

Chapter 5 - Portuguese Museums under the *Estado Novo* - Regional Museums

5.1 The *Museu do Abade de Baçal* (Museum of the *Abade of Baçal*)

Bragança is the most north-eastern city of Portugal and the capital of *Trás-os-Montes*,⁴⁵⁷ a region that has a long-lasting tradition of cultural autonomy.⁴⁵⁸ The regional identity of this part of the country is very strong and it manifests itself in cooking, traditional festivities, and other expressions of difference⁴⁵⁹ towards the rest of the country. Ever since the beginning of the 20th century Bragança had its own museum. The institution began as a local museum (*Museu Municipal de Bragança*), and during the First Republic it was given regional status (*Museu Regional de Obras de Arte, Peças Arqueológicas e Numismática de Bragança*).⁴⁶⁰ The Republican regime nationalised the ancient residence of the Bishop of Bragança: a building of the 17th century that had been remodelled during the 18th century. In 1915 this building received the Civil Archive (*Arquivo do Registo Civil*), the Republican Guard (*Guarda Nacional Republicana*) and the Erudite Library of Bragança (*Biblioteca Erudita de Bragança*) was installed in the first floor. This means that the public visiting the library would have to accept the presence of the Guard's horses on the ground floor (and the consequent presence of flies and smells), which would have threatened the care of the collections. This situation continued unchanged until 1935. Several testimonies, dating back to the 1920s, confirm the poor conditions of the building. In 1922 Álvaro Carneiro (director of the museum) wrote a letter to the department of National Monuments referring to the danger the conditions of the roof represented

⁴⁵⁷ In a free translation this would be *Behind the Mountains*.

⁴⁵⁸ There is a popular saying about this: *Para cá do Marão mandam os que cá estão*. This sentence means that the people living in Trás-os-Montes hardly accept the ruling of "outsiders". *Marão* is a high mountain that separates the littoral from the inner land.

⁴⁵⁹ There is even a local language, spoken by very few people but with good perspectives of improving, as it became a nationally recognised language some years ago. It is learned as a second language in local primary schools and the number of speakers is increasing.

⁴⁶⁰ The decree 2:119 (1915/12/04) created the museum with this name. This decree determined that the museum should receive the collections of the former local museum and other objects (silver objects, furniture, paintings, religious clothes, wooden sculptures and other ancient objects) from the bishop's former residence. The museum's personnel were a director with responsibility of curator and a guard. The annual revenue of the director was 160\$00; the guard received the salary of 150\$00.

both for the books and the collections. Later, in 1928, the priest Francisco Manuel Alves (known as the *Abade de Baçal*), by then the director of the museum, continued with these objections. In a telegram sent to the National Monuments⁴⁶¹ he wrote that rain was getting inside the building and that this was jeopardising books and museum objects. Despite the very poor condition of the building, only some emergency works were made.⁴⁶²

The Republican Guard left the building in 1935 and the department of the National Monuments⁴⁶³ decided that a change was needed. Between 1937 and 1940 the building received important renovations, but during this process some unplanned interruptions occurred due to budgetary difficulties. Finally, in 1940, the building was considered ready to receive the museum. The layout, exhibitions and facilities established in 1940 were kept almost unchanged until 1993/4. It is therefore possible to identify three main periods in the existence of this museum: the first, when the museum shared the building with other institutions, in very poor conditions; then with the renovation of the building and the other services removed, the museum was mounted in conditions coherent with the nationalist ideology; finally, the period when the building received an important architectural intervention that implied significant changes.⁴⁶⁴

The process of establishing the museum was marked by the intervention of central political power through the governmental department responsible for museums. In 1914/15, when the Church tried to sell the remains of the bishop's residence, the director of the MNAA (José de Figueiredo), who recognised the value of these collections, went to Bragança to exercise one of the State prerogatives, the so called "right of preference" (*direito de preferência*).⁴⁶⁵ This legislation existed because of the Republican policy towards national cultural heritage, and the

⁴⁶¹ It is possible to have access to these documents in the General Archive of the DGEMN, *Museu do Abade de Baçal, Processos de Obras*. These documents are quoted in CARVALHO, Anabela *et al.* – "De Paço Episcopal a Museu" in *Museu do Abade de Baçal*, Lisboa, IPM, 1994, p.47-49.

⁴⁶² The decree that gave legal existence to the museum determined that the amount of money available to the establishment of the museum was 90\$00.

⁴⁶³ In 1937/03/18 the museum received a letter from the central government (*Direcção Geral da Fazenda Pública*) quoting the article number 1 of the decree 16:971 (1929/04/03), where it was determined that all interventions in national buildings and monuments should be performed under the National Monuments Department

⁴⁶⁴ As it occurred only during the 1990s, this last intervention will not be under analysis.

⁴⁶⁵ The *direito de preferência* was a legal right the Portuguese State established with the intention of protecting heritage of national importance from being purchased by private collectors and then exported. The Portuguese State had the right to buy objects and collections in public auctions not competing with private collectors (see chapter 3.4.1 on this

action of the director of the MNAA is coherent with that national policy. The director of the MNAA had a particular legal status, which gave him important power in this domain. This was the official attitude, and the question of the collections of the bishop's residence is only one among several similar episodes that happened by that time. As a result, the Museu do Abade de Baçal (MAB) achieved its goal and received part of the collections acquired by the Portuguese State. In the early 1920s and continuing this effort to enlarge the museum collections, the director acquired objects and collections namely by exerting his influence over potential donors.⁴⁶⁶ Nevertheless the museum did not have a complete inventory⁴⁶⁷ and the local newspapers sometimes suggested that some objects of the museum were missing.⁴⁶⁸

In 1925 the priest Francisco Manuel Alves became director of the museum. He remained in that position until his death in 1935. During this period, he managed to buy some objects and collections to the museum with the financial help of Coronel Salvador Nunes Teixeira, who was Civil Governor (*Governador Civil*) at that time. Francisco Manuel Alves, known as the *Abade de Baçal*, actively tried to improve the museum's collections. In 1934 he was involved in a legal dispute against a judge from Barcelos because of an illegal decision of that court. The director of the museum claimed that the Portuguese State, through its representatives, could buy any cultural object in public auctions (thus, exerting the "right of preference") or simply prevent their exportation, even without buying them.⁴⁶⁹ The director of the museum applied to the Ministry of Justice and to the Superior Judiciary Council (*Conselho Superior Judiciário*) and the decision of the court of Barcelos was dismissed. This legal battle proves the extreme concern of the director of a local museum for national heritage. This was the ideology of the regime and even as far as Bragança, the guidelines of Lisboa were proving to be effective. Another of his concerns was the

question). José de Figueiredo bought objects and collections, not only for the local museum but also for the national museums (MNAA and MNSR)

⁴⁶⁶ Letters received from central governmental departments.

⁴⁶⁷ There is an inventory of archaeological material made before 1915, while still a local museum; when it became regional, another inventory was made, but this is a very incomplete one, including only archaeological and ethnographic material.

⁴⁶⁸ The interview with the present director of the museum was very interesting on this matter, as Dr. João Manuel Jacob is undertaking research in this area.

