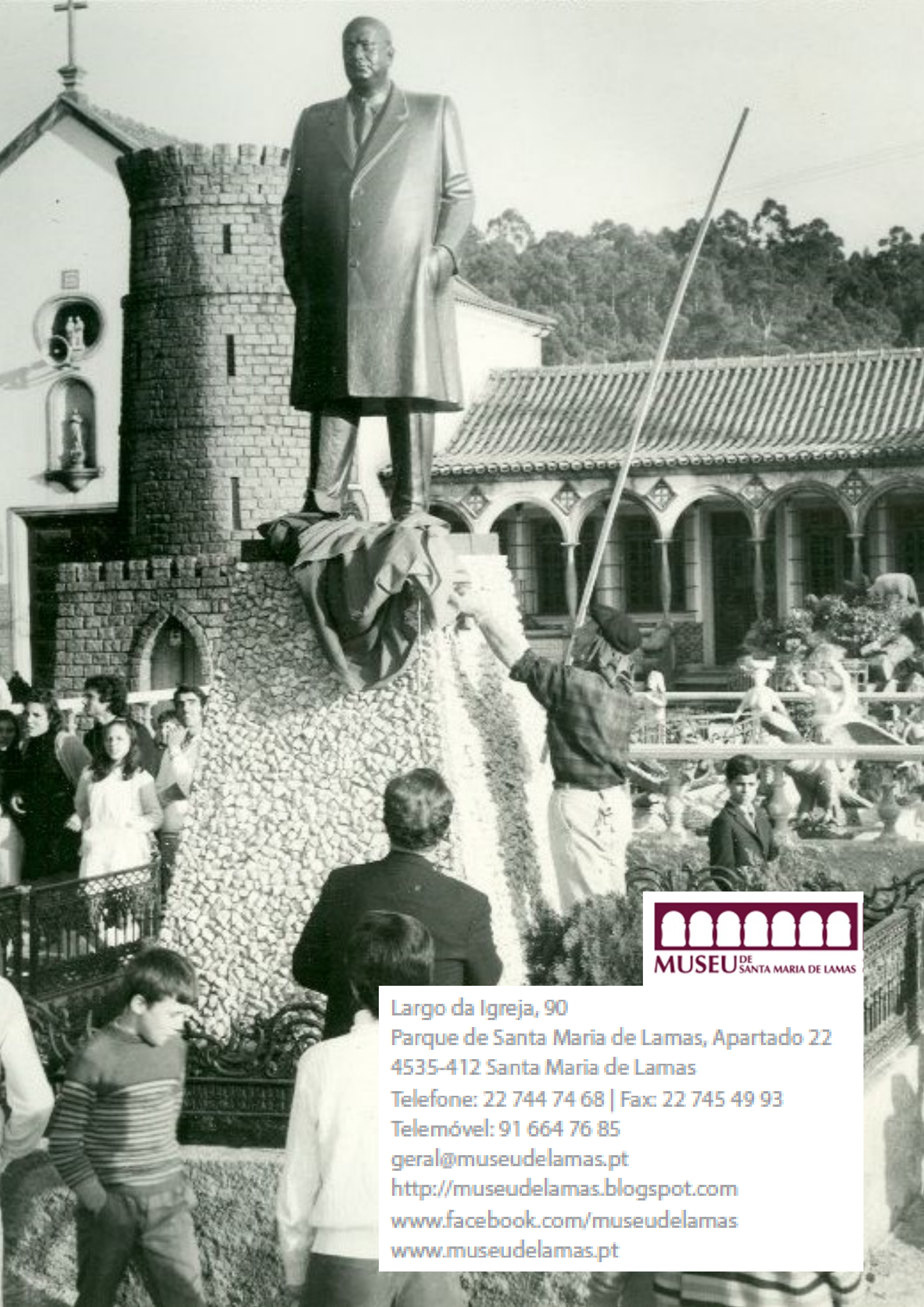
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