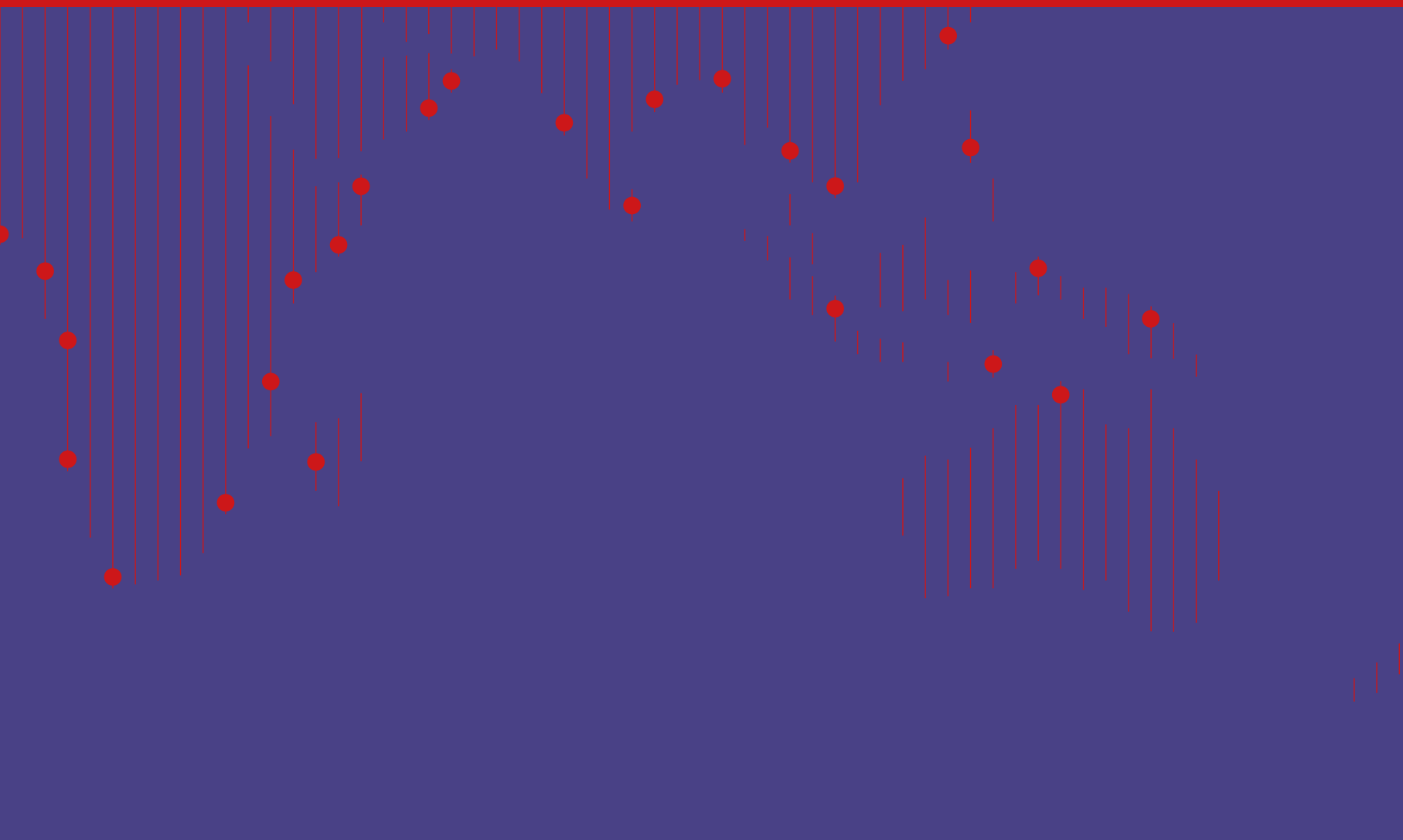


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**TREATY OF TORDESILLAS 1494**

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BORDER BETWEEN THE TWO AREAS OF COLONIZATION  
LANDS DISCOVERED AND TO BE DISCOVERED

