

# **Appendices**

## Appendix 1: List of Main Temporary Exhibitions of the *Estado Novo*

Date	Original name of exhibition	Translated name of exhibition	Place
1931	Exposição Timor	Exhibition Timor	Lisboa
1932	Exposição da Colónia da Guiné	Exhibition Colony of Guinea	Lisboa
1932	Exposição Industrial Portuguesa	Exhibition of Portuguese Industry	Lisboa
1934	I Exposição Colonial Portuguesa	First Portuguese Colonial Exhibition	Porto
1936	Exposição de Arte Gentilica - África Portuguesa	Exhibition of native African Art	Lisboa
1936	Exposição do Ano X da Revolução Nacional	Exhibition of the tenth anniversary of the National Revolution	Lisboa
1937	Exposição Internacional de Paris - Pavilhão de Portugal	International Exhibition of Paris - Portuguese Pavilion	Paris
1937	Exposição Histórica da Ocupação	Historical Exhibition of the Occupation	Lisboa
1939	Exposição Marítima do Norte de Portugal	Maritime Exhibition of the North of Portugal	Porto, Crystal Palace
1939	Exposição Internacional de S. Francisco	International Exhibition of San Francisco	Califórnia
1940	Exposição Etnográfica do Douro Litoral e II Feira das Colheitas	Ethnographic Exhibition of <i>Douro Litoral</i> and Second Harvest Fair	Porto, Crystal Palace
1940	Grande Exposição do Mundo Português	Great Exhibition of the Portuguese World	Lisboa
1947	Festas do oitavo centenário da tomada de Lisboa	Commemorations of the eighth centenary of the conquest of Lisboa	Lisboa
1947	Exposição 14 anos de política do espírito	Exhibition 14 years of spirit policy	Lisboa
1948	Exposição de Obras Públicas - comemoração de 15 anos (1932-1947)	Exhibition of Public Works - commemorations of the 15 years	Lisboa
1949	Exposição sobre motivos da Guiné de Martins da Costa	Exhibition on Guinea themes (Martins da Costa)	Lisboa
1949	Exposição de Arte Negra	Exhibition of Black Art	Lisboa
1951	Exposição de Arte Sacra Missionária	Missionary Sacred Art Exhibition	Lisboa
1951-1952	Exposição "Apointamentos de Viagem" de José Amaro Júnior	Exhibition "Notes of a journey" of José Amaro Júnior	Lisboa
1953	Exposição 25 anos do Governo da Nação	Exhibition 25 Years of Government	Lisboa
1955-1956	Portuguese Art 800 -1800	Portuguese Art 800 - 1800	London
1956	Exposição Agrícola	Exhibition of Agriculture	Porto
1957	Exposição Conheça a sua terra como país industrial	Exhibitions: Know your homeland as an industrial country	Lisboa
1960	Exposição Henriquina	Exhibition <i>Henriquina</i> (about Infant D. Henrique)	Lisboa
1961	Exposição em Elisabethville	International Exhibition in Elisabethville	Elisabethville
1961	XXV Feira de Bolonha	XXV International Fair of Bolonha	Bologna
1963	Exposição de Miniaturas Angolanas	Exhibition of Angolan miniatures	Luanda
1964	Exposição Etnográfica de Instrumentos Musicais e Máscaras de Povos de Angola	Exhibition of Musical Instruments and Masks of the people of Angola	Luanda
1964	Exposição "Como viu, através da sua objectiva, as Províncias Ultramarinas Portuguesas o jornalista Emile Marini"	Exhibition "How has the journalist Emile Marini seen the Portuguese Overseas Provinces through his photographic lenses"	Lisboa
1966	Exposição As Artes ao serviço da Nação	Exhibition The Arts serving the Nation	Lisboa
1968	Exposição da Alfaia agrícola Portuguesa	Exhibition of Portuguese Agricultural Implements	Lisboa
1968	Exposição Pedro Álvares Cabral e a sua época	Pedro Álvares Cabral and his epoch	Lisboa, National Art Gallery in Belém

## Appendix 2: Synopsis of Interviews:

**File: 01**

### **First Contact**

**Date:** 28/11/97

**Place:** MAS

**Name:** Adão Manuel de Oliveira e Silva; 52

**Institution:** MAS

### **First Interview**

**Date:** 20/12/97

**Place:** *idem*

**Tape:** (no tape)

**Total time:** circa 15 minutes

**Content:** identification; getting informer's confidence.

<b>Minutes</b>	<b>talking about:</b>
00-07	identification;
07-12	professional life; professional changes
12-15	(thank the informer)

### **Second Interview**

**Date:** 30/12/97

**Place:** *idem*

**Tape:** 1A

**Total:** circa 35 minutes

**Content:** identification; changes in professional life; working in the museum

<b>minutes</b>	<b>informer was talking about:</b>
00-03.30	Worked in museum Alberto Sampaio (1968) as guard; very low salary.

