



ALENTEJO  
MUSEUM  
GUIDE







# ALENTEJO MUSEUM GUIDE

# TECHNICAL

# TEAM

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# DIVERSITY AND PUBLIC SCALE AMONG THE MUSEUMS OF THE ALENTEJO

The last decade saw the completion of high-quality museum projects in the Alentejo which completely changed the region's cultural offering. Without being a true network, managed by different public administration or social entities with very diverse objectives, these projects, with their educational and recreational aspects, in fact add considerable value to the profile and development of the Alentejo, whether due to their unique territorial location in Portugal, their great importance for preserving the cultural heritage, or even their quality as research projects.

For thirty years, the historian and archaeologist Cláudio Torres has directed the pioneering project at Mértola, the most successful experiment in Portugal in preserving cultural assets in museums as a driver of local development. With a growing number of visitors and successive national awards proving its importance in protecting the historic centre, the Museu de Mértola (Museum of Mértola) has added various museum centres and archaeological interpretive centres under its banner, among which are the Arte Sacra (Sacred Art) (2001) and Arte Islâmi—ca (Islamic Art) (2001) centres and the recent Circuito de Visitas da Alcáçova (Alcáçova Visitor Circuit) (2009). A direct result of that public recognition is that today a trip to Mértola is absolutely key to an understanding of the history of the Moorish presence in the Iberian peninsula.

The differentiated offering results from ceaseless pioneering research and sets apart two small museum centres, the Núcleo da Basílica Paleocristã (Palaeo-Christian Basilica), once again in Mértola, and the Núcleo Visigótico (Visigoth Centre) in the Museu Regional de Beja (Regional Museum of Beja), located in the Church of Santo Am-

aro, both of which published catalogues in 1993.

A second influence arose from a profound change in the landscape, when the Alqueva dam was built and was accompanied by a truly unique campaign to recognise and preserve the historical, archaeological and ethnographic legacy. As an almost natural result of that project, the Museu da Luz (Museum of Luz) opened to the public in 2003, and two years later received an honourable mention from the Portuguese Museum Association, in the 'Best Museum in the Country' category. Various international prizes confirmed the quality of the architectural design by Pedro Pacheco and Marie Clément.

Still in the area of archaeology, two small but interesting museum units invested strongly in presenting unique collections and thus carved out a niche at national level. Away from the main urban centres, the Museu da Lucerna (Roman Lamp Museum) opened in Castro Verde in 2004, with an unusual themed collection comprising several thousands of pieces of Roman pottery, while the Museu da Escrita do Sudoeste (Museum of Sudlusitanian-Tartessian Writing), dedicated to enigmatic and still undeciphered Iron Age tablets, opened to the public in Almodôvar in 2007, receiving the Honourable Mention for 'Best Portuguese Museum' in 2009.

The Christian religious legacy in the Alentejo is now better understood since the Diocese of Beja's Historical and Artistic Heritage Department launched a long inventorying and conservation project of the Lower Alentejo's cultural heritage in 1984, directed by José António Falcão. Often described as the most depopulated diocese in Portugal, Beja boasts a large number of cultur-

al assets, including ancient monasteries, parish churches and rural sanctuaries. The ‘Between Heaven and Earth, Sacred Art of the Diocese of Beja’ exhibition, held first in the diocese itself, then in Lisbon and Rome, received the Professor Reynaldo dos Santos Award for ‘Best Exhibition of 2001’, which brought public recognition and helped lay the foundation for creating the Diocesan Museum Network comprising small sacred art museums. Among these are the Tesouro da Co—legiada de Santiago (Treasury of the Collegiate Church of Santiago) (1988), the Basílica Real de Castro Verde (Royal Basilica of Castro Verde) (2003) and the Museu Episco—pal de Beja (Episcopal Museum of Beja) (2004), located in the beautiful and iconic Baroque Church of Nossa Senhora dos Prazeres. The European Union rewarded the work of the Diocese of Beja’s Historical and Artistic Heritage Department in 2005 with the Europa Nostra Prize for Protecting Cultural Heritage, and in 2008 the Calouste Gulbenkian Foundation awarded it the Vasco Vilalva Prize.

Among the Municipal Councils’ large volume of work in museums, the Museu Sinagoga de Castelo de Vide (Synagogue Museum of Castelo de Vide), launched in 2009, is notable for its diverse offering at national level. It is in a magnificent location and helps fill a large gap in the understanding of the history of Jews in Portugal. A year earlier, the Museu Municipal de Sines (Municipal Museum of Sines) opened, which includes an interpretive centre focusing on the great navigator Vasco da Gama.

One might think at first that Modern and Contemporary Art would fall outside the Alentejo’s cultural scope, but it now has two institutions of national importance in these fields. The Museu da Tapeçaria de Portalegre

– Guy Fino (Guy Fino Tapestry Museum of Portalegre), opened in 2001, is an innovative project designed by the museum director Ana Cristina Pais and the architect Fernando Sequeira Gomes, in association with the Municipal Council and a local company, and impresses visitors with the international scale of its output and collections that include Almada Negreiros, Le Corbusier, Jean Luçart, Vieira da Silva and José de Guimarães. The exhibition ‘Fabric and Colour, Tapestries of Portalegre’, held in the Castelo de São Jorge in Lisbon in 2005, contributed greatly to national recognition of the Museu de Portalegre’s identity.

On the border with Spain, the Museu de Arte Contemporânea de Elvas (MACE) (Museum of Contemporary Art of Elvas), opened in 2007, displays the works of established internationally renowned Portuguese contemporary artists, such as Jorge Molder, José Pedro Croft, Rui Chafes, Pedro Ca—brita Reis and Joana Vasconcelos. The project has truly exemplary support services for visitors, and was the result of a partnership between the architect Pedro Reis and designers Filipe Alarcão and Henrique Cayatte. It received an Honourable Mention for ‘Best Portuguese Museum’ in 2008. The broad-ranging António Cachola collection, which combines paintings, videos, drawings, photography, sculpture and installation art, was presented for the first time to the public in 1999, in the Museu Extremeño Iberoamericano de Arte Contemporâneo (MEIAC) (Museum of Contemporary Art of Extremadura and Latin America) in Badajoz, forming an excellent basis for future collaboration between the two institutions.

The House of Bragança Foundation chose the Ducal Palace of Vila Viçosa to present

the vast and diverse collection of the Royal House of Portugal. The archaeological centre opened in the early 1950s, located in the castle of Vila Viçosa, and reopened in 1999 after a complete restructuring following the museum definition project designed by Jeannette Nolen. Aside from contributions towards interpretations of the area, there are Egyptian, Greek and pre-Columbian pieces that belong to archaeological collections gathered by King Dom Luis I (1839-1889), which are the most impressive to those visiting the fortress town.

The opening of the second phase of the ancient weapons exhibition in 1997, and a few years later the publication of the remarkably meticulous catalogue 'the Arsenal of the Palace of Vila Viçosa' (2001) by João Loureiro de Figueiredo, have allowed everyone to see the best military collection in the country. The Chinese porcelain room - the most significant private collection in the Iberian peninsula, with around 100 pieces of Chinese porcelain from the 16th to 17th Centuries - opened to the public after this, a further motive of interest for visiting the Ducal Palace of Vila Viçosa, already an absolute must in any visit to the Alentejo. In 2009, the National Academy of Fine Arts gave the José de Figueiredo Prize to the monograph 'Frescos Maneiristas em Vila Viçosa - Parnaso dos Duques de Bragança 1540-1640' ('Mannerist Frescoes in Vila Viçosa - the Parnassus of the Dukes of Bragança 1540-1640'), by the historian Vítor Serrão, highlighting one of the most typical artistic features of Alentejo architecture.

Évora, a city classified as a World Heritage Site since 1986, is very important to the cultural identity of the Alentejo.

The restoration project for the Convento dos Remédios (2007) by architect Vítor Figue-

iredo in Évora included the creation of the Centro de Interpretação Megalítica Ebora (Ebora Megalithic Interpretive Centre), organised by archaeologist Panagiotis Sarantopoulos. It is currently the best educational exhibition on megalithics in the Alentejo, whose cultural assets are significant for Portugal and the Iberian peninsula and is increasingly attracting interest in the scientific and tourism communities.

In 2009, the Institute of Museums and Conservation completed a comprehensive drive to restore the painting, sculpture and archaeology collections of the Museu de Évora (Museum of Évora), one of the oldest museums in the Alentejo, created by a Decree of the 1st Republic in 1915. The Museu de Évora is distinctive for its conservation of the erudite archbishop Friar Manuel do Cenáculo's 18th-Century collection, whose works are critical for an understanding of ancient Portuguese painting and feature an interesting collection of foreign paintings. While the remodelling works were in progress under the leadership of the historian Joaquim Oliveira Caetano and the architect Hestnes Ferreira, the Roman sculpture collection was presented at the Museu Nacional de Arte Romano (National Museum of Roman Art) in Mérida in 2005, creating a partnership which will result in an exhibition organised by the Castilian Museum in 2010.

At that time, in collaboration with the Portuguese Institute of Conservation and Restoration (currently incorporated in the Institute of Museums and Conservation), a conservation and restoration project for the ancient Flemish retable of the Sé in Évora was organised, the central piece of the Museu de Évora's collections, probably painted in Bruges by Gerard David at the end of the



15th Century. Accompanying the project was a piece of research involving a Portuguese and foreign team, and an international convention will be held to publish the results in 2011.

Also in 2009, the neighbouring Museu de Arte Sacra da Sé de Évora (Museum of Sacred Art of the Sé of Évora) reopened to the public, designed by museum director António Alegria and the architect Carrilho da Graça. It benefited from the inventory work of the Évora Archdiocese, launched in 2002 for the Eugénio de Almeida Foundation, undertaken by a team led by Artur Goulart. The 'Treasures of Art and Devotion' exhibition, held in 2004 in the Eugénio de Almeida Forum, was effectively a first run for the exhibition's new public presentation, and the restoration of the Sé's ancient Moços do Coro College building now makes it possible for one of the country's best sacred art collections to be extended, to include religious sculpture, painting, ornaments, furniture and giltwork. The inventory project's website ([www.inventarioaevora.com.pt](http://www.inventarioaevora.com.pt)) raises the profile of the diocese's heritage, which offers search and viewing functionality for high-resolution imagery of more than a thousand pieces, in what is the best online initiative of all the museums of the Alentejo.

In the same year, the Convento da Flor da Rosa, restored under a design also by Carrilho da Graça (Pessoa Prize 2008), received an important collection of mediaeval and Renaissance sculpture from the Museu Nacional de Arte Antiga (National Museum of Ancient Art), in what is one of the newest offerings of cultural heritage on exhibit in the Alentejo.

Despite that auspicious start, the process of establishing the identity of these new

or renovated institutions is still beginning. However, thanks to the prestige built up till now, these institutions are largely responsible for the public conception that museums should offer a programme of temporary exhibitions, should promote research on their collections and publish them through catalogues, should promote learning for specific interest groups through educational services, and should have equal access conditions for all citizens, as well as conserving and exhibiting cultural assets.

This route map is published with the aim of sharing the heritage held in the museums of the Alentejo region, to achieve continuity in the relationships created between the history of heritage, art and religion.

Alentejo Tourism Board, E.R.T.

Chairman

António José Ceia da Silva



ÉVORA: MUSEU DE ÉvORA

# THE SYMBOLIC LANGUAGE OF MEGALITHISM IN THE ALENTEJO

The Atlantic coast of the Iberian peninsula is one of the most important and ancient centres for European Megalithics, portraying a cultural phenomenon with a broad timeframe, which runs from the mid-Neolithic almost up to the Bronze Age.

Megalithic monuments such as menhirs, cromlechs and dolmens form a considerable human configuration in the Alentejo landscape, defining and identifying the territory's ownership by rural communities. The Almendres Cromlech, the largest set of menhirs in the Iberian peninsula, with a clear phallic morphology, marks the edge of a sacred space where religious ceremonies propitiating fertility and abundance were held, probably associated with the seasons of the year.

The large Megalithic enclosures, built with heavy granite blocks, seem to demarcate the artificial, cultural character of the sacred space, unlike older sanctuaries which are linked to nature's earth forces. Aside from this structural function, the menhirs bear a symbolic language and a large number of characters are inscribed on their surface, including axes, staffs, dimples, circles and wavy lines.

But the real monuments punctuating the landscape are the dolmens, large stone structures that mark community graves. The Great Dolmen of Zambujeiro, located near Valverde (Évora), one of the largest dolmens in the Iberian





peninsula, was built between the start of the 4th and the middle of the 3rd Millennium BC. The Centro de Interpretação Megalítica Ebora (Ebora Megalithic Interpretive Centre) (Évora) offers visitors a model recreating the monument, which took the form of a barrow (earth mound) before the archaeological excavations of the 1960s.

The numerous ceramic utensils, arrowheads, blades, axes and adzes that depict the daily life of these communities can be observed in various local history museums. The idol plaques with geometric decorations are one of the Alentejo's most typical Megalithic features. These ritual objects accompanied burials, were hung around the neck and may represent a female divinity. Another means of expressing the sacred, the magical appropriation of nature, is shown by the small stone mammal exhibited in the Núcleo Museológico Megalítico (Megalithic Museum Centre) (Castelo de Vide).

Last but by no means least, the Megalithic monuments are the proud demonstration of a considerable collective effort and the achievement of a cohesive and hierarchical social organisation. With some incredulity and surprise we imagine a group of men transporting and pushing heavy stone blocks to build these enormous sacred enclosures using just ropes and logs.

#### MAIN ROUTE

Centro de Interpretação Megalítica Ebora (Évora) / Núcleo Museológico Megalítico (Castelo de Vide) / Museu de Arqueologia do Castelo de Vila Viçosa / Museu de Sines / Museu de Barrancos / Museu da Luz.

# THE GREAT TRADE ROUTES OF THE IRON AGE

In the First Iron Age (750 - 450 BC), the southern Portugal region established strong trade links with the whole Mediterranean.

In the 6<sup>th</sup> Century BC, the Phoenicians expanded their trade routes and, following the examples of Quinta do Almaraz in Almada and Castelo de Mira in the Algarve, founded a trading post in Abul (Alcácer do Sal), taking advantage of the good anchorage and the Sado river to establish trade links with the interior. Excavations around the castle have shown a settlement of houses of adobe, and the imported ce-



ramics, along with others that seem to represent a bronze tradition, may be visited in the Archaeological Crypt of the Alcácer do Sal Castle. True treasures from that period include the necklace and the pair of gold earrings found in the Burial Ground of Herdade do Gaio and now on exhibit in the

vel of civilisation of the Conii people, whose territory was centred around the current area of Ourique. Could it be a script dedicated specifically to the sacred rituals of death, or did the other material bearing the script, necessarily more fragile and regarding correspondence and trade, simply di-



▲ SINES: MUSEU DE SINES  
 ◀ ALMODÓVAR:  
 MUSEU DA ESCRITA DO SUDOESTE  
 BEJA: MUSEU REGIONAL DE BEJA

Museu de Sines. They are a status symbol of local chiefs, who would not have lived in the small settlements.

The curious ‘Smiting God’ also belongs within this Oriental cultural framework, in the Museu Municipal de Moura (Municipal Museum of Moura), originating from Castro da Azougada, a representation of a threatening god that has similarities to the small statuettes found in the Near East.

The archaeological finds show that trade was also taking place with their Greek rivals, and red-figure vases of the Late Classical period, as well as those fully glazed in black, dating from the second half of the 5th Century and the first half of the 4th Century BC, are well represented in archaeological sites in the south of Portugal.

The oldest Iberian script is yet to be deciphered, but it is doubtless the most original trace of the Iron Age, proving the advanced le-

sappear? The most famous tablet is a slate stele, showing characters and the figure of a horseman, dressed in a kilt/tunic, with a broad belt, holding a short spear in his right hand, while the left holds a shield and a falcata sword. The original is in the Museu Regional de Beja (Regional Museum of Beja), but there is a replica in the Museu da Escrita do Sudoeste de Almodôvar (MESA). One of the most interesting plaques in the Almodôvar collection is the ‘Signário de Espanca’ (‘the Espanca Alphabet’), which shows an alphabet of 27 ciphers, with a rudimentary second line beneath repeating the same letters, clearly as part of a learning exercise.

#### MAIN ROUTE

Cripta Arqueológica do Castelo de Alcácer do Sal / Museu de Sines / Museu da Escrita do Sudoeste de Almodôvar (MESA) / Museu Regional de Beja / Museu Municipal de Moura.

# THE IMAGE OF ROME



The temple of Évora, the best preserved Roman monument in Portugal, is also one of the best restoration interventions of the Romantic period. The project, led by the Italian architect and scenographer Giuseppe Cinatti (1808-1879), freed the columns from the weight of the mediaeval walls, avoiding however any kind of reconstruction that could interfere with the ruin's monumental nature. The Centro de Interpretação Megalithica Eborá (Évora) contains a scale model which reconstructs the entire monument, according to current understanding, with its tiled roof and surrounding water tanks.

The Museu de Évora (Museum of Évora), located in the Libertas Julia forum, boasts an excellent Roman sculpture collection. The emperor's torso, a piece found during the Museum's restoration work, is another piece confirming the temple's sculpture programme which, as is widely known, was not consecrated to the goddess Diana, but to a water divinity and to ceremonies dedicated to the cult of deified emperors.

The importance of architecture and sculpture in expressing the civic values and policies of Rome increases the likelihood that there was a good sculpture workshop in Augusta Emerita (Mérida), the provincial capital of Lusitania, where the marble from quarries located in the triangle between the towns of Elvas, Borba and Vila Viçosa was worked. It is to this workshop that the statue of a magistrate is attributed, now exhibited in the Núcleo Romano do Museu de Mértola (Roman Centre of the Museu de Mértola), which belonged to a sculpture group representing the *Gens Augusta* of the Myrtilis forum.

▲ BEJA: MUSEU REGIONAL DE BEJA

▼ ÉVORA: MUSEU DE ÉVORA

► MÉRTOLA: CASA ROMANA



Pax Julia was founded by the Romans probably in the last decades of the 1st Century BC, as the capital of the *Conventus Pacensis*. In the Museu Regional de Beja, the bust portrait of a mature man, approximately fifty years old, bald, with wrinkles and scars, shows the first generation of the colonisers' fondness for the sculptural values of Republican realism. At the same Museum, the monumental column heads of the city's ancient buildings remind us today of the former roman city's grandeur.

For the Romans, death transforms men into manes, divine beings to which the whole family respectfully pays homage. The Museu de Évora's altars show the various social strata in their inscriptions: the senatorial fa-



milies, the freedmen, the slaves, and also the difference between the acculturated natives and the presence of the colonials from the Italian peninsula, the north of Africa and the East. The 'cupas', funerary monuments shaped like wine barrels, are typical of the Alentejo, as are the funerary portraits, an honour reserved for wealthy families, like the beautiful female portrait from the middle of the 2nd Century AD, with truly intricate work in the detail of her hair, typical of the representations of the empress Faustina Maior.

The offering of a small widow's gift of light in the form of a lamp is one of the most common customs in Roman religiosity. In the

ancient Roman city of Arannis (now Santa Bárbara—ra dos Padrões), the store of offerings from a Roman sanctuary located nearby was found, with several thousand examples from the 1st to 3rd Centuries AD, currently in the Museu da Lucerna of Castro Verde.

The urban houses and rural *villae* retained the evidence of their inhabitants' day-to-day luxury. A homage to pleasure and poetry, the sculpture of a satyr lying on a panther hide, in the Museu de Évora, is one of the most interesting evocations of the Dionysian ideal, commonly embodied by a young, drunk and naked man (there is a very similar one in the Museu de Badajoz). In the Museu de Arqueologia do Castelo de Vila Viçosa, personal beauty items are on display, such as mirrors, brooches, hairclips and three golden rings with polished gemstones, while in the Núcleo de Arqueologia do Museu Municipal de Aljustrel (Archaeological Centre of the Aljustrel Municipal Museum) a glass cup with a golden inscription celebrates the pleasures of life.

That same Museum tells the story of mining in Aljustrel (Vipasca), one of the most important ore bodies of the Roman period, from where they extracted gold, copper and silver. The replica of a bronze plaque conserves the legislation on mining in the period of Hadrian (117-138 AD) and regulates the various services, such as the hot springs, schooling and hairdressing, not subject to local law, but still under the direct administration of the emperor.

#### MAIN ROUTE

Museu de Évora / Centro de Interpretação Megalítica Évora (Évora) / Museu Regional de Beja / Núcleo Museológico da Rua do Sembrano (Beja) / Núcleo Romano do Museu de Mértola / Museu da Lucerna (Castro Verde) / Casa do Arco (Vidigueira) / Núcleo de Arqueologia do Museu Municipal de Aljustrel / Museu de Arqueologia do Castelo de Vila Viçosa / Museu da Luz.

# THE NEW CHRISTIAN RELIGION

With the designation of Christianity as the official religion of the empire, following the Edict of Constantine in 313 AD, and the disaggregation of Roman domination on the Iberian peninsula, civic organisation underwent profound transformation, with the reconfiguration of the forums and the adaptation of the temples into churches.

Myrtilis (Mértola) continued as an important port on the Guadiana river with commercial connections with the eastern Mediterranean, and the city's cosmopolitan elite included Christian Roman families and merchants from the East and the north of Africa, as shown by the tablets of the Palaeo-Christian Basilica, now exhibited in the archaeological reconstruction of the temple (Basílica Paleocristã de Mértola) (Palaeo-Christian Basilica of Mértola).

