MUSEOLOGY AND MONUMENTS OF SANTARÉM
Anselmo Braamcamp Freire House-Museum

The House-Museum Anselmo Braamcamp Freire is installed in a mansion of Ribatejo, rebuilt in the middle of the XIX century, having been renovated and restored over the years with the intention of adapting the property to the new Social and Cultural realities.

On the second floor is the museum. This consists on pieces of Paintings, Sculptures, Furniture, Decorative Arts in Ceramic, Glass, Ivory, Marble and Metal, as well as copies of important Pictures.

To this Collection were added, among others, the Art Collections of the Camões Library and the Art Gallery of the journalist Manuela de Azevedo.

In the Gallery, we highlight the presence of Portuguese Painters as Josefa d’Óbidos (1630 – 1684), Tomás de Anunciação, Francisco Matrass, Miguel Ângelo Lupi, José Malhoa (XIX Century). In the stand of foreign paintings we can find the Baptism of Christ by Pieter Coeck Van Aelst (assignment of Luís Reis Santos), as well as oils of Quinchardte, Drogstroot and Dirk Stoop.

Schedule: Monday to Friday from das 9h00 a.m. till 6h30 p.m.| Closed on week-ends and bank holidays.

Address: Rua Braamcamp Freire2000-094 Santarém
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http://www.museu-santarem.org/pagina,6,22.aspx
The House-Museum of the Foundation Passos Canavarro, based in the house purchased in 1841 by Passos Manuel and Gervásia Sousa Falcão, was immortalized by Almeida Garrett in “Viagens da Minha Terra”. It is located where, at the origins of nationality, stood the Palace of King Afonso Henriques. In this regard Garrett wrote: “Remarkable combination of chance! That distinguished and venerable chief of the Progressive Party in Portugal, Passos Manuel was born in the Minho region and grew up with the most sincere democratic convictions, came here to fix his residence in the palaces of our first King, won by is sword” [in “Viagens na Minha Terra”, Chapter. XXVIII”].

In 1937, was born here, in the room where Garrett spent one night, Pedro Canavarro, the founder and donor of the collection which is the estate of the House-Museum. This Collection is mostly about Decorative Arts, including Paintings, Furniture, Porcelains and other objects. Pedro Canavarro lived in the middle of the 60’s in Japan, therefore the Japanese art has a major highlight at the museum.

In this building it is possible to find the donations of the French painter Mimi Fogt but also the woodcuts of Pedro de Sousa, donated to the foundation by his wife Magda Avelar Pinheiro, and by his son André de Sousa.

Schedule: 10 a.m. until 6p.m., from Tuesday to Sunday
Location: Largo da Alcáçova

[www.fundacaopassoscanavarro.pt](http://www.fundacaopassoscanavarro.pt)
The ancient Clock Tower, usually called “Cabaçheiro”, is one of the most known and emblematic architectural buildings in Santarém and it was, a long time ago, the Tower Clock of the City Hall.

The “Cabaças” Tower or “Cabaçheiro” is in fact a Clock Tower, which introduction in Portugal goes back to the beginning of the 15th century. This popular designation started in the end of the 18th century, due to the seven or eight clay gourds on top of the iron structure that bears the huge bronze bell.

The Clock Tower of Santarém, built in the middle of the 15th century, stood up on a pre-existing structure: a tower on the walled enclosure of the medieval village linked to the Alpram or Alporão gate.

Its prismatic shape, of a parallelepiped, with a base of 9,76 by 7,20m and height of 26m (31,40m with the structure the bears the bell) had been growing up as the time was passing by, always through the same constructive process, of masonry device of irregular limestone and covered with mortar of whitewash and sand.

Its rough monolithic volume rises, mostly without fenestration, until near the top. At the top, we can see eight big windows, two in each side, with lintels in half arc shape, letting see a small part of the spherical calotte that covers the last floor, by its turn the building is bearing the structure of wrought iron with trapezoidal shape, which sustain the huge bronze bell and also the eight ceramic pieces in gourds form, whose purpose is to set in motion the resonance of the bell’s sound when it rings.

Schedule: 9h00 a.m. till 12h30 p.m. and 2h00 p.m. till 05h30 p.m. | It is closed on Mondays, Tuesdays and holidays except on March 19th – The City’s Holiday.

