

MEMORY  
CULTURE  
PASSION  
PEEKING INTO  
THE FUTURE

# BAIXO ALENTEJO MUSEUMS



Edition:



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# THE **BAIXO ALENTEJO** MUSEUMS **GUIDE** IS A CONCISE GUIDEBOOK THAT PRESENTS US THE REGION'S EX LIBRIS: MUST-SEE MUSEUMS THAT CELEBRATE THE UNIQUE IDENTITY OF EACH PLACE.

Baixo Alentejo Museums is witnessing and experiencing humankind, it is adventure, opportunity, and discovery. It is a unique world, home, narrative that is the path travelled from generation to generation, it is evolution, knowledge, and wisdom. It is to experience and breathe the fresh breeze, the clean air, to listen and contemplate the astonishing scenery surrounding us. Memory, the records of history, are fundamental to the understanding of our past and present behaviours and, also, to idealize our future with knowledge.



ALJUSTREL



ALMODÔVAR



BARRANCOS



CASTRO VERDE



SERPA



BEJA





CUBA



FERREIRA DO ALENTEJO



MÉRTOLA



OURIQUE



MOURA

MUSEU REGIONAL



VIDIGUEIRA



MEMORY  
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# BAIXO ALENTEJO MUSEUMS

GUIDE

# BAIXO ALENTEJO MUSEUMS GUIDE

A magical journey through time

The Baixo Alentejo region was once designated "the nation's barn", providing wheat, barley, oats and sunflower fields, where the flowers smile to the rising sun. The Alentejo is also the cork oak, the holm oak, the vineyard, and the olive tree (now intensively cultivated); it is the wine, the olive oil and the tasteful gastronomy, rich in Mediterranean fragrances that stimulate the senses. The region's subsoil is rich in copper, tin, marble, and pyrite.

**To appreciate a people is to know how to observe the differences between experiences and customs, to perceive what binds them together socially and culturally, how they relate to each other, how they manifest themselves.** The Baixo Alentejo culture has its roots in the land, the earth, its vast plains and in the hills and valleys of its mountains. In every corner, in any place, you can hear the people's voices, melodies that tell life stories, and observe the natural habitats, places of ancestral beauty. Each village, town or city displays its own culture, some in a discreet way, others in a more magnificent fashion. But each one of them is the result of the significant presence of ancient civilisations, especially the Romans and the Arabs, but also of other peoples that stayed for a while or lived here, leaving behind traces of their presence. The region has managed to preserve important marks of its history; thus, history is also its banner.

**This publication introduces us to a vast legacy, accessible to the public in museological and museographical spaces. This heritage is here to be valued and embraced by each new visitor.** The Museums of Baixo Alentejo are a fascinating experience: like a magical book, they turn into intimate friends that reveal their secrets and charms to us and teach their lessons in a didactic and playful way. They are treasures that we grasp only when we get to know them deeply. A museum is like one's home, an intimate and cosy hiding place where we feel safe to exercise our curiosity to learn more.

# BAIXO ALENTEJO MUSEUMS NETWORK

Recognising, taking care and respecting physical and human cultural heritage, be it tangible or intangible, is to value and appreciate testimonies that shape the presence of a people.

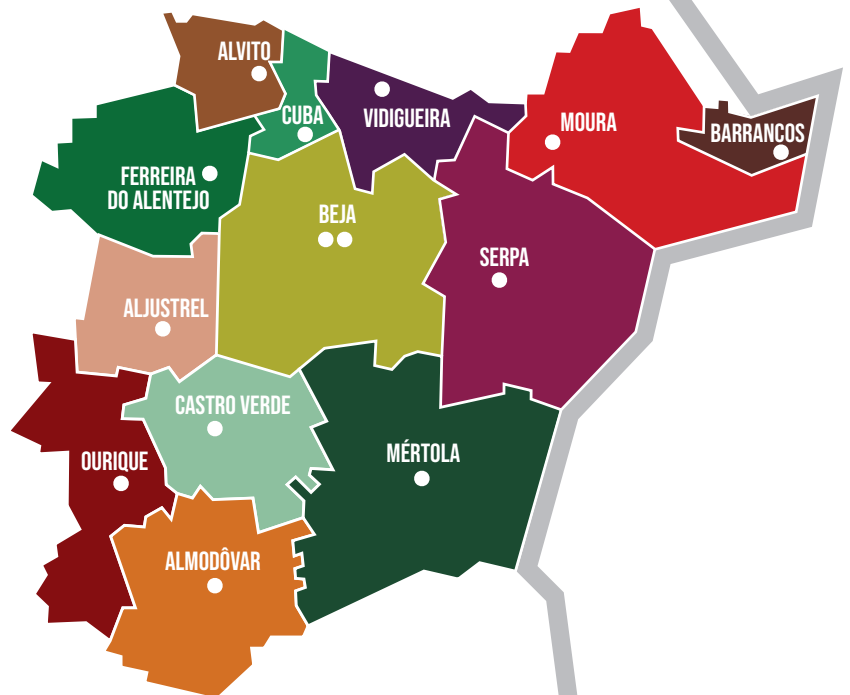
The museums integrated in Beja District's municipal structures, in spite of their different features and themes, share a common will to offer the public top quality museographic services that are accessible to everyone, independently of their socioeconomic circumstances. The sharing of dynamics of good practices in what concerns the valuation and management of museological structures in all aspects is a common will. Thus, in June 2008, the **Beja District Museums Network** (Rede de Museus do Distrito de Beja) was created. This is an **informal network**, regulated by a Charter of Principles approved in 2010 by the **participating municipalities** of Almodôvar, Aljustrel, Alvito, Beja, Castro Verde, Cuba, Ferreira do Alentejo, Mértola, Moura, Ourique, Serpa, Vidigueira e ainda pelo Museu Regional de Beja. Later, Barrancos municipality joined the group and, thus, the geographical designation **Baixo Alentejo**, more inclusive, was adopted.

In 2015, RMBA (Baixo Alentejo Museums Network) became part of CIMBAL (Intermunicipal Community of Baixo Alentejo) as a way of providing this structure with a more robust cultural strategy, in a context wider than the municipal spheres only. Reinforced with this measure, the Baixo Alentejo Museum Network keeps intact its objectives of qualifying, valuing and divulging the region's museological units, strengthening the co-operations and partnerships between the museological units of the municipalities that integrate the Network, spreading information about its museums and promoting rigour, ethics and professionalism in its museological practices.



# THE TERRITORY OF BAIXO ALENTEJO

The Baixo Alentejo Museums hold us to the ground we walk on,  
to the earth, our place, our home; they are a refuge that invites and embraces us.  
They bear witness to a whole cultural environment  
that shows us the roots of its people.







## LIVING HERITAGE: **THE CANTE ALENTEJANO**

Museums are also responsible for the preservation of collections that are not physically tangible, that do not take up space in boxes and that do not need to be kept at that specific temperature or at a controlled humidity. This refers to the cultural heritage of a people, what we call the intangible **cultural heritage**. Throughout the whole Alentejo region, one can feel and experience this living heritage with extraordinary intensity: in the gastronomy and, with close attention, in the Cante Alentejano.

**The Cante Alentejano became part of the Intangible Cultural Heritage of Humanity, recognised by UNESCO on November 27, 2014.** The presence of choral singing groups of the Cante is common throughout all the Alentejo, and in Baixo Alentejo, this living expression of intangible heritage is still preserved, with a keen eye to its ethnographic surroundings. The agricultural workers sang the cante each working day, echoing it with their voices. In the taverns and other meeting places, singing the cante was mandatory, but always spontaneous.