The Palaeo-Christian tombs, aside from sometimes containing lachrymaries and small receptacles for food and perfume, enclose the body, with the head to the west to face the rising sun for the Final Day of Judgement. The epitaph of Andreas, first singer of the Church of Myrtilis, dated 525 AD, with the inscription framed by a portico made up of two columns topped by an arch, defines a decorative style adopted in many epitaphs of that community, and is very similar to the stone of Paul, dated 544 AD, now in the Museu de Évora. In his writings, Apringius, Bishop of Pax Julia, who held that office between 531 and 548 AD, defines the image of the Kingdom of God as if it were a temple. The representation of porticos on the tombstones is thus linked to entering this building which is the Kingdom of God, made definitive through death. This same symbolic language, with the presence of the letters alpha and omega linked to the tomb of Andreas, lead us back to the idea of Christ as the beginning and end of everything.

We commonly look at museum pieces as a reflection of the way a given society thought and felt. In the Church of Santo Amaro's Nucleo de Arte Visigótica do Museu Regional de Beja, we cannot be unmoved by the expression of Calandronius's deep pain when faced with the death of his niece Maura, the beautiful virgin buried aged just 15. Thus we are taken to the year 665 AD, led by characterful, powerful Latin hexameter compositions. In the Museu de Évora, that same experience of identifying with a personal and universal time is repeated with the marble tombstone of the young





Venancia in Reguengos de Monsaraz, separated suddenly from her husband and children in the year 593 AD.

*“While with my husband I enjoyed sweet life, fortune, ever contrary, snatched me away. While I lived, I used the name of Venancia in the world. I spent thirty-four years in peace. I paid the ultimate tribute, the only one common to all. For my rest I chose this place beside my children that God has not named, purified by baptism. She rested in peace on the 11th day of the Calends of February, in the year 631.”*

The column shaft dated to the 4th / 5th Centuries AD, decorated by a large *cantharus* and vine branches, from the Vale de Aguieiro, in Beja, opens an excellent exhibition of Visigothic architectural elements in the Church of Santo Amaro. Possibly imported, it has the same origin as a statue of a female seated on a throne, one of the most beautiful sculptures in the Museu de Évora’s collection, and both probably part of a rural temple, placing a focus once again on the Christianisation of the Roman elites, a phenomenon fully evident elsewhere in the baptismal complex of Mértola, where the most beautiful mosaics of the 6th Century AD are exhibited.

#### MAIN ROUTE

Museu de Mértola – Basílica Paleocristã | Museu de Mértola – Circuito de visitas da Alcáçova | Igreja de Santo Amaro, Núcleo Visigótico do Museu Regional de Beja | Museu de Évora.

# ANDALUS HEART

From 711 AD, the date on which the conquest of the Iberian peninsula by the armies of Islam began, the old Roman and Visigothic Hispania came to be known as al-Andalus.

In truth, the Islamic occupation of Portuguese territory is perhaps the period in history receiving the least attention in schoolbooks, where they are simply portrayed as enemies of the crusaders, expelled, frequently with suggestions of cruelty, at the hands of the Christian kings. From the 1970s, there was renewed interest in Islamic studies, and little by little, the idea of a conquest by a completely foreign civilisation was replaced by the idea of a civilisational continuity of Mediterranean culture.

In Mértola, one can visit the ancient 12th-Century mosque, that despite being Christianised, retains its quadrangular shape with five naves, and one can admire the ancient horseshoe-arch gates. We can also observe the archaeological structures of the Islamic quarter in Mértola, inhabited by small merchants and artisans practically until the Reconquest. Contrary to the idea of an inorganic urbanism that is closed in on itself, the neighbourhood was built according to a prior plan that defined the layout of the streets and the basic sanitation system. The houses, in a Mediterranean configuration, had small but welcoming patios.

The excavations of the cryptoportico of Alcáçova do Castelo have revealed a wonderful 'cuerda seca' pottery set, in the form of chamberpots, bowls, basins, lids, pots, cups and jars, currently exhibited in the Núcleo de Arte Islâmica do Museu de Mértola. Perhaps the most beautiful examples are those decorated with figures of animals like gazelles or antelopes, lions and birds.

The Museu de Évora collections include various architectural elements and Arabic tablets. One of the most important was engraved in two different periods. On the older face, the reconstruction of the city is celebrated. Even with the final lines missing, from the evidence we have from Arab and Christian chroniclers, we may conclude that it refers to the rebuilding at the start of the 10th Century, after the sacking of the city by Ordoño II, a little before the latter occupied the throne of Galicia.

On the other side is the founding of an important building commissioned by Abu Muhâmmad Sidray Ibn Wazir al-Qaysi, who was the king of Taifa in the middle of the 12th

Century. According to tradition, where the Évora Cathedral stands today, the main mosque must have stood, and nearby it, the citadel.

Testament to the longevity of Islam after the Reconquest, in Moura, at the heart of the ancient Moorish neighbourhood, the Núcleo Islâmico do Museu Municipal exhibits a well from the 14th Century. It also exhibits pieces of pottery, a curious Hand of

Fatima, and various inscriptions of which the most significant is the one still embedded in one of the castle's fountains, which refers to the construction of the mosque's minaret.

All these monuments tell the story of great civilisation created in the Mediterranean, sharing various common traits with the Phoenician, Greek and Roman civilisations.

#### MAIN ROUTE

Museu de Mértola – Núcleo de Arte Islâmica / Museu de Mértola – Circuito de Visitas da Alcáçova / Museu de Évora / Museu de Moura - Núcleo Árabe.

MÉRTOLA: ARTE ISLÂMICA



# THE KNIGHTS OF THE CHRISTIAN RECONQUEST

The founding legend of a Christian nationality is closely linked to the Alentejo. Story has it that on the field of Ourique the Christian army and the warriors of the five Moorish kings of Seville, Badajoz, Elvas, Évora and Beja marched against one another. On the saint day of Santiago, the Portuguese sovereign had a vision of Jesus Christ assuring him of victory in battle. From the 14th Century onwards, this miracle justifies the independence of the Kingdom of Portugal: the personal intervention of God was proof of the existence of an independent Portugal by divine, and thus eternal, will.

During the reign of Afonso III and, mainly, of his son Dom Dinis, an important drive was undertaken to strengthen defences. A key feature of the Alentejo countryside are the tall keeps of the castles of Arraiolos, Marvão, Serpa, Monsaraz, Portel, Montemor-o-Novo, Elvas, Estremoz and Beja, of which the last is magnificent, 36 metres high and the highest in Portugal.

During archaeological excavations which preceded the works on the Museu de Évora, the tombs of a group of mediaeval horsemen were found. Four of these individuals had traumatic injuries, mainly to the head, caused by sharp instruments, which seem to indicate that they were taking part in combat. Analysis of the stratigraphy has suggested that the tombs date to the time following the Christian Reconquest of the city at the end of the 12th to 13th Centuries, based on the identification of various coins minted during the reigns of King Dom Sancho I and King Dom Sancho II.

In the well-preserved mediaeval town of Monsaraz, the Museu de Arte Sacra contains the fresco of the Good and Bad Judge, a rare pictorial record from the 15th Century and one of the oldest works in that technique which would become characteristic of the architecture of the Alentejo.

At the start of the 14th Century, the cathedral of Évora, the largest in the country, underwent important remodelling works under master builder Martim Domingues, responsible for the completion of the construction, between 1304 and 1334, of the cloister and portico over the main entrance. The apostles of the portal to Évora's Sé, attributed to Mestre Pêro, of Aragonese origin, one of the most important sculptors active in Portugal, features a complete iconographic programme that brings the building, for the first time, to the level of that of the great Gothic cathedrals. In the door



◀ **ÉVORA:**

MUSEU DE ARTE SACRA DA SÉ DE ÉvORA

▼ **REGUENGOS DE MONSARAZ:**

MUSEU DE ARTE SACRA DE MONSARAZ

a curious image of ivory and silver, linked to the pilgrimage route to Santiago de Compostela, of the Virgin in Paradise, probably of Parisian origin, which opens to form a triptych where episodes of the 'Joys of the Virgin' are brought into harmony together.

Two tombs from the collections of the Museu de Évora offer comparison between the funerary representations of a noble lord and a famous prelate. Bishop Dom Fernando Martins (1299-1311) was an erudite figure who had a significant library. It features on his tomb, transferred from the chancel of the Sé of Évora, decorated with full honours, and giving an air of great serenity. The burial chest of Fernão Gonçalves Cogominho, founder of the Torre de Coelheiros Estate and one of the key figures of the reign of Afonso IV, shows the nobleman lying with his head on a double pillow, dressed in an ornate embroidered cape. At his feet, a dog with a collar proves the faithfulness of the nobleman to his king.

jamb, the figures of São Pedro (Saint Peter) and São Paulo (Saint Paul) stand out through the individualisation of their detail and the faithful emotion shown in their faces. Also attributed to that workshop is the relief of Santiago fighting the Moors of the Church of Santiago do Cacém (Tesouro da Colegiada de Santiago [Treasury of the Collegiate Church of Santiago]), commissioned by Dona Vataça Ventimiglia, patron of the town.

The many beautiful images of devotion include the Most Holy Trinity of the Museu de Évora with God the Father seated, holding the crucifix bearing his deceased son and the dove of the Holy Spirit, from the Monastery of São Domingos of Évora, while the Museu de Arte Sacra of the Sé of Évora has



**MAIN ROUTE**

Museu de Arte Sacra da Sé de Évora / Museu de Évora / Tesouro da Colegiada de Santiago (Santiago do Cacém) / Museu de Arte Sacra de Monsaraz.

# THE PERSECUTION OF THE NEW CHRISTIANS

An earlier presence of Jews, although probable, is unsure, and a fragment of an epitaph from the year 482 AD, with the drawing of a seven-armed candlestick (*menorah*), found in the Palaeo-Christian Basilica of Mértola, is considered the earliest evidence for the presence of Jews in the Iberian peninsula.

In the Middle Ages, by which time they were a significant community, the Jews were confined to isolated neighbourhoods ('judiarias'), with a specific legal system, and the existence of a synagogue in Santarém is documented, recognised at the time of Afonso Henriques's conquest of the Moors in 1185.

In Castelo de Vide, the small mediaeval synagogue was transformed into a museum. Although the building was not built originally for that purpose, the prayer wall faced east, where there is the structure that local tradition identifies as a tabernacle.

The end of the 15th Century completely changes that situation. The Portuguese plans for dominance of the Iberian peninsula led Dom Manuel to an ambiguous policy, first with the acceptance of Jews expelled from Castile, and later with the publication of the edict of expulsion in 1497. The tragic solution decided upon, involving the conversion of the Jews through forced baptism, turned Judaism into a secret religion. In the following years, the synagogues of Tomar (Museu Abraão Zacuto) (Abraham Zacuto Museum), Guimarães and Montemor-o-Novo became municipal prisons, in an ongoing policy of elimination of religious references.

Even after centuries, the heavy legacy of the activity of the Inquisition Court regarding religious persecution of the Jews is one of the most uncomfortable themes in the history of Portugal.

In one of the darkest chapters of its history, Évora was the proud seat of an autonomous court of the Inquisition, established in 1541, in the building located alongside the Roman temple. Its jurisdiction encompassed all the crimes against the Catholic faith, persecuting and torturing the New Christians, but also the heretics, sodomites, practitioners of witchcraft, bigamists and atheists. Many intellectuals or artists like Damião de Góis, Nicolau Chanterene or Father António Vieira suffered political persecution or were victims of processes initiated by false accusations. Many others left Portugal.



The 'Autos de Fé', the large processions culminating in the execution by burning of the leaders accused of Judaism, took place with great pomp and ceremony in Praça do Giraldo. The Museu de Évora holds the chest (safe) of the Inquisition's Court, from the middle of the 16th Century, and a large standard in figured silk with golden embroidery, from the 18th Century (under restoration).

The Pombaline Statutes of 1772 consecrated the study of Hebrew as a means of learning holy scripture. Friar Manuel do Cenáculo, his main advisor, established a professorship in the Seminary of Beja, and the Hebrew tablets from the collections of the Museu de Évora are part of this educational programme. The Tablet from the synagogue of Lisbon's Old Jewish Quarter, built in 1307 and the Tombstone of the Hebrew doctor, from 1378, are now on show in the Museu Abraão Zacuto of Tomar.

#### MAIN ROUTE

Museu de Mértola – Basílica Paleocristã / Sinagoga de Castelo de Vide / Museu de Évora.



# SEA AND LAND BATTLES



The idea of peaceful dialogue between different cultures initiated by the naval discoveries of the Portuguese and Spaniards falls apart like a pack of cards when we look in wonder at the beauty and complexity of the western Christian armoury and its Moorish and Asian counterparts. It is of little consolation to think that they were also used in internal wars in Europe or in the seas of China.

Cannons, like a 'berço' ('cradle') recovered from the wreckage of the ship São Bento which foundered off the Cape of Good Hope (South Africa), in 1553, and an 'esmeril' of Italian origin, dated 1592, bearing the arms of the Duke of Aveiro, could fire lead shot weighing around 500g from the gunwales of caravels or the battlements of city defences. They are the best examples of a military technological advance that made the trade routes of the Atlantic and Eastern seas possible.

It is also true that many of the most beautiful suits of armour, swords, sabres, daggers, rifles and pistols present in the collection of the Ducal Palace of Vila Viçosa are weapons of ostentation, reflecting the noble status of their owners. They represent the careful alloying of metals combined with the artistic vigour provided by the ivory, metals and precious stones.

A 'turban' helmet from the 15th Century, with a stamp from



the Constantinople arsenal, or a mace representing the devil's head, of Persian origin, or even a Javanese kris knife from the 19th Century, with a wooden handle in the form of a bird's head and a wavy blade, remind us of the horrors suffered by the Christian fleets that protected the trade routes.

The defence of the country, after a long expansionist period, only returns as the prevailing policy in the 17th Century. Campo Maior, Estremoz and Elvas conserve the most important and advanced 17th-Century city wall systems, erected during the war effort for the War of the Restoration. In Elvas, two museum centres installed in the walls and the Fort of Santa Luízia offer an educational interpretation for the monument.

For those interested in military history, the Museu da Escola Prática de Artilharia (Museum of the Artillery School) in Vendas Novas offers a broad overview of the importance of pyro-ballistic weapons, as does the Núcleo Museológico Militar (Military Museum Centre) (Castelo de Vide).



#### MAIN ROUTE

Paço Ducal de Vila Viçosa / Museu Militar Forte de Santa Luízia (Elvas) / Museu Militar de Elvas / Museu da Escola Prática de Artilharia (Vendas Novas) / Núcleo Museológico Militar (Castelo de Vide).

# FROM THE ORIENT TO THE CHRISTIAN WORLD



Most of the luxury goods production originating in the Far East, such as porcelain, silk, lace and ivory, have always been linked to export, and occur in the trade routes established worldwide from the 16th Century.

Of all the Eastern art forms, it was the Chinese porcelain which became indelibly linked to the naval discoveries of the Portuguese and there are still today many collectors who fight fiercely for items in auctions and antique shops. Establishing a well-used and safe trade route led to the production of hybrid pieces, which combine symbols from the East with those of the West. Dating from 1541, the Pêro de Faria bowl, a blue and white porcelain piece from the Jiajing period (1522-1566), in the Museu Regional de Beja, is deemed the oldest from this trade route, and is unique in that it corresponds exactly to a commission, combining a depiction of Chinese horsemen with the Latin inscription identifying the owner, the captain of a trading post in Malacca.

▲ BEJA: MUSEU REGIONAL DE BEJA

▼ ÉVORA: MUSEU DE ÉVORA



VILA VIÇOSA:  
PAÇO DUCAL DE VILA VIÇOSA



The Palace of Vila Viçosa exhibits the largest private collection of Chinese porcelain in the Iberian peninsula. In parallel, potteries all over Europe began producing ware similar to Chinese porcelain, imitating the blue and white and adding some exotic decoration, to emulate the superior quality of the examples from the East.

The caravels, true cornucopias of abundance, topped up their cargos of spices with orders of oratories and images in ivory, furniture with inlaid mother-of-pearl and safes in silver with tortoiseshell appliqué. The lacquered wooden chest with golden decoration and glassed partitions in the Museu de Arte Sacra in the Sé de Évora, is one of the oldest examples of exported Indo-Portuguese lacquerware. The same museum clearly shows the importance of the Jesuits in the trade and cultural relations with China and

Japan, as the symbol of the Order appears inscribed in the lacquered wooden lectern with inlaid mother-of-pearl.

The Ducal Palace of Vila Viçosa has an exceptional 17th-Century teak and ebony altarpiece with the arms of the Mascarenhas, originating from India, and in the Museu de Évora, the Oratory of the Virgin's Genealogy, portraying in simple style the Virgin's royal ancestors, combines ivory and polychrome wood in the images.

#### ROUTE

Museu Regional de Beja / Paço Ducal de Vila Viçosa / Museu de Arte Sacra da Sé de Évora / Museu de Évora.

# SACRED IMAGERY OF THE PORTUGUESE EMPIRE

Portugal was a special partner in the markets of northern Europe, and was the destination for much wooden religious imagery, mainly originating from the Belgian city of Malines. In the Tesouro da Basílica Real de Castro Verde (Treasury of the Royal Basilica in Castro Verde), there is an image of Santa Bárbara, from the beginning of the 16th Century, represented according to legend, as a beautiful young woman with long hair, beside the tower where her father incarcerated her. The sculptures to be dressed, mass-produced for export all over Europe, are conserved in many churches, but the Child Jesus, Saviour of the World, in the Museu de Arte Sacra of the Sé of Évora, is unique for its silver gilt crown, donated by the great navigator Dom Vasco da Gama (1469-1524).

In the majestic Monastery and Palace of Flor da Rosa, an important sculpture collection is currently on display dating from the middle of the 15th to the end of the 16th Centuries. In invocation of the Virgin Mary, it mainly showcases the regional workshops of Coimbra and the importance of





the Norman Master João de Ruão in assimilating a new classical style.

The set of images of São Sebastião in the Núcleo de Arte Sacra of the Museu de Mértola, key among which is a 16th-Century sculpture in polychrome terracotta, points to the extensive usage of that raw material in sacred sculpture, further exemplified by the Santo André in the Museu de Arte Sacra in the Sé of Évora.

In the 1530s, the court's extended stay in

Évora motivated a series of private works by royal request that culminated in the reconstruction of the Roman aqueduct. Nicolau Chanterene, the great sculptor of the Renaissance in Portugal, who was responsible for the sculptures of King Dom Manuel and Queen Dona Maria for the main entrance of the Jerónimos Monastery in Lisbon, moved to Évora, and carried out the tomb for the chancel of the disappeared Convento do Paraíso for Dom Álvaro da Costa, with the emblazoned pediment and two handsome moulded *tondi* in high relief. For the monumental Church of Graça in Évora, he worked on the architecture project with Miguel de Arruda and for the Count of Vimioso, Dom Francisco de Portugal, he undertook the tomb of his father, Dom Afonso de Portugal, in fine alabaster, including a large niche for the prelate's arms, topped by a funeral shroud. Also his, and also in the Museu de Évora, are the long-lined pilasters from the Convento do Paraíso refectory and the delicate retable of the Virgin with Child from the Palace of the Condes de Sortelha.

Dating from the beginning of the 17th Century, the Museu de Arte Sacra in the Sé has a silver Nossa Senhora do Rosário (Our Lady of the Rosary), donated by the Town Hall Registrar, Diogo de Brito, resplendent in its coloured glass decoration, from the city's Convento de São Domingos, and from the 18th Century, a processional image of Nossa Senhora da Boa Morte (Our Lady of the Good Death), with her magnificent embroidered silk dress, and golden skiff.

#### ROUTE

Museu Regional de Beja / Museu de Évora / Mosteiro de Santa Maria de Flor da Rosa (Crato) / Museu de Arte Sacra da Sé de Évora / Núcleo de Arte Sacra do Museu de Mértola / Tesouro da Basílica Real de Castro Verde.

◀ ÉVORA: MUSEU DE ÉVORA

▲ CRATO: NÚCLEO MUSEOLÓGICO DE FLOR DA ROSA

# PORTRAIT OF A COLLECTOR

The ancient collection of paintings belonging to the Archbishop Friar Manuel do Cenáculo (1724-1814) is the structural centre of the permanent exhibition of the Museu de Évora. Originally part of the Évora Public Library, today it is still the most important collection of ancient paintings of the museums of the Alentejo, including those of the Museu Regional de Beja. A visit to these two museums offers the chance to see the collection of one of the most important Portuguese intellectuals of the second half of the 18th Century, and to see his clear commitment to building a wide-ranging and educational collection, with the main European genres and schools represented.

The works imported from Flanders reflect a period of exceptional pictorial quality in the first decades of the 16th Century in Portugal. The reassembled retable montage from the chancel of the Sé of Évora, with the thirteen panels of the Life of the Virgin accompanied by the stages of the Passion of Christ, attributed to the school of the painter Gerard David, is one of the first imports and one of the largest Flemish pieces ever produced.