⁴⁶⁹ Law 1700 (1924/12/18) and decrees 20.586 (1931/11/27, article 1) and 20.295 (1932/03/07, article 7).

condition of the displays in the museum. The exhibits were not very attractive⁴⁷⁰ and it was necessary to acquire some new showcases. The director was concerned with legal limits to the expenditure (over 100\$00) on furniture and sent a letter to the governmental department in charge, the *Direcção Geral do Ensino Superior e das Belas Artes* (DGESBA) asking for some clarification of procedures. The answer arrived in a letter⁴⁷¹ saying that those limits only applied to unnecessary expenses with dispensable ornaments, so it was possible to buy all necessary furniture to the guard, preservation and exhibit of the objects of museums. This interpretation of the law makes it clear that the policy of the *Estado Novo* concerning the reduction of public expenses was not a blind policy. On the contrary the care for national heritage was claimed to be one of the priorities of the regime.

This political interest in promoting the preservation of the material remains of the past had already been expressed some months earlier, when the DGESBA sent a letter⁴⁷² to the museum asking the director for a list of public buildings (schools, museums, libraries) in the region that needed repair. The intention was to include the expenses in the financial year of 1934. The *Estado Novo* was putting into practice its policy of caring for the national buildings and monuments as a manifestation of nationalism. After a part of the National Palace of Queluz had been destroyed by a fire, some instructions (given in a document of national significance) were sent to all people in charge of national buildings, explaining the need to avoid such accidents and providing all state services with a checklist to be strictly observed.⁴⁷³ The orders from the Ministry included the decision of disciplinary procedures against all who would not comply with those determinations. The hierarchy in each service was used to make sure all would obey.

In 1935, after the death of Francisco Manuel Alves, the museum received the name of *Abade de Baçal* by decision of the Ministry of the Public Instruction (*Ministério da Instrução Pública*) as a way of public celebration of the deceased director. In May of that same year Raúl

⁴⁷⁰ To illustrate this, a number of photographs, taken by the photographer Alvão, before the changes of 1937/40, are available in the Archive of Photography of Porto.

⁴⁷¹ Letter (1934/12/20).

⁴⁷² Letter (1934/07/27).

⁴⁷³ Letter from the DGESBA, transcribing a document from the Ministry of Finance, department of heritage (1935/02/04).

Manuel Teixeira, a civil servant who depended on the Civil Governor, was appointed director to the museum.⁴⁷⁴

The new director had some difficulties in corresponding to the demands of the central department responsible for the museums. In August 1935 the museum received a letter from the Ministry of Finance asking for a new inventory of the collections that should have already arrived to that ministry; a week later, another letter insisted on the urgent need for such document.⁴⁷⁵ Some months later (February 1936) the museum received a letter from the government asking for co-operation for the organisation of the national exhibition that was being prepared to celebrate the tenth anniversary of the revolution of 1926. The director did not correspond to this demand. In May 1936, another letter asked for the same co-operation again, but in stronger terms.⁴⁷⁶ Central government was committed to the task of effectively controlling the country and this pressure on museums was a part of that policy.

Despite these initial difficulties, Raúl Manuel Teixeira remained as a director until 1955. In 1951 he retired but worked in the museum until his death in 1955, with no payment for his services. One of his main contributions to the museum was raising money through the association of the friends of the museum which he used to purchase collections of archaeology, numismatics, sacred art and ethnography. He also had great influence over local artists and an important part of the art collection of the museum was gathered during the 1940s; amongst those were paintings of consecrated national artists as Silva Porto, José Malhoa and Marques de Oliveira.⁴⁷⁷ During this period, the organisation of the museum only changed in minor aspects. In general it was considered as an important institution, from a cultural perspective. Even some prosaic matters were addressed to the museum. A picturesque example, are the two letters from the DGESBA asking the museum to educate the population against the habit of spitting on the ground.⁴⁷⁸

⁴⁷⁴ He then decided to keep his former position as civil servant; as consequence, he is always mentioned in that category in the museum's financial documents of salaries.

⁴⁷⁵ Letters (1935/08/10 and 1935/08/15).

⁴⁷⁶ Letters (1936/02/10 and 1936/05/04). There is no further reference to this question in the archive of the museum and there is no document that explains this lack of co-operation. It is however possible to admit that the new director had some initial difficulties in his early months in the job.

⁴⁷⁷ SANTOS, Maria Alcina Afonso – "Introdução" in *Museu do Abade de Baçal*, Lisboa, IPM, 1994, p.14.

⁴⁷⁸ Letters (1936/07/01 and 1936/08/12).

In 1936 the museum received an order to choose the size, format and location of a sign saying "State Property" (*Património do Estado*) which was to be placed on the exterior wall of the museum. This was a national decision that included all national buildings and monuments. The sign should be "made of an adequate material although within economic criteria" and it should be "affixed in visible but discrete place". The concern with the external appearance of the national buildings and monuments is mentioned, once again, in another letter from the same department, prohibiting any posters or other advertisements to be glued to the walls of the museum.⁴⁷⁹ These decisions were related with the national policy of the *Estado Novo*, which intended to improve the appearance of the national buildings and monuments. This policy, far from being exclusive of Lisboa, reached the far northeast of the country and the whole national territory as well. The *Estado Novo* wanted to show, either in Bragança or in any other city, that Portugal had respect for the ancestors and for their "works of genius". The care for public buildings and monuments was a sign of that respect and evidence of the dignity of the state and the nation.

This kind of central intervention was common during the 1930s, when the regime was establishing national policies, according to its program of propaganda. Another of these interventions occurred in 1939 when the Ministry of National Education (*Ministro da Educação Nacional*) decided that no public ceremonies celebrating a public figure (alive or dead) could be performed in institutions dependent on that ministry without proper authorisation. This decision had an immediate effect and no formal ceremonies,⁴⁸⁰ even if already scheduled, could be performed. Once again, the *Estado Novo* was reaching all parts of the country with its central decisions. In Bragança, if the director of the museum wanted to name a room of the museum after a former director or a local personality, he would have to ask for permission. Such attitude enabled the government to avoid known political dissidents from having their names displayed in public places what might encourage others against the regime.

An important part of the museum's collections entered the institution as donations. Coronel Albino Pereira Lopo (a local archaeologist of the 19th century) gave some of the original archaeological collections. *Abade de Baçal* was responsible for the acquisition of the main

⁴⁷⁹ Letter (1938/03/03).

⁴⁸⁰ The ceremonies included: solemn acts, inauguration of public portraits or statues, the nomination of a room from a celebrity's name, special issues of scientific journals, daily newspapers or other magazines, and even all kinds of *in memoriam* ceremonies. Letter from the DGEBSA (1939/06/23).

collection of epigraphy and he also gathered most of the collections of Neolithic, Bronze, and Iron Age archaeological objects. In 1934/35 a legacy from Abel Salazar gave the museum an important collection of paintings. In the late 1930s the museum received another legacy (called Sá Vargas) that included goldsmithery and furniture. In 1952 the museum received the legacy of Guerra Junqueiro - a famous writer - (furniture, manuscripts and paintings); eight years later the legacy of Trindade Coelho - another famous writer - was given to the museum and included furniture and the donor's library; in 1973 Coronel Ramires gave the museum an important collection of numismatics (approximately two thousand coins, from king D. Sancho I until king D. Manuel II) together with a rigorous catalogue made by himself.⁴⁸¹ The number and importance of these legacies is evidence of the prestige of the museum and of the cultural role donors recognised in it.