**In the whole Baixo Alentejo  
this musical expression is still very present, with dozens of choral groups,  
women, and men, singing and affirming their souls.  
The cante is the exaltation of this people...**

**The Baixo Alentejo Museums' Guide presents us a collection of useful textual and visual information, relevant to potential visitors who wish to experience and get to know this world filled with emotions. It is an itinerary of the Baixo Alentejo municipalities, which shows us the marks that give a unique identity to each place. There are 13 municipalities presented here that make part of this itinerary:**

**ALJUSTREL, ALMODÔVAR, ALVITO, BARRANCOS,  
BEJA, CASTRO VERDE, CUBA, FERREIRA DO  
ALENTEJO, MÉRTOLA, MOURA, OURIQUE, SERPA,  
VIDIGUEIRA.**

Pag. <b>13</b>	<b>ALJUSTREL</b>	    
Pag. <b>16</b>	<b>ALMODÔVAR</b>	   
Pag. <b>19</b>	<b>ALVITO</b>	 
Pag. <b>22</b>	<b>BARRANCOS</b>	  
Pag. <b>25</b>	<b>BEJA</b>	   
Pag. <b>28</b>	<b>CASTRO VERDE</b>	   
Pag. <b>31</b>	<b>CUBA</b>	  
Pag. <b>34</b>	<b>FERREIRA DO ALENTEJO</b>	      
Pag. <b>37</b>	<b>MÉRTOLA</b>	            
Pag. <b>40</b>	<b>MOURA</b>	    
Pag. <b>43</b>	<b>OURIQUE</b>	  
Pag. <b>46</b>	<b>SERPA</b>	  
Pag. <b>49</b>	<b>VIDIGUEIRA</b>	   
Pag. <b>52</b>	<b>MUSEU REGIONAL DE BEJA</b>	 









## ALJUSTREL



**Aljustrel, with its history rooted in the ploughed land, the rural world and the depths of its subsoil, where the ores are buried deep. To understand its core, it is essential to get to know a whole living habitat, made of memory, of heritage, of the identity of an entire people that is somehow expressed in each of its Museum Centres.**



**S**tarting from the highest point in Vila de Aljustrel, where the Chapel of Our Lady of the Castle (Ermida de Nossa Senhora do Castelo, 14th century), we descend the magnificent staircase of this temple and stand before the Mother Church or Church of St. Salvador (15th century), situated in the historical centre, and which is one of the largest Portuguese single-nave temples with a flat vault. Nearby, the headquarters of **Aljustrel Municipal Museum** invites us to understand the evolution of the occupation of the territory, since prehistoric times until our days, helping us understand the relevance of mining activities throughout time. The themes include Prehistory mineralogy and geology of Aljustrel Mines and of the Iberian Pyrite Belt, mining operations in Roman times and the daily lives of miners in the 19th and 20th centuries.

Crossing the town, we arrive at the **Central of Compressors** (Central de Compressores) museum centre, built in 1952 and equipped with a compressor originally from a central built in 1924, and other ones that were more recent. During the sixties, this central, located in Algarves, began operating solely as a support and backup facility for the Moinho mine, and was deactivated in 1992. The compressed air produced here was channelled to the work fronts at the bottom of the mine by means of pipes that went through the various pits and tunnels/galleries and activated the tools for mining, besides providing lighting to the miners. In this space,



now silent, we are invaded by the evocation of the thunderous motor force, human and mechanical, that does not fade away with time. Leaving this Museum Centre and looking around its surroundings, we stop at the neighbouring **Miners' Quarters** (Bairros Mineiros), where we can see the terraced houses of Saint Bárbara and Vale D'Oca neighbourhoods. In this old Algaes mining area is a unique testimony of mining practices that date back to the 19th century that can't be found in any other mine of the Iberian Pyrite Belt, the Viana and Vipasca whims (see highlight). Other important vestiges are the **Transtagana Chimney** (Chaminé da Transtagana), an open-air structure where the ore was burnt, the gossan or **iron cap** (Chapéu de Ferro), and some other surrounding miners' quarters, specifically, the Algaes and do Plano neighbourhoods. This former mining area, now deactivated, became the (**Parque Mineiro de Aljustrel**) which, besides the old mining structures and the archaeological areas dating back to the Roman times, displays an old mining gallery with a depth of 30 metres and about 500 metres long, where it is possible to "dive" into the countless shades, in a surprising mix of colours, resulting from the various geological formations that constitute its interior.

After emerging from this fascinating visit, we continue our itinerary to a place not too far away, where we find the museum centre of **Moinho do Maralhas**, a restored windmill, located



on a hill south of the village, which takes us back to the rural world. Activities with the participation of the school community are frequently held here, with a focus on the **Ciclo do Pão** (Bread Cycle), which culminates in the grinding of cereals and then the baking of the traditional pão alentejano (Alentejo bread). Coming back to the village, we find the Aljustrel Local Documentation

Centre (Centro de Documentação Local de Aljustrel) that aggregates some municipal services, archive deposits and, since 2020, the **Museum Centre of the Typographer** (Núcleo Museológico do Tipógrafo). Aljustrel entered the world of graphic arts at the end of the 19th century and is still thriving today. Typography and printing have a long history that is presented in this centre, with the aim of highlighting the value of this craft and all its associated heritage, keeping its memory and history alive.

Finally, we approach **Ervidel** parish, where we can visit the **Rural Centre**. This space is focused on two main agricultural aspects: the honey centre, since honey production and harvesting was once an important activity in the parish, and the wheat cycle, in which we can see the various tools and techniques used in the different stages of the process of making bread. In addition, a kitchen and bedroom representing the typical rural wage-earner's house were reconstructed. This collection, with various ethnographic elements, transports us back to the ways of life, habits and rural practices of the old days.



**Malacate** is a word of Spanish origin, used in the mines of the Iberian Pyrite Belt to designate the tower-shaped structure that sits over the mine pits and has suspended, at its mobile end, a metal cabin commonly called a cage, with one or two floors, which slides along the pit, raising or lowering the ore wagons and the miners themselves. The first malacate built in Aljustrel mines date back to the middle of the 19th century. They were first powered by mules, and later started to run on electric motors.



## ALJUSTREL



### Aljustrel Municipal Museum (headquarters)

Rua São João de Deus, 19 – 7600-116 Aljustrel

**tel:** (351) 284 600 070 (opt. 4) or (351) 284 600 072

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

**Tuesday to Friday:** 9h30 - 12h30 and 14h - 17h30

**Saturday:** 10h - 12h30 and 14h - 17h

37° 52' 49.88" N 8° 09' 52.00" W



### Compressor Central Museum Centre

Visit by prior appointment:

**tel:** (351) 284 600 070 (opt. 4) or (351) 284 600 072

37° 52' 01.62" N 8° 09' 51.63" W



### Maralhas Windmill Museum Centre



Visit by prior appointment:

**tel:** (351) 284 600 070 (opt. 4) or (351) 284 600 072

37° 52' 26.67" N 8° 09' 34.28" W



### Museum Centre of the Typographer

Avenida 1º de Maio – 7600-010 Aljustrel

**tel:** (351) 284 600 070 (opt. 4)

**Monday to Friday:** 9h - 12h30 and 14h - 17h30

37° 52' 99.00" N 8° 09' 39.37" W



### Ervidel

#### Núcleo Rural do Ervidel

Rua da Escola Coronel Alexandre Martins Mourão

7600 - 248 Ervidel | **Monday to Friday:** 9h - 12h30

37° 58' 00.24" N 8° 04' 58.00" W





# ALMODÔVAR



The word Almodôvar has Arabic roots. “Almodaûar”, means round, or a round enclosure, suggesting that there may have been a fortification around this area. This land of traditions and encounters, with a manifest natural and cultural heritage, spreads out over the vastness of the plains and over the mountain hills and valleys. Here you can breathe nature in its purest fragrance, feel and hear the ancestral stories and experience the traditional flavours of Alentejo’s traditional cuisine, like rosemary honey and medronho (arbutus-berry) brandy. This is a place that moves like a wind or water mill that endlessly produces flour, the essence of the most authentic bread.