◀ ÉVORA: MUSEU DE ÉVORA  
 ▶ ÉVORA: MUSEU DE ÉVORA

The Museu de Évora now exhibits the panels from the Church of the Convento do Bom Jesus de Valverde. They are some of the last works by the royal painter Gregório Lopes (c. 1490-1550), and represent an experimental work of composition in perspective, following the Italian method, which effectively lengthened the small church's tight space. To his hand are also attributed the panels of the reliquary of the Holy Cross, in the collection of the Museu de Arte Sacra of the Sé of Évora.

The painter Diogo de Contreiras (fl. 1521-1561) regularly worked for Évora, and there are several works exhibited in the permanent collection of the Museu de Évora. Among them are two Laments – in which we can compare the small differences in

the composition of the posture of the characters and a magnificent treatment of the dead body of Christ - and, in the Museu de Arte Sacra of the Sé of Évora, the retablo from the Chapel of the Martyrdom of the Eleven Thousand Virgins.

Between 1565-1570, the Flemish Francisco de Campos completed a set of paintings for the side chapels of the Sé of Évora, at the request of the Archbishop Dom João de Melo, which are now part of the Museum's collections. He was also the author of the magnificent frescoes, inspired by classical mythology, for the ceilings of the Palace of the Condes de Basto, in Évora, signed and dated 1578, and a series in the Ducal Palace of Vila Viçosa.

The Ducal Palace of Vila Viçosa has a suc-



cession of fresco series, with initial collaboration from Francisco de Campos, in the old oratory of Dom Teodósio, but developed principally by the painter Tomás Luís. A much admired feature of the large three-part fresco adorning the Noble Staircase of the Palace is the Taking of Praça de Azamor in 1513, by the army of Dom Jaime, Duke of Bragança, a work by the painter André Peres (c.1600).

In the Museu de Évora, the fragilities and the moment of declaration of independence after sixty years of annexation are clearly obvious in the series of portraits of the family of King Dom João IV. Aside from the princesses, Joana and Catarina, in sombre clothing, the curious portrait of Prince Dom Afonso playing with a black pageboy is worthy of attention, a painting that aims to hide the poor health of the heir to the throne, attributed to the royal painter José de Avelar Rebelo (fl. 1637-1657).

The still lifes, a moment of contemplation of the transient nature of beauty, find fine expression in the works of father Baltazar Gomes Figueira and daughter Josefa de Óbidos, strongly influenced by their training in Seville. Josefa's *Agnus Dei*, clearly influenced by Zurbaran, is possibly the

most famous 17th-Century Baroque painting in Portugal. The naturalism modulated by a strong light contrast which characterises the work of André Reinoso (fl. 1610-1640) is well represented in the *Calvary* of the Museu de Arte Sacra of Moura, while the scenes from the *Life of the Virgin*, a work by the influential painter Marcos da Cruz, are exhibited in the Ducal Palace of Vila Viçosa.

In the foreign painting gallery of the Museu de Évora, two works by Dutch painters are particularly notable: *Portrait of a Man*, by Abraham de Vries (1590-1662), approached magisterially with single individual brushstrokes on a dark background, and *Winter Feast*, by Hendrick Avercamp (1685-1634), portraying a whole city at a moment of lightheartedness, with skaters, hockey players and small groups gathered in conversation.

The recent acquisition of a painting by Álvaro Pires de Évora, datable to the early 15th Century, is one of the biggest attractions of the renovated Museu de Évora, documenting the work of an artist based in Italy. Aside from the elegance of the design, the widespread use of impressions on golden surfaces is particularly interesting, perhaps



deriving from his previous training as a goldsmith. The Italian painter Domenico Duprà (1689-1770), considered one of the best portrait painters of the period, produced 18 panels on the dynasty of the Dukes of Bragança for the ceiling of the Sala dos Tudescos (Hall of the Germans) in the Palace of Vila Viçosa. Using various sources to complete the portraits of the ancestors, given that the series starts with King Dom João I (1357-1433), he brought a presence which is both intimate and aristocratic to those that he knew personally: King Dom João V, the Infanta Dona Maria Bárbara with her brother the Infante Dom Pedro and Prince Dom José, future King of Portugal.

The painter Carlo Bonavia was based in Naples, a city permanently affected by the eruptions of Vesuvius, with successive episodes between the years 1755 and 1759. Recalling the scientific spirit of the age, the grandiosity of the eruption shown in his painting at the Museu de Évora is balanced



by the excessive throng of enthusiasts racing to investigate the natural phenomenon. A passionate collector of antiquities, Friar Manuel do Cenáculo was always up-to-date on the new aesthetic trends and acquired three canvases in 1794 of the saints Agostinho, Ambrosio and Bruno, by the painter Marcello Leopardi, one of the precursors of Neoclassicism in Rome.

#### MAIN ROUTE

Museu de Évora / Museu Regional de Beja / Museu de Arte Sacra da Sé de Évora / Paço Ducal de Vila Viçosa / Museu de Arte Sacra de Moura.

# AN ARCHITECTURE DRESSED IN GOLD AND BLUE

Very frequently, the Decorative Arts are considered the true expression of the national character of art in Portugal. Examples of the Baroque have acquired such predominance among the decorative arts, mainly in appliqué arts (tiles, gold leaf, fresco painting), that that movement's spirit finds very clear expression in the richness of decorative elements, starting in Manueline art.

Although Late-Gothic, Mannerism, and the Baroque cannot be understood without looking at equivalent examples in the European context, it is also true that in Portugal a tradition is forming of understanding architecture as the basis for the development of spectacular decorative programmes.

In the 16th Century, large retable frameworks for paintings imported from Flanders fill the main churches of Portugal. The series for the Church of the Convento de São Francisco in Évora, led by the painter Francisco Henriques and master of works Olivier de Gand, one of the first of the Manueline reign, was so expressive that the church became referred to in chronicles as the 'golden church'. In the Sé of Évora, the paintings of the great Flemish retable, dismantled in the 18th Century and now on exhibit in the Museu de Évora, were supported by an elegant golden structure housing a sanctuary and the image of the Assumption of Mary in polychrome wood.

The grandiose Manueline building campaigns were also typified by the use of appliqué tiles, importing examples of 'cuerda seca' and cuenca technique tiles produced in Seville. The chapterhouse of the Convento de Nossa Senhora da Conceição (Museu Regional de Beja) contains a precious set of appliqué tiles in the Seville style, which was not common further north, decorating the backs of the benches with individual pannels for each of the patterns.

The Museu de Évora also has a small but precious tile panel with a depiction of the Annunciation, attributed to the workshop of Francisco Niculoso, a master of Italian origin who revolutionised the pottery of Seville with the introduction of the majolica technique, allowing painting on the glaze. His workshop seems to be responsible for the production of the main export orders, including the manufacture of sculpted pieces and 'aresta' ('ridge') tiles.

The Ducal Palace of Vila Viçosa has two extraordinary pieces of tiling, both imported. The panels of the Life of Tobias, dated



BEJA: MUSEU EPISCOPAL

to 1558, surrounded by beautiful *cartouches* and grotesques, appear to have been ordered from an Antwerp workshop led by painter Franchois Frans, while in 1603 the Duke Dom Teodósio II received as a present from his father-in-law, Dom Juan de Vellasco, an interesting set of tiles from the master Fernando de Loaysa of Talavera.

During the 17th Century, in a first period, strongly influenced by the production of Talavera and Seville, their more direct competitors, Lisbon developed an important ceramic materials industry, responsible for the production of pottery and tiles. In the Beja area, beautiful pattern tiles from the 17th Century are conserved in the cloisters of the Convento de Nossa Senhora da Conceição, confirming Lisbon's status as a production hub of ceramics.

A visit to the Church of Nossa Senhora dos Prazeres (Museu Episcopal de Beja, Episcopal Museum of Beja), considered one of the best total art series in Alentejan Baroque,

allows us to see the role of gold leaf, oil and fresco paintings and tiles in the complete transformation of the architectural space. The gold leaf works, which involved successive series from the wood-carving masters Manuel João da Fonseca and Francisco da Silva, is combined with tile panels signed by Gabriel del Barco, a painter of Spanish origin, one of the first manifestations of blue and white figurative tile work. In the nave are canvases by António de Oliveira Bernardes (1662-1732), who also collaborated on the ceiling frescoes. The paintings by Bernardes, of accurate and well-proportioned design, influenced by French and Italian engravings, are also exhibited in the naves of the Sé of Évora. They originate from the Church of Santa Clara. Works of the same painter, a dedicated master of tile work from the first quarter of the 18th Century, are the wall coverings from the Church of the Convento dos Lóios (1711) and the Misericórdia of Évora (1716).

# RELIQUARIES OF FAITH



Reliquaries constitute a kind of depository for spirituality, a guarantee of direct communication with the divinity, and possessing them is often the cause for constructing a chapel, temple or sanctuary, and for celebrating feast days, fairs and processions.

Linked to the origin of Christianity in the East, they often recall this period, as is the case with the three Roman glass ointment jars of the Sé of Évora 'which seem to hold the blood of martyrs', or the set of rock crystal receptacles, probably Egyptian from the 9th to 11th Centuries, in the shape of a ram and a lion, adapted in the 15th Centuries as reliquaries and exhibited in the Museu Episcopal de Beja.

The relics may also give rise to a reconstitution of the saint himself, or at least, a part of his body. The Reliquary of São Fabião (Saint Fabian), a true icon of lower Alentejo religious heritage, takes the form of the martyr's head and holds bones from his skull. Originating from the kingdom of Aragon, from the beginning of the 14th Century, it requests his intercession for the healing of sick animals, thereby becoming connected personally and economically to the life of shepherds.

The idea of inestimable treasure can transform the reliquaries into true safes. Three of the pebbles with which the Jews stoned Saint Stephen are kept in a silver chest-shaped reliquary in the Museu de Arte Sacra of the Sé of Évora.

◀ CASTRO VERDE:

TESOURO DA BASÍLICA REAL

▼ VILA VIÇOSA:

PAÇO DUCAL DE VILA VIÇOSA



The same silver protects the safe of the relics of Saint Ignatius of Antioch, dating from 1548, and the reliquary from the altar of São Brás (Saint Blaise), of 1552, both on exhibit in the Museu Episcopal de Beja.

The protection of martyrs' bodies raises tales of removal, loss and rediscovery. According to legend, São Manços (Saint Mancius) was martyred in Évora. A follower of Jesus, he was sent by the apostles after Jesus's death to evangelise in Hispania. During the Moorish domination, his body, in danger, was transferred to the neighbouring country, but an offer by King Philip II of Spain in 1591 allowed the reliquary to take the form of a pyramid with the bone of one of his arms, now on exhibit in the Museu de Arte Sacra of the Sé de Évora. In the tower of Portas de Moura (Évora), there is a chapel housing the column to which he was shackled before being flogged to death.

The celebration of jubilation and confidence in the victory of the Christian empire over the entire universe is at the origin of the creation of extraordinarily valuable reliquaries,

truly fine pieces of jewellery. The reliquary of King Dom João IV in the Ducal Palace of Vila Viçosa, the work of the Spanish goldsmith Felipe de Vallejo, shows 6,200 precious stones of all colours. Such an investment was the inspiration for the reliquary of the Holy Cross of the Sé of Évora, which was adorned with around 1,400 precious stones, carefully acquired and donated by the Archbishop Dom Luís da Silva Teles, at the end of the 17th Century. Aside from the ubiquitous diamonds, it features a set of emeralds of Colombian provenance, a good set of rubies and spinels of Eastern origin, two beautiful sapphires from Ceylon and an orange garnet.

**MAIN ROUTE**

Museu de Arte Sacra da Sé de Évora / Museu Episcopal de Beja (Igreja de Nossa Senhora dos Prazeres) / Museu de Arte Sacra (Estremoz) / Tesouro da Igreja de Nossa Senhora das Salas (Sines) / Tesouro da Colegiada de Santiago (Igreja Matriz de Santiago do Cacém) / Museu de Arte Sacra de Moura / Tesouro da Basílica Real de Castro Verde / Paço Ducal de Vila Viçosa / Igreja de Santa Maria Madalena Monforte.

# MODERN CONTRADICTIONS AND CONTEMPORARY DECLARATIONS



BEJA: MUSEU JORGE VIEIRA

▶ ELVAS: MACE  
▶ PORTALEGRE:  
MUSEU DA TAPEÇARIA GUY FINO

The Museu Municipal Severo Portela (Severo Portela Municipal Museum) in Almodôvar, the Casa Museu Manuel Ribeiro (Manuel Ribeiro House Museum) in Pavia and the Casa Museu Jorge Vieira (Jorge Vieira House Museum) are three small museum centres with exclusive collections dedicated, respectively, to a painter, an illustrator and a sculptor. These three careers trace completely distinct portraits of the difficult ways in which modernism was expressed in Portugal.

The work of painter Severo Portela Júnior (1898-1985) is firmly anchored in the tradition of historical painting, in the anachronistic naturalistic record of the landscapes and in the customs and habits of Alentejo peoples, while representative of an immutable spirit. As a painter he was always supported by the state bodies and was awarded the responsibility in 1940 for decorating the hall of São Vicente, at the time of the Portuguese World Exhibition. Also his was the great Triptych in the Noble Hall of the Municipal Council of Beja, known as the Painéis do Foral (The Charter Panels), a canvas depicting the reign of King Dom Afonso III, a work whose preparatory designs won the medal of honour from the National Society of Fine Arts.

In parallel, Manuel Ribeiro de Pavia (1907-1957) was an illustrator committed to neo-Realist literature. That choice meant not only aesthetic refusal of academic modernism, moving nearer Brazilian modernism for example, but also a commitment to the transformation of Portuguese society. *As Líricas*, an album of drawings dedicated to the poet José Gomes Ferreira, in which Pavia brings together a set of free drawings, is the high point of his work, which features the illustration of most of the titles of some of the great neo-Realist writers, like Fernando Namora and Alves Redol (1911-1969). In 1994, the Monument to the Unknown Political Prisoner by Jorge Vieira, a work which had won an award in London around 40 years before, was inaugurated on the roundabout accessing the city of Beja. It was a tribute and also an attempt to re-



cover the memory of an independent personal career, which as a result was marginal within modern Portuguese sculpture. A student of Simões de Almeida and Leopoldo de Almeida, Jorge Vieira (1922-1998) completed his training in London with Henry Moore, always keeping a keen eye on European modern art throughout his career. His sculptures in ceramics tended towards primitivism of a cubist kind, and incorporate the Neoclassicism of the sensual feminine figures or, as in the monument mentioned above, approach abstraction.

An absolute must-see is a little known piece of heritage, the Museu da Tapeçaria de Portalegre (Tapestry Museum of Portalegre) which breathes that same cosmopol-



itan impulse through its surprising collection, both due to the technical quality of the works, and the truly impressive sweep of modern and contemporary artists: Almada Negreiros, Le Corbusier, Jean Luçart, Vieira da Silva, Graça Morais, Lurdes de Castro and José de Guimarães, to mention a few. Featuring recent high-quality initiatives in the exhibition of contemporary art collections, such as the Fundação Serralves (Serralves Foundation) in Porto, and the Museu Fundação Berardo (Berardo Foundation Museum) in Lisbon, the Museu de Arte Contemporânea (Contemporary Art Museum) in Elvas is supported by the large António Cachola collection, presenting a showcase of art in Portugal from the second half of the 1980s till today. Key names in painting, photography, sculpture, installation and video, such as Ana Vidigal, Jorge Molder, José Pedro Croft, Pedro Cabrita Reis, Pedro Calapez, Pedro Proença and Rui Chafes, or the new arrivals Joana Vasconcelos, João Tabarra, Rui Serra and Rui Toscano are among the countless artists whose works benefit from the excellent exhibition conditions in the building.

#### ROUTE

Casa Museu Manuel Ribeiro de Pavia / Museu Municipal Severo Portela (Almodôvar) / Museu Jorge Vieira - Casa das Artes (Beja) / Museu da Tapeçaria de Portalegre – Guy Fino / Museu de Arte Contemporânea de Elvas.

# IN DEFENCE OF THE ALENTEJO

The poet José Régio (1901-1969) may be considered the first creator of ethnographic museums in the Alentejo. His collector's spirit led him to holy sculpture and more secular examples, works in wrought iron, furniture and crockery. He turned his house in Portalegre into a true museum, and it was acquired in 1962 by the Municipal Council.

That same collector's passion also inspired the spirit of his brother, also a poet and painter, Júlio dos Reis Pereira, who was responsible for a very beautiful collection of clay figures from the potteries of Estremoz. This was acquired by the Museu Municipal de Estremoz Professor Joaquim Vermelho, in 1972.

The clay dolls of Estremoz, the best known example of popular art in the Alentejo, are a happy combination of sculpture and painting, following the tradition of the cult wooden and ceramic imagery present in retables and oratories since the 16th Century. However, the dolls reveal a mixture of mockery and fun that may be linked to the terracotta cribs of the second half of the 18th Century. The naturalist treatment of a wide range of individuals including mu-

sicians, country folk with work equipment and animals like cows, goats, ducks and hens, exhibited with great solemnity in the convent churches seems to have stimulated the workshops of the region to satisfy private orders that rapidly became *de rigueur* in popular fairs.

Many museums launched by municipal councils portray a rural Alentejo that accelerated industrialisation and urbanisation has gradually changed completely. They combine the preservation, collection and exhibition of agricultural equipment and popular art such as ceramics, embroidery, small wooden engraved pieces, basket-weaving and other traditional crafts at risk of disappearance, in order to defend a threatened rural identity. Sometimes dated, they are part of the history of the democratic consolidation of local power and assume responsibility for protecting the region's cultural heritage.

The new Museu da Luz, in Mourão, presents an exhibition of artifacts related to farming and craft activities, through the lens of a new discourse, less personal and identity-oriented, aiming to reflect on the economic and social history of the 20th Century in the Alentejo.

ESTREMOZ: MUSEU MUNICIPAL



## MAIN ROUTE

Casa Museu José Régio (Portalegre) / Museu Municipal de Estremoz Professor Joaquim Vermelho / Museu do Barro de Redondo / Centro Interpretativo do Mundo Rural (Arraiolos) / Museu do Trabalho Rural (Santiago do Cacém) / Museu Municipal de Arqueologia e Etnografia de Barrancos / Núcleo Museológico do Convento de São Domingos (Montemor-o-Novo) / Núcleo do Bordado – Museu do Bordado e do Barro (Nisa) / Museu Municipal de Aljustrel / Núcleo Rural de Ervidel / Museu Etnográfico (Serpa) / Museu Municipal de Ferreira / Museu Etnográfico do Torrão / Museu da Luz (Mourão) / Museu Municipal (Vidigueira).





Signature

L.C.

## CRIPTA ARQUEOLÓGICA DO CASTELO DE ALCÁÇER DO SAL



### HISTORY

The conversion of the ruins of the Convento de Nossa Senhora de Aracaeli into a hotel involved extensive archaeological work.

The archaeological excavation uncovered a complex network of structures dating from protohistoric times to the modern era. Above the Iron Age urban fabric there are various Roman, Moorish, mediaeval and modern structures which have yielded interesting ceramic and numismatic finds.

### COLLECTIONS

Archaeology. Iron Age, Roman Period, Islamic Period, Mediaeval and Modern. Numismatic.

### MUST SEE

Bronze horse.

### ADDRESS

Castelo de Alcáçer | Piso Inferior Pousada D. Afonso II  
7580 ALCÁÇER DO SAL

GPS 38°22'21"29N, 8°30'50"58W

Tlf 265 612 058

E-mail [cripta.arqueologica@cm-alcacerdosal.pt](mailto:cripta.arqueologica@cm-alcacerdosal.pt)

### OPENING HOURS

**Summer:** 10 a.m.-1 p.m. (last entry 12.30 p.m.), 3 p.m.-7 p.m. (last entry 6.30 p.m.).

**Winter:** 9 a.m.-5.30 p.m. (last entry 5 p.m.).

**Closed:** Mondays and public holidays.

### PRICES

Free.

### ACCESS

Accessible to visitors with limited mobility. Has adapted WC.

### ACTIVITIES

Free guided tours in Portuguese or English by prior phone booking 265 612 058.

## MUSEU ETNOGRÁFICO DO TORRÃO



### HISTORY

The Museu Etnográfico do Torrão is located in a former olive press. In the building, inaugurated in 2006, there is a permanent exhibition showing the bread cycle.

### COLLECTIONS

Ethnography.

### MUST SEE

Miniatures of agricultural tools and machinery by the handicraftsman Santágueda.

### ADDRESS

Rua das Torres

7595 TORRÃO

GPS 38°17'34"29N, 8°13'34"56W

Tlf 265 669 203

E-mail [museu.etnografico.torrao@gmail.com](mailto:museu.etnografico.torrao@gmail.com)

### OPENING HOURS

Monday to Friday and the 1st and 3rd Saturday of every month: 9 a.m.-1 p.m. / 2 p.m.-5 p.m..

**Closed:** Sundays and public holidays.

### PRICES

Free.

### ACCESS

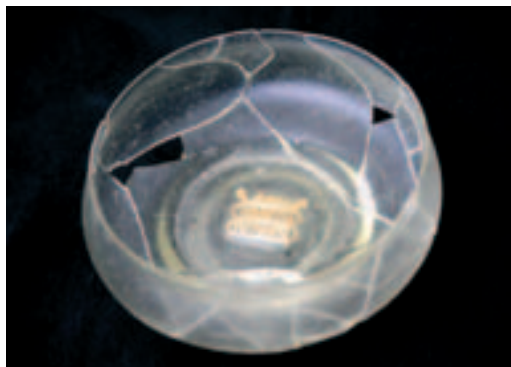
Accessible to visitors with limited mobility except for the temporary exhibition room.