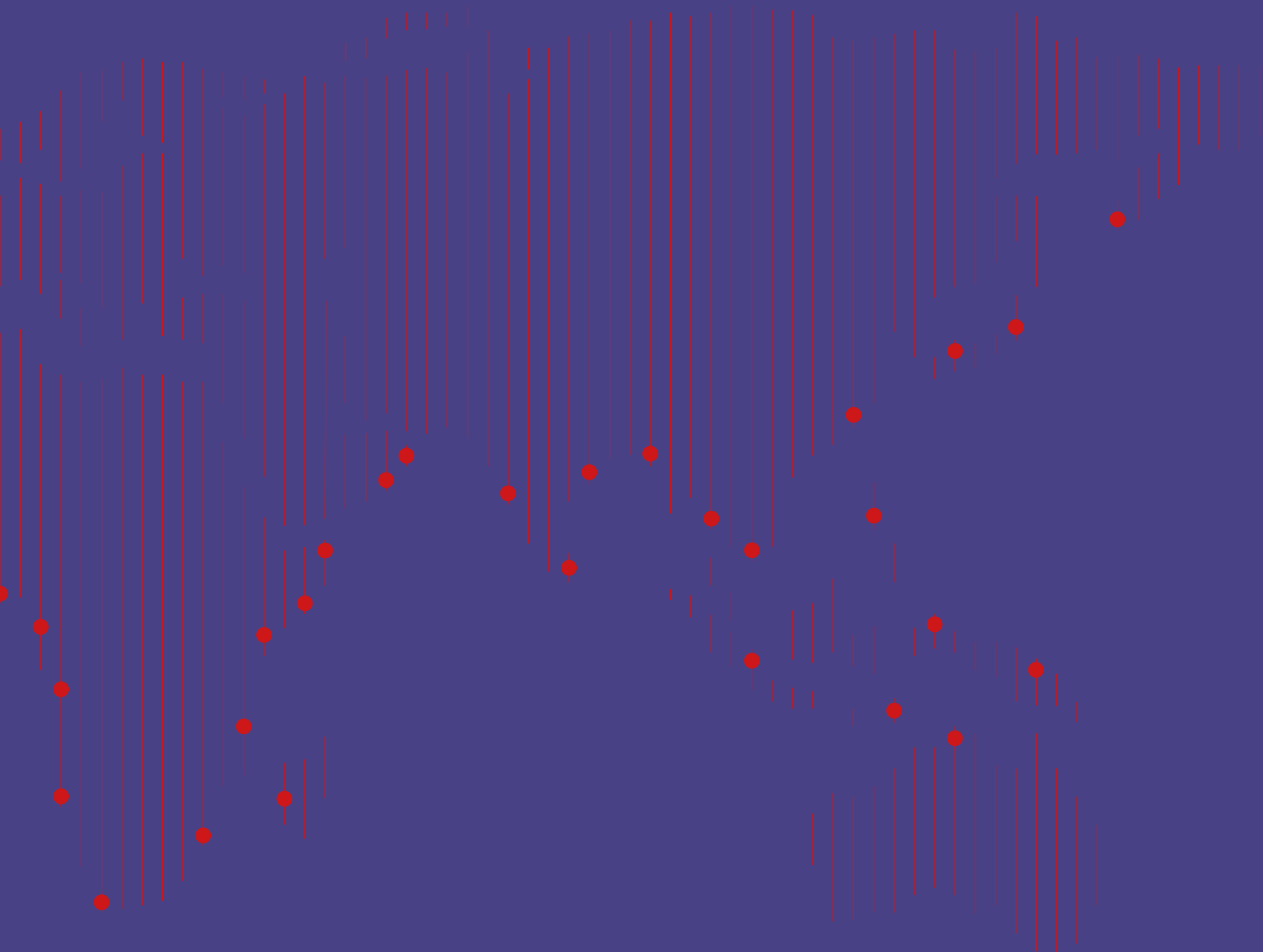
**TRAITÉ DE TORDESILLAS 1494**

PORTUGAL, ESPAGNE ET PAPE ALEXANDER VI  
FRONTIÈRE ENTRE LES DEUX DOMAINES DE COLONISATION  
DÉCOUVERTS ET À DÉCOUVRIR



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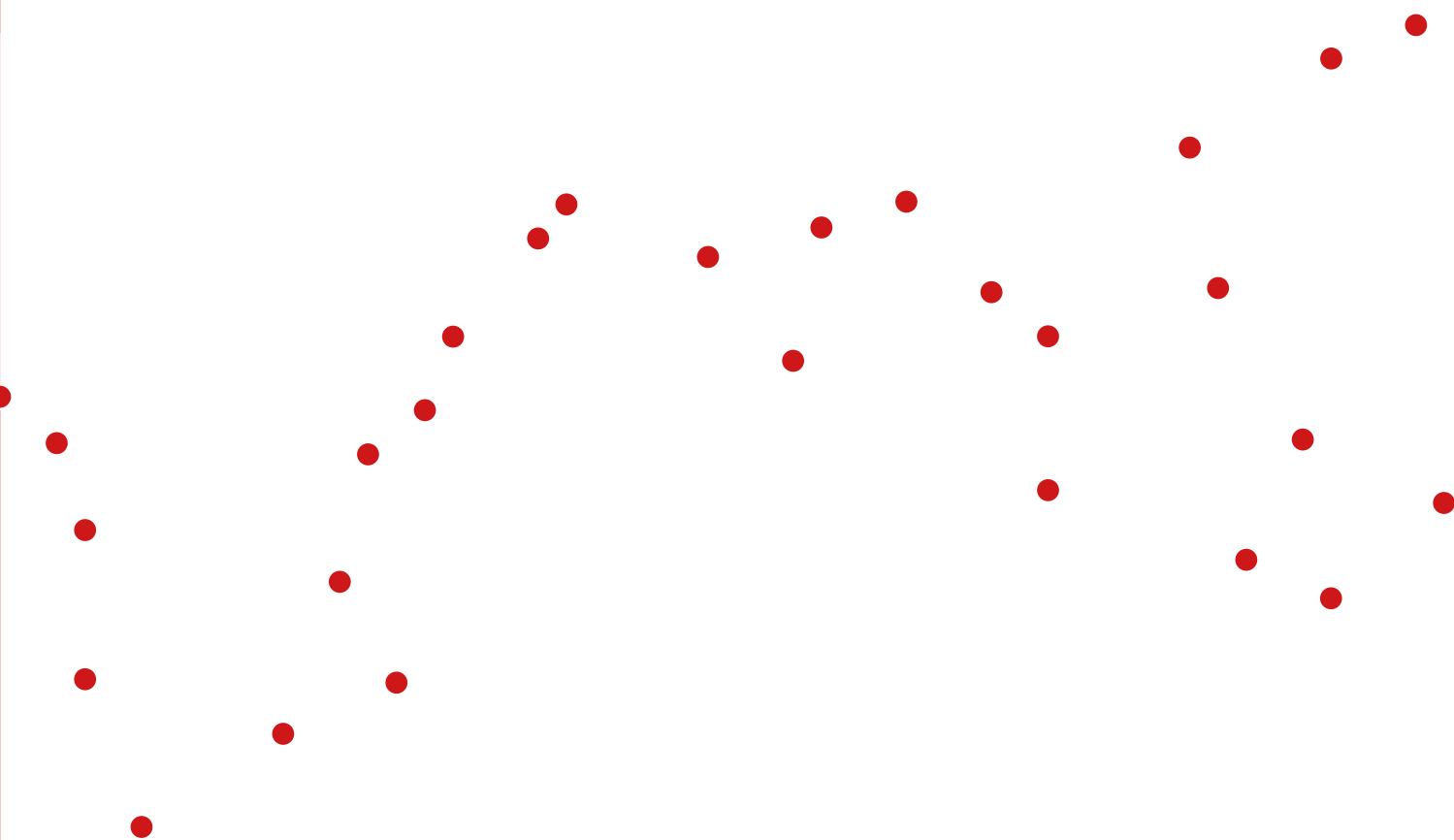
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# Foreword

## Préface

### WELCOME TO TEFAP

The heightened instability gripping the world over the past two years leads us to believe in São Roque's project growing relevance and urgency.

The convergence of diverse peoples, cultures, and religions, the 'fusion' we've extensively discussed and shared, is increasingly necessary. We hope that our approach to the world, emphasizing equality and globalization, can contribute to a profound reflection.

All different, but all equal! Every community has contributed to making the world what it is today, each in their own distinctive way. Let us promote, exalt, the tribute given by all throughout the centuries by uniting instead of destroying!

On arriving in Africa and the Far East, the Portuguese, focused on developing a complex network of diplomatic and trading relations, as well as a system of commercial outposts, that would ensure global control and promote the development of scientific, cultural, aesthetic, and artistic synergies, that remain highly relevant in our 21st century.

Europe was suddenly flooded, for the first time in History, by fascinating products, and by remote and mutually unknown peoples' that could see, touch, and communicate directly with each other.

In its conviction, 16th century Portugal pioneered countless civilizational interactions of unimaginable magnitude, it introduced firearms to Japan and astrolabes and green beans to China, engaged in the abhorrent Atlantic slave trade, took tea to England and pepper to the New World, and brought Chinese silks, spices, and Indian medicines to Europe.