To walk through the streets and alleys of Almodôvar is to become part of a whole architectural heritage, to visit the market, the monuments, the archaeological sites and all the museums that preserve a living collective memory, both material and immaterial. Almodôvar also has descriptive traces of more ancient times. We travel back to the time of the oldest known script on the Iberian Peninsula and the second oldest in Europe, following Ancient Greek, which had only appeared a century earlier. This script, created over 2500 years ago, between the 7th and 5th centuries BC, can be seen at the **MESA, Museu da Escrita do Sudoeste de Almodôvar** (Almodôvar Southwestern Script Museum), the only museum in the world dedicated to this enigmatic type of writing. Here, we can see an impressive collection of epigraphic stelae and objects left by the Conii and other peoples who settled in the region during the Iron Age. This museum, located in the village centre, deserves to be visited both for its originality and for being in itself a place with valuable museological content.

Nearby, in Praça da República (República Square), is located the **Museum Severo Portela**, inside the building that was the former Casa dos Paços do Concelho (Town Hall) until the 19th century and became a prison for a short period of time, until mid-20th century. Here we can learn about the work of this artist, a painter from the 20th century, who left us a remarkable legacy of great merit. Born in Coimbra, Severo Portela moved to Almodôvar after his marriage. He is the author



of numerous mural panels displayed in courts throughout the whole country, among other works. Still in this museum, we can see the exhibition **“Sapateiro – Memórias de um Ofício”** (Shoemakers – Memories of a Craft), which depicts the profession of the shoemaker, an activity of great importance to the region until the 1960s. With the pressure of industrialisation and the ongoing emigration, many people were forced to leave the country to seek a better life. The exhibition shows a variety of models of boots and shoes that tell us the stories of people who have made a statement with their mastery and craftsmanship.

In Santa Clara-a-Nova, at the **Manuel Vicente Guerreiro Archaeological and Ethnographic Museum**, we travel through the memories that inhabit this place. Together, the Museum and the archaeological exhibition of the finds of **Mesas do Castelinho**, form a harmonious whole with the site itself, complementing each other in an interactive and dynamic way. This museological and ethnographic environment portrays scenes of rural activities such as harvesting, beekeeping, cork production and herding. The scenes are reminiscent of the countryside, the essence of the village land, the blacksmith's forge, the farmer's workshop, the grocer's shop next to the tavern known as “a venda”, the weaving shop, the school, the barber's, the Casa do Povo (House of the People), and the typical Alentejo house where the kitchen, with the chimney and the medronho alembic stand out. **The archaeological site of Mesas do Castelinho**, a couple of kilometres away from this museum, is a testimony of the territory's ancestral



occupation. Here were found artefacts dating from the 2nd Iron Age - 5th or 4th century BC, until the 2nd century AD, when Romanisation took place. Sometime during the Roman period, the site seems to have been abandoned and was occupied later again during the Islamic period, between the 9th and 11th centuries. This place provides us the unique opportunity to experience a different space and time, habitats and activities that are part of our course throughout History. In the surroundings we can feel nature's embrace. We are invited to walk along a circular footbridge. In this way, we can efficiently contemplate with due attention the founding wall and the small Islamic fortification. The excavation uncovered several streets of a settlement from the Roman period, proof of the urban development that took place at that time. The archaeological site of Mesas do Castelinho celebrates the encounter of cultures and different forms of knowledge.



### A tela of the Abóbada I

The “Warrior Stela” was found at Monte da Abóbada (Abóbada Hill, Gomes Aires, Almodôvar), in an Iron Age necropolis. This stela is one of the most prominent proto-historic artefacts in Portugal, combining the most ancient peninsular script (Southwestern Script) with a schematic depiction of an armed figure, probably a warrior.



## ALMODÔVAR



### Almodôvar Southwestern Script Museum (MESA)

Rua do Relógio – 7700-065 Almodôvar

**tel:** (351) 286 665 202 | [mesa@cm-almodovar.pt](mailto:mesa@cm-almodovar.pt)

**Open:** 10h - 13h and 14h - 18h | **Closed** on Monday

37° 30' 44.00" N 8° 03' 39.08" W



### Severo Portela Museum

Rua de Beja, 2 – 7700-046 Almodôvar

**tel:** (351) 286 662 057

**Open:** 10h - 13h and 14h - 18h | **Closed** on Monday

37° 30' 42.09" N 8° 03' 35.07" W



### Santa Clara-a-Nova

#### Manuel Vicente Guerreiro Archaeological and Ethnographic Museum

Rua da Estrada Municipal, 29

7700-240 Santa Clara-a-Nova

[turismo@cm-almodovar.pt](mailto:turismo@cm-almodovar.pt)

Visit by appointment **tel:** (351) 286 662 057

37° 29' 24.30" N 8° 08' 43.79" W



### Mesas do Castelinho Archaeological Site

Visit by appointment **tel:** (351) 286 662 057

37° 29' 05.11" N 8° 07' 31.04" W







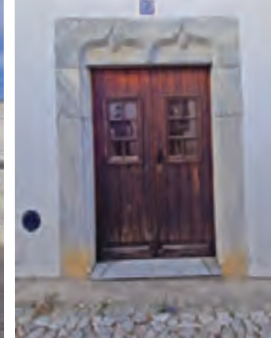
“Alvito, land of Loves, when we parted ways,  
tiny flowers by your window, then, oh my love,  
the petals of two roses I plucked away!”

**The olive trees, rooted deep in the earth,  
tell us thousand-year-old stories and, near the  
Alvito Castle, there is even one transplanted  
wild olive tree: the Oliveira dos Namorados  
(The Lover’s Olive Tree), a passionate rebel  
oleaster. Its hollow trunk welcomes us as if with  
open arms, an ideal place for promises of love.**

## ALVITO

**T**here are two parishes in the municipality of **Alvito**: one with the same name, where the town hall is located, and one other, named **Vila Nova da Baronia**. This territory has an area of 264.85 km<sup>2</sup> and a population of less than 2500 inhabitants. The first known evidence of human life in this region dates back to the Neolithic, the Copper, Bronze and Iron Ages.

There’s a possibility that the “civitas Mirietanorum”, mentioned in a Roman inscription found in the parish of Vila Nova da Baronia, may have been located in São Romão, where there is a settlement with about 12ha of materials and structures above ground, and where thermal baths were recently excavated. It is believed that this area was first inhabited during the second Iron Age and has remained so until our days, now known as the village of Alvito. The Villae of São Francisco, Barras, São Miguel, Vaqueminha e Malk Abraão, as well as the extensive iron mining areas of Corte do Zambujal, Ferrarias and Água de Peixes, or even the “castellum” of Castelo Picão are significant examples, revealing of the Roman presence felt here since the first century AD. Later, Visigoths and Muslims populated this territory. In 1165, when Alvito was still part of the territory of Évora, it was conquered by Geraldo Geraledes o Sem Pavor (the Fearless). The descendants of this Portuguese leader, at the request of Dom Afonso III, donated Alvito and Mugya d’Arem (Vila Nova da Baronia) to Dom Extêvão Anes, head-chancellor of the kingdom.



Alvito has large spaces, a quiet life, peaceful people, with its castle crowning its singular beauty. As we wander through the streets, alleys and squares in this charming town, we discover its buildings dressed in white. With a closer look, we realise that the **gates are open** for us to gaze at them attentively, noticing the arch stones with carved **Manueline-style** figures. The reliefs of armillary and floral themes, and even the human faces engraved in these stones achieve surprising levels of imagetic representation. The splendour of this land is visible and distinct in monuments such as the **Mother Church, Misericórdia Church** and the Church of **Nossa Senhora das Candeias**. In all of them we can find **rich collections of religious art**.