03.30-06.50	Good professional relationship with others; received entry payment in foreign currency from tourists and paid to museum with his own money;
06.50-12.40	[...]
12.40-15.50	late 1960s museum had 2 guards, a women to clean all the facilities and director;
15.50-17.00	Official visitors expected impeccable facilities and everything ought to be clean and in order; Director was very demanding.
17.00-21.50	Work was routine; some days only three visitors or even less; weekends with larger numbers of visitors but only in Spring and Summer; during Winter nobody used to visit the museum;
21.50-26.40	after 25/April/1974 nothing really important changed except some problems with colleagues;
26.40-30.10	He worked as guard in the castle; some difficulties with other guards (nobody liked to work in the castle in Winter)
30.10-32.50	[...]
32.50-35.10	(thank the informer)

**File: 02**

**First Contact**

**Date:** 10/1997

**Place:** (phone call)

**Name:** Jerónimo Ferreira (JF);

**Institution:** Museum Agrícola de Fermentões

**First Interview**

**Date:** 15/12/97

**Place:** Museum Agrícola de Fermentões

**Tape:** (no tape)

**Total time:** circa 20 minutes

**Content:** identification; dates of work in museum; getting informer's confidence.

<b>Minutes</b>	<b>talking about:</b>
00-08	identification;
08-17	turning points of his life;
17-20	(thank the informer)

**Second Interview**

**Date:** 30/12/97

**Place:** *idem*

**Tape:** 1B

**Total time:** circa 50 minutes

**Content:** first work in the Museum; different jobs in the museum; relationship with colleagues; official visits.

<b>minutes</b>	<b>talking about:</b>
02.33-05.21	Informer first memories about the museum, long before working there; when he was 12-14 years old he was working as a carpenter and he went to the museum in order to remodel a floor; the director of the museum shouted insults against the priest; the priest shouted back insulting the director;
05.21-08.53	second time JF remembers going to the museum was 18; his job was to restore and build some wooden furniture for the china;

08.53-12.07	JF was 35 years old when went work to the museum; in the museum only worked the director, a servant and him-self
12.07-14.12	description of the museum
14.12-19.28	great changes in mid-1960s
19.28-28.34	[...]
28.34-29.57	working ambience in the museum was good; director was a very exigent but friendly person.
29.57-33.16	JF remembers several official visits to the museum
33.16-44.24	[...]
44.24-46.39	[...] another important concern of the director was the conservation of the collections, especially the paintings that suffered because of the lack of environmental control.
46.39-49.54	[...] (thank the informer)

**File: 03**

**First Contact**

**Date:** /04/1997

**Place:** Letter-telephone

**Name of informer:** José Luís Porfírio

**Institution:** Director MNAA

**First Interview**

**Date:** 05/05/97

**Place:** MNAA

**Tape:** no tape

**Total time:** circa 40 minutes

**Content:** history of the museum; main collections; main archives.

<b>Minutes</b>	<b>talking about:</b>
00-08	description of museum; about collections; organisation of the museum.
08-17	history of museum; how different collections came in; first directors, their ideas and importance; the museum as a school of museology.
17-40	main archives of the museum; where to get information; what is available; the archive of photography; (thank the informer)

**File: 04**

**First Contact**

**Date:** /05/1997

**Place:** Letter-telephone

**Name of informer:** João Manuel Jacob

**Institution:** Director MAB

**First Interview**

**Date:** 06/06/97

**Place:** MAB

**Tape:** no tape

**Total time:** circa 50 minutes

**Content:** organisation of the museum; latest changes in the building; history of the collections; archives available to work with.