In this book, we also look over its role in crossing world-wide plant species and in blending dietary practices, which would revolutionize flora, medicine, and global gastronomy. By linking the four continents, Portugal defined the characteristics of modern-day eating habits, altered global botanic and the planet's landscapes, and contributed unequivocally for the evolution of modern medical science. And lastly, considering the contribution that all peoples have made to the contemporary Portuguese language and how Portuguese is embedded in the languages of all the countries we have travelled. ↗

Lisbon, February 3rd 1524 + 500

*Mário Roque & A. A. Lima*

### BIENVENUE À LA TEFAP

La grande instabilité qui s'est installée dans le monde ces deux dernières années nous font voir combien le projet de la galerie São Roque est d'actualité, d'une actualité pressante.

Le rapprochement des peuples, des différentes cultures et religions — à l'origine de la « fusion » dont nous parlons tant et dont nous partageons les œuvres — est de plus en plus nécessaire. Nous espérons que notre manière de percevoir le monde, qui exalte l'égalité et la mondialisation, participe à la mise en œuvre d'une réflexion profonde.

Tous différents, mais tous égaux ! Tous les peuples ont contribué au monde tel qu'il est aujourd'hui, chacun à sa façon. Promouvons, célébrons cette contribution diversifiée au fil des siècles en nous unissant au lieu de nous détruire les uns les autres.

À partir de la deuxième moitié du XVe siècle les Portugais établirent des relations solides avec le reste du monde, posant les bases de la première mondialisation.

Pour la première fois, des peuples vivant aux antipodes se virent, se touchèrent et communiquèrent entre eux. Ils se décrivent, suscitérent l'étonnement et s'enrichirent mutuellement.

Les Portugais furent les instigateurs d'innombrables interactions à l'échelle mondiale : ils emmenèrent les armes à feu et le pain au Japon, l'astrolabe et les haricots verts en Chine, le thé en Angleterre, le poivre dans le Nouveau Monde, la soie chinoise et les médicaments indiens jusqu'au continent européen.

Ce livre se penche ainsi sur le rôle joué par le Portugal dans le partage de plantes et d'aliments issus des quatre coins du monde, qui révolutionna la flore, la médecine et la gastronomie mondiale. En reliant les quatre continents, les Portugais lancèrent les bases de l'alimentation mondiale actuelle, modifièrent la botanique et les paysages de la planète et contribuèrent indiscutablement à l'évolution de la médecine au travers des siècles. Cet ouvrage aborde enfin la contribution apportée par de nombreux peuples à la langue portugaise actuelle, ainsi que la manière dont le portugais est resté dans la langue des pays où se rendirent les explorateurs lusitaniens. ↗

Lisbonne, le 3 février 1524 + 500

*Mário Roque & A. A. Lima*

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**SCULPTURES FROM THE MONASTERY OF  
HOLY MARY AT POMBEIRO**

Master Friar José de Santo António Ferreira Vilaça  
Oak

Portugal, 18th century

Height: 180.0 cm (fig. A) and 165.0 cm (fig. B)

F1361

*Provenance: Pombeiro Monastery, private collection, Lisbon.*

Two associated polychrome and gilt life-size figures depicting female saints, possibly two of Saint Quiteria's sisters.<sup>1</sup> Originally from the choir of the Benedictine Monastery of Holy Mary at Pombeiro, in the Municipality of Felgueiras between the Douro and Minho rivers, these impressive sculptures would have been carved in the last quarter of the 18th century. Their authorship has been attributed, by the American scholar and art historian Robert C. Smith (1912–1975), to Friar José de Santo António Ferreira Vilaça (1731–1809), a Benedictine sculptor considered one of the most influential and productive master carvers of the region's rococo period, who worked not only for his religious Order but also for regional patrons.

The rather substantial sculptures, measuring 180 cm and 165 cm, are two of a group of four that left the monastery, being eventually sold to an antiques dealer at the coastal town of Póvoa do Varzim. Stylistically, they evidence characteristics generally identified in female representations by Ferreira Vilaça, namely the robust bodies, elongated torsos, faces of long and tapered noses, almond shaped eyes, high foreheads, and analogous modelling of upper lips and ears. Despite these features being easily identifiable in the sculptures herein described, their most definite attributional characteristic is however, according to Robert C. Smith, their rather dishevelled hair tied at the top of the head.

In addition, one other identifiable detail is most certainly the choice of similar, defining costumes. They are often represent-

<sup>1</sup> SMITH, Robert C., *Frei José de Santo António Ferreira Vilaça, escultor beneditino do século XVIII*. Lisbon, Fundação Calouste Gulbenkian, vol. I, 1972, p.65.