The **mural painting**, visible heritage in this region, stands out to us and asks for a visit. A must-see example is the **Ermida de São Sebastião** (Chapel of St. Sebastian), an architectural work from the 16th century, in the Gothic-Mudéjar Manueline style. With a single nave and a main chapel, common in the Alentejo, it is considered a building of public interest since 1961. Inside, covering the entire vaults, fresco paintings of fluttering archangels, musicians with stringed and wind instruments, welcome us in as if in Heaven. Angels and Saints, Saint Sebastian, Saint Anthony appear together at the altar. This 18th century work by José de Escobar, who lived in Évora, is a remarkable mural painting that is part of the **Alentejo Fresco Painting Route**. The Route includes, among other churches, hermitages and chapels, the **Mother Church** and the **Church of Santa Águeda in Vila Nova da**

**Baronia**, a traditional Easter pilgrimage site. The headquarters of the **Choral Group Papa Borregos de Alvito** is a place of diligence and authenticity, largely revealing of the popular culture of this people. This is a living museum, with precepts of life, teachings that define a whole tangible and intangible heritage to be found here. The space, decorated with tools used to work in the fields, still functions as a tavern, a meeting place of connection and conviviality. The thirsty throats, at the table or at the counter, are satiated with a glass of wine, accompanied by a delicacy, the fresh toucinho (bacon). And the voices of the young and the more experienced come together to tell life stories, with the melodies of the Cante.





## **ALVITO**



### **Headquarters of Alvito's Choral Group "Papa Borregos"**

#### **Rural Museum**

Rua das Pereiras, 6 – 7920-044 Alvito

**tel:** (351) 960 373 394

**Open:** 11h - 14h and 16h - 22h

**Weekend and holidays:** 11h - 24h

38° 15' 26.62" N 7° 59' 34.25" W



### **Portals and Windows of Manuelino Style**

Scattered through the streets of Alvito



### **São Sebastião Chapel**

Rossio de São Sebastião

**tel:** (351) 284 480 808

**Monday to Saturday:** 9h - 12h30 and 16h - 17h30

Visit by prior appointment

38° 15' 21.41" N 7° 59' 23.23" W



### **Santo António Church**

38° 15' 13.49" N 7° 59' 31.32" W



### **Vila Nova da Baronía**

#### **São Neutel and**

#### **Sant'Águeda Chapel**

38° 16' 9.32" N 8° 2' 41.75" W



### **The Oliveira dos Namorados**

The centennial Lover's Olive Tree, so called because of its remarkable and peculiar appearance, is the usual scenario for tourist photographs, especially in romantic outings.





# BARRANCOS



**Barrancos, a village on the frontier, with valleys and hills.**

**This Portuguese land has a great affinity with its Spanish neighbours and has never looked at the border as a barrier. It benefited from its geographical position as a way to assert itself in the specificity of its traditions, indifferent to the accent and culture that inspired them. Barrancos welcomes us with open arms.**

**Here there are no outsiders, only people who belong together.**

**A** visit to Barrancos is a must if you want to get to know a Portuguese region with a unique identity. Here is where you can find the typical Alentejo houses of traditional architecture: the terraced houses painted with “cal”, and the manor houses with their balconies and windows of Andalusian influence. A place rich in traditions, with customs, traditions and a characteristic hospitality.

In Barrancos, people speak barraquenho, a dialect recognised by the Portuguese Law 97/2021, of 30/12. In the traditional August Festivities, typical food and drinks are always accompanied by the Cante Alentejano and the sevillanas. People dance to various musical rhythms, the paso doble emerging naturally, in tune with their strong passion for bullfighting, a cultural feature which made the town famous at a national level. As for the traditional cuisine, the Iberian black pork shines in a wide variety of dishes and products such as sausages. Rich in flavours, this region can be considered one of the gastronomical capitals of the country. The cured sausages are unique at a national level. The presunto (ham) and the paleta were awarded the DOP seal (protected designation of origin). The typical potato soup with codfish and eggs, the “mondongo”, a dish made with “reboltinho” (small rolls made of lamb tripe) and “morcilha de lustre”, are some of the dishes you can’t miss.

**The Barrancos Archaeological and Ethnographic Museum** (Museu Municipal de Arqueologia e Etnografia de Barrancos),





inaugurated on August 24, 2007 is housed in an old 19th century manor house, which was adapted and refurbished for the purpose. The central patio houses a small amphitheatre for open-air events, and its two wood-fired ovens recreate traditional bread-making activities. We focus on three thematic rooms: the archaeology room with utensils and artefacts from the Palaeolithic to the 18th/19th centuries; the room representing the former Municipal Medical Office (late 19th century/ mid-20th century), where instruments and furniture from the various medical fields used by the municipal doctors who worked in Barrancos are displayed; and finally, the room dedicated to thematic and temporary exhibitions, where the valuable ethnographic collection is on display. The collection is the result of donations and bears witness to the traditions and socio-cultural heritage of the Municipality of Barrancos and its people.

In the distance, almost out of sight, 13 km away from the town of Barrancos, we find the **Castle of Noudar**! The castle became a National Monument on June 16, 1910, and it has been property of the Municipality of Barrancos since 1997. Surrounded by Parque de Natureza de Noudar (Noudar Natural Park) and by

the Herdade da Coitadinha (Coitadinha Estate), the castle stands tall on a hill, overlooking the two surrounding water courses, the Ardila river and the Ribeira de Múrtega. Its privileged location, with an all-around breathtaking view, transports the visitor, in harmony with nature, to the remote origins of its history. In 1297, the border line was set by the Treaty of Alcanizes. In 1307, King Dinis gave it to Master Frei D. Lourenço Afonso, of the Military Order of S. Bento de Aviz, with the condition of protecting the region and populating the town. Throughout time, the border area of Noudar/Barrancos has been the stage of conflicts and events that have marked the history of the region. For instance, in 1936, during the Spanish Civil War, hundreds of people fleeing the violence of General Franco's nationalist forces crossed the border via the Ardila river. For security concerns, they were taken by the Portuguese military to an improvised refugee camp located in Herdade da Coitadinha. Hundreds were saved thanks to the protection of the Portuguese military, the courage and solidarity of the people of Barrancos, and the bravery of the Fiscal Guard agent, Lieutenant António Augusto de Seixas, who disobeyed his superiors, setting an example of true humanity.





## BARRANCOS



### **Barrancos Archaeological and Ethnographic Museum**

Travessa do Arco, 2 – 7230-030 Barrancos  
tel: (351) 285 950 649 or (351) 285 950 641  
cmb.museu@cm-barrancos.pt

**Winter** (Oct. to Mar.): **Monday to Friday:** 9h - 16h;

**Weekend and holidays:** 13h - 16h

**Summer** (Apr. to Sep.): **Monday to Friday:** 9h - 17h;

**Weekend and holidays:** 13h30 - 17h

**Closed** on Monday or Tuesday if Monday is a holiday

38° 7' 46.34" N 6° 58' 37.60" W



### **Contemporary Art Museum Center**

At the same location of Barrancos A. E. Museum



### **Noudar**

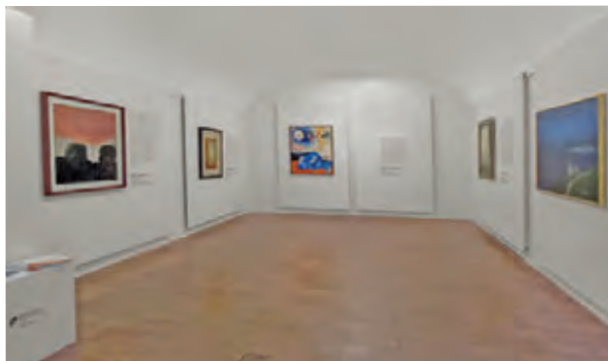
**Noudar Castle** Percurso EBIO do Parque de Natureza de Noudar (Noudar Nature Park Road)

38° 10' 42.23" N 7° 3' 45.27" W



Ē : MCCC : XLVI : ANOS : PR  
IMO DIA : DABRIL : DÕ : LO  
VRÊCO : AFONSO : MEE  
STRE : DAVIS : FODOV :  
ESTE : CASTELO : DE NO  
VDAR : E POBROV : AVILA  
PERA : DÕ : DINIZ : REI : DE  
PORTVGAL : NESSE TÊPO

**Visigothic Impost** Commemorative inscription of the foundation of Noudar Castle, engraved on one of the sides of an impost block from the Visigothic period. The stone is decorated on three sides with 6-petalled rosettes, in bevelled relief, inserted in circles..