<b>Minutes</b>	<b>talking about:</b>
00-06	organisation of museum
06-18	history of museum; first directors; first collections; changes of 1930s;
18-26	inventories: old and recent; what is available in archives; main collections and reserves;
26-41	about salaries and people that worked in the museum; conditions of work in first decades of the century; local newspapers.
41-50	former directors and their ideas. (thank the informer)



**File: 05**

**First Contact**

**Date:** /04/1997

**Place:** Letter-Telephone

**Name of informer:** Adília Alarcão

**Institution:** Director MMC

**First Interview**

**Date:** 21/04/97

**Place:** MMC

**Tape:** no tape

**Total time:** circa 45 minutes

**Content:** origins of the museum; original building; collections; changes and options.

<b>Minutes</b>	<b>talking about:</b>
00-10	origins of the museum: the archaeological site, archaeological activities during the late 1950s and 1960s.
10-17	the original building; lack of space; decision to begin with major changes.
17-34	the changes in the building; what was the result; changes in the exhibition;
34-45	some bibliography (information) (I thank the informer)

**File: 06**

**First Contact**

**Date:** /05/1997

**Place:** Letter-telephone

**Name of informer:** Paulo Silva Henriques

**Institution:** Director MJM

**First Interview**

**Date:** 26/05/97

**Place:** MJM

**Tape:** no tape

**Total time:** circa 40 minutes

**Content:** origins of the museum; temporary exhibition about the museum in the 60s; the building

<b>minutes</b>	<b>talking about:</b>
00-15	origins of the museum; collections and acquisitions; main themes; political ideas and art collections;
15-28	a temporary exhibition about the museum in the 60s; criteria; objects on display; the political use of the museum in the 60s.
28-40	the building; changes and alterations; collections and reserves; (thank the informer)

**File: 07**

**First Contact**

**Date:** 26/05/99-30/05/99

**Place:** letter-e.mail

**Name of informer:** Bairrão Oleiro (BO), 76

**Institution:** retired

**First Interview**

**Date:** 14/06/99

**Place:** Home of interviewee

**Tape:** 2A/B

**Total time:** circa 93 minutes

**Content of interview:** origins of the museum; role of the interviewee; interviewee cultural background.

<b>Minutes</b>	<b>talking about:</b>
00.00-02.25	Origins of the museum; ideas of Virgílio Correia; BO did not agree with those; he had strong thoughts about best solution for the museum;
02.25-08.24	went to Spain in 1949 with a scholarship from the IAC; in that period there was a shortage of roman archaeologists in Portugal; when came back sent a long report to IAC (June 1950); in that report he suggested museum; his proposal included the idea of an archaeology school; João Couto said that someone had ruined his idea: he wanted a museum with a small coffee shop and instead he got a large restaurant with an adjacent museum; influence in the process from the ministry of Tourism.
08.24-12.14	The museum owns its existence to circumstantial episode: the minister of Public Works (Arantes de Oliveira) had friends in Condeixa; BO knew the minister was about to visit the archaeological site and asked to be present; BO managed to emphasise that the situation of Conímbriga was a disaster; minister asked for a complete report and for a plan to implement; BO produced both; the museum was the result;
12.14-16.11	One of first needs was to buy private properties in site area to prevent unauthorised digging; governmental backup; BO had two excellent collaborators (Jorge and Adília Alarcão); they went to UK study conservation methods; Conímbriga was a national reference in the fields of conservation and restoration; locals went work to museum; collaboration with the French.

16.11-12.12	second phase of the museum: rooms to the researchers; this achievement of getting the rooms is due to Adília Alarcão; she changed the museum and managed to achieve some of the original objectives;
20.12-22.27	The museum was built in a place where it was known not to have archaeological remains; Jorge and Adília Alarcão were essential to the success of the plan; when the French came a sentiment of brotherhood emerged. league of museum friends was created; still exists;
22.27-24.52	The quantity of archaeological material was huge; the biggest danger was the dispersion of that material; the creation of the museum put an end to that;
24.52-34.11	The museum only collects from the archaeological site; BO visited the museums of Pompey, Ostia and Ampurias; he mentioned these examples in the report he wrote (see above) (he quoted the report);
34.11-39.04	[...]
39.04-45.57	the second director of the museum was Adília Alarcão; BO thinks that this change benefited the museum as Adília had better preparation than himself;
45.57-56.33	[...]
56.33-61.53	during the Estado Novo BO received official support to go abroad and learn; he studied in Spain, Italy and France;
61.53-68.49	João Couto was one of the decisive influences in BO professional formation; he was a men of wisdom and good advise, always kind to his students and collaborators;
68.49-73.19	BO remembers that all governmental departments reclaimed the right to have museum objects as bibelots; he ordered a national inventory of such cases and found out that, just from the National Museum of Contemporaneous Art more than 400 objects were in such conditions; BO found accidentally an object belonging to the National Museum of Ancient Art "serving" as an ashtray in the Portuguese embassy of Madrid;
73.19-82.31	[...]
82.31-88.31	the decree of 65 was an important improvement;
88.31-93.15	[...] (thank the informer).