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**SCULPTURES DU COUVENT DE  
SANTA MARIA DE POMBEIRO**

Maître Frère José de Santo António Ferreira Vilaça  
Bois de châtaignier

Portugal, XVIIIe siècle

Hauteur: 1,80 m (fig. A) et 1,65 m (fig. B)

F1361

*Provenance: Couvent de Pombeiro, collection privée, Lisbonne.*

Deux sculptures en pied, en bois de châtaignier doré et polychrome, représentant deux saintes, probablement les sœurs de Sainte Quitterie.<sup>1</sup> Provenant à l'origine du chœur du monastère bénédictin de Santa Maria de Pombeiro, situé dans la région Entre Douro e Minho, dans la municipalité de Felgueiras, elles auraient été exécutées dans le dernier quart du XVIIIe siècle. Leur attribution à Frère José de Santo António Ferreira Vilaça (1731–1809) est le fait du professeur et historien d'art américain Robert C. Smith (1912–1975). Ferreira Vilaça, sculpteur et tailleur de l'ordre des Bénédictins, est considéré comme l'un des maîtres du rococo les plus influents et productifs du Minho (à l'extrême nord-ouest du Portugal), ayant travaillé non seulement pour les monastères de son ordre, mais aussi pour d'autres commanditaires de la région.

Les sculptures que nous présentons ici sont à taille réelle: elles mesurent 1,80 m (fig. A) et 1,65 m (fig. B). Elles s'inscrivaient dans un ensemble composé de quatre pièces, retiré du monastère et vendu à un antiquaire de la ville de Póvoa do Varzim. Elles présentent les particularités stylistiques typiques des sculptures de femme de Ferreira Vilaça: corps robuste, torse allongé, visage au nez long et effilé, aux yeux en amande et au front haut, dessin spécifique de la lèvre supérieure et des oreilles. Bien que toutes ces caractéristiques soient facilement identifiables sur nos sculptures, celle qui, selon Robert Smith, permet l'identification définitive de l'artiste est la représentation caractéristique de l'épaisse chevelure ondulée, attachée au sommet de la tête.

<sup>1</sup> SMITH, Robert C., *Frei José de Santo António Ferreira Vilaça, escultor beneditino do século XVIII*. Lisbonne, Fundação Calouste Gulbenkian, vol. I, 1972, p. 65.



FIG. A

ed in undulating clothing characterized by complex drapery, some with high bodices and highly elaborate sleeves, the whole ensemble punctuated by accessories such as belts with bows, flowers, fringes and trims that endow them with opulence, refinement and a sense of movement. Even though the chosen apparel does generically feature evident particularities, it must be underlined that the figures are characterized by their own specificities and by the selection of decorative elements applied to their clothing.



FIG. B

L'une des autres particularités qui les relient entre elles se rapporte au type de vêtement qu'elles portent : costume ondulant, aux replis complexes, bustier, manches travaillées, l'ensemble ponctué d'éléments décoratifs tels que des ceintures à nœuds, des fleurs, des franges ou des galons, qui lui confèrent de l'opulence, de l'élégance et du mouvement. Si les costumes choisis comportent ces particularités sur la plupart des statues, les éléments décoratifs figurés varient de l'une à l'autre.



These two figures are comparable to a group of six that the sculptor produced for the two organ cases at the church of the Benedictine Monastery of Saint Michael at Refóios de Basto, near Cabeceiras de Basto in the Braga region, as well as to the small image of the Virgin Mary as a Child with Saint Anne and Saint Joachim, at the Monastery of Saint Martin's at Tibães, in the same region. This Virgin Mary figuration fully replicates, albeit in reduced scale, the aesthetic characteristics of the two large figures described. The same physiognomy, the sophisticated clothing and the fine tied up hair, testify to its belonging to this group, in which only the dimension differs.

Although impossible to identify with certainty, the sculptures from the Pombeiro Monastery could be part of a group representing Saint Quiteria and Her eight twin sisters. The absence of iconographic elements that could contribute for an accurate identification can nonetheless be counterbalanced by certain clues. They are female figures that, by their arms position, may have carried something in their hands, probably the palms of martyrdom. In addition, it is known that in the vicinity of the Pombeiro Monastery, at Felgueiras, there existed an ancient sanctuary cared for by the Benedictines and dedicated to that female Saint, a devotion that is rooted in the Minho region. This knowledge, paired with the certainty of the presence of life-sized sculptures in the old monastery church choir, may contribute to link these figures to that temple or to the primitive sanctuary dedicated to Saint Quiteria.<sup>2</sup>

The sculptures contemporary history is but one episode in their wider historical context whose crucial moment corresponded to the decommissioning, by decree, of the Portuguese monasteries and convents in 1834. Seized, and sometimes sold, the buildings and considerable parts of their contents, in which were included innumerable decorative wooden sculptures and carvings, faced a highly erratic destiny. In the case of Pombeiro, it is known that the ancient church was preserved and that the sculptures and other carvings and imagery were left *in situ*.