Location: Largo Zeferino Sarmento

It was Classified as a National Monument in: 1928-02-03

http://www.museu-santarem.org/pagina,6,21.aspx
The Church of São João do Hospital or of Alporão, built in the 12th century, came under the political and religious struggles of the Christian Re-Conquest. Given its background, outside the perimeter walls, the church of S. João was a sore point in the urban organization of Santarém. The church has a romantic circular tower, which, along with the Clock Tower (Cabaceiro) imparted to the whole military-defensive nature. In the last quarter of the 18th Century the Door of Alporão and the Church’s Tower were demolished by order of the Town City Hall.

In 1834, once the monasticism fell, the Church was bought by an individual who transformed it into a warehouse. Later, on the XIX Century, the building was transformed into a theatre, where many romantic plays were displayed over the years.

Historians and architects from the XIX Century acknowledged the historical value of this building that, after extensive repairs opened to the general public in 1882, as a Municipal Museum. In 1990 the building was classified as Nacional Monument and benefitted, along several stages, from repair, recovery and conservation actions.

Today, this Museum holds a very valuable archeological and cultural collection. Regarding the architecture, one can identify the artistic tendencies of the Romantic and the Gothic era.

The modernization strategy of the old museum of S. João de Alporão was one of the measures of the City’s Museum Plan. Created in 1994, this department has worked to maintain the coherence between the city’s museum plan and the temporary expositions, as well as to increase the value of the cultural.

Schedule: 09h00am to 00h30pm and from 2h00pm to 5h30pm | Closes on Mondays, Tuesdays and holidays except for March 19th – City’s Holiday
Located in Largo Zeferino Sarmento

It was Classified as a National Monument in: 1910-06-16

http://www.museu-santarem.org/pagina,6,20.aspx
The Citadel of Santarém, nowadays, known as “Jardim das Portas do Sol” (Sun Doors Garden) holds the most ancient and most important signs of human occupation in Santarém. For that, this place represents a privileged spot for the construction of a museum core that embodies the genesis and historical-urbanistic evolution of the city.

This museum is divided in several areas. One of them is an “Interpretative Centre”. This exhibit room suffered a global design project, resulting in a combination of both traditional and multimedia displays, where the visitors can learn all about the findings and what is known about each of the historical eras present in the exposition.

This way, our visitors can begin their “journey” across the old city, exploring the different tools in the interpretation centre, and then move to the Roman Ruins – where they can find an interactive display with some more explanations about these findings.

Schedule: 9h00 a.m. till 0h30 p.m. and from 2h00 p.m. till 5h30 p.m. Closes on Mondays, Tuesdays and holidays, except on March 19th, City’s Holiday.

Located in “Jardim das Portas do Sol”

http://www.museu-santarem.org/pagina,6,75.aspx
Santarém Castle – “Jardim das Portas de Sol”

Santarém was already populated on the VIII Century b.C. and the first fortification was built during the Roman occupation, which was conquered by the Visigoths and the Vandals and later by the Muslims, on the VIII Century.

D. Afonso Henriques (The first Portuguese King) re-conquered this Castle from the Arabs, in 1147.

During several centuries after this, Santarém endured many attacks from the Arabs, but was always able to repel their attacks.

During the crisis initiated in 1383, caused by the death of D. Fernando, Dna. Leonor Teles asks Castela (one of the Spanish kingdoms) for help, and takes shelter in Santarém, but since the Portuguese cause was victorious, the Spanish forces left the castle, in 1385.

Santarém was marked by the death of D. João II’s son, who fell from his horse and died while riding along the Tagus River. This unfortunate incident made the royal court dislike this zone and the village of Santarém lost importance.

During the “Restoration War”, after 1640, D. João IV, ordered some adaptations on the fortress to allow the use of artillery, however, with the lost of interested in this kind of military constructions, and due to the urban expansion, part of the medieval fortification started to decline and got lost since the XIX Century.

Classified as “Building with Public interest”, what is left of the medieval castle has been repaired and conserved in the past decades. Once part of the castle was turn into a garden in 1895, it has become one of the main attractions of the city.

Santarém Municipal Market

The Santarém’s Municipal Market is an indoor daily market of Fish and Vegetables. Traditionally and during many centuries the market was held in the streets of “Praça Velha”, today known as Praça Visconde Serra do Pilar.

Opened in 1930, the Municipal Market was built according to a project of the Architect Cassiano Branco. The chosen place was the old “Chão da Feira”, also known as “Fora de Vila”.

The fifty-five decorative panels of tiles and the tiles applied around the 8 entrance doors were not included in the draft of Cassiano Branco. They were placed as an option based on the fact that at that time in Portugal, the tourism was a target to achieve by promoting the buildings exteriors decoration with motifs as tiles.