### ACTIVITIES

Temporary exhibitions.

The museum offers free guided tours, in Portuguese, to the monuments of Torrão. Prior phone booking on 265 669 203 or by calling Dra. Patrícia Doroteia: 935 913 240.

## MUSEU MUNICIPAL DE ALJUSTREL NÚCLEO DE ARQUEOLOGIA



### HISTORY

This centre opened to the public in 2002, in Aljustrel, with the archaeology collection. It has five rooms, one dedicated to prehistory, one to geology, one to Roman mining, one to contemporary mining and another to burial sites and rituals.

### MAIN COLLECTIONS

Archaeology. Prehistory and the Roman Period.

### MUST SEE

Rua São João de Deus, 19

7600 ALJUSTREL

GPS 37°52'50"43N, 8°09'49"72W

Tlf 284 600 170

Fax 284 600 179

E-mail [museu@mun-aljustrel.pt](mailto:museu@mun-aljustrel.pt)

Web [www.museualjustrel.com](http://www.museualjustrel.com)

### OPENING HOURS

Summer (1/6 to 15/9)

Tuesday to Friday: 9.30 a.m.-12.30 p.m. / 4 p.m.-7 p.m.

Saturday: 10 a.m.-12.30 p.m. / 2 p.m.-5 p.m.

Sunday: 2 p.m.-6 p.m.

Winter (16/9 to 30/5)

Tuesday to Friday: 10 a.m.-12.30 p.m. / 2 p.m.-6.30 p.m.

Saturday: 10 a.m.-12 p.m. / 2 p.m.-5 p.m.

### Closed:

Summer: Mondays and public holidays.

Winter: Sundays, Mondays and public holidays.

### PRICES

Normal Ticket: €1 / Aged up to 15: free / Students and Youth Card: €0.50 / Disabled with 1 assistant: €0.50 / Schools by prior booking: free / Groups of 10 or more by prior booking 5 days in advance: 20% discount.

### ACCESS

Alternative entrance for visitors with limited mobility in Rua do Município (please ring the bell). Lift for interior access.

### ACTIVITIES

Educational service. Guided tours in Portuguese by prior booking. Cost included in ticket price.

## MUSEU MUNICIPAL DE ALJUSTREL / NÚCLEO DA CENTRAL DE COMPRESSORES DE ALGARES



### HISTORY

This museum opened to the public in 2004, in Aljustrel, near Bairro de Valdoca. It contains various machines and tools that were used in contemporary mining operations.

### MAIN COLLECTIONS

Industrial Archaeology. Mining.

### MUST SEE

The compressor made in 1928.

### ADDRESS

Sítio de Algarès (junto ao Bairro de Valdoca)

7600 ALJUSTREL

GPS 37°52'20,89 N, 8°09'50,75W

Tlf 284 600 170

Fax 284 600 179

E-mail [museu@mun-aljustrel.pt](mailto:museu@mun-aljustrel.pt)

Web [www.museualjustrel.com](http://www.museualjustrel.com)

### OPENING HOURS

Visits must be requested at the museum or the Tourist Office (284 601 010).

### Closed:

Summer: Mondays and public holidays.

Winter: Sundays, Mondays and public holidays.

### PRICES

Free.

### ACCESS

Accessible to visitors with limited mobility. There is only one small step at the entrance.

### ACTIVITIES

Educational service. Free guided tours, in Portuguese, by prior booking with the museum or the Tourist Office.

**MUSEU MUNICIPAL DE ALJUSTREL /  
NÚCLEO RURAL DE ERVIDEL**

**HISTORY**

The Museu Municipal de Aljustrel opened its ethnography collection to the public in 2000, in Ervidel. It has three areas: the recreation of a rural house (bedroom and kitchen), the honey cycle and the wheat cycle.

**COLLECTIONS**

Ethnography.

**MUST SEE**

The 'arado de garganta' (traditional plough).

**ADDRESS**

Rua do Poço, s/nº

7600 ERVIDEL

**GPS** 37°57'57"08N, 8°01'32"49W

**Tlf** 284600170 / 284645247

**Fax** 284600179

**E-mail** [museu@mun-aljustrel.pt](mailto:museu@mun-aljustrel.pt)

**Web** [www.museualjustrel.com](http://www.museualjustrel.com)

**OPENING HOURS**

**Winter (16/9 to 30/5):**

Tuesday: 2 p.m.-5 p.m.

Wednesday to Friday: 10 a.m.-12 p.m. / 2 p.m.-5 p.m.

Saturday/Sunday: 2 p.m.-5.30 p.m.

**Summer (1/6 to 15/9):**

Tuesday to Saturday: 2 p.m.-5.30 p.m.

Sunday: 10 a.m.-12.30 p.m. / 2 p.m.-5 p.m.

**Closed:** Mondays, public holidays and from 20/12 to 03/01.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WC.

**ACTIVITIES**

Educational service. Free guided tours, in Portuguese, by prior telephone booking with the Aljustrel central services: 284 600 170.

**MUSEU DA ESCRITA DO SUDOESTE ALMODÔVAR  
(MESA)**

**HISTORY**

The Museu da Escrita do Sudoeste opened to the public in September 2007. It is a monographic museum consisting of a number of stelae, inscribed with the oldest script on the Iberian peninsula, dating from the 8th to 5th Centuries BC, the first Iron Age.

**COLLECTIONS**

Archaeology – inscribed stelae.

**MUST SEE**

The Stele of the Warrior (Abóboda 1, Almodôvar).

**ADDRESS**

Rua do Relógio (junto à torre do Relógio)

**GPS** 37°30'44"25N, 8°03'40"7W

**Tlf** 286 665 357

**Fax** 286 662 282

**E-mail** [mesa@cm-almodovar.pt](mailto:mesa@cm-almodovar.pt) / [geral@cm-almodovar.pt](mailto:geral@cm-almodovar.pt)

**Web** [www.cm-almodovar.pt](http://www.cm-almodovar.pt)

**OPENING HOURS**

Open daily: 10 a.m.-1 p.m. / 2 p.m.-6 p.m.

**Closed:** public holidays.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WC.

**ACTIVITIES**

Free guided tours, in Portuguese, by prior telephone booking.

## MUSEU MUNICIPAL SEVERO PORTELA

**HISTORY**

The museum opened to the public on 15 October 1983. It contains a collection of oil paintings, sketches and studies for pictures by Severo Portela Júnior (1898-1985).

**COLLECTIONS**

Paintings and sketches.

**MUST SEE**

“Alentejo kitchen motifs” by Severo Portela.

**ADDRESS**

Rua de Beja, 2 | Praça da República  
7700 ALMODÔVAR

**GPS** 37°30'47"20N, 8°03'36"89W

**Tlf** 286 660 600

**Fax** 286 662 282

**E-mail** geral@cm-almodovar.pt

**Web** www.cm-almodovar.pt

**OPENING HOURS**

Open daily: 10 a.m.-1 p.m. / 2 p.m.-6 p.m.

**Closed:** public holidays.

**PRICES**

Free.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

Free guided tours, in Portuguese, by prior telephone booking.

## MUSEU DO CAVALO DA FUNDAÇÃO ALTER REAL

**HISTORY**

Inaugurated in 1999, since 2000 the exhibition gallery has hosted the exhibition entitled ‘Horse and Man – A Thousand-Year Relationship’, which includes works from the private collection of Rainer Daehnhardt, some about 3,000 years old.

**COLLECTIONS**

Archaeology, Ethnography, Weaponry, Engraving, Photography, Horse-drawn Coaches, Saddlery.

**MUST SEE**

“Knight, Death and the Devil”, Engraving by Albrecht Dürer, 1513.

**ADDRESS**

COUDELARIA ALTER REAL  
Tapada do Arneiro - Apartado 80  
7441-909 ALTER DO CHÃO

**GPS** 39°14'26"52N, 7°45'23"23W

**Tlf** 245 610 060 / 70

**Fax** 245 610 090

**E-mail** FAR@AlterReal.pt | CRI@AlterReal.pt

**Web** http://FAR.AlterReal.pt

**OPENING HOURS**

All tours are guided.

**Tuesday to Friday:** 1st tour at 10 a.m., 2nd tour at 11.30 a.m., 3rd tour at 2 p.m. and 4th tour at 3.30 p.m.

**Saturday, Sunday and public holidays:**

Winter (15/9 to 14/5): 1st tour at 11 a.m. and 2nd tour at 3 p.m.. Summer (15/5 to 14/9): 1st tour at 10.30 a.m. and 2nd tour at 3 p.m.. On a public holiday or day before a public holiday coinciding with a Monday the tour service operates normally.

**Closed:** Mondays, 1/1, 24/12 and 25/12.

**PRICES**

Normal ticket: €3.80 / Aged up to 11: free / 12 to 18: €1.20 / Over 65: €2.50.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WCs.

**ACTIVITIES**

The tour also includes: Tuesday, Thursday, Saturday, Sunday and public holidays, falconry displays. Horse-riding in the riding school by prior booking on weekends and public holidays (bookings from 2.30 p.m. to 4.30 p.m.). See price list. Shop and restaurant.

## CENTRO INTERPRETATIVO DO MUNDO RURAL

**HISTORY**

In the Alentejo, whose cultural identity reflects aspects of Mediterranean civilisations, the rural world has a rich and varied heritage that must be preserved and shared. The memory of this heritage, steeped in a profoundly hierarchical society (in the last decade of the 19th and early decades of the 20th Century), is now perpetuated in the Centro Interpretativo do Mundo Rural.

**COLLECTIONS**

Ethnography.

**ADDRESS**

Largo Prof. Doutor José Caeiro da Matta

7040-620 VIMIEIRO / ARRAIOLOS

**GPS** 38°49'55,60N, 7°50'13,46W

**Tlf** 266 490 240 (Município de Arraiolos)

**Fax** 266 490 257

**E-mail** cimr@cm-arraiolos.pt

**OPENING HOURS**

**Summer (May to October):**

Tuesday: 3 p.m.-7 p.m.

Wednesday to Sunday: 10 a.m.-1 p.m. / 3 p.m.-7 p.m.

**Winter (November to April):**

Tuesday: 3 p.m.-6 p.m.

Wednesday to Sunday: 10 a.m.-1 p.m. / 3 p.m.-6 p.m.

**Closed:** Mondays, 24/12 and 25/12, 1/1, 1/5 and Easter Sunday.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WCs.

**ACTIVITIES**

Educational service, shop, temporary exhibitions. Free guided tours in Portuguese by prior telephone booking 266 490 240 one week in advance.

## MUSEU DE (A) BRINCAR DE ARRONCHES

**HISTORY**

The toy/play museum is situated in an old fort and has a collection based on donations. Its main purpose is to display toys and playing from bygone times. It consists of a permanent exhibition covering a range of themes, as well as one-off temporary exhibitions. The museum is constantly refreshed.

**COLLECTIONS**

Toys.

**MUST SEE**

The late 19th-Century iron, wood and leather tricycle.

**ADDRESS**

Largo da Restauração

7340-006 ARRONCHES

**GPS** 39°05'48"69N, 7°20'10"16W

**Tlf** 245 580 080 (Câmara Municipal de Arronches)

**Fax** 245 580 081

**E-mail** eiarronches@mail.telepac.pt

**OPENING HOURS**

Tuesday to Sunday: 10 a.m.-1 p.m. / 2 p.m.-6 p.m.

**Closed:** Mondays and public holidays.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WCs.

**ACTIVITIES**

Guided tours in Portuguese and Spanish for organised groups. Booking in advance by telephone, cost included in ticket price.

**MUSEU MUNICIPAL DE ARQUEOLOGIA E ETNOGRAFIA DE BARRANCOS**

**HISTORY**

The Museu Municipal de Arqueologia e Etnografia de Barrancos is housed in an old 19th-Century mansion, adapted and renovated for the purpose, while maintaining its original features.

The museum consists of three rooms, two for permanent exhibitions and one used for temporary exhibitions. The main room, dedicated to archaeology, contains items and objects dating from the Palaeolithic Age to the 18th Century. The second permanent exhibition room contains the reproduction/representation of the former (late 19th to mid-20th Century) Municipal Medical Office, where the furniture and instruments used by the municipal doctors of Barrancos, covering a huge range of medical areas, are on display.

**COLLECTIONS**

Archaeology and Ethnography.

**MUST SEE**

The Moorish stele.

**ADDRESS**

Travessa de Arco, 2

7230-030 BARRANCOS

**GPS** 39°7'44"16N, 6°58'31"58W

**Tlf** 285 950 649 / 285 950 641

**Fax** 285 950638

**E-mail** cmb.museu@cm-barrancos.pt

**Web** www.cm-barrancos.pt

**OPENING HOURS**

**Winter (1/10 to 30/3):**

Tuesday to Friday: 10 a.m.-12 p.m. / 1 p.m.-4 p.m.

Saturday, Sunday and public holidays: 1 p.m.-4 p.m.

**Summer (1/4 to 30/09):**

Tuesday to Friday: 10 a.m.-12 p.m. / 1.30 p.m.-5 p.m.

Saturday, Sunday and public holidays: 1.30 p.m.-5 p.m.

**Closed:** Mondays (and Tuesdays if Monday is a public holiday), 1/1 and 25/12.

**PRICES**

Normal ticket: €2 / Students, youth card holders: €1.80.

**ACCESS**

Accessible to visitors with limited mobility.

**ACTIVITIES**

Temporary exhibitions. Guided tours in Portuguese and Spanish by prior booking. Cost included in ticket price.

**MUSEU DO SEMINÁRIO DE BEJA**

**HISTORY**

The museum contains the educational and scientific collection of the Seminário de Beja, to which the archaeological collection of Father António Correia Serralheiro, parish priest of Messejana, has been added.

**COLLECTIONS**

Archaeology, Painting, Sculpture, Decorative Arts, Numismatics, Weaponry, Scientific Collections.

**MUST SEE**

Engraved Iron Age tomb cover.

**ADDRESS**

Rua D. Afonso Henriques, 1-A

7800-049 BEJA

**GPS** 39°00'40"11N, 7°51'28"42W

**Tlf** 284 311 250

**Fax** 284 311 259

**E-mail** dphadb@sapo.pt

**Web** www.diocese-beja.pt

**OPENING HOURS**

Monday to Friday: 9 a.m.-12.30 p.m. / 2.30 p.m.-5.30 p.m.

Saturdays, Sundays and public holidays by prior booking.

**PRICES**

€1.5 (free for children aged up to 12).

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

Temporary exhibitions, guided tours. Guided visits, in Portuguese, advanced booking by e-mail (above) or telephone 284 320 918, included in ticket price.

## MUSEU EPISCOPAL DE BEJA

**HISTORY**

The Museu Episcopal de Beja was founded in 1892, under the aegis of Dom António Xavier de Sousa Monteiro, by Monsignor Amadeu Ruas, to prevent the dispersal of works of art belonging to Beja's last monasteries and convents. It was housed in the building of the former Episcopal Palace (Colégio de São Francisco Xavier). Nationalised in 1911, its collection was the origin of the Museu Regional, now the Museu Rainha D. Leonor. It was re-established in 2004, in the Church of Nossa Senhora dos Prazeres, as one of the hubs in the diocese's museum network.

**COLLECTIONS**

Painting, Sculpture, Decorative Arts.

**MUST SEE**

The decorative works inside the church, comprising gold leaf, oil paintings and white and blue tiles.

**ADDRESS**

Largo dos Prazeres, 4 / 7800-420 BEJA

GPS 38°00'55"86N, 7°51'57"86W

Tlf 284320918

Fax 284824500

E-mail [dphadb@sapo.pt](mailto:dphadb@sapo.pt)

Web [www.diocese-beja.pt](http://www.diocese-beja.pt)

**OPENING HOURS**

Wednesday to Sunday: 10 a.m.-12.30 p.m. / 2.30 p.m.-6 p.m.

Closed: Mondays and Tuesdays. 1/1, Easter Sunday, 25/12.

**PRICES**

Normal ticket: €1.5 / Aged up to 12: free.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

Guided tours, in Portuguese, English, French and Spanish. Advance booking by e-mail (above) or telephone 284 320 918. Price included in ticket. Free visit for school groups and seniors.

## MUSEU JORGE VIEIRA | CASA DAS ARTES

**HISTORY**

The Núcleo Museológico de Arte Contemporânea was established in 1995 following the donation of part of the work of the sculptor Jorge Vieira, one of the leading exponents of Portuguese sculpture in the 20th Century. The museum has a permanent exhibition, with part of Jorge Vieira's collection, and a temporary exhibition programme in the field of the fine arts, covering various artists, artistic languages and themes.

**COLLECTIONS**

Sculpture and Drawing.

**MUST SEE**

The Jorge Vieira Collection.

**ADDRESS**

Rua do Touro, 33

7800-489 BEJA

GPS 38°00'51"46N, 7°51'50"55W

Tlf 284 311 920

Fax 284 322 300

E-mail [museujorgevieira@cm-beja.pt](mailto:museujorgevieira@cm-beja.pt)

Web [www.cm-beja.pt](http://www.cm-beja.pt)

**OPENING HOURS**

Tuesday to Saturday: 10 a.m.-12.30 p.m. / 2.30 p.m.-6.30 p.m.

Sunday: 2 p.m.-6.30 p.m.

Closed: Mondays and public holidays.

**PRICES**

Free.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

Temporary exhibitions. Free guided tours, in Portuguese, English and Spanish, by prior telephone booking on 284 311 920.



**MUSEU REGIONAL DE BEJA**  
**MUSEU RAINHA D. LEONOR**



**HISTORY**

The Museu Regional de Beja is housed in the Real Mosteiro de Nossa Senhora da Conceição (Royal Monastery of N.S. da Conceição), founded in the second half of the 15th Century by the Infantes Dom Fernando, the first Duke of Beja, and his wife, Dona Beatriz, the parents of Queen Dona Leonor and the future King Dom Manuel I. Besides the room displaying the coats of arms, the present building also features the painting rooms, which house the museum's painting collection, which spans a period between the 15th and 18th Centuries, and the section on the first floor which contains Fernando Nunes Ribeiro's archaeological exhibition.

**COLLECTIONS**

Archaeology, Painting, Gold and Silverware, Tiles.

**MUST SEE**

The Portuguese Primitive painting room.

**ADDRESS**

Largo da Conceição

7800-131 BEJA

**GPS** 38°00'50"81N, 7°51'49"22W

**Tlf** 284 323 351

**Fax** 284 322 702

**E-mail** geral@museuregionaldebeja.net

**Web** www.museuregionaldebeja.net

**OPENING HOURS**

Tuesday to Sunday: 9.30 a.m.-12.30 p.m. / 2 p.m.-5.15 p.m.

Closed: Mondays and public holidays.

**PRICES**

Normal ticket: €2 / Ticket with discount: €1.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

Temporary exhibitions. Guided tours booked by telephone, e-mail or letter, conducted in Portuguese, English and French. Price included in ticket, free for school groups.

**MUSEU REGIONAL DE BEJA**  
**NÚCLEO VISIGÓTICO**



**HISTORY**

The main aim of the Museu Regional de Beja's Visigoth Centre is to restore the interior of the Church of Santo Amaro, one of the most important in Beja in historical and architectural terms, and to exhibit the museum's Visigoth collection in a systematic manner, establishing a link between the collection of objects and the remains of the former Palaeo-Christian basilica.

**COLLECTIONS**

Archaeology. Visigoth Art.

**MUST SEE**

The tombstone of Maura.

**ADDRESS**

Largo de Santo Amaro

7800 BEJA

**GPS** 8°00'57"14N, 7°51'52"70W

**Tlf** 284 323 351

**Fax** 284 322 702

**E-mail** geral@museuregionaldebeja.net

**Web** www.museuregionaldebeja.net

**OPENING HOURS**

Tuesday to Sunday: 9.45 a.m.-12.30 p.m. / 2 p.m.-5 p.m.

Closed: Mondays and public holidays.

**PRICES**

Normal ticket: €2 / Ticket with discount: €1.

**ACCESS**

There is only one small obstacle in the access route to the museum.

**ACTIVITIES**

Temporary exhibitions. Guided tours booked by telephone, e-mail or letter, conducted in Portuguese, English and French. Price included in ticket, free for school groups.

## NÚCLEO MUSEOLÓGICO DA RUA DO SEMBRANO

**HISTORY**

The Núcleo Museológico da Rua do Sembrano opened to the public in 2007. The structure houses an archaeological site with remains dating from the Iron Age to the present day, which were discovered during the 1980s and 1990s. The architectural plan was produced by the architect Fernando Sequeira Mendes and includes a large tile panel by the artist Rogério Ribeiro.

**COLLECTIONS**

Archaeology.

**MUST SEE**

Miniatures of ceramic pieces (toys).

**ADDRESS**

Rua do Sembrano | Largo de S. João  
7800 BEJA

**GPS** 38°00'47"88N, 7°51'49"14W

**Tlf** 284 311 920

**Fax** 284 322 300

**Web** [www.cm-beja.pt](http://www.cm-beja.pt)

**OPENING HOURS**

Wednesday to Sunday: 9.45 a.m.-12.30 p.m. / 2 p.m.-6.15 p.m.