In 1955 a new director was appointed to the museum: António Augusto Pires. He only occupied the job for some months (from April 1955 until July 1956⁴⁸²) and, in August 1956, Maria de Lurdes Coelho Bártolo became director.⁴⁸³ One of the most important decisions of António Pires was to make a new inventory. This document is incomplete (all the numismatic collections are missing) and gives only a very brief description of the objects. Nevertheless, this is the last inventory that has been made in the museum until the 1980s.⁴⁸⁴

This museum is a very good example of the evolution of regional museums during the century, especially of those located away from the seaside, in the inner land. The starting point was a local museum with very poor (or no) support from central authorities. The Republican policy for developing museums all over the country brought the first impulse to the institution. Then, the nationalistic policy of the National Dictatorship and of the *Estado Novo* made a difference: the museum was established in a national monument and that fact made possible a significant architectural development, changing the building and providing it with what was seen as dignified look. The *Estado Novo* invested in the former bishop's palace in order to install the

⁴⁸¹ See SANTOS - *op.cit.*, p.13-15.

⁴⁸² Financial documents (*Folhas de Salários*).

⁴⁸³ She was appointed by governmental decision. See Official Journal (*Diário do Governo*, 137, 1956/06/09, 2ª série).

⁴⁸⁴ In the 1980s a new inventory was made, concerning numismatics.

museum properly, so as to show to the nation that no national monument was too far from Lisboa to be forgotten. It must be kept in mind that this intervention was closely connected with the commemorations of 1940, a period when the *Estado Novo* wanted the country to be portrayed favourably. After that short era of nationalistic propaganda, the *Estado Novo* had to face the threat of war, and later other domestic problems of political nature. So, the MAB remained almost unchanged since 1940, and the main efforts of improvement were made by its directors. Acquisitions and legacies enlarged its collections and furthered its importance as cultural institution in the region; but its importance as a means of ideological propaganda decreased.

5.2 The *Museu de Alberto Sampaio* (Museum of *Alberto Sampaio*)

The Museu de Alberto Sampaio (MAS) is the result of a number of historic circumstances, which reveal a lot about Portuguese political evolution of the first half of the 20th century. During the period of the First Republic the institutional relationship between the state and the Catholic Church went through severe difficulties. The Republic was a laic regime⁴⁸⁵ and some important legislation was produced restraining the freedom of the Church and nationalising its possessions. In Guimarães, the *Colegiada* was one of the most important religious institutions. It was founded in the first decades of the 12th century and had inherited the tradition and some of the possessions of an ancient monastery.⁴⁸⁶ It was a very powerful and rich medieval institution. This power and richness lasted until the 19th century when the Liberal regime (that was the result of the revolution of 1820) first attacked the Catholic Church; the Republic finally decided to terminate the institution⁴⁸⁷ and to take possession of all its properties. The richness of the *Colegiada* was considerable. It held objects of great historical value and collections of sacred art and goldsmithery. The Portuguese state decided that all those objects should be protected as cultural

⁴⁸⁵ In Portugal the State and the Church were never understood as the same organisation. Even during medieval times the king had just very few prerogatives over the hierarchy of the Church. After the liberal revolution, in 1820, the separation of these two organisations became a legal evidence. The First Republic emphasised this separation.

⁴⁸⁶ The monastery was founded in the first half of the 10th century. See RAMOS, Cláudia – *O Mosteiro e a Colegiada de Guimarães (ca. 950 – 1250)*, MPhil dissertation in Medieval History, Faculty of Arts, University of Porto, 1991, not published, p.48-51 and 84-86.

⁴⁸⁷ This action was not an isolated decision: the Republic put an end to all religious institutions. On this questions see *DICIONÁRIO de História de Portugal* (dir. Joel Serrão), 6 vol., Porto, Livraria Figueirinhas, p.77-80; MARQUES, A. H. de Oliveira - *History of Portugal. Volume II: From Empire to Corporate State*, New York and London, Columbia University

heritage.⁴⁸⁸ Nevertheless, more than ten years passed without any further decision related with those collections. Only in 1928, under the National Military Dictatorship, did the government decide to create a museum to preserve and exhibit those objects.⁴⁸⁹ This legal instrument clearly stated that the historic importance of those objects and collections was one of the main reasons to create the museum. In accordance with the nationalistic ideology the state was creating a museum in which it should be possible to admire some of the most important national cultural creations. Another reason leading to the opening of the museum was that other regional organisations, which could eventually take care of the collections, were already overwhelmed with other tasks. The name of Alberto Sampaio was chosen to honour the memory of an important historian from Guimarães, once again paying tribute to the glories of the Portuguese ancestors.

The new museum was established as a regional museum⁴⁹⁰ and included collections of sculpture, paintings, goldsmithery, cloths, furniture, ceramics and carvings, all of artistic and historical value and collected among some of the extinguished religious institutions of Guimarães.⁴⁹¹ The government also decided that a commission should be created in order to begin the fitting out of the new museum; funds would be provided from a central governmental department and a special regulation would be the object of further legislation. The MAS had official existence. The years that followed this governmental decision were troubled ones for the new museum. During 1928 the enthusiasm gathered by the creation of the museum was significant. An association called the "Friends of the MAS" (*Amigos do Museu*) was organised in May and in November a party took place with the intention of raising funds for the museum. In December 1928, a local newspaper published a list of people who had contributed with different amounts of money to the museum,⁴⁹² totalling 14.400\$00.⁴⁹³ However, difficulties began in 1929 as there was not enough money to mount exhibitions in the museum. The works had begun in

Press, 1972; MATTOSO, José (dir.) - *História de Portugal*, Lisboa, Ed. Estampa, s.d., vols. 5-6; SERRÃO, Joel and MARQUES, A. H. de Oliveira (dir.) - *Nova História de Portugal*, Lisboa, Ed. Presença, vols. IX -X.

⁴⁸⁸ Decree 1:012 (1917/07/06). A popular magazine (*Ilustração Portuguesa*, II Série, nº 595, 1917/07/16) refers to this decision

⁴⁸⁹ Decree 15:209 (1928/03/20).

⁴⁹⁰ Decree 15:209 (1928/03/20).

⁴⁹¹ The *Colegiada* and the monasteries of *Santa Clara* and *Capuchinhos*.

⁴⁹² See *Comércio de Guimarães*, issues of 1928/05/01, 1928/11/13 and 1928/12/11.