In this sense, the Market was then the center of economic and social activities of the region, which enabled the dissemination of landscape values, cultural, and ethnographic monuments of the capital of the Ribatejo. The order was placed to the Tiles Factory of Sacavém and placement took place between 1932 and 1936, with drawings by C. A. Mourinho and C. Ramos, among others.

The Municipal Market has undergone works of Recovery and improvement in 1988 that added up an important value to it.

Location: Av. Cidade da Covilhã/Rua do Mercado

It was declared as a Building of Public Interest.

http://www.santaremdigital.com/home/patrimonio/edificios-e-torres/42-mercado-municipal-de-santarem
NOSSA SENHORA DA GRAÇA CHURCH
(Here Lies the tomb of Pedro Álvares Cabral, the Brazil “Finder”)

Built at the beginning of 1380, with the support of John Afonso Telo and his wife D. Guiomar de Vilalobos, was only finished around 1420.

It is a large and beautiful temple full of Gothic characteristics, with three aisles defined by pointed arches, supported by two rows of columns surmounted by capitals adorned with plant motifs and a few, very few, with anthropomorphic motifs. The lighting is done through ogival windows and transports us into a space that reflects the idea of the time, "God is Light."

The Facade and the Portal with the Rosace” are in a perfect Gothic harmony.

It is also the Pantheon of the Meneses Family with important and relevant works of art made on the Tombs.

Apart from the tomb of the founders, D. João Telo de Menezes and his wife Guiomar de Vilalobos, there is also please note the D. *Pedro de Meneses mausoleum with his last wife, D. Beatriz Coutinho; the Tomb of the Brazil discoverer, D. Pedro Alvares Cabral (see photo on middle left) and his wife D. Isabel de Castro, chief maid of Infanta D. Mary.

Schedule: 9h00 a.m. till 12h30 p.m. and 2h00 p.m. till 5h30 p.m | It is closed on Mondays, Tuesdays and holidays except on March 19th – The City’s Holiday.

It was Classified as a National Monument in: 16-06-1910

Location: Largo Pedro Álvares Cabral

The Church of the Holy Miracle is located in one of the oldest places in Santarém. This antiquity is attested by the characteristics of the urban centre and houses around it.

This religious building is closely related to the Legend of the Miracle of Santarem, which occurred in the mid-thirteenth century, and reporting the theft and desecration of a consecrated wafer by a resident of this parish.

The medieval origins of this church, originally Gothic, manifested by the presence of pointed arches, still visible in the transept.

In the sixteenth century the church was nearly full re-constructed transforming it in a True Renaissance space.

Later, in the first half of the eighteenth century the temple suffered new maintenance works in Baroque Style, with great incidence in the choir and altar pieces. Since then, several other works have been made by both ecclesiastical and state bodies.

The close connection of the building to the Miracle of Santarem, which occurred in 1247 or in 1266, has made it a place of worship and pilgrimage particularly devout, a feature that still remains today. The mystical-religious fervor was shared by many Portuguese monarchs who wouldn't never miss a visit to the Holy Miracle Church.

Schedule: Wednesday to Sunday from 9h00 a.m. till 12h30 p.m. and from 2h00 p.m. till 5h30 p.m.

It was Classified as a National Monument in: 1917-3-14

Location: Largo do Milagre

http://www.santaremdigital.com/home/patrimonio/igrejas-capelas-e-conventos/25-igreja-de-santo-estevao
CONVENT OF SAN FRANCISCO

The Convent of San Francisco is a work of royal initiative and fits into the world of Gothic art, in line with the architecture devoid of the Mendicant Orders. Its volumetric ogival completely submerged the earlier twelfth-century Romanesque temple.

Its foundation was in 1242 and was sponsored by the King D. Sancho II and its works were dragged until the fourteenth century, right in the reign of King D. Fernando. After the extinction of the religious orders in 1834, the convent had the most ruinous and disparate uses like serving as a canteen for troops stationed in Santarém while its graves were turned into troughs for the horses.

A terrible fire took place inside in 1940. Currently, the official entities carry out deep works of conservation and restoration of their dilapidated Gothic structures.

The interior of the body of the church has three naves divided by arches, supported by polygonal columns with capitals of vegetal nature. Large Gothic windows illuminate the interior of the temple.

Classification date as a National Monument: 14/03/1917

Location: In the Garden of the Republic
Lady of Immaculate Conception Cathedral

This Cathedral is one of the most important and beautiful sacred heritage monuments in Santarém.