**Closed:** Mondays and Tuesdays, 25/4, 1/5, 25/12, 1/1.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility.

**ACTIVITIES**

Temporary exhibitions. Free guided tours, in Portuguese, English or Spanish, booked in advance by telephone 284 311 920.

## LAGAR-MUSEU DO PALÁCIO VISCONDE D'OLIVÃ

**HISTORY**

The monographic museum, dedicated to olive-growing, is housed in the former olive press at the Palácio do Visconde d'Olivã. It has an educational exhibition highlighting a recreation of the press and how it works. The public can see the whole process from the keeping of the olive grove and the harvest to the final transformation of the olives into olive oil.

**COLLECTIONS**

Ethnography. Olive-growing.

**MUST TRY**

Campo Maior olive oil tasting / Campo Maior olive tasting

**ADDRESS**

Lagar-Museu do Palácio Visconde d'Olivã  
Rua de Olivença

7370 CAMPO MAIOR

**GPS** 39°00'46"54N, 7°04'18"47W

**Tlf** 268 685 010

**E-mail** [lagarmuseu@cm-campo-maior.pt](mailto:lagarmuseu@cm-campo-maior.pt)

**Web** [www.cm-campo-maior.pt](http://www.cm-campo-maior.pt)

**OPENING HOURS****Winter:**

Tuesday to Friday: 10 a.m.-12 p.m. / 2 p.m.-5 p.m.

Saturday and Sunday: 2 p.m.-5 p.m.

**Summer:**

Tuesday to Friday: 10 a.m.-12 p.m. / 2 p.m.-6 p.m.

Saturday and Sunday: 3 p.m.-6 p.m.

**Closed:** Mondays, 25/12, 1/1 and 1/5.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WCs.

**ACTIVITIES**

Temporary exhibitions. Free guided tours in Portuguese or Spanish, booked by telephone or e-mail.

## MUSEU ABERTO DE CAMPO MAIOR



### HISTORY

The Museu Aberto is intended to be the starting point for establishing initial contact with the whole of the district's cultural heritage. This space reveals the history of its peoples from prehistory to the present time, never forgetting the permanent connection with Spain.

### COLLECTIONS

Archaeology and Ethnography.

### MUST SEE

The Arts and Crafts room.

### ADDRESS

Museu-Aberto

Largo do Barata

7370 CAMPO MAIOR

GPS 39°00'48"31N, 7°04'22"08W

Tif 268 689 367

Web [www.cm-campo-maior.pt](http://www.cm-campo-maior.pt)

### OPENING HOURS

Winter: 10 a.m.-12 p.m. / 2 p.m.-5 p.m.

Summer: 10 a.m.-12 p.m. / 2 p.m.-6 p.m.

Closed: Mondays, 25/12 and 1/1.

### PRICES

Free.

### ACCESS

Accessible to visitors with limited mobility. Adapted WCs.

### ACTIVITIES

Free guided tours, in Portuguese, must be booked in advance by telephone.

## MUSEU DE ARTE SACRA DE CAMPO MAIOR



### HISTORY

The Museu de Arte Sacra, the property of the Church of São João Baptista administration, offers visitors a journey through the history of salvation. It is based on a vast collection, taken from various churches in the district of Campo Maior, which is a unique testimony to the religious devoutness of the people of Campo Maior from the 16th to the 20th Century.

### COLLECTIONS

Painting, Sculpture, Furniture and Gold and Silverware.

### MUST SEE

"Our Lady and Child and two Franciscans", 16th-Century oil painting.

### ADDRESS

Museu de Arte Sacra

Rua de São João Baptista

7370 CAMPO MAIOR

GPS 39°00'50"0N, 7°04'19"02W

Tif 268 685 010

Web [www.cm-campo-maior.pt](http://www.cm-campo-maior.pt)

### OPENING HOURS

Tuesday to Friday: 2 p.m.-4 p.m.

Saturday and Sunday: 10 a.m.-12 p.m.

Closed: Mondays, 25/12, 1/1 and 1/5.

### PRICES

Free.

### ACCESS

Not accessible to visitors with limited mobility.

### ACTIVITIES

Free guided tours by prior booking, in Portuguese and Spanish.

**MUSEU DO CAFÉ****HISTORY**

The Museu do Café has been in existence since 1994. It belongs to the Nabeiro / Delta Cafés Group and is one of the rare museums of this speciality.

**COLLECTIONS**

The Museu do Café has various collections of objects related to the theme of coffee.

**MUST SEE**

The roasting ball, manual, industrial. This was the Nabeiro / Delta Cafés Group's first coffee roaster.

**ADDRESS**

Herdade das Argamassas

7371-171 CAMPO MAIOR

**GPS** 39°02'31"47N, 7°05'49"45W

**Tlf** 268 680 000 / 268 699 426

**Fax** 268 688 961

**E-mail** museudocafe@delta-cafes.pt

**Web** www.delta-cafes.pt

**OPENING HOURS**

Monday to Friday: 9 a.m.-1 p.m. / 2.30 p.m.-6.30 p.m.

Saturday: 10 a.m.-1 p.m. / 3 p.m.-6 p.m.

**Closed:** Sundays and public holidays.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility.

**ACTIVITIES**

Temporary exhibitions. Guided tours must be booked by telephone or e-mail. They are free in Portuguese, and also in Spanish, English and French if the groups visit the factory and the museum.

**CENTRO DE INTERPRETAÇÃO DO MEGALITISMO****HISTORY**

This centre of the Museu Municipal de Castelo de Vide (Municipal Museum of Castelo de Vide) exhibits the megalithic culture of the Northern Alentejo region.

**COLLECTIONS**

Archaeology. Megalithic.

**MUST SEE**

The zoomorphic pendant.

**ADDRESS**

Castelo de Castelo de Vide

7320 CASTELO DE VIDE

**GPS** 39°25'03"31N, 7°27'20"62W

**Tlf** 245 905 154 (Centro Municipal de Cultura)

**Fax** 245 901 827 (Câmara Municipal)

**E-mail** sociocultural.cmcv@gmail.com

**Web** www.cm-castelo-vid.pt

**OPENING HOURS**

**Winter:** 9.30 a.m.-12.30 p.m. / 2 p.m.-5 p.m.

**Summer:** 9.30 a.m.-12.30 p.m. / 2 p.m.-6 p.m.

**Closed:** Does not close

**PRICES**

Free.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

Educational service. Free guided tours in Portuguese, English, French or Spanish, on request by letter to Dra. Ângela Maximiniano (Câmara Municipal de Castelo de Vide: Rua Bartolomeu Álvares da Santa 7320 Castelo de Vide).

## NÚCLEO MUSEOLÓGICO DE HISTÓRIA E ARQUITECTURA MILITARES DE CASTELO DE VIDE



### HISTORY

This centre of the Museu Municipal is situated within the castle and offers an educational journey through the military history of Castelo de Vide.

### COLLECTIONS

Military History: weaponry, drawings and engravings.

### MUST SEE

Scale model of the town of Castelo de Vide.

### ADDRESS

Castelo de Castelo de Vide

**GPS** 39°25'02"50N, 7°27'24"95N

**Tlf** 245 905 154

**Fax** 245 901 827

**E-mail** sociocultural.cmcv@gmail.com

**Web** www.cm-castelo-vid.pt

### OPENING HOURS

**Winter:** 9.30 a.m.-12.30 p.m. / 2 p.m.-5 p.m.

**Summer:** 9.30 a.m.-12.30 p.m. / 2 p.m.-6 p.m.

**Closed:** Does not close.

### PRICES

Free.

### ACCESS

Not accessible to visitors with limited mobility.

### ACTIVITIES

Educational service. Free guided tours in Portuguese, English, French or Spanish, on request by letter to Dra. Ângela Maximiniano (Câmara Municipal de Castelo de Vide: Rua Bartolomeu Álvares da Santa 7320 Castelo de Vide).

## NÚCLEO MUSEOLÓGICO DA SINAGOGA DE CASTELO DE VIDE



### HISTORY

After the restoration works carried out on the building, the Museu da Sinagoga was created to put on public exhibit the history of Castelo de Vide's Bairro da Judiaria (Jewish quarter) and to bear witness to the Jewish presence in this town.

### COLLECTIONS

Ethnography. Ceramics, Coins and Documents.

### MUST SEE

The tabernacle (mediaeval period).

### ADDRESS

Rua da Judiaria

7320 CASTELO DE VIDE

**GPS** 39°25'02"82N, 7°27'24"50W

**Tlf** 245 905 154

**Fax** 245 901 827

**E-mail** sociocultural.cmcv@gmail.com

**Web** www.cm-castelo-vid.pt

### OPENING HOURS

**Winter:** 9.30 a.m.-12.30 p.m. / 2 p.m.-5 p.m.

**Summer:** 9.30 a.m.-12.30 p.m. / 2 p.m.-6 p.m.

**Closed:** Does not close.

### PRICES

Free.

### ACCESS

Not accessible to visitors with limited mobility.

### ACTIVITIES

Educational service. Free guided tours in Portuguese, English, French or Spanish, on request by letter to Dra. Ângela Maximiniano (Câmara Municipal de Castelo de Vide: Rua Bartolomeu Álvares da Santa 7320 Castelo de Vide).

## MUSEU DA LUCERNA



### HISTORY

The Museu da Lucerna originated from the discovery in 1994 in Santa Bárbara de Padrões (formerly Arannis), Castro Verde, of a deposit of Roman lamps that revealed thousands of them, from between the 1st and 3rd Centuries AD.

### COLLECTIONS

Archaeology. Roman Lamps.

### MUST SEE

The Alexandreina lamp.

### ADDRESS

Largo Victor Guerreiro Prazeres

7780 CASTRO VERDE

GPS 37°41'48"25N, 7°27'24"50W

Tlf 286 327 414

E-mail museulucerna1@sapo.pt

### OPENING HOURS

Tuesday to Friday: 10 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

Saturdays and Sundays: 2 p.m.-5.30 p.m.

Closed: Mondays and public holidays.

### PRICES

Free.

### ACCESS

Access ramp to the museum (requires companion).

### ACTIVITIES

Temporary exhibitions. Educational service. Free guided tours, in Portuguese, booked at the museum or through the Tourist Office – Tel: 286 328 148, pturismocastroverde@iol.pt.

## TESOURO DA BASÍLICA REAL DE CASTRO VERDE



### HISTORY

This museum of sacred art, open to the public since 2003, offers an opportunity to appreciate some of the most important liturgical ornaments in the district of Castro Verde. This Treasury is part of the network of sacred art museum centres of the Historical and Artistic Heritage Department of the Diocese of Beja.

### COLLECTIONS

Sacred Art: Sculpture, Painting, Gold and Silverware.

### MUST SEE

Reliquary Head of São Fabião (St. Fabian) (Aragonese School, early 14th Century).

### ADDRESS

Basílica Real de Castro Verde

Praça do Município

7780-217 CASTRO VERDE

GPS 37°41'48"25N, 8°04'53"77W

Tlf 286 328 550

### OPENING HOURS

Wednesday to Sunday

Summer: 10 a.m.-12.30 p.m. / 2 p.m.-6 p.m.

Winter: 9.30 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

Closed: Mondays, Tuesdays, 1/1, Easter and 25/12.

### PRICES

Normal ticket: €1.

### ACCESS

Alternative entrance for visitors with limited mobility (companion required).

### ACTIVITIES

Guided tours in Portuguese and English by advance booking at the Tourist Office by telephone 286 328 148 or pturismocastroverde@iol.pt. Price included in ticket.

## CASA MUSEU PADRE BELO

**HISTORY**

The Casa Museu Padre Belo is the result of an express wish of the Reverend Father Francisco António Rosado Belo who, having built up an important art collection, decided to donate its entire contents and his residence to the Santa Casa da Misericórdia of Crato.

**COLLECTIONS**

Painting, Sculpture, Engraving, Decorative Arts, Ethnography and Numismatics.

**MUST SEE**

Wood sculpture with representation of the Holy Mothers (18th Century).

**ADDRESS**

Rua do Convento Nº13

7430-152 CRATO

GPS 39°17'13"63N, 7°38'56"39W

Tif 245996188

Fax 245997178

E-mail [casamuseu@iol.pt](mailto:casamuseu@iol.pt)

**OPENING HOURS**

Wednesday to Sunday: 9.30 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

**Closed:** Mondays and Tuesdays, 1/1, Good Friday, Easter Sunday, Easter Monday, 1/5 and 25/12.

**PRICES**

Normal ticket: €1 / Children and young people aged 6 to 17: €0.50 / Groups of over 8 visitors: €0.50 each.

**SPECIAL ACCESS**

Accessible to visitors with limited mobility.

**ACTIVITIES**

Guided tours booked by telephone or e-mail, in Portuguese, English and French. Price included in ticket.

NÚCLEO MUSEOLÓGICO DE FLOR DA ROSA –  
MOSTEIRO DE SANTA MARIA DE FLOR DA ROSA**HISTORY**

This museum is housed in specially adapted rooms surrounding the former monastery's cloisters. A sculpture museum associated with the Museu Nacional de Arte Antiga (National Museum of Ancient Art), it contains stone sculptures representing the various invocations of the Virgin Mary, executed in the 15th and 16th Centuries.

**COLLECTIONS**

Stone sculptures, collection of the Museu Nacional de Arte Antiga.

**MUST SEE**

"Virgin and Child", from the studio of João de Ruão, 1550-1580.

**ADDRESS**

Mosteiro de Santa Maria de Flor da Rosa

7430 – 999 FLOR DA ROSA

GPS 39°18'14"60N, 7°38'45"54N

Tif 245 997 341

Fax 245 996 679

E-mail [turismo@cm-crato.pt](mailto:turismo@cm-crato.pt)

Web [www.cm-crato.pt](http://www.cm-crato.pt)

<http://pt-pt.facebook.com/people/Posto-De-Turismo-Crato/100000124095674>

**OPENING HOURS**

Monday to Friday: 9.30 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

Saturday and Sunday: 10 a.m.-1 p.m. / 2.30 p.m.-6 p.m.

**Closed:** 1/12, 25/12, 1/1, Good Friday, Easter Sunday and 1/5.

**PRICES**

Normal ticket: €2 / Family ticket (up to 5 persons): €8 / Young people (aged 13 to 25), and over 65: 50% discount / Locals and residents of the district of Crato and children aged up to 12: free.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WCs.

**ACTIVITIES**

Play space for children, temporary exhibitions and guided tours for groups booked by telephone or e-mail, conducted in Portuguese, Spanish, French and English. Price of guided tour (added to ticket) – aged up to 12: free / 12 to 25: €1 / 25 to 65: €2 / 65+: €1.

## MUSEU MUNICIPAL DO CRATO

**HISTORY**

Housed in a Baroque building, the Museu Municipal do Crato offers a visit to the district's historical past, in a journey that starts with the evidence of the early prehistoric occupations and ends with a representation of economic and social life in Crato in the mid-20th Century.

**COLLECTIONS**

Archaeology, Painting, Sculpture, Decorative Arts, Ethnography and Numismatics.

**MUST SEE**

Painting on wood by Venegas, representation of a Calvary Scene.

**ADDRESS**

Rua da Assembleia dos Cavaleiros da Ordem Soberana e Militar de Malta N.º3

7430-999 CRATO

**GPS** 39°17'09"20N, 7°38'46"37W

**Tlf** 245 997 265 / 245 990 115

**Fax** 245 996 679

**E-mail** [museu@cm-crato.pt](mailto:museu@cm-crato.pt)

**Web** [www.cm-crato.pt](http://www.cm-crato.pt)

**OPENING HOURS**

Wednesday to Sunday: 9.30 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

**Closed:** Mondays and Tuesdays and all public holidays.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility.

**ACTIVITIES**

Educational service. Temporary exhibitions. Free guided tours booked by telephone or e-mail (above), in Portuguese only.

## TESOURO DA IGREJA DE SÃO VICENTE DE CUBA

**HISTORY**

The museum was inaugurated in 2003 in the 16th-Century Church of São Vicente de Cuba. The church is lined with 17th-Century hagiographic azulejo panels and has 17th- and 18th-Century giltwork retables.

**COLLECTIONS**

Sacred Art. Painting, Sculpture, Gold and Silverware and Decorative Arts.

**MUST SEE**

17th-Century azulejos.

**ADDRESS**

Rua Serpa Pinto, n.º 81 ou

Largo 5 de Outubro

**GPS** 38°09'58"95N, 7°53'36"11W

**Tlf** 284 412 266

**Fax** 284 412 266

**E-mail** [cuba@diocese-beja.pt](mailto:cuba@diocese-beja.pt)

**OPENING HOURS**

Wednesday to Sunday

**Winter:** 10.30 a.m.-2 p.m. / 3 p.m.-6 p.m.

**Summer:** 10.30 a.m.-2 p.m. / 4 p.m.-7 p.m.

**Closed:** Mondays, Tuesdays and all public holidays.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WCs in the garden.

**ACTIVITIES**

Free guided tours in Portuguese or French may be booked by e-mail, letter or through the Municipal Council of Cuba telephone 284 419 900.



## MUSEU DE ARTE CONTEMPORÂNEA DE ELVAS [MACE]



### HISTORY

MACE was inaugurated in July 2007 and is one of the cultural amenities in the network provided by Elvas Municipal Council. The museum conversion was designed by a multidisciplinary team that included the architect Pedro Reis and designers Filipe Alarcão and Henrique Cayatte. The museum, containing the António Cachola collection, is housed in the building of the former Santa Casa da Misericórdia de Elvas, and it still retains the essential features of the original structure.

### COLLECTIONS

Portuguese Contemporary Art: Painting, Drawing, Engraving, Sculpture, Multimedia, Installation.

### MUST SEE

"The Bride", by Joana Vasconcelos.

### ADDRESS

Rua da Cadeia s/n.º

7350-146 ELVAS

GPS 7°11'00"50W, 39°05'38"05N

Tif 268 637 150

E-mail [museu.arte.contemporanea@cm-elvas.pt](mailto:museu.arte.contemporanea@cm-elvas.pt)

Web [www.cm-elvas.pt/MACE/index.htm](http://www.cm-elvas.pt/MACE/index.htm)

### OPENING HOURS

#### Summer:

Tuesday: 3 p.m.-6.30 p.m.

Wednesday to Sunday: 10 a.m.-1 p.m. / 3 p.m.-6.30 p.m.

#### Winter:

Tuesday: 2.30 p.m.-6 p.m.

Wednesday to Sunday: 10 a.m.-1 p.m. / 2.30 p.m.-6 p.m.

**Closed:** Mondays, Tuesday mornings, 1/1, Easter Sunday, 1/5 and 25/12.

### PRICES

Normal ticket: €2 / Aged 12 to 18: €1 / Retired and pensioners: €1 / Aged up to 12: free / Groups booked in advance: free / Sundays and mornings of public holidays: free.

### ACCESS

Accessible to visitors with limited mobility. Adapted WCs.

### ACTIVITIES

Educational service. Temporary exhibitions. Free guided tours booked by telephone and e-mail, in Portuguese and Spanish. Audio-guides in Portuguese, Spanish and English included in ticket price.

## MUSEU MILITAR FORTE DE SANTA LUZIA



### HISTORY

The Forte de Santa Luzia was one of the important external defence structures in Elvas's stronghold. It is a rectangular construction, with ravelins on the eastern and southern sides and four ramparts. The museum was designed to provide a view of the whole building and to make it possible to identify different eras and periods in the history of Elvas, in a joint initiative between Elvas Municipal Council and the Museu Militar de Lisboa (Military Museum of Lisbon).

### COLLECTIONS

Military History. Military Armaments and Equipment.

### MUST SEE

The gallery.

### ADDRESS

Forte de Santa Luzia

7350 ELVAS

GPS 38°52'44"60N, 7°09'40"67W

Tif 268 628 357

### OPENING HOURS

**Winter:** 10 a.m.-1 p.m. / 2 p.m.-5.30 p.m.

**Summer:** 10 a.m.-1 p.m. / 3 p.m.-7 p.m.

**Closed:** Mondays, 1/1, Easter Sunday, 1/5 and 25/12.

### PRICES

Normal ticket: €2 / Aged up to 12: free / Aged 12 to 18: €1 / Aged over 65: €1.

### ACCESS

Accessible to visitors with limited mobility. Adapted WCs.

### ACTIVITIES

Temporary exhibitions. Guided tours in Portuguese, Spanish or English must be requested in advance via the museum telephone or by fax: 268 629 060 (Elvas Municipal Council). Cost included in ticket price. Study tours booked by schools are free.

## MUSEU MUNICIPAL DA FOTOGRAFIA JOÃO CARPINTEIRO



### HISTORY

In this museum you can see around 3,000 images and visit a four-room collection of cameras dating back to the earliest days of photography.

### MAIN COLLECTIONS

Camera collection and items related to the history of photography.

### MUST SEE

The professional studio of the year 1900.

### ADDRESS

Largo Luís de Camões, nº 1  
7350 ELVAS

**GPS** 38°52'22"69N, 7°09'29"80W

**Tlf** 268 636 470 / 268 636 473

**Fax** 268 636 478

**E-mail** fjcarpinteiro@iol.pt

**Web** www.museufotografiaelvas.pt

### OPENING HOURS

**Winter:** 10 a.m.-1 p.m. / 2 p.m.-5 p.m.

**Summer:** 10 a.m.-1 p.m. / 3 p.m.-7 p.m.

**Closed:** Mondays, 1/1, Easter Sunday, 1/5 and 25/12.

### PRICES

Normal ticket: €2 / Aged 12 to 18, Retired and Pensioners: €1.