May, but the budget was too short and the reconstruction of the cloister could not be finished. During the summer a popular movement tried to raise the extra funds needed. In July the people of Guimarães walked through the city claiming that the cloister of the *Colegiada* should be saved. In order to do so the *Junta Geral do Distrito* (a local administrative department) gave 10.000\$00. To add to these, a local civil association, the *Academia Vimaranense*, organised a public appeal for funds and collected 2.500\$00. In the beginning of 1930 the repairs were almost ready and the people of Guimarães were happy to know that the cloister had been preserved and that the museum was about to open.⁴⁹⁴

The problems, however, continued. Alfredo Guimarães (the director of the museum) needed more space to install the museum, but the priest of the *Colegiada* did not agree with his intentions. In April 1930, the quarrel between Alfredo Guimarães and the priest increased and culminated in a conspicuous episode: the priest tried to avoid the presence of the director of the museum in a part of the premises he claimed was possession of the church and stated that, either with or without the museum, he was the only one who ruled inside the gates. Alfredo Guimarães did not comply with that and forced his way in. The priest called the police and Alfredo Guimarães was arrested. As a consequence, the people of Guimarães came in defence of the director and the problem was only solved with the intervention of a major authority.⁴⁹⁵ The priest did not rest his case and some days later wrote a very violent article in the local newspaper, the *Comércio de Guimarães*. But the priest was already defeated by the public opinion. His quarrel with Alberto Sampaio continued for another decade.⁴⁹⁶

In July 1931 a rumour that the museum of Alberto Sampaio would be directed by the *Sociedade Martins Sarmiento*, spread in Guimarães.⁴⁹⁷ Once again the *Comércio de*

⁴⁹³ This was a considerable amount. In 1932 the annual maximum of expenses with personnel of the museum was of 12.000\$00, for the director and a guard. In 1931 the entry ticket in any Portuguese museum was of 2\$50.

⁴⁹⁴ *Comércio de Guimarães*, issues of 1929/07/14, 1929/07/21, 1929/07/25 and 1930/02/15

⁴⁹⁵ The *Governador Civil*, that is the supreme civil authority in each district, solved the case. *Comércio de Guimarães* issues of 1930/04/18 and 1930/04/22.

⁴⁹⁶ Circa 1940/42 the quarrels between the director and the priest though pointless were still violent Mr Jerónimo (see Appendix for synopsis of interview) still remembers the day when the director and the priest shouted obscene insults at each other..

⁴⁹⁷ A Society that still exists and that is named after a famous historian and ethnographer of the beginning of the century. The clash between the Museum and the Society is a never ending story in the city of Guimarães.

Guimarães published an article⁴⁹⁸ in defence of Alfredo Guimarães and of the autonomy of the Museum. Finally, in August 1931, the museum opened to the public with Alfredo Guimarães as its director. In fact the museum never became a part of the *Sociedade Martins Sarmento*. All concerns about that ended in 1932 when a governmental decree⁴⁹⁹ established the internal regulation of the institution, respecting the decree that had founded the museum. This decree reinforced what had been established in the former one, but added some important issues. One of the most relevant of these was about the rules the museum should observe towards gathering objects and collections: all works of art and historical or archaeological objects found in the area of the county of Guimarães (that for legal reasons were possessions of the Portuguese State) should belong to the museum. This was a very significant point and one that would cause some future protests from Alfredo Guimarães, demanding its respect.⁵⁰⁰ Another important issue legally solved with this decree was the division of the building: it was the government's determination that the museum would occupy the cloister and the rooms adjacent to it. The cloister was one of the main spaces of the museum.



Fig. 23. View of the south wing of the cloister. Photograph taken in 1940 by Alvão, published in GUIMARÃES, Alfredo - *Guimarães, Guia de Turismo*, second edition, Guimarães, CMG, 1953.

The museum should have the following sections: archaeology, ceramics, goldsmithery, sculpture, cloths, carvings, paintings and a library. The museum staff would include a director, who had the responsibility of curator, and a guard. Finally, the decree clarified some financial

⁴⁹⁸ Issue of 1931/07/31

⁴⁹⁹ Decree 21:514 (1932/07/26).

questions: the state would pay the salaries of the director-curator and the guard and the Local Authorities would have to pay for all other expenses (conservation of the building and of the objects, among other). This solved all legal constraints that could jeopardise the existence of the museum. During the 1930s Alfredo Guimarães developed an intense activity of collecting for the museum. In 1934 a general inventory was produced. For Alfredo Guimarães the organisation of the museum was a priority.⁵⁰¹ Another source of acquisitions were collections of objects that had been taken from religious institutions years before and that, finally, found their way into a museum.⁵⁰² Alfredo Guimarães received donations but also developed an active policy of collecting, by using all spare money to buy objects and collections. Nevertheless, his possibilities in this field were very limited because of the very strict budget he had.⁵⁰³ In the beginning of each year the director had to send to a central government department a proposition of budget for the next year. Alfredo Guimarães always used this as an opportunity to reinforce his belief that the museum desperately needed more money for acquisitions, and justified all calculations he presented.⁵⁰⁴ Despite the constant lack of resources Alfredo Guimarães kept the finances of the museum well organised.⁵⁰⁵ Another concern of Alfredo Guimarães during those early years of the existence of the museum was to impose the respect for the museum's rights to certain collections.⁵⁰⁶ More than once, he complained against other institutions or persons who tried to collect objects of artistic, historic and archaeological value inside the area reserved for the museum.⁵⁰⁷ He also claimed against what he considered an injustice: priests and other members of the clergy were collecting art objects (and even objects that were mentioned in the national

⁵⁰⁰ Letter (1933/03/15).

⁵⁰¹ Other information on acquisitions can be found in letters the director received and sent. For the years of 1932 to 1938 it is possible to follow the acquisition policy of Alfredo Guimarães.

⁵⁰² This is, for example the case, of a set of objects taken from extinguished religious institutions of Guimarães and that were on temporary deposit in the *Sociedade Martins Sarmiento*. In 1935 Alfredo Guimarães received that set and there is a document proving that transaction, (1935/12/28).

⁵⁰³ Alfredo Guimarães claimed for more money several times. Letter (1933/03/21) protesting against the budget of the museum; he said that he had only 300\$00 per month: 200\$00 for paying the guard, 30\$00 for cleaning the museum, 30\$00 for paying the electricity; this left him with 1\$00 per day for all other expenses.

⁵⁰⁴ See, for example, the budgets for 1933/34 and 1934/35.

⁵⁰⁵ He had the habit of taking note of all significant revenues and expenses in booklets. This practice was maintained during the following decades, until de 1960s. For grater expenses, after 1945, there were other books, called "General Expenses".

⁵⁰⁶ These rights were established in the decree 21:514.

inventory of cultural heritage, therefore under legal protection) freely, with no legal or pragmatic constraints. In addition, museums directors, like himself, had to respect their areas of collecting, determined by law.⁵⁰⁸



Fig. 24. Room of goldsmithery and furniture. Photograph taken in 1940 by Alvão, published in GUIMARÃES, Alfredo - *Guimarães, Guia de Turismo*, second edition, Guimarães, CMG, 1953.