## BEJA



District capital Beja is characterised by its centrality. The importance of Beja as a major urban centre has a long history and it is still so today. This is well documented in the Pax Romana period and strong evidence exists that Beja was an important location already during the Iron Age. We are talking about 2500 years of history of an urban centre of vital importance for the region, with an immense agricultural wealth, as well as valuable marbles, ores, and clay in its equally rich subsoil. Beja possesses a privileged strategic location, in the centre of an immense plain, with a horizon of several dozen kilometres in any direction, which constitutes an extraordinary advantage for the management and defence of the territory.

**W**e can experience the immensity of this unique landscape at **Beja Castle**, by climbing to the top of the highest military tower in Portugal. This is a great way to experience the city's vastness and its enchanting charm that bewitches our senses. Beja has always had a deep connection to Mértola, its gateway to the Mediterranean. The presence of the so-called orientalisng materials from the Eastern Mediterranean was particularly intense in the Roman period, despite being already significant during the Iron Age.

Beja was part of the Roman Empire for about six centuries and was then known as *Pax Iulia*. In addition, the names *Pax Augusta* and *Colonia Pacensis* were also used to refer to Beja. It was one of the most important cities in the province of Lusitania, the main administrative and political centre of the peninsular southwest, second only to Mérida, the provincial capital. The archaeological remains attest to the imposing nature of the city at the time and the intense economic activity in its territory, illustrated by the large number of remains of *villae* that were found in the area. **The Roman Villa of Pisões** is a well-preserved example. The most recent excavations in Rua da Moeda have uncovered the existence of a forum that has been rebuilt several times. Its temple dedicated to the imperial cult, from the time of Tiberius, is the largest Roman temple discovered in Portugal to date. Conquered by the Muslims in the 8th century, it became the seat of the **Kura of Beja**. It seems the importance of Beja was about the same during the Islamic and Roman periods. Some well-known figures from the *al-Andalus* were born or lived





for some time in Beja, such as the famous poet-king of the Taifa of Seville, **al-Mu'tamid**, who was born in Beja in the year 1040. A visit to the museums of Beja must begin at the **Rua do Sembrano Museum Centre** (Núcleo Museológico da Rua do Sembrano). Here we can follow, in a systematic way, the history of the city since its beginning, from the 5th and 4th centuries BC until the present day. The Centre houses a variety of archaeological structures that reveal the history of the city and its development. It is literally a walk into the past, thanks to the museum's modern design. We can see the ruins of the old city beneath our feet, under the transparent floor. Besides this, we can enjoy the two exhibitions that include archaeological materials found in Beja and its outskirts – a journey from the Palaeolithic to our era, which includes some of the most representative finds in Portuguese archaeology, such as the very well-known “**Touro de 5 Réis**”, a terracotta piece representing a bull.

The **Queen Leonor Regional Museum** (Museu Regional Rainha Dona Leonor) is another must-visit. With headquarters in the charming building of the Conceição Convent (Convento da Conceição), a favourite choice for souvenir postcards, the museum boasts a remarkable collection ranging from ancient art to archaeology. It also includes a **Visigoth Centre**, located in the **Church of Santo Amaro**, a former temple from the Paleochristian period, that is, from the end of the Roman period. The temple underwent a series of alterations until it reached its current layout in the beginning of the 16th century. The **Jorge Vieira Museum**, temporarily housed in the former Governor's House (Casa do Governador) in the Castle of Beja,

is dedicated to the work of this 20th century sculptor. From Lisbon, but with a deep connection to Beja, a city to which he bequeathed a considerable part of his artistic estate, Jorge Vieira has had a career of exceptional importance in contemporary art.

Beja is the urban space, with its monuments and the houses of the historic centre, but it is also the countryside and the **villages of the rural Alentejo**. It was the Alentejo of the great agricultural production when, in the 19th century, the extinction of the religious orders and other political, economic, and social dynamics made it possible for a new elite to emerge in control of the ownership of the countryside lands. This encouraged its massive development, supported by mechanisation in the 20th century. The fertility of the land around Beja gave it a prominent position in the “**Wheat Campaign**”. This agricultural farming model contributed to the **social and political struggles** of the peasant farmers to improve their living conditions and to their opposition to the Salazar dictatorship.

After the liberation of April 25, 1974, the chapter of the **Agrarian Reform** began precisely in the municipality of Beja, with the spontaneous occupation of estates in the parish of Santa Vitória. Today the rural world is undergoing rapid changes. This type of agricultural organisation has already disappeared, and village lands are at risk of desertification. New labour types, dynamics and struggles are emerging. As a sign of times past, at the gates of Beja, serving almost as a sentinel, is the **Moinho Grande Museum Centre** (Núcleo Museológico do Moinho Grande), a well preserved and restored windmill, where it is still possible to smell and hear the now almost mythical rural world of the Alentejo.



**The Touro de 5 Réis** Sculpture in terracotta, representing a slightly reclined bull, leaning over its belly, with an imposing posture and with great naturalistic features. Dated from the 6th century BC, the sculpture was found fragmented in Beja municipality, in the interior of a square-plan funerary precinct from the same period, with one or two graves at the centre. It is a piece of great importance for understanding the cultural context of the region in the 1st millennium BC, suggesting possible influences from Mediterranean societies.



### Rua do Sembrano Museum Centre

Rua do Sembrano – 7800-487 Beja

**tel:** (351) 960 373 394 | [museusembrano@cm-beja.pt](mailto:museusembrano@cm-beja.pt)

**Open:** 9h30 - 12h30 and 14h - 18h

**Closed** on Monday, Jan. 1<sup>st</sup>, Apr. 25<sup>th</sup>, May 1<sup>st</sup> and Dec. 25<sup>th</sup>

38° 00' 48.45" N 7° 51' 50.40" W



### Jorge Vieira Museum

Casa do Governador - Castelo de Beja

Lg Dr. Lima Faleiro – 7800-266 Beja

**tel:** (351) 284 311 920 | [museujorgevieira@cm-beja.pt](mailto:museujorgevieira@cm-beja.pt)

**Open:** 9h30 - 12h30 and 14h - 18h

**Closed** on Monday, Jan. 1<sup>st</sup>, Apr. 25<sup>th</sup>, May 1<sup>st</sup> and Dec. 25<sup>th</sup>

38° 01' 42.16" N 7° 52' 37.48" W



### Moinho Grande Museum Centre (Windmill)

Monte Novo do Garrido, EN 18 – 7800-254 Beja

**tel:** (351) 284 311 913 | [turismo@cm-beja.pt](mailto:turismo@cm-beja.pt)

Visit by prior appointment

38° 01' 42.16" N 7° 52' 37.48" W



### Pisões Roman Villa

Herd. da Almagrassa, Penedo Gordo – 7800-346 Beja

**tel:** (351) 284 108 820 | [gabcom@uevora.pt](mailto:gabcom@uevora.pt)

37° 59' 54.50" N 7° 57' 02.40" W



### Queen Leonor Museum (Beja Regional Museum)

Details on pages 52-53



### Visigoth Centre of Beja Regional Museum

(Stº. Amaro Church) Details on pages 52-53



## CASTRO VERDE



**Castro Verde, in Campo Branco, where the endless horizon opens up in the distance. This is where the castro-verdenses live, a people with traditions, legends, and many stories to tell. In this territory the popular cultural manifestations are quite significant, with the unmissable St. Peter**

**Festival (Festa de S. Pedro), the Encontros de Castro, the Festa dos Mastros Populares, the Castro Fair, the fortnight markets, and the annual fairs. In Castro Verde, the plain is also a refuge ideal to escape and enjoy nature in its purest form.**

**Here birds can fly freely, and typical species of the cereal steppe such as the Stone Curlew or the Black-bellied Sandgrouse are protected.**

**T**he Rurality Museum (Museu da Ruralidade), belonging to the Castro Verde Municipality, is made up of four centres distributed by the same number of locations in the municipality: Lombador, Almeirim, Aivados and Entradas. In addition to collecting, treating, and preserving relevant artefacts, besides disseminating useful information about the society, economy and culture of the rural world of Baixo Alentejo in the first 70 years of the 20th century, the Museum is also a space for research, study and debate. These centres are museological spaces where we can witness, in person, the memory of the farming countryside, of traditional activities, habits and customs that shed light on its people and their way of living.