### ACCESS

Accessible to visitors with limited mobility. Adapted WCs.

### ACTIVITIES / SERVICES

Educational services. Temporary exhibition room. Guided tours booked by telephone (no. above), mobile phone no. 963 819 551 or by email (above). Price included in ticket. In Portuguese, Spanish, English and French.

## MUSEU MILITAR DE ELVAS



### HISTORY

The building, the former Convento de São Domingos, was confiscated at the time of the abolition of the religious orders. At the request of the Municipal Council, the first military unit was established there in 1838. In 2006, by order of the Ministry of Defence, the Museu Militar de Elvas was founded, which occupies ¼ of the 17th-Century wall. It opened its doors to the public in 2009, under the aegis of the Directorate for Military History and Culture.

### COLLECTIONS

Military History. Health Service, Saddlery, Horse-drawn Vehicles.

### MUST SEE

The barracks.

### ADDRESS

Avenida de São Domingos  
7350-047 ELVAS

**GPS** 38°52'52"17N, 7°09'32"64W

**Tlf** 268 636 240

**Fax** 268 636 249

**E-mail** mme@exercito.pt

### OPENING HOURS

Tuesday to Sunday: 10 a.m.-12 p.m. / 2 p.m.-5 p.m.

**Closed:** Mondays, 25/12 and 1/1.

### PRICES

General ticket: €4 / Aged 7 to 17 and over 65: €2 / Aged up to 6: free.

### ACCESS

Accessible to visitors with limited mobility. Adapted WCs.

### ACTIVITIES

Guided tours for groups, in Portuguese or Spanish, by advance booking by telephone or fax. Cost included in ticket. For educational establishments: 25 pax + 2 teachers €40; 20 pax + 2 teachers €30; 15 pax + 1 teacher €20; 10 pax + 1 teacher €10. For non-educational groups, 25 pax €80; 20 pax €60; 15 pax €50; 10 pax €30.

## MUSEU DE ARTE SACRA DE ESTREMOZ

**HISTORY**

The Museu de Arte Sacra is located in the Church of the Convento dos Congregados, next to Rossio Marquês de Pombal. It contains a collection of liturgical objects belonging to a series of disused hermitages and chapels in the district of Estremoz.

**COLLECTIONS**

Sacred Art: Sculpture and Gold and Silverware.

**MUST SEE**

“São Crispim e São Crispiano” (St. Crispin and St. Crispinian), wood sculpture. After the visit you can climb the church tower and enjoy a fabulous view of the town of Estremoz.

**ADDRESS**

Igreja do Convento dos Congregados  
Rossio Marquês de Pombal  
7100 ESTREMOZ

**GPS** 38°50'13"88W, 7°35'08"95W

**Tif** 967 528 298

**Web** [www.estremozmarca.com/](http://www.estremozmarca.com/)

**OPENING HOURS**

Tuesday to Friday: 10 a.m.-12 p.m. / 3.30 p.m.-5.30 p.m.

**Closed:** Mondays, Saturdays, Sundays and public holiday mornings.

**PRICES**

Single ticket: €1.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

Guided tour in Portuguese booked in advance via the museum telephone, cost €1.

MUSEU MUNICIPAL DE ESTREMOZ  
PROFESSOR JOAQUIM VERMELHO**HISTORY**

The Museu Municipal de Estremoz Professor Joaquim Vermelho was founded in 1880.

The archaeology and ethnography collections were particularly enriched by the acquisition of the Júlio de Reis Pereira collection of popular sculptures from Estremoz.

**MAIN COLLECTIONS**

Archaeology and Ethnography.

**MUST SEE**

“Nossa Senhora da Conceição” (Our Lady of the Conception), ceramic sculpture, 18<sup>th</sup> Century.

**ADDRESS**

Largo D. Dinis  
7100-509 ESTREMOZ

**GPS** 38°50'31"38N, 7°35'35"37W

**Tif** 268 333 608 / 268 333 604

**Fax** 268 332 663

**E-mail** [museu.municipal@cm-estremoz.pt](mailto:museu.municipal@cm-estremoz.pt)

**Web** <http://museuestremoz.blogspot.com>

**OPENING HOURS**

Tuesday to Sunday: 9 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

**Closed:** Mondays and public holidays.

**PRICES**

Normal ticket: €1.50 / Group (10 pax): €6 / Over 65: €0.75 / Municipal youth card: €0.75 / Aged up to 12: free.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

Temporary exhibitions (free entry). Guided tours in Portuguese for a group of minimum 10 persons; larger groups by arrangement. Bookings in writing to fax 268 332 663 addressed to 'Vereador da Cultura'.

## MUSEU RURAL DE ESTREMOZ

**HISTORY**

The Museu Rural de Estremoz was founded in 1951 by the Casa do Povo de Santa Maria. It was initially housed in the former Convento das Maltesas, but was forced to leave these premises. It re-opened in 2007 in the Centro Cultural Dr. Marques Crespo, where it holds long-term exhibitions on a rotating basis.

It has a splendid collection of artifacts that offer visitors an insight into what everyday rural life used to be like in the Alentejo.

**COLLECTIONS**

Ethnography. Popular Art.

**MUST SEE**

The ex-votos (offerings made in fulfilment of a vow)

**ADDRESS**

Centro Cultural e Associativo Dr. Marques Crespo  
Rua João de Sousa Carvalho  
7100 ESTREMOZ

**GPS** 38°50'29"62N, 7°35'13"85W

**Tlf** 963 004 179 / 966 737 359

**Web** [www.estremozmarca.com/](http://www.estremozmarca.com/)

**OPENING HOURS**

Tuesday to Saturday: 9 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

**Closed:** Sundays, Mondays and public holidays.

**PRICES**

Normal ticket: €1 / Aged up to 12: free.

**ACCESS**

Accessible to visitors with limited mobility.

**ACTIVITIES**

Guided tours in Portuguese, booked in advance by telephone at the Tourist Office: 268 333 541, or 963 004 179. Cost included in ticket price.

## MUSEU DO REGIMENTO DE CAVALARIA N.º 3

**HISTORY**

In order to exhibit its glorious past and present, the Third Cavalry Regiment has created a museum that offers an overview of its military actions during the 300 years of its existence in Estremoz.

**MAIN COLLECTIONS**

Military History: Weaponry, Painting and Sculpture.

**MUST SEE**

“Luz da Liberal e Nobre Arte da Cavalaria”, book published in 1790.

**ADDRESS**

Largo Dragões de Olivença  
7100 ESTREMOZ

**GPS** 38°50'40"27N, 7°35'12"91W

**Tlf** 268 337 600

**Fax** 268 337 622

**E-mail** [rc3@mail.exercito.pt](mailto:rc3@mail.exercito.pt)

**Web** <http://www.wix.com/regcav3/regcav3>

**OPENING HOURS**

9.30 a.m.-12 p.m. / 2.30 p.m.-5 p.m.

**Closed:** Does not close.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility.

**ACTIVITIES**

Free guided tours in Portuguese. Written requests 15 days in advance to:

Exmo. Comandante do Regimento de Cavalaria n.º 3  
Regimento de Cavalaria 3  
Largo Dragões de Olivença  
7100 Estremoz

**MEGALITHICA EBORA CENTRO INTERPRETATIVO DO CONVENTO DOS REMÉDIOS**



**HISTORY**

A cultural amenity recently opened to the public, the Megalithica Ebora interpretive centre is an educational exhibition space. It is situated on the ground floor of the Convento dos Remédios and encompasses the Megalithic and Roman periods.

The megalithic heritage of the Alentejo is particularly remarkable not only in the national context but also at the Iberian and European level. Its importance is evident in numerous dolmens and sanctuaries. Évora's Roman remains, of which the ruined temple at the top of the hill is the prime example, are also important in the Portuguese context.

**COLLECTIONS**

Archaeology. Megalithism and Roman Periods.

**MUST SEE**

The scale model of the Anta Grande (Great Dolmen) of Zambujeiro.

**ADDRESS**

Avenida de São Sebastião

7000 - ÉvORA

**GPS** 38°34'11"48N, 7°54'54"40W

**Tlf** 266 777 000 / 965 959 000

**Fax** 965 959 000

**E-mail** [arqueologia@cm-evora.pt](mailto:arqueologia@cm-evora.pt)

**Web** <http://www.cm-evora.pt>

**OPENING HOURS**

Tuesday to Saturday: 9.30 a.m.-12.30 p.m. / 2 p.m.-6 p.m.

**Closed:** Sundays, Mondays and public holidays.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WC.

**ACTIVITIES**

Educational service. Temporary exhibitions. Free guided tours, in Portuguese, booked in advance by telephone 963 032 100 or 938 730 692.

**MUSEU DE CARRUAGENS**



**HISTORY**

This museum, directed by the Instituto de Cultura Vasco Vill'Alva, was founded in 1998 to exhibit the antique carriages from the Casa Eugénio de Almeida as well as some private carriages. It also contains various objects related to carriage driving and equestrianism.

**COLLECTIONS**

18th- and 19th-Century Carriages.

**MUST SEE**

Largo Dr. Mário Chicó, n.º 4, 5 e 6

7000-802 ÉvORA

**GPS** 38°34'20"68N, 7°54'23"14W

**Tlf** 266 743 712 ou 266 741 080

**Fax** 266 741 080

**E-mail** [icvvalentejo@mail.telepac.pt](mailto:icvvalentejo@mail.telepac.pt)

**Web** <http://icvv.no.sapo.pt>

**OPENING HOURS**

Monday to Friday: 10 a.m.-12.30 p.m. / 2.30 p.m.-6 p.m.

Saturday: 10 a.m.-1 p.m. / 3 p.m.-6 p.m.

**Closed:** Sundays and public holidays.

**PRICES**

Free.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

Temporary exhibitions.

MUSEU DE ÉVORA



**HISTORY**

The history of the Museu de Évora dates back to 1804, when Friar Manuel do Cenáculo, Archbishop of Évora, inaugurated the public library, which also included part of his art, archaeological and natural history collections. The Museu de Évora was only founded formally by the Decree of 1 March 1915, when it was housed in the Episcopal Palace. The most important collections in the Museu de Évora are those of European and Portuguese painting, mediaeval and Renaissance sculpture and archaeology from prehistory to the Roman period.

**COLLECTIONS**

Archaeology, Painting, Sculpture, Drawing and Gold and Silverware.

**MUST SEE**

The 19 panels of the Retable of the Life of the Virgin (16<sup>th</sup> Century).

**ADDRESS**

Largo Conde de Vila Flor  
7000-804 ÉVORA

**GPS** 38°34'09"09N, 7°54'41"93W

**Tlf** 266 702 604 | 266 730 480

**Fax** 266 708 094

**E-mail** mevora@imc-ip.pt

**Web** <http://museudevora.imc-ip.pt>

**OPENING HOURS**

Wednesday to Sunday: 10 a.m.-6 p.m.

Tuesday: 2.30 p.m.-6 p.m.. Last entry at 5.45 p.m.

**Closed:** Mondays, Tuesday mornings, Easter Sunday, 1/1, 1/5 and 25/12.

**PRICES**

Normal ticket: €4 / Family ticket: €4.50 / Aged from 15 to 25, over 65, visitors with a disability: 50% discount / Youth Card: 60% discount / Sundays and Public Holidays until 2 p.m., children up to 14 years old, study visits, teachers and students carrying identification: free.

**ACCESS**

Steps at entrance (companion required). The building is fully equipped for visitors with limited mobility. Adapted WCs.

**ACTIVITIES**

Temporary exhibitions. Guided tours, in Portuguese, must be booked in advance by e-mail, telephone or fax. Cost included in ticket price.

MUSEU DE ARTE SACRA DA SÉ DE ÉVORA



**HISTORY**

Founded in 1983 with the name Tesouros da Sé (Treasures of the Cathedral), the museum was originally housed in one of the upper galleries. In 2009, the restoration was completed of the 18th-Century Colégio dos Moços da Sé, where one of the best collections of sacred art in Portugal is now on exhibit.

**COLLECTIONS**

Sacred Art. Painting, Sculpture, Gold and Silverware and Liturgical Vestments.

**MUST SEE**

The Virgin of Paradise (silver and ivory sculpture).

**ADDRESS**

Largo Marquês de Marialva  
7000 – 809 ÉVORA

**GPS** 38°34'22"05N, 7°54'24"42W

**Tlf** 266 759 330

**Fax** 266 759 339

**E-mail** pastoral@diocese-evora.pt

**OPENING HOURS**

Summer: 9 a.m.-5 p.m.

Winter: 9 a.m.-12.30 p.m. / 2 p.m.-5 p.m.

Last entry one hour before closure

**Closed:** Mondays, 24/12, 25/12 and 1/1

**PRICES**

Normal ticket (includes Cathedral): €4.50 / Children, seniors, schools (by prior booking) : €4 / Journalists: free .

**ACCESS**

Accessible to visitors with limited mobility. Adapted WC.

**MUSEU MUNICIPAL DE FERREIRA**



**HISTORY**

The Museu Municipal de Ferreira opened its doors in 2004. The museum has various sections that depict the region's historical development from prehistory to the present day.

**COLLECTIONS**

Archaeology, Ethnography, Decorative Arts.

**MUST SEE**

The retable of the Passion of Christ, 1565, by the artist António Nogueira.

**ADDRESS**

Rua Conselheiro Júlio de Vilhena, 5  
7900-599 FERREIRA DO ALENTEJO

**GPS** 38°03'29"57N, 8°06'58"18W

**Tlf** 284 738 860

**Fax** 284 739 250

**E-mail** [museu@cm-ferreira-alentejo.pt](mailto:museu@cm-ferreira-alentejo.pt)

**Web** <http://museu.cm-ferreira-alentejo.pt/>

**OPENING HOURS**

Tuesday to Friday: 10 a.m.-1 p.m. / 3 p.m.-7 p.m.

Saturday and Sunday: 10 a.m.-1 p.m.

**Closed:** Mondays, 1/1, Good Friday and Easter Sunday, 1/5, 24/12 and 25/12.

**PRICES**

Normal ticket: €1.50 / Retired and Youth Card: €0.75 / Aged up to 12: €0.75 / School groups and teachers, groups of seniors, participants in workshops: free.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WC.

**ACTIVITIES**

Guided tours, in Portuguese or English, must be booked in advance by telephone 284 738 860. Cost included in ticket price.

**MUSEU MINEIRO DO LOUSAL  
"CENTRAL ELÉCTRICA"**



**HISTORY**

The electricity plant was originally responsible for supplying energy to the mining industry complex, as well as to the population of Lousal, from 1934 to 1992. After a few years of inactivity, it has been exclusively an industrial archaeology museum since 2001.

**COLLECTIONS**

Industrial Archaeology. Mining.

**ADDRESS**

Avenida Frédéric Velge | Lousal  
7570-006 AZINHEIRA DE BARROS E SÃO MAMEDE DE SÁDÃO

**GPS** 38°02'24"16N, 8°25'21"32W

**Tlf** 269 508 160

**Fax** 269 508 160

**E-mail** [info@lousal.cienciaviva.pt](mailto:info@lousal.cienciaviva.pt)

**OPENING HOURS**

Tuesday to Sunday: 10 a.m.-5 p.m.

**Closed:** Mondays and public holidays.

**PRICES**

Normal ticket: €3 / Groups of 10 and over; Aged over 65: €2 / Children aged up to 10 and study visits: free.

**ACCESS**

Accessible to visitors with limited mobility.

**ACTIVITIES**

The museum provides guided tours in Portuguese which must be booked in advance by telephone. Price included in ticket.

## MUSEU MUNICIPAL DE MARVÃO

**HISTORY**

The Church of Santa Maria, long disused and in an advanced state of ruin, has been restored. In 1987 it opened as the Museu Municipal de Marvão.

**COLLECTIONS**

Archaeology, Sacred Art, Ethnography and Weaponry.

**MUST SEE**

Idol Plaque (prehistoric artefact).

**ADDRESS**

Largo de Santa Maria  
7330-101 MARVÃO

**GPS** 39°23'40"79W, 7°22'40"79N

**Tlf** 245 909 132

**Fax** 245 993 526 (Câmara Municipal de Marvão)

**E-mail** [museu.municipal@cm-marvao.pt](mailto:museu.municipal@cm-marvao.pt)

**Web** [www.cm-marvao.pt](http://www.cm-marvao.pt)

**OPENING HOURS**

Tuesday to Sunday: 9 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

**Closed:** Mondays and 25/12.

**PRICES**

Normal ticket: €1 / Students and Youth Card: €0.75.

**ACCESS**

Accessible to visitors with limited mobility. There is only one small step at the entrance.

**ACTIVITIES**

Guided tours in Portuguese, Spanish, English or French must be booked by telephone or e-mail with the Tourist Office: 245 909 131, [turismo@cm-marvao.pt](mailto:turismo@cm-marvao.pt). Price included in ticket.

## MUSEU DE MÉRTOLA (7 CENTRES)

**CONTACT**

**Tlf** 286 610 100

**Fax** 286 610 101

**E-mail** [geral@cm-mertola.pt](mailto:geral@cm-mertola.pt) | [museus@cm-mertola.pt](mailto:museus@cm-mertola.pt)

**Web** [www.museudemertola.pt](http://www.museudemertola.pt) | [www.cm-mertola.pt](http://www.cm-mertola.pt)

**OPENING HOURS**

16/9 to 30/6: 9 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

1/7 to 15/9: 9.30 a.m.-12.30 p.m. / 2 p.m.-6 p.m.

**Closed:** Mondays, 1/1, 1/5, 25/12 and on election days.

**PRICES**

General ticket (access to all museum centres): €5 / Centre ticket (access to one museum centre only): €2 / Over 65 and students: 50% discount / Locals and residents of the district of Mértola and children up to 12: free.

**ACTIVITIES**

Audio-guide systems available in Portuguese or English at the Tourist Office for €2 with a 50% discount for students and seniors.

Guided tours, in Portuguese or English, are booked at the Tourist Office (tel: 286 610 109 or [turismo@cm-mertola.pt](mailto:turismo@cm-mertola.pt)). They include all centres and cost €2 per person or €1 for students and seniors.


**MUSEU DE MÉRTOLA  
TORRE DE MENAGEM (CASTLE KEEP)**
**HISTORY**

The castle centre was inaugurated in 1990 in order to preserve and care for a collection of architectural material dating from between the 6th and 10th Centuries AD.

**COLLECTIONS**

Archaeology. Mediaeval Period.

**MUST SEE**

Marble pilaster, 7th Century AD.

**ADDRESS**

Castelo de Mértola

**GPS** 37°38'18,.11N, 7°39'49,42W

**ACCESS**

Not accessible to visitors with limited mobility.





**MUSEU DE MÉRTOLA**  
**SACRED ART**

**HISTORY**

The museum was inaugurated in April 2001 and contains an important collection of images and a number of liturgical vestments from the churches in the district of Mértola, dating from the 15<sup>th</sup> to 18<sup>th</sup> Centuries.

**COLLECTIONS**

Painting, Gold and Silverware and Sculpture (religious images).

**MUST SEE**

The silver coffer, 16<sup>th</sup> Century.

**ADDRESS**

Antiga Igreja da Misericórdia

Largo da Misericórdia, n.º 5

7750 MÉRTOLA

**GPS** 37°38' 18,.11N, 7°39' 49,42W

**ACCESS**

Not accessible to visitors with limited mobility.



**MUSEU DE MÉRTOLA**  
**PALAEO-CHRISTIAN BASILICA**

**HISTORY**

This museum centre was inaugurated in 1993 and maintains in situ structures of a basilica used as a burial site from the 5<sup>th</sup> to 8<sup>th</sup> Centuries AD. Besides these structures it contains one of the most important collections of headstone inscriptions from this period as well as a number of ceramic and metal artefacts exhumed from the tombs.

**COLLECTIONS**

Archaeology.

**MUST SEE**

Largo do Rossio do Carmo

MÉRTOLA

**GPS** 37°38'13'97N, 7°39'48"83W

**ACCESS**

Accessible to visitors with limited mobility.



#### MUSEU DE MÉRTOLA ROMAN HOUSE

##### HISTORY

This centre is located in the basement of the Paços do Concelho (Town Hall) building and was inaugurated in 1989 after the latter had been rebuilt following destruction by a fire. Besides the structures of an old Roman house preserved in situ, there is a permanent collection of architectural materials, headstones and metals dating from between the 1st and 4th Century AD.

##### COLLECTIONS

Archaeology. Roman Period.

##### MUST SEE

Bronze coin minted in Myrtilis (Mértola), 1<sup>st</sup> Century BC.

##### ADDRESS

Praça Luís de Camões  
7750-329 MÉRTOLA

GPS 37°38'12"83N, 7°39'50"80N

##### ACCESS

Not accessible to visitors with limited mobility.