In the early years of the museum Alfredo Guimarães was also concerned with improving and enlarging the facilities. He wanted the church to free the first floor of the building in order to use it for the museum. He proposed this in a letter⁵⁰⁹ written to the DGEBSA. In this letter the director asked for the use of the upper floor, which the priest had let to a religious association (*Amigos do Sagrado Coração de Jesus*) that held evening meetings above the room where the gold collections were stored. The director emphasised that the ceiling of that particular room was about to collapse and that this was a risk to the collections. About one month later Alfredo Guimarães wrote another letter again emphasising the dangerous condition of that ceiling,⁵¹⁰ but the problem remained. Other parts of the building also demanded urgent intervention; during the

⁵⁰⁷ Letter (1933/03/15) against the *Sociedade Martins Sarmento* that was collecting funeral stones near the chapel of *S. Miguel*.

⁵⁰⁸ In a letter sent to DGEBSA (1933/09/20) Alfredo Guimarães mentioned this question, referring the example of a priest of Braga that was collecting in different areas of the north of the country with the intentions of acquiring for a private museum, the Museum of Sacred Art of Braga.

⁵⁰⁹ Letter (1934/05/11).

⁵¹⁰ Letter (1934/06/16).

year of 1935 the director wrote a number of letters about this question and even sent a telegram in an emergency.⁵¹¹

The problems with the condition of the building did not end, and in the beginning of 1936 an inspection ordered and performed by the National Monuments concluded that the building urgently needed repairs. Immediately Alfredo Guimarães used this information to put pressure on the ministry and insisted on the absolute necessity of removing some of the objects that were in danger. Finally, during the summer of 1936, the repairs began. Despite this, at the beginning of October, Alfredo Guimarães saw rain water infiltrating the museum once again.⁵¹² In the beginning of the 1940s the first floor remained under the administration of the Church and only became part of the museum two decades later, during the 1960s.

Alfredo Guimarães was worried, not only about 'his' museum, but also about all other monuments in the city. He therefore tried to exert pressure upon the director of the National Monuments by sending him several letters, in 1935. Again, in 1936, he demonstrated deep concern with the monuments of Guimarães and especially with the palace of the *Duques de Bragança*⁵¹³ that, as he refers, was being the object of vandalism.⁵¹⁴ Alfredo Guimarães concerns are consistent with his expressed political beliefs. He officially supported the *Estado Novo* and believed that Salazar was the right leader for Portugal. This is evident in a telegram he sent to Salazar affirming his political loyalty and his confidence in the regime and its leader.⁵¹⁵

The cultural activities initiated by Alfredo Guimarães, as director of the museum, were also significant. One important example is the "Aesthetic Missions of Holidays" (*Missões Estéticas de Férias*) at which some of the national most prominent artists gathered in Guimarães during

⁵¹¹ Letter (1935/11/09) to the Director of the National Monuments affirming that there it was raining inside the museum; a telegram on this matter was sent to the ministry of Public Works.

⁵¹² Two letters (1936/10/09) sent to the DGEBSA and to the National Monuments, explaining that for the lack of care the works in the first floor were letting the rain into the museum. He even insinuated that this was on purpose, an evil act of the priest.

⁵¹³ This palace is a gothic building erected in the park near the castle. It is one of the very few gothic civil buildings in Portugal and was the official residence of the king during the monarchy.

⁵¹⁴ Letter (1936/05/23). Alfredo Guimarães affirms that for some months the communist vandalism is running free through the streets of the city and that the monuments are one of its targets. He demands an exemplar punishment.

⁵¹⁵ In August 1935 the city of Guimarães commemorated the Portuguese victory over the Castilian army in *Aljubarrota*, in 1385. That was the battle that put an end to the war and determined the maintenance of the independence of Portugal. Alfredo Guimarães sent a telegram to Salazar affirming the absolute confidence in the *Estado Novo* and in his leader.

summertime for lectures and artistic production. The second of these "Missions", which took place in 1938, was considered to be of national importance, and the local newspaper refers to it in enthusiastic nationalistic terms.⁵¹⁶ The director of this event was Aarão de Lacerda and he delivered the main speech of the session. He praised the Mayor of Guimarães for hosting such an event in his city and added that he hoped that all other Portuguese local authorities followed that example because, as he affirmed, "that is the way to serve de *Estado Novo*! That is the way to prestige the political power!"⁵¹⁷

The *Estado Novo* supported such activity. The regime invested in the field of museums and cultural heritage to the end of the 1920s and in the beginning of the 1930s. One of the most delicate issues in Guimarães was the rehabilitation of the palace of the *Duques de Bragança*. In 1933 Salazar had made a promise to the director of the MAS on that matter and the city was hoping for a budgetary decision. In 1944 the *Comércio de Guimarães* had announced, with evident joy, that the amount to be invested in the palace was the impressive sum of 800.000\$00.⁵¹⁸ The newspaper expressed the city's gratitude towards the central government and the regime represented by Salazar.⁵¹⁹

The city of Guimarães was the symbolic birthplace of Portugal. On the medieval city walls a plaque read, in huge letters, "Portugal was born here" (*Aqui nasceu Portugal*).⁵²⁰ All significant anniversaries, related with the affirmation of independence and with the nationalistic ideology of the *Estado Novo*, were to have a ceremony in Guimarães. This was the case of the commemoration of 1940, when Salazar delivered a speech on the highest wall of the castle. Salazar visited Guimarães and the MAS again in 1953. On this occasion the newspaper,

⁵¹⁶ See *Comércio de Guimarães*, issue of 1938/08/12.

⁵¹⁷ Original text: "[...] *É assim que se serve o Estado Novo! É assim que se prestigia o Poder!*" issue of the *Comércio de Guimarães* of 1938/08/12.

⁵¹⁸ Issue of 1944/02/16.

⁵¹⁹ Original text: "*este edifício obteve, para o presente ano, o notável subsídio de 800.000\$00. [...] A nossa gratidão ao Governo Nacional.*"

⁵²⁰ There is a number of reasons that explain such symbolism: the monastery of Mumadona Dias was the first permanent institution in the region and Mumadona was a very important member of the noble families closely connected with the autonomic trends of this part of the Peninsula; the castle was her initiative too and the city of Guimarães developed under those two influences; in the 12th century D. Afonso Henriques, who would become the first king of Portugal, had Guimarães as one of his most important military centres and some of the events usually linked to the formation of the nation happened in Guimarães; King John the First, in the 14th century, after defeating the Castilian army in Aljubarrota came to Guimarães to thank the Virgin for the victory and consequent independence of Portugal.

Comércio de Guimarães, recorded⁵²¹ that a crowd joined in front of the museum applauding the "Rescuer of Portugal" (*Salvador de Portugal*). This connection between Salazar, Guimarães and the MAS is a significant fact and was probably the result of a thoughtful decision of the dictator. The symbolic power of the city was associated with him each time he visited it or legislated for the protection of its monuments. A propaganda postcard was designed with the monuments of Guimarães as background to the image of the famous statue of Afonso Henriques (the first king of Portugal) that stands near the *Palácio dos Duques de Bragança*. But the statue had the face of Salazar, instead of the face of the king. Salazar was presented as the last Portuguese hero, and, like all Portuguese heroes, was associated with Guimarães.

Alfredo Guimarães remained director of the museum while his health permitted. Maria Emília Amaral Teixeira succeeded him in the job and remained director from 1955 until 1969. From then on the museum had a provisional director until 1975. It is possible to divide this period of twenty years, between 1955 and 1975, into three major parts: before the great changes the museum went through in the mid 1960s, the period of transformation between 1963/4 and 1967, and the years that followed.