This is a building structured with a Mannerist façade built between 1672 and 1711. The frontispiece of the church has five distinct bodies, giving an impression of strength and power. Impression of power that are enlarged and supplemented with the two symmetrical parts of the set built, as if forming one and a great palace of God.

The interior of this single nave temple has eight side chapels, where the splendor and richness of the Baroque dazzle us, in sharp contrast with the sobriety of the frontispiece. The ceiling of the nave has a painting from 1728 representing the Ascension of Our Lady.

The beautiful ceiling of the Main Chapel is the work in architectural perspective made by the Painter Luis Siena Goncalves in 1754. This Church became officially the Cathedral of the Santarém Catholic District and had its first Bishop named on 07/16/75.

The pipe organ of the Cathedral is the center of the choir, facing the chancel. This organ was built by English organ maker James Chapman Bishop in 1835. It was subject to maintenance works in 2008 by the master organ maker Nuno Rigaud.

Schedule: Monday to Friday from 9h00 a.m. till 6h30 p.m. | Closed on week-ends and holidays.

Location: Praça Sá da Bandeira

It was Classified as a National Monument in: 14-03-1917

http://www.agencia.ecclesia.pt/cgi-bin/noticia.pl?id=88076
The Church of Mercy

The Church of Mercy is a construction of the mid-sixteenth century (1559) and has the signature of the architect Miguel Arruda from the royal house. It is a perfect example of church-hall, with three naves, all at the same height, with cross-ribbed vaults, lighted by six rectangular windows and supported by ten Tuscan columns, all of them decorated with ornaments that create a great space and torn monumentality give to the assembly. The work took place by engagement of the Queen Catarina from 1559 until 1606.

Inside is preserved a shallow grave, epigraphed, made by Nuno Velho Pereira (...-1609), one of the most significant personalities of the time of the Portuguese expansion in the world, captain of India and sponsor of the House of Mercy.

With the earthquake of 1755 the original façade of the Church was lost. This was replaced by another one in Baroque Style.

The Pipe Organ installed at the Church of Mercy was originally based on the choir side of the Gospel, with lateral placement. With the restoration in 2008 by the master Dinarte Machado, it was placed at the center of the same choir, facing the altar.

It is an instrument representative of the Portuguese Organ School and it was built in 1818 by António Xavier Machado and Cerveira (1756-1828), one of the greatest organ makers at the time.

Schedule: Wednesday to Sunday from 9h00 a.m. till 12h30 p.m. and from 2h00 p.m. till 5h30 p.m.

Location: Rua Primeiro de Dezembro

It was Classified as a National Monument in: 29-06-1922 e 30-11-1922

The Church of Our Lady of Mercy was build in 1664 by following a royal initiative of D. Alfonso VI, with the design of the royal architect João Nunes Tinoco.

The history of the Church is attached to a small chapel arranged / funded by Afonso da Piedade, in 1611. This rivaled with the chapel of Nª Sª da Guadalupe, founded in the reign of Afonso V. It was around this image that there were "miraculous signs" (26 and May 27, 1663), that believers and then the Lisbon Cathedral came to call the "Miracle of Sª da Piedade" associated with the Portuguese victory at the Battle of Ameixial, which practically ended with the War of Restoration (July 11, 1663).

In January of 1664, the King Afonso VI decided to send up a church with royal patronage, dedicated to Our Lady of Mercy, building the foundations of his hermitage. In 1665 began and the works were finished at the end of the reign of the founder's brother, D. Peter II, between 1688 and 1691.

The Organ of the Church of Our Lady of Mercy, was reapeired in 2008 by the master Dinarte Machado. Actually it is in the choir but before this restoration it was installed by the Gospel, with lateral placement.

It is a typical instrument of Portuguese Organs School, built in 1795 by the organ maker Joaquim António Peres Fontanes.

Schedule: Wednesday to Sunday from 9h00 a.m. till 12h30 p.m. and from 2h00 p.m. till 5h30 p.m.

It was declared as a Building of Public Interest in: 11/08/193

Location: Rua Serpa Pinto / Praça Sá da Bandeira

Church of Our Lady of the Assumption of Marvila

The building of the Church of Our Lady of the Assumption of Marvila is a reconstruction of the early sixteenth century, carried out by the impulse of King Manuel I, superimposed on the preexisting Gothic structure. The languages of the Manueleine Style are well expressed in the whole church, especially in the portal of the façade. The interior of the temple has three naves, divided by full arches that are laid on thick columns with animated bases with "claws-winding" and topped with beautiful Ionic capitals. The walls are covered with tiles of various colors and checkered blue and white, dated 1617, 1620, 1635 and 1639.