#### MUSEU DE MÉRTOLA ALCÁÇOVA VISITORS CIRCUIT

##### HISTORY

Inaugurated in 2009, the archaeological structures excavated since 1978 up to the present day are now preserved in this museum. On the northern slope of the castle, the possible forum of the Roman city created an artificial platform, that supported the impressive monumental area of Myrtilis. This entire space lay over the wall and over an underground passage – the cryptoporticus. In Late Antiquity, luxurious religious constructions were erected over the cryptoporticus, among them a baptistry from the 5th-6th Century AD, which at the time was covered with marble and surrounded by a fine set of polychrome mosaics, of which a few significant fragments still remain. In the Islamic period, during the 12th and 13th Centuries, the whole area was occupied by a residential quarter with about thirty dwellings. After the Christian conquest of 1238, the quarter was razed to the ground so that the area could be used as a cemetery.

##### COLLECTIONS

Archaeology.

##### MUST SEE

The polychrome mosaics, 5th to 6th Centuries AD.

##### ADDRESS

Alcaçova do Castelo de Mértola

GPS 37°38'16"92N, 7°39'51"86W

##### ACCESS

Not accessible to visitors with limited mobility.



## MUSEU DE MÉRTOLA BLACKSMITH'S FORGE

### HISTORY

The Forja do Ferreiro, inaugurated in 2001, is situated in Rua António José de Almeida (the former Rua da Afreita) in Mértola, where the old forge of "Ti Brito" has been turned into a museum. It is still possible both to see some of the tools of the blacksmith's trade and to realise the importance of this craft and this craftsman in the social context of the late 19th and first half of the 20<sup>th</sup> Century.

### COLLECTIONS

Ethnography.

### MUST SEE

The bellows (early 20th Century).

### ADDRESS

Rua António Elias Garcia, n.º 18

7750 MÉRTOLA

GPS 37°38'12"72N, 7°39'54"52W

### ACCESS

Not accessible to visitors with limited mobility.



## MUSEU DE MÉRTOLA ISLAMIC ART

### HISTORY

Inaugurated in 2001, this is located in a specially redesigned 18<sup>th</sup>-Century building. This centre marks the culmination of the archaeological work as well as the treatment and study of the materials of the Islamic period. The collection, dating from the 9<sup>th</sup> to the 13<sup>th</sup> Century, is made up of architectural features, headstones, ceramics, metals, carved bone and glass.

### COLLECTIONS

Archaeology.

### MUST SEE

Hunting scene dish, 11<sup>th</sup> Century.

### ADDRESS

Rua António José de Almeida, n.º 2 e 2a

7750 Mértola

GPS 37°38'12,94N, 7°39'49,68W

### ACCESS

Not accessible to visitors with limited mobility.

## IGREJA DE SANTA MARIA MADALENA

**HISTORY**

The Church of Santa Maria Madalena is now the municipal museum containing an exhibition of objects of sacred art, liturgical vestments and old documents belonging to the fabrica ecclesiae of the parish of Monforte .

In the former sacristy there is a photography exhibition that documents the recent interventions in the church as well as the preservation and restoration of the objects on display.

**COLLECTIONS**

Sacred Art, Documentation.

**MUST SEE**

Processional images.

**ADDRESS**

Igreja de Santa Madalena

Largo da Madalena

7450-109 MONFORTE

**GPS** 38°3'41N, 8°7'3W

**Tlf** 245 578 060 (Câmara Municipal de Monforte)

**Fax** 245 573 423 (Câmara Municipal de Monforte)

**E-mail** cmmonforte@mail.telepac.pt

**Web** www.cm-monforte.pt

**OPENING HOURS**

**Winter:** Monday to Friday: 9 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

**Summer:** Monday to Friday: 9 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

Saturday and Sunday: 10 a.m.-12.30 p.m. / 2.30 p.m.-6 p.m.

**Closed:** September to May at weekends and public holidays.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility.

## NÚCLEO MUSEOLÓGICO DO CONVENTO DE SÃO DOMINGOS

**HISTORY**

The Convento de São Domingos, founded at the turn of the 16th and 17th Centuries, has a church lined with typical 17th-Century tiles. This is now the headquarters of the Group of Friends of Montemor-o-Novo and houses the museum centre of the Convento de São Domingos.

**COLLECTIONS**

Ethnography, Sacred Art, Pottery, Bullfighting and Archaeology Museum.

**MUST SEE**

Tiles, 17<sup>th</sup> Century.

**ADDRESS**

Convento de São Domingos

Largo Professor Dr. Banha de Andrade, Apartado 110

7050 MONTEMOR-O-NOVO

**GPS** 38°38'39"09N, 8°12'46"76N

**Tlf** 266 890 235

**Fax** 266 890 296

**E-mail** grupoamigosmontemor@sapo.pt

**OPENING HOURS**

Tuesday to Sunday: 10 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

**Closed:** Mondays and public holidays.

**PRICES**

Museu de Arqueologia: €3 / Students: €1.

Museu Regional: €3 / Students: €1.

Complete museum centre: €5.

Groups: €2.50 / Seniors: €2.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

Guided tours, in Portuguese, booked in advance by telephone 266 890 235 or by fax 266 890 296. Price included in ticket.

## CASA MUSEU MANUEL RIBEIRO DE PAVIA

**HISTORY**

The Casa-Museu Manuel Ribeiro de Pavia was inaugurated on 16 June 1984 with the support of Mora municipal council, the Pavia parish council and the collaboration of friends of the painter.

**COLLECTIONS**

The museum has a permanent exhibition of studies and illustrations by Manuel Ribeiro de Pavia from books by many authors.

**MUST SEE**

"Reaper's Head", drawing

**ADDRESS**

Largo dos Combatentes da Grande Guerra, n.º 11  
PAVIA

**GPS** 38°53'38,83N, 8°01'01,78W

**Tlf** 266 457 511

**Web** [www.jfpavia.com](http://www.jfpavia.com)

**OPENING HOURS**

**Winter:** 9 a.m.-5 p.m.

**Summer:** 10 a.m.-6 p.m.

**Closed:** Mondays, Sundays and public holidays.

**PRICES**

Free.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES AND SERVICES**

Temporary exhibitions.

## LAGAR DE VARAS DO FOJO

**HISTORY**

The first record of this olive press dates back to 1810 and it remained in operation until 1941. It provides accurate evidence of pre-industrialisation olive oil production without the use of machines. Its authenticity and state of conservation make this lever olive press a rare example in the Iberian peninsula.

**COLLECTIONS**

Industrial Archaeology.

**MUST SEE**

The olive press.

**ADDRESS**

Rua S. João de Deus, 19

7860 MOURA

**GPS** 38°08'21"83N, 7°26'51"26W

**Tlf** 285 252 640

**E-mail** [museu.municipal@cm-moura.pt](mailto:museu.municipal@cm-moura.pt)

**Web** [www.cm-moura.pt](http://www.cm-moura.pt)

**OPENING HOURS**

Tuesday to Sunday: 9.30 a.m.-12.30 p.m. / 2.30 p.m.-5.30 p.m.

**Closed:** Mondays, 1/1, Carnival Tuesday, 25/12.

**PRICES**

Free.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

Free guided tours, in Portuguese, booked in advance by telephone 285 253 978 or by e-mail [municipal@cm-moura.pt](mailto:municipal@cm-moura.pt).

## NÚCLEO ÁRABE DO MUSEU MUNICIPAL DE MOURA



### HISTORY

Reopened to the public in 1999, and situated in the heart of the Bairro da Mouraria (Moorish quarter), the Moorish centre contains a 14th-Century Moorish well, in addition to a number of ceramic pieces and Roman lamps.

### COLLECTIONS

Archaeology

### MUST SEE

The Moorish well, 14<sup>th</sup> Century.

### ADDRESS

Largo da Mouraria

GPS 38°08'33"75N, 7°27'04"70W

Tlf 285 253 978

E-mail [museu.municipal@sapo.pt](mailto:museu.municipal@sapo.pt)

Web [www.cm-moura.pt](http://www.cm-moura.pt)

### OPENING HOURS

Tuesday to Friday: 9.30 a.m.-12.30 p.m. / 2.30 p.m.-5.30 p.m.

Saturday and Sunday: during the opening hours of the Museu Municipal, accompanied by a museum official.

Closed: Mondays, 1/1, Carnival Tuesday, 25/12.

### PRICES

Free.

### ACCESS

Not accessible to visitors with limited mobility.

### ACTIVITIES

Free guided tours, in Portuguese, booked by telephone: 285 253 978 or by e-mail [museu.municipal@cm-moura.pt](mailto:museu.municipal@cm-moura.pt).

## MUSEU DE ARTE SACRA DE MOURA



### HISTORY

The purpose of this museum is to exhibit the most important objects from the ecclesiastical heritage of the district and archpriesthood of Moura.

The exhibition entitled "Visions of the Invisible", now on show, displays a collection of objects of a markedly devotional and liturgical nature which are key to an understanding of the religious traditions of the Lower Alentejo.

### COLLECTIONS

Sacred Art.

### MUST SEE

17<sup>th</sup>-Century tiling in the building's interior.

### ADDRESS

Rua da República, nº18

7860-245 MOURA

GPS 8°08'34"05N, 7°27'02"36W

Tlf 285 251 421 / 285 251 375

Fax 284 824 500

E-mail [dphadb@sapo.pt](mailto:dphadb@sapo.pt)

Web [www.diocese-beja.pt](http://www.diocese-beja.pt)

### OPENING HOURS

Tuesday to Sunday: 10 a.m.-1 p.m. / 2.30 p.m.-6 p.m.

Closed: Mondays, 1/1, Easter Sunday, 25/12.

### PRICES

Normal ticket: €1.

### ACCESS

Not accessible to visitors with limited mobility.

### ACTIVITIES

Shop. Guided tours, in Portuguese, booked by e-mail (above) or telephone 284 320 918. Free for school groups and seniors.

## MUSEU MUNICIPAL DE MOURA

**HISTORY**

In 1993, the Moura municipal council housed the Museu Municipal in the building of the former Celeiro Comum (communal granary). It has an important archaeological collection that provides documentation from pre-history to the modern era.

**COLLECTIONS**

Archaeology.

**MUST SEE**

“Smiting God”, a piece of sacred sculpture from the Iron Age.

**ADDRESS**

Rua da Romeira, nº 19

7860 MOURA

GPS 38°02'32,83N, 7°27'08,88W

Tlf 285 253 978

E-mail [museu.municipal@cm-moura.pt](mailto:museu.municipal@cm-moura.pt)

Web [www.cm-moura.pt](http://www.cm-moura.pt)

**OPENING HOURS**

Tuesday to Friday: 9.30 a.m.-12.30 p.m. / 2.30 p.m.-5.30 p.m.

Saturday and Sunday: 10 a.m.-12 p.m. / 2 p.m.-4 p.m.

**Closed:** Mondays, 1/1, Carnival Tuesday, 25/12.

**PRICES**

Free.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

Temporary exhibitions. Free guided tours, in Portuguese, must be booked in advance by telephone 285 253 978 or by e-mail [museu.municipal@cm-moura.pt](mailto:museu.municipal@cm-moura.pt).

## MUSEU DA LUZ

**HISTORY**

The idea for a museum focusing on the memories and identities of the past and the future in the territories of Luz and Alqueva originated in the 1980s in the context of defining compensatory measures for the effects of implementing the Alqueva dam project. The museum opened to the public in 2003. In 2005 it received an honourable mention from the Portuguese Museology Association, in the ‘best museum in the country’ category.

**COLLECTIONS**

Ethnography and Archaeology.

**MUST SEE**

The small window in one of the exhibition rooms – the Sala da Luz – from which it is possible to admire the exact site of the submerged village of Luz.

**ADDRESS**

Largo da Igreja de Nossa Senhora da Luz

7240-100 LUZ / MOURÃO

GPS 38°20'40"8N, 7°22'35"73W

Tlf 266 569 257

Fax 266 569 264

E-mail [museudaluz@edia.pt](mailto:museudaluz@edia.pt)

Web [www.museudaluz.org.pt](http://www.museudaluz.org.pt)

**OPENING HOURS**

Winter (October to March): 9.30 a.m.-1 p.m. / 2 p.m.-5.30 p.m.

Summer (April to September): 10 a.m.-1 p.m. / 2 p.m.-6 p.m.

**Closed:** Mondays, 1/1, Easter Sunday, 1/5 and 25/12.

**PRICES**

Normal ticket: €2 / Retired, aged over 65, from 15 to 25, teachers, groups of more than 10 (by prior booking): €1 / Aged up to 14, teachers and students on study tours, residents of the district of Mourão, APOM and ICOM, Sunday mornings (until 1 p.m.): free.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WC.

**ACTIVITIES**

Educational service. Temporary exhibitions. Guided tours, in Portuguese and English, by prior booking by email [infomuseudaluz@edia.pt](mailto:infomuseudaluz@edia.pt) (ticket price).

**MUSEU DO BORDADO E DO BARRO  
NÚCLEO CENTRAL/CADEIA NOVA**



**HISTORY**

The Museu do Bordado e do Barro project originated in 1996 with the additional purpose of revitalising the historic centre of the town of Nisa.

The centre is located in the Cadeia Nova building, where its embroidery and ceramics collections are on exhibit.

**COLLECTIONS**

Ethnography: Textiles and Ceramics.

**MUST SEE**

Pot, by António Louro (handicrafts prize, FIA 2004).

**ADDRESS**

Largo da Cadeia Nova

6050 NISA

**GPS** 39°31'05,70N, 7°38'50,10W

**Tlf** 245 429 426

**Fax** 245 412 799

**E-mail** cultura@cm-nisa.pt

**Web** www.museubordadoebarro.pt

**OPENING HOURS**

Summer: 10 a.m.-12.30 p.m. / 2 p.m.-6 p.m.

Winter: 10 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

**Closed:** Mondays and the following public holidays: 25/12, 1/1, Municipal Holiday (Easter Monday) and Easter Sunday.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility.

**ACTIVITIES**

Guided tours, in Portuguese, English and Spanish by prior booking by telephone or e-mail.

**MUSEU DO BORDADO E DO BARRO  
NÚCLEO DO BORDADO**



**HISTORY**

The embroidery centre shows a collection of embroideries that form part of the recreation of a traditional Nisa bedroom and kitchen. In addition, there is a small exhibition of agricultural tools in an outbuilding in the yard.

**MAIN COLLECTIONS**

Ethnography. Textiles.

**MUST SEE**

The traditional bedroom.

**ADDRESS**

Rua Francisco Miguens, 27 e 29

6050-359 NISA

**GPS** 39°31'05,70N, 7°38'50,10W

**Tlf** 245 410 000

**Fax** 245 412 799

**E-mail** cultura@cm-nisa.pt

**OPENING HOURS**

Summer: 10 a.m.-12.30 p.m. / 2 p.m.-6 p.m.

Winter: 10 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

**Closed:** Mondays and the following public holidays: 25/12, 1/1, Municipal Holiday (Easter Monday) and Easter Sunday.

**PRICES**

Free.

**ACCESS**

The first floor is not accessible to visitors with limited mobility.

**ACTIVITIES**

Guided tours, in Portuguese, English and Spanish by prior booking by telephone or e-mail.



## CASA-MUSEU JOSÉ RÉGIO



### HISTORY

The Casa-Museu José Régio exhibits the collections accumulated by José Régio, mainly during the time he lived in Portalegre from 1929 to 1962. Managed by the Portalegre municipal council, the museum is located in the house in which the poet always lived.

### COLLECTIONS

Ethnography: Sculpture, Wrought Iron, Faïence, Furniture.

### MUST SEE

Quilt with pieces of neckties linked by pin rosettes.

### ADDRESS

Casa-Museu José Régio

Rua do Poeta José Régio

7300 – 024 PORTALEGRE

GPS 39°17'17"81N, 7°25'48"57W

Tlf 245 307 535

Fax 245 307 542

E-mail [museu.joseregio@cm-portalegre.pt](mailto:museu.joseregio@cm-portalegre.pt)

Web [www.cm-portalegre.pt](http://www.cm-portalegre.pt)

### OPENING HOURS

Tuesday to Sunday: 9.30 a.m.-1 p.m. / 2.30 p.m.-6 p.m.

Last entries 12.30 p.m. and 5.30 p.m.

**Closed:** Mondays, 1/1, Good Friday, Easter Sunday, 1/5, 24/12 and 25/12.

### PRICES

Normal ticket: €2 / Aged 15 to 25, students, retired district residents, groups of more than 10: €1 / Sundays and public holidays until 1 p.m.: free / Aged up to 14, members of APOM, ICOM, ICOMOS, Members of the Academia Nacional de Belas Artes, teachers and students on study visits, employees of Portalegre municipal council, researchers, journalists, tourist information professionals and art critics working in a professional capacity: free

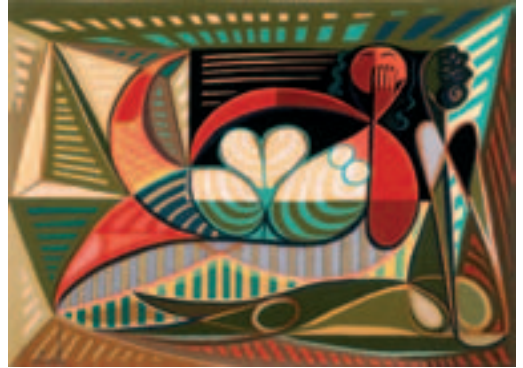
### ACCESS

Not accessible to visitors with limited mobility.

### ACTIVITIES AND SERVICES

Guided tours by prior booking, in Portuguese, English and French. Price included in ticket. Themed tours and educational service tours.

## MUSEU DA TAPEÇARIA DE PORTALEGRE GUY FINO



### HISTORY

This museum is specifically dedicated to the presentation, conservation and study of Portalegre tapestries. Portalegre tapestries are distinguished by their original technique and the contemporary nature of their themes. The museum contains examples from the late 1940s to the present day.

### COLLECTIONS

Original tapestries by Portuguese and foreign artists including works by Almada Negreiros, Vieira da Silva and José de Guimarães.

### MUST SEE

'Biblioteca' ('Library'), tapestry designed by Vieira da Silva.

### ADDRESS

Rua da Figueira, nº 9

7300-139 PORTALEGRE

GPS 39°17'33"08N, 7°25'59"45W

Tlf 245 307 530

Fax 245 307 535

E-mail [museu.tapecaria@cm-portalegre.pt](mailto:museu.tapecaria@cm-portalegre.pt)

### OPENING HOURS

Tuesday to Sunday: 9.30 a.m.-1 p.m. / 2.30 p.m.-6 p.m.

**Closed:** Mondays, 1/1, 1/5, Good Friday, Easter Sunday and 25/12.

### PRICES

Normal ticket: €2 / Aged 15 to 25, students, retired district residents, groups of more than 10: 50% discount / Aged up to 14: free.

### ACCESS

Accessible to visitors with limited mobility.

### ACTIVITIES

Educational service. Temporary exhibitions. Guided tours by prior booking by telephone or e-mail, conducted in Portuguese, English, Spanish and French. Price included in ticket.

## MUSEU DO BARRO DE REDONDO



### HISTORY

The purpose of the Museu do Barro de Redondo is to show the importance of the town's typical pottery for the local economy and the everyday life of the population. It demonstrates the uses of the artifacts in kitchens and in building, the evolution and command of production techniques and the distribution networks.

### COLLECTIONS

Ethnography. Pottery.

### MUST SEE

The potter's wheel.

### ADDRESS

Convento de Santo António

Alameda de Santo António

7170 REDONDO

GPS 38°38'59"61N, 7°32'31"15N

Tlf 96 38 14 782 / 266 989 216

Fax 266 909 039 / 266 989 032

E-mail museudobarro@cm-redondo.pt

### OPENING HOURS

April to October: 10 a.m.-12.30 p.m. / 2 p.m.-7 p.m.

November to March: 10 a.m.-12.30 p.m. / 2 p.m.-6 p.m.

Closed: Mondays, 1/1, Easter Sunday, 1/5 and 25/12.

### PRICES

Free.

### ACCESS

Accessible to visitors with limited mobility.

### ACTIVITIES

Free guided tours, in Portuguese and English, by prior booking by telephone to the museum (963 814 782) or 266 989 216.

## MUSEU REGIONAL DO VINHO DE REDONDO



### HISTORY

The museum's permanent collection includes agricultural tools and utensils associated with the art of wine-making, in particular the ceramic material characteristic of Redondo.

### COLLECTIONS

Ethnography.

### MUST SEE

Ceramic vat for storing wine.

### ADDRESS

Praça da República

7170-011 REDONDO

GPS 38°38'48"91N, 7°32'49"32N

Tlf 266 909 100 / 266 989 216

Fax 266 909 039 / 266 989 032

E-mail museudovinho@cm-redondo.pt

### OPENING HOURS

April to October: 10 a.m.-12.30 p.m. / 2 p.m.-7 p.m.

November to March: 10 a.m.-12.30 p.m. / 2 p.m.-6 p.m.

Closed: Mondays, 1/1, Easter Sunday, 1/5 and 25/12.

### PRICES

Free.

### ACCESS

Accessible to visitors with limited mobility.

### ACTIVITIES

Temporary exhibitions. Free guided tours, in Portuguese or English, by prior telephone booking 266 909 100 or 266 989 216.

MUSEU DE ARTE SACRA DE MONSARAZ



**HISTORY**

The building of the former Paços do Concelho (Town Hall), classified as a national monument and built in the second quarter of the 14th Century, contains an exhibition of sacred art and documents concerning the history of the district of Monsaraz.