Maria Emília was determined to transform the museum into a modern institution, both in terms of organisation and facilities. She undertook the important task of remodelling the inventory and other aspects of documentation; she went about enlarging and enriching the collections of the museum⁵²² and she planned the redesign of the building as if it were for a 'new' museum.⁵²³ In order to accomplish that objective it was important to gain the first floor for the museum. This time, the church was not able to oppose the plan. The Director also had to convince the people at the National Monuments that the rest of the building that was occupied by a bank, should be part of the museum facilities too. She managed to get the support of the governmental departments for both plans. Despite this success, Maria Emília had to face another battle: her ideas about the way in which the building should be transformed were not in accordance with the official plans, so she

⁵²¹ Issue of 1944/10/02.

⁵²² The *Comércio de Guimarães* refers this activity of the new director, in 1955; as it is said, Maria Emília was able to gather precious objects and assembled them in the "reliquary" the museum was.

⁵²³ This period of changes partially coincides with the years Mr. Jerónimo worked in the museum (from 1960 until 1964). An important part of the information gathered to understand the changes operated in the museum in this period came from the interviews with Mr. Jerónimo. See Appendix for synopsis of interviews.

had to go to Lisboa and argue in favour of her project. Once again she managed to convince the political power. The changes in the museum, in accordance to her plans, have remained to the present.

It is interesting to observe closely what these changes were. Mr. Jerónimo, who worked in the museum during 1964-8, provides an important oral record of the changes in the museum during those years. Prior to Maria Emília intervention, the museum's entrance was a door that connected the cloister directly with the street; part of the exhibition was installed in the cloister. From there, visitors had access to three different rooms where other parts of the museum's collections were on display. No security system was available. After the works, the museum opened its new areas of exhibition in the first floor to the public in 1967, but only in 1968 all the renovation was accomplished. At this time the number of visitors was insignificant. Yet, there were some official exceptional visits, from members of parliament and other politicians: it was important to have the museum in its best condition for those visitors.

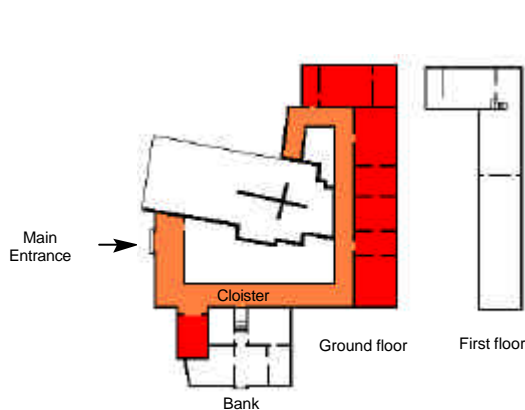


Fig. 25. Plan of the museum of Alberto Sampaio before the changes of the sixties (drawn over the contemporary plan of the museum)

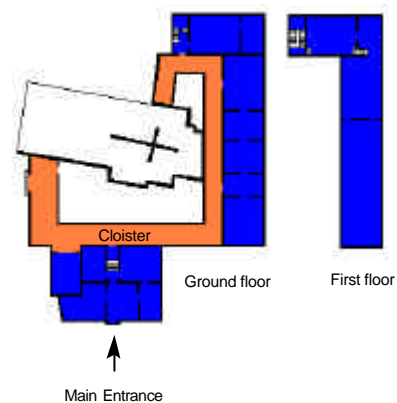


Fig. 26. Plan of the museum of Alberto Sampaio after 1967/8

The director used to be at the museum only twice a week. Despite being very strict on what concerned schedules, working relations between the director and other personnel were excellent during those four years. Mr. Jerónimo always refers to the director as "a friend".⁵²⁴

Another important informant is Mr. Adão.⁵²⁵ He began working for the MAS in 1968, but resigned some months after getting the job. Later on he returned to the museum with a better salary.⁵²⁶ Ever since, Mr. Adão has worked in the museum with no further interruptions. In his words, working in the museum was a "routine". Nothing happened for days and days, week after week. "During winter not even visitors use to break the monotony". During the summer, and especially on weekends, the number of visitors increased. Sometimes a VIP came to the museum. It was the time for extra cleaning and for extra care with everything: the director was particularly demanding in those days.

The MAS was closely connected with the regime of the *Estado Novo*. The museum kept objects considered important from a nationalistic point of view. This is the case of the donations made by King John the First when he came to Guimarães in 1385 and the very famous garment he used during the battle of Aljubarrota. Alfredo Guimarães was a man who officially believed in the *Estado Novo* ideology and political practice. Salazar went to Guimarães several times, for different reasons, and the museum was almost always in his visiting plans. After the intervention of Maria Emília Teixeira the museum became one of the most modern museums of the country in terms of displaying techniques, despite its regional status. From a small museum, made by one devoted man, it became a national museum, with deep concerns in terms of museological theory and practice. These changes, and the fact that they were possible, were closely connected to the symbolic importance of Guimarães in the nationalistic context of the *Estado Novo*. Guimarães received special attention from central government: the regime hoped to receive back some of the emblematic ambience the city and its monuments had. The regime welcomed symbolic connections with Guimarães, the birth of the nationality, the main residence of D. Afonso

⁵²⁴ He makes his point by remembering an habit of the day-to-day life in the museum: whenever the director was there, at five o'clock in the afternoon, all personnel assembled in the director's office for a cup of coffee together.

⁵²⁵ He is still working in the museum and it was there that the interviews took place, inside one of the museum rooms, the working scenery of Mr. Adão for the last thirty years. See Appendix for synopses of interviews.

⁵²⁶ Mr Adão always complains about shortage of money. He refers to very ingenious ways of improving his revenues. For example, when foreign visitors went to the museum he received the entry ticket money in foreign currency and paid the

Henriques, the chosen destiny of the nationalistic pilgrimage of D. João I who saved the country from the Castilian domination. This importance of Guimarães spread over the MAS and this partially explains the changes of the 1960s. Other significant factors must be considered: the national policy towards museums was changing⁵²⁷ and the director of the museum was a very dynamic person. Nevertheless, Guimarães and its regional museum benefited from an indulgent policy.

5.3 The *Museu de José Malhoa* (Museum of José Malhoa)⁵²⁸

The Museu de José Malhoa (MJM) is an exceptional case in the Portuguese museography of the 20th century because its building was the first in Portugal specifically designed and built to install a museum. The museum is the result of one man's vision, António Montês, who struggled in favour of his city (*Caldas da Rainha*) and region. He first expressed the idea of creating an art museum when he was in his early thirties; since then, and until his death in 1967, Montês devoted an important part of his life to the museum.

During the second half of the 1920s the project of an art museum called *José Malhoa*, gathered important support and António Montês organised an association of friends of the museum, even before the museum was established. The bureaucratic process of approving the creation of a new museum lasted for some time, but finally, in 1933, all the necessary steps had been taken. In May⁵²⁹ the Superior Council of Fine Arts (*Conselho Superior das Belas Artes*)⁵³⁰ approved the creation of the new museum; in June,⁵³¹ the Ministry of Public Instruction

value in Portuguese currency from his own pocket. After a few of these transactions he used to go to a bank to change pounds, marcs, dollars or francs, with a small personal profit.