At the **Lombador Centre**, situated about 10 km away from the town of Castro Verde, we find a world dedicated to the **craft of weaving**, where we can observe the wool cycle: from shearing to the production of blankets on a traditional loom, including, among other steps, washing, carding and spinning.

About 11km from the county seat, we have the **head office of the Museum, the Entradas Museum**, inaugurated in 2011, with an area of approximately 500 m<sup>2</sup>. In addition to a permanent exhibition dedicated to the cereal-growing culture and to the occupations associated with the rural world, the museum also includes a room for temporary exhibitions, and a documentation centre containing, among other materials, audio and video collections of the memories of the people of “Campo Branco”, the Archives of the Farmers’ Guild of the Castro Verde municipi-





pality, as well as those of the Prazeres e Irmãos factory/mill, and also a small auditorium and a conviviality / reception area with the configuration of a tavern. Here, among other curiosities, we can visit the blacksmith's workshop, see the legacy of the last *abegão* (tenant farmer) of Castro Verde, some miniatures of agricultural tools and, in the area dedicated to oral traditions, which has the Castro Fair and the *campaniça* guitar as backdrop, we find the unique display of the immaterial heritage of this region.

At a distance of 9 km from Castro Verde, we have the **Aldeia dos Aivados Centre**, which has a community village. The centre shows the **story of the community village of Aivados**, which grew and developed around a rural property of about 500 hectares, collectively managed by the people who inhabited the place. We are shown the daily life in this place through events and memorable moments. Despite being almost four centuries old, this place continues to build its history.

The **Oil Lamp Museum** (Museu da Lucerna), a project in partnership with Cortiçol (Information and Culture Cooperative) and the municipality, opened its doors in 2004, with a unique collection of oil lamps from the Roman era (1st - 3rd century AD),



discovered in 1994 in the village of Santa Bárbara dos Padrões: a set of lighting utensils, decorated with motifs that evoke scenes of daily life from the mythological universe of antiquity, ranging from depictions of animals to simple objects. The **Tesouro da Basílica Real de Nossa Senhora da Conceição de Castro Verde** is a grandiose temple with a main altar covered in gilt woodwork and an interior with 18th century tile panels depicting the Battle of Ourique. In the Treasury of this Basílica, a museum centre of sacred art, there is a collection of religious implements from the municipality, in particular, the Headpiece-Relicary of St. Fabião (Casével) and the Custody of the Basílica itself.





**Fixed thresher** Property of the big farmer until the early 1970s. Small farmers, haymakers and tenant farmers would bring to it their wheat for threshing, paying the “maquia” (miller’s fee) for the service rendered..



## CASTRO VERDE

### Entradas



**Rural Museum** (Orality Centre)  
R. de Santa Madalena – 7780-323 Castro Verde  
**Tuesday to Sunday: 10h - 13h and 14h - 18h**  
**tel:** (351) 286 915 329  
museudaruralidade@cm-castroverde.pt  
37° 46' 38.54" N 8° 0' 43.41" W



**Lombador Weaving Centre**  
R. da Escola. 7780 Lombador  
Visit by prior appointment **tel:** (351) 286 915 329  
37° 36' 26.423" N 7° 58' 50.748" W



### Almeirim

**Rural Museum** (My School Museum Centre)  
R. da Escola, 2 – 7780-258 Castro Verde  
**Open:** 9h - 13h and 14h - 18h  
**Weekends** by appointment **tel:** (351) 286 915 329  
37° 39' 8.43" N 8° 8' 29.67" W



### Monte dos Aivados

**Rural Museum** (Aivados Community  
Village Museum Centre)  
Lg General Humberto Delgado, 7780-010 Castro Verde  
38° 7' 46.34" N 6° 58' 37.60" W



### The Oil Lamp Museum

37° 41' 47.6" N, 8° 4' 54.4" W



### Nossa Senhora da Conceição Royal Basilica Treasury

37° 41' 52.12" N, 8° 4' 54.89" W



## CUBA



**Meditating on the word Cuba we think of wine, and the place where it is sheltered and kept.**

**It is said that during the Christian reconquest, by King Sancho II, of the lands under Arab domination, a huge quantity of vats was found here, and this legend gave the land its unusual name.**

**Another possible hypothesis for the name has its origins in the Islamic period, from the word “Coba” (“small tower” in Arabic). Crossing the Atlantic and catching sight of the Caribbean Island, the navigator Christopher Columbus named it Cuba.**

**According to some researchers, Colombus was actually born in the Alentejo town of Cuba.**

Cuba officially became a town in 1782. It is a municipality of the region of Baixo-Alentejo. Its name may have very few letters, but its people are big when it comes to singing, telling their old stories, and affirming their heritage. We can say that people have inhabited this area since the dawn of our species. Their legacy, habits and ways of living are still present today, making up the distinctive DNA of the region. Near Vila Alva and Albergaria dos Fusos there are remains of **megalithic monuments**, the dolmens. We can also find a **Roman** bridge over the Odivelas stream, on the Roman road that connects Beja to Évora, and a Roman dam, next to the Chapel of Our Lady of the Dam (Ermida de N. Sr. <sup>a</sup> da Represa ) in Vila Ruiva. Each parish has its own peculiarities: Vila Alva has a **Museum of Sacred Art and Archaeology**; Faro do Alentejo has the **Mother Church**, a small Museum of Mural Painting; Vila Ruiva has a **Museological Centre, in the Church of Jesus da Ladeira**. To get to know the heart of Cuba and its way of life, a visit to the taverns and wine cellars is a must. The triad of cante (traditional singing), tavern and wine bring forth melodies, tastes, and stories dear to the people of Cuba. Inaugurated in 2019, the **Fialho de Almeida Literary Museum** takes center stage in Cuba and the entire region. The museum emphasizes the importance of the writer Fialho de Almeida (1857-1911) in the literary and artistic panorama of his time, especially in the transition period between the 19th and 20th centuries, from the end of the Monarchy to the beginning of



the Republic. This museological space offers visitors an interactive self-guided tour, allowing us to get a glimpse of this man, the writer and his work, the non-conformist critic and, perhaps a most unexpected curiosity, his love of gastronomy. An artistic residence space articulated with the museum is, in itself, an invitation to new authors to develop innovative projects around this author and his work. From his passion for gastronomy, a sort of “treatise on Alentejo cuisine” was born, and he even created his own delicacies, such as the famous recipe “Arroz de perdizes - à Fialho” (partridge rice - à la Fialho), which can be savoured in some of the typical restaurants in Cuba. The writer’s house, with a space reserved for agricultural activities, allows us, in some way, to enter an ethnographic world, experiencing the rural roots of the town. A vat indicates the existence of a wine cellar and the production of talha wine (vinho de talha - a Roman way of making wine).