Much later, in the 20th century, the group of four images to which these two belonged, was eventually bought by the film maker and set designer Leitão de Barros (1896 – 1967), with the purpose of placing them on a 17th century Portuguese replica ship that he was building with governmental support and the sponsorship of various Portuguese and Brazilian entrepreneurs. This vessel, the *São Vicente*, was conceived as a floating showcase for the excellence of Portuguese products. From olive oil and wines, including the renowned Port wine, to the coffee produced in the then African colonies, to goldsmithing, ceramics, and the products

<sup>2</sup> IDEM, *ibidem*, vol. II, pp. 587–588.



Par ailleurs, ces sculptures sont similaires à six exemplaires exécutés par Frère José et destinés à orner les buffets des deux orgues de l'église du monastère bénédictin de São Miguel de Refóios de Basto, municipalité de Cabeceiras de Basto (district de Braga), ainsi qu'à une petite statue de la Vierge enfant placée entre Sainte Anne et Saint Joachim appartenant au monastère de São Martinho de Tibães, dans la municipalité de Braga. Cette dernière représentation de Marie reprend en miniature toutes les particularités plastiques des grandes sculptures décrites : mêmes traits physiologiques, luxueux costume et cheveux délicatement attachés — tout semble l'inscrire dans ce même ensemble de représentations, dont elle ne se distingue que par sa petite taille.

Bien qu'il soit impossible de déterminer avec certitude l'identité de la représentation de ces sculptures provenant du monastère de Pombeiro, on admet qu'elles pourraient faire partie d'un groupe de statues figurant Sainte Quitterie et ses huit sœurs jumelles. À défaut d'éléments iconographiques permettant de vérifier cette hypothèse, on relève plusieurs indices qui paraissent la confirmer. Premièrement, il s'agit de figures féminines qui semblent avoir tenu entre leurs mains un objet, probablement une palme de martyre. Ensuite, on sait qu'existait dans les environs du monastère de Pombeiro, à Felgueiras, un ancien sanctuaire entretenu par les Bénédictins et consacré à cette sainte, dont le culte est enraciné dans la région du Minho. Ces informations, complétées par celles qui confirment la présence d'ouvrages en pied dans le chœur de l'église de l'ancien monastère, semblent rattacher ces sculptures à cet espace, voire, primitivement, à celui du sanctuaire consacré à Sainte Quitterie.<sup>2</sup>

L'histoire contemporaine de ces ouvrages s'inscrit dans l'histoire plus vaste remontant au désamortissement des biens des monastères et des couvents au Portugal, par décret, en 1834. Saisis et parfois vendus, les biens immobiliers et une grande partie des biens meubles de ces espaces religieux, dont les ouvrages sculptés et taillés dans le bois, connurent des fortunes diverses. Dans le cas spécifique du monastère de Pombeiro, on sait que l'ancienne

<sup>2</sup> IDEM, *ibidem*, vol. II, pp. 587–588.



from the Madeira Islands, amongst others, it was the brilliance of the national commercial production that should eventually cross the Atlantic and dock, preferably, in Brazil and in the United States. The decision for building the *São Vicente* emerges following the dismantling of the ship Portugal, a former vessel whose interiors had also been designed by Leitão de Barros for the 1940 Exhibition of the Portuguese World. Christened as the ‘Sea Pavilion’<sup>3</sup> the Portugal was ultimately destined to sail the Atlantic, taking with her, to Brazil and North America, an insight, as well as direct commercial access, into Portuguese regional products. The ship, however, was never in operational sailing condition due to errors in its naval engineering design, eventually succumbing to the 1941 cyclone that ravaged Lisbon and the Belém docks where it was confined, its destiny never accomplished. Decorated with statues and carved decorative elements removed from monasteries, convents and churches up and down the country, the Portugal was highly praised for her opulent interiors’ representative of national 17th and 18th centuries decorative arts. Leitão de Barros, however, would not give up his dream of launching a replica of an India Run galleon decorated with extravagant baroque imagery and gilt carvings.

And so was born the project of the *São Vicente*, which would drive the search for baroque sculptural elements deemed suitable for showcasing the brilliance of the Portuguese national heritage, which the dictatorial ‘Estado Novo’, or New State, wanted to promote, partly through the endeavour of foreign art historians, such as Robert C. Smith, or the Louvre Museum curator Germain Bazin (1901 – 1990).