**File: 08**

**First Contact**

**Date:** 14/06/99

**Place:** MAP

**Name of informer:** Sebastião Gouveia Santos, 67

**Institution:** MAP

**First Interview**

**Date:** 14/06/99

**Place:** *idem*

**Tape:** 3A

**Total time:** circa 39 minutes

**Content:** Getting the job of night guard; working at the museum in the seventies.

<b>minutes</b>	<b>talking about:</b>
00-02.38	works in the museum as a night guard for 33 years; before coming to the museum worked in the SNI;
02.38-05.27	he knows about some working problems with other guards, but he never had any personal problems
05.27-09.22	he worked alone during the night watch; remembers when the guard Madeira got injured;
09.22-17.06	the work in the museum was a routine;
17.06-20.11	[...]
20.11-25.56	museum improved since 1968
25.56-28.42	during the night the guards had to walk through the museum verifying the security;
28.42-32.38	[...]
32.38-35.17	at the SNI he was a clerk;
35.17-37.18	he had a pistol but that was his personal gun and not an official gun provided by the museum;
37.18-38.25	[...]
38.25-39.11	(thank the informer)

**File: 09**

**First Contact**

**Date:** 15/06/99

**Place:** MAP

**Name of informer:** António Jesus Lopes Crucho, 56

**Institution:** MAP

**First Interview**

**Date:** 15/06/99

**Place:** *idem*

**Tape:** 3A

**Total time:** circa 25 minutes

**Content:** Getting the job of night guard; working at the museum in the 1970s;

<b>Minutes</b>	<b>talking about:</b>
00-02.10	[...]
2.10-03.46	he came working to the museum because a guard was needed; always worked during day; worked nights for exceptional reasons (during colleagues days off, holidays); he worked in "his" room where he was mostly alone;
03.46-04.58	visitors asked for explanations; he answered about objects functions
04.58-6.15	good work relationship with all other guards and museum staff
6.15-09.23	[...]
09.23-15.52	some times the museum received 3 o 4 buses of tourists at the same time;
15.52-16.27	exhibits was almost like they are now;
16.27-22.12	[...]
22.12-25.17	(thank the informer)

**File: 10**

**First Contact**

**Date:** /06/1999

**Place:** letter-telephone

**Name of informer:** Benjamim Pereira

**Institution:** MNE

**First Interview**

**Date:** /07/1999

**Place:** telephone

**Tape:** no tape

**Total time:** circa 15 minutes

**Content:** first information on my work; first comments of interviewee.

<b>Minutes</b>	<b>informer was talking about:</b>
00-03	presenting my work; asking for an interview.
03-07	discussing the meaning of the expression "a museum of the <i>Estado Novo</i> ".
07-12	clarifying my intentions and thesis objectives.
12-15	scheduling a meeting.

**Second Interview**

**Date:** 28/07/1999

**Place:** MNE

**Tape:** 4/A 4/B

**Total time:** circa 70 minutes

**Content:** the project the MNE; a decade of struggle against the *Estado Novo*; main exhibitions during the end of the 1960s and beginning of 1970s; acquisition criteria; the roles of Ernesto Veiga de Oliveira, Jorge Dias, Fernando Galhano.

<b>minutes</b>	<b>talking about:</b>
00-05.48	Bibliography concerning the museum; role of Veiga de Oliveira in the formation of museum; the beginning of the museum in 1962; interventions of the censorship (examples); the role of Jorge Dias; the existence of the museum was a struggle against the regime; the regime wanted a museum about the Portuguese colonies, but Jorge Dias wanted a museum about mankind.

05.48-10.55	the official project for the museum was colonialist; nevertheless the Minister (Silva Cunha) accepted the ideas of Jorge Dias, who wanted, at least, a museum about Portugal as a whole (colonies and European territory); in 1963 the acquisition of the collection of Victor Bandeira marked the victory of Jorge Dias
10.55-13.26	BP wonders how it was possible in ten years (between 1963 and 1973) to achieve such results; in April 1974 the revolution stopped the process of mounting the Museum;
13.26-16.32	the main concern of the team was the care for the objects and the collections; BP remarks that against the regime of the <i>Estado Novo</i> they built the museum and that after the revolution the museum was almost destroyed.
16.32-22.43	between 1974 and 1985 "it was a grey period".
31.11-31.46	(examples of acquisitions).
00.00-02.37	(tape 4/B) opposition to the acquisition of some collections was due to political options
02.37-05.35	the team was very strongly united
05.35-17.45	[...]
17.45-20.09	about the exhibition of 1940 in Lisboa: total lack of scientific concept behind the exhibition.
20.09-24.56	[...]
24.56-25.26	(thank the interviewee).