Other places to visit in Cuba are **António Bicho’s Caluta Museum**, a family-run tenant farmer workshop. There, the master produced works in wood, such as rustic furniture and pieces that recreate in miniature a whole rural imaginary: replicas of agricultural implements, taverns, the **Church of St. Vicent**, among others. This village is rich in old farmhouses with an imposing air, most of them from the 18th and 19th centuries. The **Eco-Palacete Borralho Relógio** and the **Quinta da Esperança** are two iconic examples of this type of building. Vila Ruiva has a peculiar museum, unique in the whole country, with live insects without wings: ant cocoons and bees without wings can be seen here in the **Insetozoo** (Insect Zoo). In Vila Alva we find “**Cenas da Vida Rural Tradicional**” (Scenes of Traditional Rural Life), in the house of Francisco Taborda’s widow, which he himself built. A collection of miniatures of objects and utensils from the Alentejo traditional agricultural heritage.







### The first Edition of “Os Gatos” (The Cats)



Fialho de Almeida lived in Lisbon, where he attended cultural gatherings and crossed paths with both the bourgeoisie and the working class. In the city, he imagined and developed the contents of his works. However, his origins were the motto for another entire existence, that of the Alentejo. In August 1889, the first volume of “Os Gatos” is published, a satirical chronicle with a total number of over fifty issues until 1894, and which attains such a success that this pamphleteering work takes a leading place in Portuguese literature: it coincides with the period in which the English “Ultimatum” of 1890 caused strong social and political unrest at a national level. In 1893, Fialho returned to the Alentejo and published “O País das Uvas”, mixing the rural and the urban, social “types” and communities, a written portrait of Portugal at the end of the century..



#### Fialho de Almeida Literary Museum

R. João Vaz, 6 – 7940-159 Cuba

tel: (351) 284 419 900 | geral@cm-cuba.pt

Open: 9h30 - 12h30 and 14h - 18h

38° 10' 0.15" N 7° 53' 34.31" W



#### Cuba Ethnographic Museum Centre

At the same location of Fialho de Almeida Literary Museum.

Open: 9h30 - 12h30 and 14h - 18h



#### Cristóvão Colon Interpretive Centre

R. Serpa Pinto, 84 – 7940-172 Cuba

tel: (351) 284 419 903 | turismo@cm-cuba.pt

Open: 9h - 12h30 and 14h - 17h30

38° 09' 56.80" N 7° 53' 30.34" W



#### Museum Caluta

38° 09' 52.00" N 7° 53' 01.00" W



#### December 1<sup>st</sup> Cuba Philharmonic Society Museum

38° 09' 56.95" N 7° 53' 34.31" W



#### S. Vicente Church Treasury

10' 02.90" N 7° 53' 25.30" W



#### Insetozoo Live Insects Museum

38° 24' 61.09" N 7° 93' 76.22" W



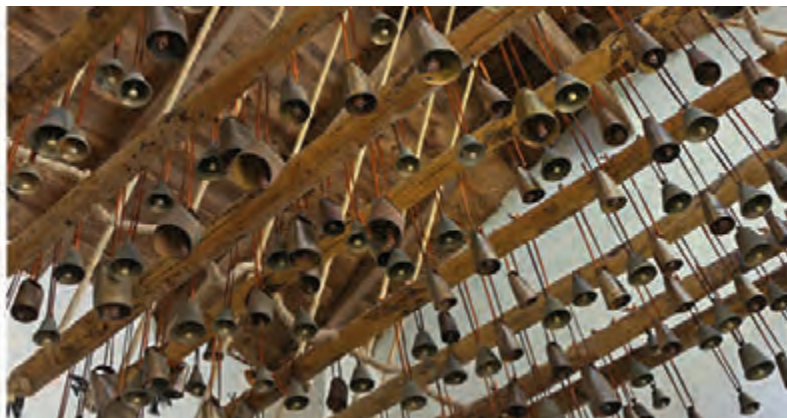
## FERREIRA DO ALENTEJO



**In Ferreira do Alentejo the Museum is understood as a living house, open to the community. Its agenda is full of activities that invite locals and travellers to take part in them, meet and socialise. The museum has five centres distinct in their subject matter, but which share the same desire to preserve the legacy from the different historical periods of the municipality of Ferreira.**

**ts headquarters** is located in the town centre, in the Casa Agrícola Jorge Ribeiro de Sousa, a 19th century building. There, we begin a long journey through the history of this region, which begins with the creation of the universe, and goes on to reveal the territory's evolution, from the fourth millennium BC to the present day. This is the message: we are but the current tenants of the land, others have already been here, lived, worked, and loved the same earth. The Museum preserves for the next day the story told by the traces left behind by our transient lives. The main centre also has a thematic and temporary exhibition room, an auditorium, and a shop where visitors can purchase products of local origin or with the Museum's seal. For less casual visitors, such as academics, there is a space for researchers that includes a laboratory and educational facilities.

A few metres ahead, the **Núcleo Museológico de Arte Sacra** (Museum Centre of Religious Art), located in the Misericórdia Church, takes us on a new historical journey that begins in the 14th century, introducing us the old Brotherhood of the Blessed Sacrament, a confraternity that used the building until the 20th century. It is possible to observe aspects of the confraternity's role in hospital care, later assumed by Misericórdia, through its religious activity combined with medieval clinical practices. Past and present meet and are explained by an interactive virtual guide, who offers help to the visitors.



The **Municipal Archive** is a recent museum centre that houses the municipality's archival heritage. Equipped with a modern specialised infrastructure, it preserves, in excellent condition, all the historical or functional information contained in the many documents linked to the town council, handwritten, and printed, since the 16th century to the present day.

Of particular interest in the sphere of archaeology is also the **Villa do Monte da Chaminé site**. Here, there are important remains which bear witness to the location's occupation from the 1st to the 7th century - a dwelling house and items related to the existence of a 2000-year-old wine press. The discovery of the bones of a Jacobin pilgrim in the vicinity of this centre

supports the probability that the site belonged to a medieval stretch of the Caminho de Santiago (Way of St. James). Back in the town centre, we suggest going for a drink at the **Casa do Vinho e do Cante, Taberna Zé Lélito**. An ethnographic treasure that recovers the memory of the old traditional taverns of the Alentejo. It is a living time capsule, often the stage for cultural activities that allude to different expressions of the region's intangible cultural heritage, namely those related to the know-how of *talha wine*, popular poetry, the Cante and traditional recipes. These aspects always have and continue to characterise the cultural life of the municipality. And Ferreira do Alentejo is an example of the philosophy of a living museum, open to the community.





## FERREIRA DO ALENTEJO



### Ferreira do Alentejo Municipal Museum

Rua Conselheiro Júlio de Vilhena

7900-579 Ferreira do Alentejo

tel: (351) 284 738 703

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



### Main Museum Centre

**Tuesday to Friday:** 10h - 13h and 14h30 - 18h30

**Weekend:** 10h - 13h

**Closed** Monday and holidays except March 5th

38° 3' 28.89" N 8° 06' 57.77" W



### Municipal Archive Museum Centre

Visit by prior appointment tel: (351) 284 738 700

38° 3' 28.89" N 8° 06' 57.77" W



### Taberna Zé Lelito Ethnographic Centre

Visit by prior appointment tel: (351) 284 738 700

38° 03' 33.82" N 8° 07' 03.99" W



### Religious Art Museum Centre

Visit by prior appointment tel: (351) 284 738 700

38° 03' 27.92" N 8° 56' 97" W



### Monte da Chaminé Archaeologic Site

Visit by prior appointment tel: (351) 284 738 700

38° 01' 38.03" N 8° 06' 47.62" W



### Confirmation of charter by King Manuel I, 1516. Copy dated 1554

As the original document issued by King Manuel in 1516 was lost, this letter from 1554 confirmed the original charter and substituted for it. Curiously, it mentions King Sebastião, born precisely in that year, as the issuing party. This shows how the young monarch was immediately instrumentalized in the succession politics of that troubled period.

As the original document issued by King Manuel in 1516 was lost, this letter from 1554 confirmed the original charter and substituted for it. Curiously, it mentions King Sebastião, born precisely in that year, as the issuing party. This shows how the young monarch was immediately instrumentalized in the succession politics of that troubled period.