⁵²⁷ During the end of the 1940s and the 1950s some important people from museums had the opportunity of travelling abroad and observed what was being done in some European countries. The result of such process is evident in some of the Portuguese museums of that period (see the MMC and the MNAA, that stand as examples); another important reason for changes was the decree 46:758 (1965/12/18) that changed the organisation of the national museums.

⁵²⁸ José Malhoa is a well known Portuguese artist. There is a comprehensive documentary research on the history, evolution and importance of this museum published in *ANTÓNIO Montês, Museu de José Malhoa*, Ministério da Cultura, I.P.M., Museu de José Malhoa, Caldas da Rainha, 1996. This book includes several articles about António Montês and the Museum and publishes some very important letters (sent and received) by António Montês concerning the Museum. An important part of the information used in this chapter concerning this museum was gathered in this book. Another significant help, on what documents and information are concerned, came from Dr^a Matilde Tomás Couto, curator of the museum.

⁵²⁹ Document dated 1933/05/09.

⁵³⁰ See Chapter 3.4.1 and 3.4.2 on what concerns the legal attributions of this Council.

(*Ministro da Instrução Pública*) approved the decision of the Superior Council of Fine Arts and finally, in November,⁵³² the museum's official existence was recognised. The text of the decree is very clear about the importance given to this project. The Superior Council of Fine Arts believed that the creation of a regional museum had many advantages. The most evident were the creation of an artistic collection with regional value, the possibility of establishing a section dedicated to the traditional art of the region (the ceramics), and the potential for attracting tourists.⁵³³ The Council also agreed with the provisional installation of the museum, but approval of a definitive building awaited further consideration. The eventual decision by the government was positive, on the condition that the museum had to be established "with no expenses to the Portuguese state".⁵³⁴ The museum existed but António Montês should not expect for any material support from central departments. He knew that if he wanted the museum to be a reality he would have to gather money and contributions somewhere else.

The main difficulty had already been overcome: the museum was first installed in a provisional building, the "Boats House" (*Casa dos Barcos*), a building near the lake in the Park *Carlos I* (the central park of Caldas da Rainha). Yet, this building was only available during part of the year;⁵³⁵ the museum was, therefore, to be open to the public between April and October each year. This solution was obviously not an ideal one, so António Montês never ceased to fight for a more suitable building. The opportunity finally came, during the late 1930s, with the preparations for the commemorations held in 1940.⁵³⁶ António Montês was very active in the proceedings that led to the "commemorations of the centenaries". That participation allowed him some influence near the decisional power of Lisboa. He thus managed to convince the government that a new building for the museum was a real need and in 1939 the construction began.

⁵³¹ Date is 1933/06/17.

⁵³² Document dated 1933/11/07 (was published 1933/11/09 in the Official Diary, 262, *II série*).

⁵³³ Original text: "*como elemento de atracção do forasteiro e de ensinamento aos que continuam a trabalhar nesse ramo da nossa indústria artística.*".

⁵³⁴ Original text: "*Concordo, sem encargos para o Estado.*".

⁵³⁵ During winter time the House was used to keep the boats off the lake.

⁵³⁶ See chapter 7 and 7.1.

The new MJM was officially opened in August 1940, as part of the national program of commemorations. The new building was unique in Portugal: for the first time in the century, a Portuguese museum was opened in a new building expressly built for that purpose. The original plan was created by the architect Paulino Montez in 1934 and the building that was opened in 1940 respected that original plan.

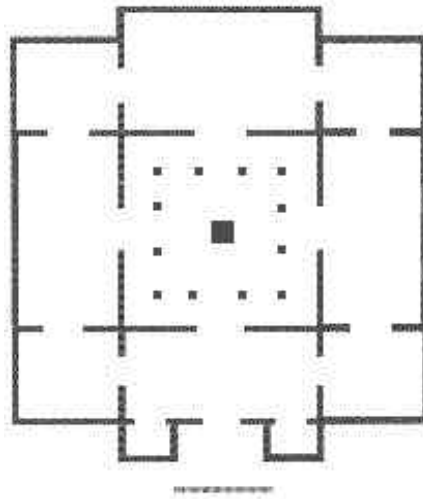


Fig. 27. Plan of the original building of the museum of José Malhoa

The museum had a main entrance and rooms for exhibitions; no stores or other facilities were available. The building had a severe aspect if viewed from the outside, with columns and façades of a geometrical design. There were no windows and the light came in through the glass roof. The ceilings of the rooms were also of glass, enabling the use of daylight. This allowed a diffuse natural and indirect illumination, which was very important as the museum exhibited paintings and other art objects in most of the rooms.⁵³⁷ This intervention of the state in the evolution of the MJM had political significance and integrated the museum in a nation-wide project of propaganda. The choice of the political occasion had been crucial; António Montês was able to recognise the opportunity of 1940 for taking advantage of a national scheme of ideological propaganda. The Portuguese state had first allowed the creation of the museum under the condition it was not a drain on public expenses. The preparation of the 1940 commemorations forced the Portuguese state into the decision of providing a new building, actually a very good one for the standard of the time.

⁵³⁷ This solution remained when the building of the museum received new rooms. One of the sources of information on this question was the interview with the director of the Museum. See Appendix for synopsis of interview.

António Montês was the director of the museum since its beginning. However he was not satisfied with his museum training. So, between 1944 and 1946 he became a student in the MNAA, the national 'school-museum' of the time. This decision proved to be of major importance to the future of the MJM, as António Montês became an officially recognised museum curator and therefore studied museum theory and practice. The first chapter of his final thesis submitted for the degree of museum curator was called "How a museum is built". He described the museum of José Malhoa in full detail, and discussed all major options, from the architectonic and display techniques perspectives.⁵³⁸ As the museum enlarged its collections, the building soon became too small to exhibit all the works of art in possession of the institution. In 1942 a project to enlarge the museum was first made, but it was only in 1950 that six new rooms were added to the building. The museum reopened in May 1951 with a new internal organisation. Still during this decade, in 1956 and in 1957, the museum was again extended, first with two more rooms and then with two lateral galleries.



Fig. 28. Interior of one of the new rooms of the museum.
Photograph of Alvão, Archive of Photography of the Gulbenkian Foundation, Lisboa.

⁵³⁸ The thesis is available from the archive of the museum.