Regarding the large female Saints’ statues acquired by Leitão de Barros from the Póvoa do Varzim dealer, they were destined to decorating the ship’s stern, while the bow side would be taken by four very large angels. These options were analogous to those that had been agreed for Portugal, for which Leitão de Barros had

<sup>3</sup> FERREIRA, Sílvia, ‘O Pavilhão do Mar: a Nau Portugal da Exposição do Mundo Português (1940) ou a arte da talha ao serviço da cenografia política’, in *Cadernos do Arquivo Municipal*, série 2, no.7, 2017, pp.257 – 290. Available online in: [https://issuu.com/camara\\_municipal\\_lisboa/docs/cadernos\\_arquivo\\_municipal\\_7?](https://issuu.com/camara_municipal_lisboa/docs/cadernos_arquivo_municipal_7?)

église du monastère fut préservée telle quelle, avec les ouvrages qu’elle contenait.

L’ensemble de quatre sculptures dans lequel s’inscrivent ces deux statues fut acheté par le cinéaste et scénographe portugais Leitão de Barros (1896 – 1967), afin de les placer sur la *Nau São Vicente*, le *Navire de Saint-Vincent*, qu’il construisait grâce aux aides de l’État et de plusieurs hommes d’affaires portugais et brésiliens. Cette nef, imitation d’une embarcation portugaise du XVIIe siècle, avait pour ambition de devenir une vitrine navigante des articles d’excellence produits au Portugal : de l’huile d’olive aux vins, parmi lesquels on incluait naturellement ceux de Porto, en passant par le café produit à l’époque dans les colonies portugaises, l’orfèvrerie, la céramique et les produits de la région de l’île de Madère, entre autres, l’excellence de la production commerciale portugaise devait parcourir l’Atlantique et faire escale dans de nombreux ports, de préférence, au Brésil et aux États-Unis. L’idée de la construction du *Navire de Saint-Vincent* avait surgi à la suite du démantèlement du *Navire Portugal*, dont la décoration intérieure avait également été conçue par Leitão de Barros et qui avait intégré l’Exposition du Monde portugais de 1940, lors de laquelle il avait été surnommé le « Pavillon de la Mer ». <sup>3</sup> Ce navire était destiné à naviguer par la suite sur l’Atlantique, dans le but de faire connaître et vendre au Brésil et aux États-Unis les produits régionaux portugais. Cependant, n’étant pas adapté à la navigation en raison d’erreurs de calcul d’ingénierie navale, il finit par succomber sur le site de l’Exposition au grand cyclone de 1941, qui lui retira toute possibilité de récupération et l’empêcha de remplir sa mission. Orné de diverses statues et de boiseries dorées issues de monastères, couvents et églises du pays, il avait été abondamment loué pour ses intérieurs opulents et représentatifs de l’art de la taille et de la sculpture des XVIIe et XVIIIe siècles. Seulement, Leitão de Barros ne voulait pas renoncer à son rêve de lancer sur le Tage une embarcation qui serait la réplique des galions de la route des Indes, scénographiquement décorée d’ouvrages de boiseries et de la statuaire baroques.

C’est ainsi que naquit le projet du *Navire de Saint-Vincent*, motivant la recherche d’ouvrages de sculpture baroques qui puissent démontrer l’excellence d’un héritage patrimonial que l’État Nouveau commençait à exalter, en grande partie sous l’impulsion d’historiens de l’art étrangers, comme Robert C. Smith ou le conservateur du musée du Louvre, Germain Bazin (1901 – 1990).

<sup>3</sup> FERREIRA, Sílvia, « O Pavilhão do Mar: a Nau Portugal da Exposição do Mundo Português (1940) ou a arte da talha ao serviço da cenografia política », in *Cadernos do Arquivo Municipal*, série 2, n° 7, 2017, pp. 257 – 290. Disponible en ligne sur: [https://issuu.com/camara\\_municipal\\_lisboa/docs/cadernos\\_arquivo\\_municipal\\_7?](https://issuu.com/camara_municipal_lisboa/docs/cadernos_arquivo_municipal_7?)

also chosen large Baroque sculptures to take their place in identical corresponding points.<sup>4</sup> Dramatically, after considerable financial investment and personal dedication by Leitão de Barros, the project would eventually fail due to lack of funding, the Portuguese government withdrawing its support owing to the substantial and untenable costs of the ambitious enterprise. Consequently, the decorative statuary and the other elements assembled to decorate the ship's interiors would meet a rather uncertain fate, being sold and dispersed following from the designer's death in 1967.