**COLLECTIONS**

Sacred Art: Painting, Sculpture and Gold and Silverware.

**MUST SEE**

'Fresco do Bom e do Mau Juiz' ('Fresco of the Good and Bad Judge'), 14th Century mural painting.

**ADDRESS**

Largo D. Nuno Álvares Pereira, nº9  
7200 –175 MONSARAZ

GPS 38°26'35"29N, 7°22'51"10N

Tlf 266 508 040 / 266 550 120

Fax 266 508 059 / 266 550 121

E-mail cultura@cm-reguengos-monsaraz.pt

Web www.cm-reguengos-monsaraz.pt

**OPENING HOURS**

Winter: 10 a.m.-6 p.m.

Summer: 10 a.m.-7 p.m.

Closed: Does not close.

**PRICES**

Normal ticket: €1.80 / Aged 7 to 14: €1.20 / Aged up to 6: free.

**ACCESS**

A small obstacle at the entrance limits access to visitors with limited mobility.

**ACTIVITIES**

Guided tours booked through the Tourist Office by telephone 266 508 040, by fax 266 508 059 or e-mail turismo@cm-reguengos-monsaraz.pt. Free only for not-for-profit organisations and conducted in Portuguese, English, French and Spanish.

MUSEU DO TRABALHO RURAL DE ABELA



**HISTORY**

Housed in the former Guarda Nacional Republicana building, the Museu do Trabalho Rural of Abela was inaugurated in 2008.

The goal of this museum centre is to evoke the memory of a society that has undergone profound changes in recent decades, as well as to highlight the relationship of belonging between a population and its territory. The collections convey information about a rural society that belongs to the past but which is still recent enough to be a venue for the sharing of memories, uniting and identifying different generations.

**COLLECTIONS**

Ethnography.

**MUST SEE**

The manual hay-baling machine.

**ADDRESS**

Museu do Trabalho Rural

Largo 5 de Outubro

7540-011 ABELA

GPS 38°00'01"62N, 8°33'31"34W

Tlf 269 902 048

Fax 269 920 034 (Junta de Freguesia de Abela)

269 829 498 (Câm. Mun. de Santiago do Cacém)

E-mail museudotrabalhorural.abela@gmail.com

**OPENING HOURS**

Wednesday to Friday: 10 a.m.-4 p.m.

Saturday and Sunday: 11 a.m.-5 p.m.

Closed: Mondays, Tuesdays and public holidays.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WC.

**ACTIVITIES**

Temporary exhibitions. Educational service. Free guided tours, in Portuguese booked three days in advance by telephone 269 902 048.

## MUSEU MUNICIPAL DE SANTIAGO DO CACÉM



### HISTORY

The Museu Municipal de Santiago do Cacém was founded in 1930 following the contribution of Dr. João de Cruz e Silva (1881-1948), who over decades built up a varied archaeological and numismatics collection. Since 1972 the museum has occupied the building of the former district gaol, a notable example of 19<sup>th</sup>-Century architecture designed by Chiapo Monteiro.

### COLLECTIONS

Archaeology. Numismatics. Ethnography. Fine Arts.

### MUST SEE

The numismatics collection.

### ADDRESS

Museu Municipal de Santiago do Cacém

Praça do Município

7540-136 SANTIAGO DO CACÉM

GPS 38°01'00"24N, 8°41'31"03W

Tlf 269 827 375

Fax 269 829 498 (Câm. Mun. de Santiago do Cacém)

E-mail [museu@cm-santiagocacem.pt](mailto:museu@cm-santiagocacem.pt)

### OPENING HOURS

Wednesday to Friday: 10 a.m.-12 p.m. / 2 p.m.-4.30 p.m.

Saturday: 12 p.m.-6 p.m.

**Closed:** Mondays, Sundays and public holidays.

### PRICES

Free.

### ACCESS

Not accessible to visitors with limited mobility.

### ACTIVITIES

Free guided tours, in Portuguese, English, French and Spanish must be booked in advance by telephone 269 829 400.

## TESOURO DA COLEGIADA DE SANTIAGO



### HISTORY

Founded in 1988, this is housed in the mother church of Santiago do Cacém. It contains valuables from churches in the district of Santiago do Cacém and from the convent of Nossa Senhora do Loreto.

### COLLECTIONS

Sacred Art: Painting, Sculpture and Decorative Arts.

### MUST SEE

The reliquary of Santo Lenho (the Holy Cross) (14<sup>th</sup>-17<sup>th</sup> Century).

### ADDRESS

Rua de São Tiago

7540-000 SANTIAGO DO CACÉM

GPS 38°00'50"22N, 8°41'51"26W

Tlf 269 810 276

Fax 284 824 500

E-mail [dphadb@sapo.pt](mailto:dphadb@sapo.pt)

Web [www.diocese-beja.pt](http://www.diocese-beja.pt)

### OPENING HOURS

Wednesday to Sunday: 10 a.m.-12.30 p.m. / 2.30 p.m.-6 p.m.

**Closed:** Mondays and Tuesdays, 1/1, Easter Sunday, 25/12.

### PRICES

Normal ticket: €1.5 / Aged up to 12: free.

### ACCESS

Accessible to visitors with limited mobility. Adapted WC.

### ACTIVITIES

Temporary exhibitions. Guided tours in Portuguese and English, booked in advance by e-mail (above) or telephone 284 320 918. Price included in ticket, free for school groups and seniors.

## MUSEU DO RELÓGIO



### HISTORY

The Museu do Relógio is the only one of its kind in the whole of the Iberian peninsula. It occupies ten rooms of a convent built in the 16th Century, in the heart of Serpa's historic centre. It contains the private collection of António Tavares d'Almeida, a native of Serpa.

### COLLECTIONS

A collection of over 1,900 clocks and watches dating from 1630 to the present day.

### MUST SEE

The watch worn by Neil Armstrong on the first moon landing (1969).

### ADDRESS

Convento do Mosteirinho  
(Junto à Praça da República)  
7830-341 SERPA

**GPS** 39°23'59"56N, 8°1'18"03W

**Tlf** 284 543 194

**E-mail** museudorelogio@iol.pt

**Web** www.museudorelogio.com

### OPENING HOURS

Wednesday to Friday: 2 p.m.-5 p.m.

Saturday, Sunday and public holidays: 10 a.m.-12.30 p.m. / 2 p.m.-5 p.m.

**Closed:** Mondays, 25/12 and 1/1.

### PRICES

Normal ticket: €2 / Groups of over 20: special prices.

### ACCESS

Not accessible to visitors with limited mobility.

### ACTIVITIES

The museum is only available by guided tour, in Portuguese, Spanish, English, French, Italian and German. Every year the museum organises a themed exhibition on its premises.

The museum has a workshop for the restoration of antique clocks and watches.

## MUSEU ETNOGRÁFICO DE SERPA



### HISTORY

The Museu Etnográfico de Serpa, inaugurated in 1987, is housed in the former municipal market building, a 19th-Century construction that was restored and redesigned by A. Saldanha's architectural office. The museum has a permanent exhibition entitled "Ofícios da Terra" ("Crafts of the Land"). This evokes the diversity of occupations and crafts inherent in the production of goods essential to local life, as well as the traditional know-how related to these crafts.

### COLLECTIONS

Ethnography: artifacts and utensils used in the crafts of the pack-saddler, farm hand, tailor, chair-maker, carpenter, basket-maker, farrier, blacksmith, tinsmith, potter, cheese-maker and cobbler.

### MUST SEE

The cheese-maker's craft.

### ADDRESS

Largo do Corro  
7830 SERPA

**GPS** 37°56'37"46N, 7°35'43"39W

**Tlf** 284 540 120

**Fax** 284 540 109

**E-mail** geral@cm-serpa.pt

**Web** www.cm-serpa.pt

### OPENING HOURS

Monday to Sunday: 9 a.m.-12.30 p.m. / 2 p.m.-5.30 p.m.

**Closed:** 25/12, 1/1, Tuesday after Easter and 1/5.

### PRICES

Free.

### ACCESS

Not accessible to visitors with limited mobility.

### ACTIVITIES

Temporary exhibitions. Free guided tours, in Portuguese, booked in advance by telephone.

## MUSEU DE SINES

**HISTORY**

The Museu de Sines was founded in the 1960s, with an archaeology collection. It now contains a rich collection depicting the district and its history. In 2009 it reopened in the Paço dos Governadores Militares (Military Governors' Palace) in Sines Castle.

In the Torre de Menagem (castle keep) there is a recreation, using new technologies, of the life of Vasco da Gama, the areas he inhabited in the castle and his pioneering voyages and encounters with peoples and cultures from the African coast to India and Asia, focusing on the effect of these commercial and cultural exchanges on the creation of the modern world.

**COLLECTIONS**

Archaeology and Ethnography.

**MUST SEE**

Treasure of Gaius (7th Century AD).

**ADDRESS**

Castelo de Sines

Largo Poeta Bocage

**GPS** 37°57'23"00N, 8°51'55"65W

7520 SINES

**Tlf** 269632237

**E-mail** info@mun-sines.pt

**Página web** www.sines.pt

**OPENING HOURS**

**Summer:** 10 a.m.-1 p.m. / 2.30 p.m.-6 p.m.

**Winter:** 10 a.m.-1 p.m. / 2 p.m.-5 p.m.

**Closed:** Mondays, 25/12 and 1/1.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility, except for the castle keep. Adapted WC. The exhibition in the castle keep is suitable for visitors with hearing and sight impairments.

**ACTIVITIES**

Educational service. Temporary exhibitions. Free guided tours of the museum, in Portuguese or English, or of routes within the district. Advance booking by telephone 269 632 237.

TESOURO DA IGREJA DE NOSSA SENHORA  
DAS SALAS**HISTORY**

The Treasury of the Church of Nossa Senhora das Salas is the sixth unit of the museum network of the Diocese of Beja. It was inaugurated in 2006, in the former Manueline hermitage built by Dom Vasco da Gama and consecrated in 1529. It displays to the public the dozens of jewels and liturgical vestments offered over the centuries to the image of the Virgin, also including other objects from other religious monuments in the district of Sines, such as the convent of Santo António and the hermitage of Santa Catarina.

**COLLECTIONS**

Sacred Art: Painting, Sculpture, Decorative Arts.

**MUST SEE**

Sculpture of Santa Bárbara, attributed to António Ferreira.

**ADDRESS**

Largo de Nossa Senhora das Salas

7520-147 SINES

**GPS** 37°57'12"64N, 8°52'27"15W

**Tlf** 269 636 065

**Fax** 284 824 500

**E-mail** dphadb@sapo.pt

**Web** www.diocese-beja.pt

**OPENING HOURS**

Wednesday to Sunday: 10 a.m.-12.30 p.m. / 2.30 p.m.-6 p.m.

**Closed:** Mondays and Tuesdays, 1/1, Easter Sunday, 25/12.

**PRICES**

Normal ticket: €1.50 / Aged up to 12: free.

**ACCESS**

Small initial obstacle for visitors with limited mobility.

**ACTIVITIES / SERVICES**

Temporary exhibitions. Guided tours, in Portuguese and English booked in advance by e-mail (above) or telephone 284 320 918. Price included in ticket, free for school groups and seniors.

## MUSEU DA ESCOLA PRÁTICA DE ARTILHARIA

**HISTORY**

Inaugurated in 1992, the museum is housed in the southern building of Parada General Bernardo Faria and tells the story of the Portuguese artillery from its creation in 1382 up to the foundation of the Artillery School in 1861.

On the outside there is an exhibition, in chronological order, of pieces of ordnance used by the Portuguese army. The rooms in the building present the following themes: Historical Evolution of Portuguese Artillery, Illustrious Artillerymen, Technical Fire Control, Transmission Equipment, Meteorology, Topography and Acquisition of Objectives, Artillery Uniforms, Battle Room and Historical Legacy of the Lisbon Artillery Regiment.

**COLLECTIONS**

Military History: weaponry.

**ADDRESS**

Avenida da República

7080-099 VENDAS NOVAS

**GPS** 38°40'38"59N, 8°27'18"79W

**Tif** 265 809 800

**Fax** 265 809 898

**E-mail** epa@mail.exercito.pt

**Web** www.exercito.pt

**OPENING HOURS**

Monday to Sunday: 10 a.m.-12.30 p.m. / 2 p.m.-5 p.m.

**Closed:** 24/12, 25/12, 31/12 and 1/1.

**PRICES**

Free.

**ACCESS**

Accessible to visitors with limited mobility.

**ACTIVITIES**

Free guided tours, in Portuguese, by prior booking (by e-mail, fax or official letter).

## CASA DO ARCO

**HISTORY**

Through a protocol with the Alentejo Regional Directorate for Culture, the Municipal Council of Vidigueira and the Parish Council of Vila de Frades share the management of this museum which serves as the interpretive centre for the ruins of the Roman villa of São Cucufate, situated about 2 km from Vila de Frades.

**COLLECTIONS**

The Casa do Arco houses the exhibition entitled "The Roman Villa of São Cucufate", which displays the materials from the excavations at the site.

**MUST SEE**

The bone doll amulet from the Roman period.

**ADDRESS**

Largo Dr. José Luís Conceição Silva, 18

VILA DE FRADES

**GPS** 38°13'25"73N, 7°50'44"64N

**Tif** 284 441 113 (São Cucufate);

266 769 450 (Direcção Regional da Cultura do Alentejo);

284 437 400 (Câmara Municipal de Vidigueira);

284 441 762 (Junta de Freguesia de Vila de Frades)

**Fax** 266 769 451 (Direc. Reg. da Cultura do Alentejo)

**E-mail** info@cultura-alentejo.pt / geral@cm-vidigueira.pt / jf-viladefrades@live.com.pt

**Web** www.cultura-alentejo.pt / www.cm-vidigueira.pt / www.viladefrades.com

**OPENING HOURS**

Tuesday afternoon to Sunday: 10 a.m.-12.30 p.m. / 2.30 p.m.-5.30 p.m.

**Closed:** Mondays, Tuesday mornings and all public holidays.

**ACCESS**

Accessible to visitors with limited mobility.

## MUSEU MUNICIPAL DE VIDIGUEIRA

**HISTORY**

The Museu Municipal de Vidigueira is housed in the building of the former Vasco da Gama primary school, which has been redesigned and adapted for use as a museum.

The space is organised into two themed areas. The first portrays the history of primary education in the district, from the inauguration of the school building in 1884 to the end of its use as an educational establishment in 1991. The second area offers an overview of economic development since the 1930s in terms of crafts, commerce and agriculture.

**COLLECTIONS**

Ethnography.

**MUST SEE**

The crafts room.

**ADDRESS**

Praça Vasco da Gama, 1  
7960-225 VIDIGUEIRA

**GPS** 38°12'29"26N, 7°47'51"78N

**Tlf** 284 437 260

**E-mail** [museumvidigueira@cm-vidigueira.pt](mailto:museumvidigueira@cm-vidigueira.pt)  
[museu@cm-vidigueira.pt](mailto:museu@cm-vidigueira.pt)

**Web** [www.cm-vidigueira.pt/cultura/museumunicipal](http://www.cm-vidigueira.pt/cultura/museumunicipal)

**OPENING HOURS**

**Summer:** 10 a.m.-6 p.m.

**Winter:** 10 a.m.-5 p.m.

**Closed:** Mondays and public holidays.

**PRICES**

Normal ticket: €2 / Students and retired: €1 / Aged up to 12: free.

**ACCESS**

Accessible to visitors with limited mobility. Adapted WC.

**ACTIVITIES**

All visits to the Museu Municipal are guided. Group visits in Portuguese, English or Spanish must be booked by telephone, e-mail or fax. Price included in ticket.

## MUSEU DO MÁRMORE

**HISTORY**

Housed in the 100-year-old building of the former railway station, the Museu do Mármore of Vila Viçosa opened its doors in 2000. It contains an educational exhibition of the marble cycle, comprising geology, history, extraction and transformation. It is also possible to see the machinery used in the extraction process as well as works of art/sculpture resulting from this ornamental rock.

**COLLECTIONS**

Industrial Archaeology and Sculpture.

**MUST SEE**

Scale model of a quarry.

**ADDRESS**

Largo da Estação da CP  
7160 VILA VIÇOSA

**GPS** 38°46'41"82N, 7°25'32"02W

**Tlf** 268 989 641

**Fax** 268 889 314

**E-mail** [cultura@cm-vilavicoso.pt](mailto:cultura@cm-vilavicoso.pt)

**Web** [www.cm-vilavicoso.pt](http://www.cm-vilavicoso.pt)

[www.museumarmore.cm-vilavicoso.pt](http://www.museumarmore.cm-vilavicoso.pt)

**OPENING HOURS**

Tuesday to Saturday: 9 a.m.-12.30 p.m. / 2.30 p.m.-5.30 p.m.

**Closed:** Mondays, Sundays and public holidays.

**PRICES**

Normal ticket: €1.50 / Aged over 65: free / Youth card: 50% discount.

**ACCESS**

Accessible to visitors with limited mobility.

**ACTIVITIES**

All visits are guided and conducted in Portuguese, Spanish, English, French, Dutch or German. Temporary exhibitions, document centre and auditorium.



**PAÇO DUCAL E CASTELO DE VILA VIÇOSA  
MUSEU-BIBLIOTECA DA CASA DE BRAGANÇA**

**OPENING HOURS**

**October to March:** Tuesday: 2 p.m.-5 p.m. / Wednesday: 10 a.m.-1 p.m. / 2 p.m.-5 p.m. Thursday to Sunday: 9.30 a.m.-1 p.m. / 2 p.m.-5 p.m.

**April to September:** Tuesday: 2.30 p.m.-5.30 p.m. / Wednesday to Friday: 10 a.m.-1 p.m. / 2.30 p.m.-5.30 p.m. / Saturday and Sunday: 9.30 a.m.-1 p.m. / 2.30 p.m.-6 p.m.

Last visits begin one hour before each closure.

**Closed:** Mondays, Tuesday mornings, national holidays and the municipal holiday (16/8).



**CASTELO DE VILA VIÇOSA  
MUSEU-BIBLIOTECA DA CASA DE BRAGANÇA**

**HISTORY**

Founded in the early 1950s on the suggestion of Abel Viana, the museum has recently been renovated. An archaeological route from prehistory to the 19th Century has been created, which includes the rich archaeological collection of King Dom Luís (1838-1889). The Museu de Caça (Hunting Museum) is on the first floor.

**COLLECTIONS**

Archaeology, Natural History, Weaponry.

**MUST SEE**

Ancient Egyptian vases.

**ADDRESS**

Castelo de Vila Viçosa

**GPS** 8°46'41"84N, 7°24'53"04W

**Tif** 268 980 659

**Fax** 268 989 808

**E-mail** palacio.vilavicoso@mail.telepac.pt

**Web** www.fcbraganca.pt

**PRICES**

Normal ticket: €3.

**ACCESS**

The first floor (Museu de Caça) is not accessible to visitors with limited mobility.

**ACTIVITIES**

Guided visits in Portuguese only, price included in ticket.

**PAÇO DUCAL DE VILA VIÇOSA  
MUSEU-BIBLIOTECA DA CASA DE BRAGANÇA**



**HISTORY**

The building's monument complex dates from the 16th Century, after which improvement work has been carried out from time to time. The Fundação da Casa de Bragança (House of Bragança Foundation) and, under its authority, the museum, were founded in 1933 in accordance with the provisions in the will of King Dom Manuel II.

**COLLECTIONS**

Painting, Sculpture, Decorative Arts, Weaponry

**MUST SEE**

The ceiling of the Sala dos Duques, which has 18 portraits of the Dukes of Bragança by the Italian painter Domenico Duprà.

**ADDRESS**

Paço Ducal de Vila Viçosa

Terreiro do Paço

7160-251 VILA VIÇOSA

**GPS** 38°46'57"02N, 7°25'18"97W

**Tif** 268 980 659

**Fax** 268 989 808

**E-mail** palacio.vilavicoso@mail.telepac.pt

**Web** www.fcbraganca.pt

**PRICES**

Noble Floor Ticket: €6 / Armoury: €2.50 / Treasury: €2.50 / Blue and White Porcelain Collection: €2.50 / Carriage Collection: €1.50.

**ACCESS**

Not accessible to visitors with limited mobility.

**ACTIVITIES**

All visits are guided and only in Portuguese. Concert season.

## OTHER MUSEUMS

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At the time of the publication of this guide the following important museums in the Alentejo were closed for improvement work falta: enquanto outros preparavam a sua inauguração para breve. SUGESTÃO: while others were about to be inaugurated. They may be open to the public at the time of your next visit:

ALCÁÇER DO SAL

**MUSEU PEDRO NUNES**

AVIS

**MUSEU MUNICIPAL DE AVIS**

BEJA

**MUSEU BOTÂNICO DE BEJA**

ELVAS

**MUSEU DE ARQUEOLOGIA DE ELVAS**

ESTREMOZ

**MUSEU FERROVIÁRIO ESTREMOZ**

PORTALEGRE

**MUSEU DOS BONECOS**

**MUSEU MUNICIPAL DE PORTALEGRE**

**NÚCLEO DA IGREJA DE S. FRANCISCO**

PORTEL

**PAVILHÃO TEMÁTICO “A BOLOTA”**

**MUSEU DA FREGUESIA**

SERPA

**MUSEU ARQUEOLÓGICO DE SERPA**



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