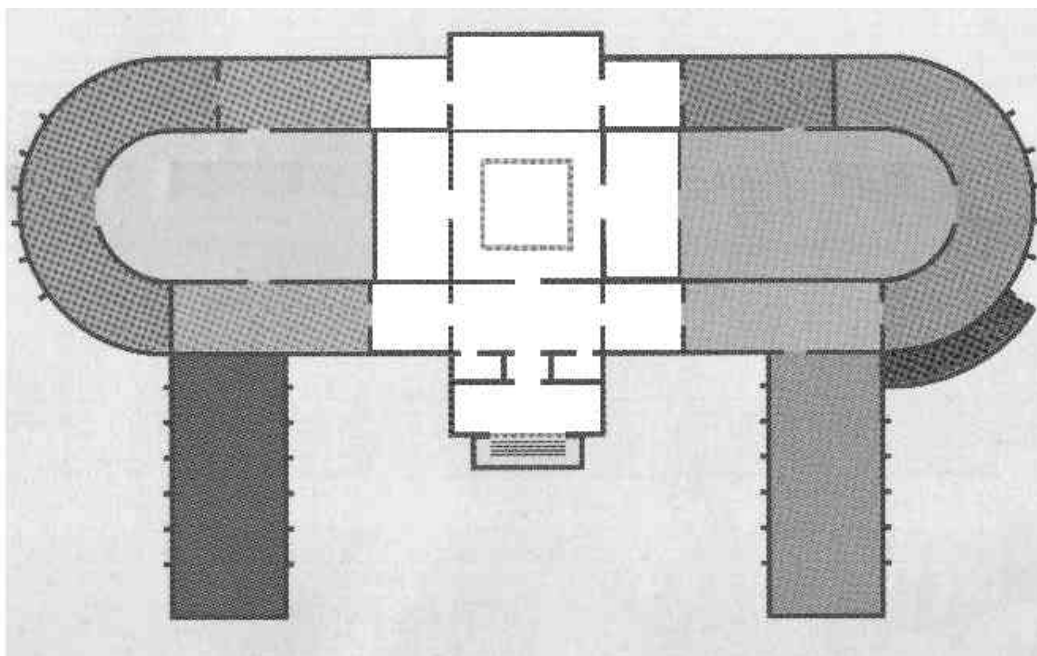


Fig. 29. Plan of the present building of the museum of José Malhoa (in white, the area of the first building of the museum)

The original building was the centre of the new museum (see figures 27 and 29). The central cloister remained the core of the museum and the exhibition area available increased significantly. With only some minor adjustments, the building of the beginning of the 1960s is the building that can be visited today. This period was also a period of deep formal changes for the department responsible for the museum. In 1959⁵³⁹ the government decided that from 1 January 1960 onwards the museum should become the responsibility of a regional department (*Junta Distrital de Leiria*). Yet, this department had no financial budget for maintaining the museum. In 1960⁵⁴⁰ the government decided that the museum would be considered a national museum, under the rule of the Ministry of National Education (*Ministério da Educação Nacional*) and directly dependent on the DGESBA.⁵⁴¹ These decisions were justified by the extreme importance the

⁵³⁹ Decree 42:536 (1959/09/28).

⁵⁴⁰ Decree 42:938 (1960/04/22).

⁵⁴¹ From this decree it is possible to know that all personnel of the museum remained in service. The museum had a Director with the function of curator, a clerk, a guard and two servants. The salaries were, per month, respectively: 3.600\$0; 1.500\$00; 1.300\$00; 1.150\$00 (decree 42:938). Since the 1930s António Montês declined any payment for his job; he gave the museum the amounts that would be his salaries to be used in acquisitions; see *ANTÓNIO Montês, Museu de José Malhoa*, Ministério da Cultura, I.P.M., Museu de José Malhoa, Caldas da Rainha, 1996, p.142-143 and note 52.

government attributed to this museum, which was due to its collections, to its building and to the cultural activities it developed, such as temporary exhibitions.⁵⁴²

As a summary: the moment the state recognised the importance of the museum is also the end of a long process. Since the middle 1920s António Montês wanted a museum in Caldas da Rainha. The Portuguese state authorised the existence of the museum but gave no financial support whatsoever in that initial phase. Then, under the program of national commemorations held in 1940, and with evident propagandistic purposes, the state paid for a building that became a historical mark in the national museography. The final step of the 'nationalisation' of the museum was the recognition that it had no possibilities of survival without the state's intervention and that the museum was, indeed, too valuable to be allowed to close.

Another field of innovation in which the MJM pioneered was the educational development. The first decision about the need for an educational department was taken in 1962, and within a year the museum had a fully operational educational department, which was highly influenced by João Couto, the director of the MNAA. António Montês always⁵⁴³ had the support of Couto, who had formal and pragmatic influence on the national decisions concerning museums. One of João Couto's main ideas about the role of museums concerned their public service, the opening of the museums to scholars and the creation of educational departments.⁵⁴⁴ So, as a result, Montês decided to provide such department in his museum. He first invited Madalena Cabral, who was responsible for the educational department in the MNAA, to come to the museum and to address them with her ideas and programs already developed in Lisboa. Then, he invited Maria Helena Coimbra to organise the educational department in the MJM. A new dynamism was thus achieved in the museum,⁵⁴⁵ with an important number of school classes visiting and using the

⁵⁴² This was the only art museum in Caldas da Rainha.

⁵⁴³ In the first phase of the creation of the museum one of the supports came from José de Figueiredo, who was then director of the MNAA. See Chapter 4.1.

⁵⁴⁴ See COUTO, João - "Extensão escolar dos museus", in *Museu*, revista do Círculo Dr. José Figueiredo, II, nº 2, Porto, 1961. João Couto sent a copy to António Montês with the note "This is to be repeated in Caldas"; In 1962 João Couto went to the MJM and gave a conference on this theme. See *ANTÓNIO Montês, Museu de José Malhoa*, Ministério da Cultura, I.P.M., Museu de José Malhoa, Caldas da Rainha, 1996, p.121-123.

⁵⁴⁵ The museum already had a significant number of visitors. For example, in 1935 more than 3.000 visitors entered the museum during the six months it was opened. See *ANTÓNIO Montês, Museu de José Malhoa*, Ministério da Cultura, I.P.M., Museu de José Malhoa, Caldas da Rainha, 1996, p.138 and note 30.

museum and its services.⁵⁴⁶ As an art museum one of the major topics of the educational department was art. Maria Helena Coimbra invited Alice Aurélio, a painter, to help her with the "Art Service" (*Serviço de Iniciação Plástica*) in the museum.⁵⁴⁷ Just like many museums that were the result of individual will and perseverance, the MJM had very scarce financial resources. Therefore its collections and acquisitions depended greatly on the generosity of collectors and friends of the museum who contributed with art objects, collections and money. Some national and local artists gave their works to the museum, thus enlarging its collection. António Montês donated his own collections and left his personal library to the museum in his will.⁵⁴⁸ The museum's library also depended on the generosity of its friends. During the period when the museum was independent (until 1960) António Montês, as director, was free to define the acquisition policy. After 1960 and the intervention of the State in order to rescue the museum, the final decision concerning acquisitions was passed on to the DGESBA.

⁵⁴⁶ The presence of young children in the museum was not a novelty: periodically, school classes used to visit it and use its services; see *ANTÓNIO Montês, Museu de José Malhoa*, Ministério da Cultura, I.P.M., Museu de José Malhoa, Caldas da Rainha, 1996, p.152 notes 32 and 34.

⁵⁴⁷ The middle 1970s, especially after 1975, marked some important changes in the department, mostly because of new ideas about education and pedagogy.

⁵⁴⁸ See *ANTÓNIO Montês, Museu de José Malhoa*, Ministério da Cultura, I.P.M., Museu de José Malhoa, Caldas da Rainha, 1996, p.143.