A news report broadcast by RTP, the Portuguese television cooperation, on June 6th, 1973, documents the auction sale of the art objects formerly owned by Leitão de Barros, in which are clearly visible numerous carved elements, of which many were probably intended for the *São Vicente*.<sup>5</sup> Similarly to other pieces of major artistic value, the four female Saints were sold to collectors of baroque statuary. In a letter dated August 15th, 1967, and addressed to the art historian Flávio Gonçalves (1929 – 1987), Robert C. Smith, having been called in by someone to identify and value them, comments: 'Regarding the Leitão de Barros images, I know for certain that they were already for sale in April, as the gentleman that took me to the studio, had sent a telegram enquiring about the price he should ask for them. I replied 30 thousand escudos each! Respect for the friar'.<sup>6</sup> SF

Les grandes statues de saintes acquises par Leitão de Barros à l'antiquaire de Póvoa do Varzim étaient destinées à orner la poupe du navire, tandis qu'à la proue prendraient place de grands anges adultes. Ces choix étaient exactement les mêmes que ceux que le scénographe avait faits pour la décoration du *Navire Portugal*, sur lequel il avait placé aux mêmes emplacements d'énormes sculptures baroques.<sup>4</sup> Toutefois, malgré les grands investissements et toute l'implication personnelle de Leitão de Barros, le projet dut être abandonné en raison du manque de moyens financiers : l'État portugais finit par lui retirer son aide en prétextant le coût trop élevé et insoutenable de l'ambitieuse entreprise.

Suite à cet échec, l'ensemble des objets destinés à orner les intérieurs du navire connurent des sorts divers. Les ouvrages sculptés et en boiseries dorées furent vendus après la mort du cinéaste, en 1967. Il existe sur le thème un reportage diffusé par la chaîne RTP1, le 6 juin 1973, dans lequel est montrée la vente aux enchères des objets d'art ayant appartenu à Leitão de Barros, parmi lesquels on observe plusieurs ouvrages sculptés dont certains avaient probablement été acquis pour décorer le Navire de Saint-Vincent.<sup>5</sup>

Quant aux quatre statues de saintes, elles connurent un destin analogue à celui des autres pièces de grande valeur artistique de la collection : elles furent vendues à des amateurs de la statuaire baroque.

Dans une lettre datée du 15 août 1967 adressée à l'historien de l'art Flávio Gonçalves (1929 – 1987), Robert Smith, à qui l'on avait fait appel pour les identifier et les évaluer, fait les remarques suivantes : « À propos des statues de Leitão de Barros, je sais qu'elles étaient à vendre dès le mois d'avril, parce que le monsieur qui m'a emmené à l'atelier m'a envoyé un télégramme pour me demander quel prix il devait fixer pour elles. J'ai répondu 30 000 escudos chacune ! Par respect pour le moine. »<sup>6</sup> SF

<sup>4</sup> A documentary produced by the national television broadcaster RTP, dated January 1st, 1963, introduces the *São Vicente* project and refers these sculptures, as well as their possible locations on the ship. The documentary narrator refers that one of them '...together with another three similar ones, will be placed on the large stern panel'. Available online in: <https://arquivos.rtp.pt/conteudos/nau-de-sao-vicente/>.

<sup>5</sup> Available online in: <https://arquivos.rtp.pt/conteudos/leilao-de-arte-de-leitao-de-barros/>.

<sup>6</sup> Smith Robert C. letter to Flávio Gonçalves. Archive of the Rocha Peixoto Library, Póvoa do Varzim, Flávio Gonçalves Epistolography Collection, Robert C. Smith's letters.

<sup>4</sup> Un documentaire produit par la chaîne RTP1, daté du 1er janvier 1963, présente le projet du *Navire de Saint-Vincent* et mentionne ces saintes, ainsi que leurs emplacements possibles sur le navire. À propos de l'une d'elles, le narrateur dit qu'« elle sera placée, avec trois autres statues similaires, sur le grand panneau de la poupe ». Disponible en ligne sur : <https://arquivos.rtp.pt/conteudos/nau-de-sao-vicente/>.

<sup>5</sup> Disponible en ligne sur : <https://arquivos.rtp.pt/conteudos/leilao-de-arte-de-leitao-de-barros/>.

<sup>6</sup> Lettre de Robert C. Smith à Flávio Gonçalves. Archives de la bibliothèque Rocha Peixoto, Póvoa do Varzim, Fonds épistolaire de Flávio Gonçalves, Lettres de Robert C. Smith.



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