The Great Door of the Marvila temple, symbol of the so called” Manueleine Style” is gorgeously beautiful and elegant, with polycentric arcs that are surrounded by trunks and other ornaments typical of this such as the rigging mixed with plant motifs.

The pipe organ of the Marvila Church, restored in 2008 by master Dinarte Machado, is a typical instrument of the Portuguese Organ School and was built in 1817 by António Xavier Machado and Cerveira (1756 to 1828).

The organ, which we now call Marvila, belonged to the former Santarém Convent of Santa Clara and by a Ministerial Order of 7 November 1902 it was donated to the Parish Church of Marvila after being restored by the organ maker José Linhares, Lisbon. It was installed in the choir of this church and opened on March 19, 1903, the feast day of St. Joseph.

Schedule: Wednesday to Sunday from 9h00 a.m. till 12h30 p.m. and from 2h00 a.m. till 5h30 p.m.

It was Classified as a National Monument in: 8/27/1917

Location: Praça Visconde Serra do Pilar

Church of Our Lady of Jesus Site

This Church, also known as Church of Jesus Christ's Hospital of Santarém, was built between 1615-1649 and is an integrated structure built on a set that is part of the former Convent of the Franciscan Third Order. In the nineteenth century was transformed into a hospital and is now also an education centre of the Holy Mercy House of Santarém.

The choir occupies the first two bays of the nave and two side chapels come down by band. Here can be appreciated white and blue tiles of the seventeenth century and murals on the choir ceiling were painted by António Simões Ribeiro.

The pipe organ, placed in the transept of the Church was restored in 2008 by master organ maker Nuno Rigaud.

This instrument was built by unknown author, in the second half of the eighteenth century. It may be an "old" body acquired by Holy Mercy House of Santarém before 1799, that some documents talk about.

Schedule: 9h00 a.m. till 12h30 p.m. and from 2h00 p.m. till 5h30 p.m | Closed on Mondays, Tuesdays and holidays except on March 19 - Day of the City.

It was Classified as a National Monument in: 02/08/1923

Location: Largo Cândido dos Reis

S. Nicolau Church

The Santarém Parish Church of S. Nicolau is a construction of “Mannerist Style” of 1613. It results from a rebuilding within of the old Gothic church that existed there and that was destroyed by a devastating fire.

The façade is simple and impresses with its verticality lines and features revealing the mannerist style. It develops in five bodies divided by vertical asymmetric pilasters. It has only one tower, not too high, surmounted by pinnacles and balls.

The church of S. Nicolau has aggregated a chapel, whose patron is Saint Pedro (Peter) that has the magnificent gothic tomb of Fernão Rodrigues Redondo, dating from the fourteenth century and is also classified as a national monument.

The organ pipes of the Church of S. Nicolau has been restored in 2008 by master organ maker Dinarte Machado. It has a box built in pine and then painted in Flanders.

This instrument is characteristic of the Portuguese Organ School, built in 1818 by António Xavier Machado and Cerveira (1756-1828).

It was Classified as a National Monument in: 07/01/1947

Location: Largo Ramiro Nobre

http://www.santaremdigital.com/home/patrimonio/igrejas-capelas-e-conventos/22-igreja-de-sao-nicolau
Church of Saint Clara

Its construction began in 1259, sponsored by the King Afonso III, who offered himself to finance it. The Royal characteristics can be seen by the royal arms placed on the main façade of the Church.

The construction of the Church and Monastery of Santa Clara benefited with the presence of a major worksite based in the village, and responsible for the edification of the Dominican monasteries (1222-3) and Franciscan (1242), where the Gothic beggar was remarkably experienced.

The royal sponsoring remained at least until 1327, with the financial support of The Saint Queen Isabel, a devoted Franciscan and her husband the king D. Dinis. These sponsorships are documented in the six coats of arms placed in the Gothic.

After the Gothic campaign, which defined the structure and volume of the Church and the development of an important monastic house (missing after 1907), the church suffered major works in the first half of the seventeenth century, after the earthquake of 1531, while the Monastery was rebuilt after having had two great fires (1668 and 1669).

A new structure and physiognomy emerged after this, transforming it in a convent home profoundly changed.

It was Classified as a National Monument in: 3/14/1917

Location:Avenida Gago Coutinho and Sacadura