# MÉRTOLA



The Guadiana River was, in the past, one of the most important means of communication and transport, a major point of access to international trading routes for Mértola and the interior of the Iberian Peninsula. Land routes and accesses were scarce at the time, thus using the river as a means of transportation was crucial to people's lives. Historically, Mértola was connected to the entire Mediterranean basin, and many researchers identify this town as its last port. Archaeological evidence proves this connection with the entire Mediterranean basin. Mértola is an urban complex on the banks of the Guadiana River which documents a historical journey from time immemorial to the present day. It is possible to see in situ many historical artefacts or places in the region.

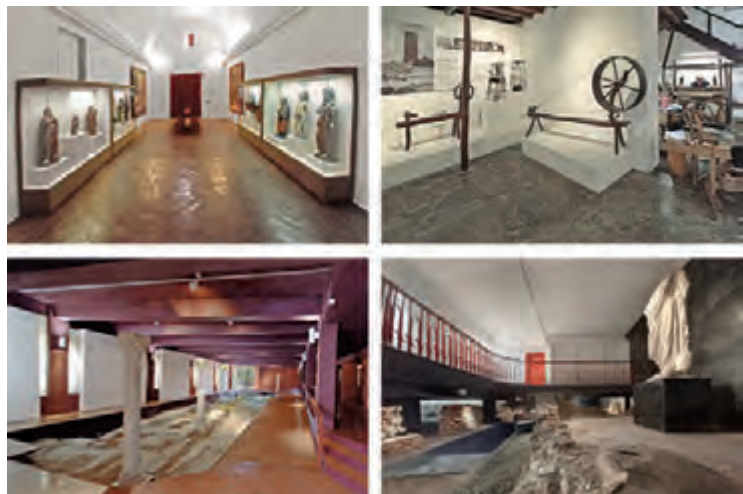
Mértola's historical route is like an interpretative centre of memory, in its diachronic sense. We can visit Mértola's museological centres: starting our itinerary at the Market in front of the Municipal Library, we go up Rua da Igreja and, right at the beginning of this street, we find the museum centre of the **Weaving Workshop** (Núcleo Museológico de Oficina de Tecelagem), which focuses on the showing the mastery involved in this century-old craft.

We continue our way and, next to the Tourist Information Office, we are taken by surprise by the **Casa de Mértola**, a recreation of a family residence from the beginning of the 20th century. At the top of the street is the Senhor dos Aflitos, a place of devotion where, even today, religious promises are honoured. Nearby is the Calvary of Senhor dos Passos, close to the **Mother Church**, a place of worship with a continuous religious presence, from Late Antiquity, through the Islamic period and up to the present day. Its simple exterior features a portico with low-relief ornaments from the 16th century. Crowning this building is a group of architectural elements from the Mudéjar tradition: merlons and conical spires. Inside, the Mihrab and four horseshoe arched doors stand out, vestiges of the Ancient Mosque from the 12th century. We continue to the fortress of the Castle, which shows archaeological remains from the Roman period to the 18th century. Revealing each civilisation's unique characteristics, are overlapping layers of earth, the result of successive occupations.



In these layers, we often discover the most unexpected and significant archaeological remains. **The fortress of Mértola Castle** is an artificial platform supported by a cryptoportico from the late Roman period. Here, we can see evidence of a religious complex with a baptistery, and a portico with an important set of mosaics from the 5th and 6th centuries. Later, in the 12th century, the place became an Islamic quarter, contemporary with the mosque. In the **donjon of the Castle**, erected by order of Dom João Fernandes at the end of the 13th century, there is a museum centre that tells the story of the castle and of the Order of St. James (Santiago) in Mértola. Back to Senhor dos Passos Calvary and following Elias Garcia Street, we pass by the **Forja do Ferreiro** (Blacksmith's Forge), the place where Ti Brito, the last artisan in the area, practiced this craft around the end of the 20th century.

Going down by the Ribeira de Oeiras, we find the **Islamic Art Centre**, which exhibits an important collection of objects from this period, particularly dry-cord ceramics, dating from the 12th and 13th centuries. The centre is housed in a building that can be seen as the meeting point between the current housing of the historic centre and its Moorish past. Close by, over the riverside gate, is the **Sacred Art Centre** (Núcleo da Arte Sacra). Finally, we arrive at the **Casa Romana**, the first centre of the Museum of Mértola, inaugurated in 1988, after the reconstruction of the town hall building, which had been destroyed by a fire. This is an architectural structure preserved in situ, the epigraph of a time that spans the 1st to 4th centuries AD. On the further outskirts of Mértola, where the primary school



is now located, we can see the remains of a **Paleochristian basilica**. Also in the outskirts, inside the secondary school, we have the Chapel of St. Sebastian (Ermida de S. Sebastião), from the 16th century, and the excavated **Roman necropolis**.

Outside the village, we can also visit the **Miner's House** at Mina de São Domingos, an important mining site in the early 19th century, 20th century. The exposition pieces were donated by local people. At the **Monastery**, archaeology and ethnography meet to create an harmonious expository whole. Here, paths intersect, where our ancestors, travellers and pilgrims, have passed. The **Alcaria dos Javazes** museum centre presents us with a particular ethnographic collection that captures the essence of rural life.





## MÉRTOLA



## Mértola Museum

tel: (351) 286 610 100 - Mértola Municipality  
 geral@cm-mertola.pt | museu@cm-mertola.pt  
 tel: (351) 286 610 109 - Tourism Information Office  
 turismo@cm-mertola.pt

**Tuesday to Sunday:** 9h15 - 12h30 and 14h - 17h15

**Closed** on Monday, holidays, Jan. 1<sup>st</sup>, May 1<sup>st</sup> and Dec. 25<sup>th</sup>  
 37° 38' 29.5" N 7° 39' 38.40" W



### Mértola House and Weaving Workshop

R. da Igreja, 33 – 7750-338 Mértola



### Mértola Mother Church Museum Centre

Lg da Igreja – 7750-338 Mértola



### Fortress of Mértola and Islamic House, Castelo de Mértola



### Mértola Castel (National Monument), Castelo de Mértola



### Blacksmith's Forge

R. António Elias Garcia, 18 – 7750-356 Mértola



### Islamic Art Centre

R. António José de Almeida, 2-2A – 7750-350 Mértola



### Sacred Art Centre

Lg da Misericórdia, 5 – 7750-350 Mértola



### Roman House, Mértola Municipality Building,

Pç. Luís de Camões – 7750-329 Mértola



### Paleochristian Basilica, Rossio do Carmo – 7750-326 Mértola



### S. Sebastião Chapel and Roman Necropolis

Achada de S. Sebastião – 7750-295 Mértola



### Mina de São Domingos

**Miner's House,** R. de Santa Isabel, 30-31

– Mina de São Domingos, 7750-146 Corte do Pinto

[For guided tours contact Serrão Martins foundation

**tel:** (351) 286 647 458 | fserraomartins@gmail.com]

[Visits by appointment Tourism Office **tel:** (351) 286 610 109]



### Mosteiro – Mosteiro, Mosteiro – 7750-380 Mértola

[Visits by appointment Tourism Office **tel:** (351) 286 610 109]



### Alcaria dos Javazes, Ethnographic Museum Centre,

Alcaria dos Javazes – 7750-202 Espírito Santo

[Visits by appointment Tourism Office **tel:** (351) 286 610 109]



### Bowl with hunting scene

**Glazed** ceramic decorated in green and manganese, dating from the end of the 11th century, first half of the 12th century. The central motif is a dynamic scene, in which a greyhound and a falcon simultaneously attack a gazelle. It belongs to a type of bowls with identical shape, technique and decorative style that can be found in various parts of the Western Mediterranean.





## MOURA



**The name of this land comes from the legend of the “Moura Salúquia”. The coat of arms shows a female figure lying prostrate on the ground, with a key in her hand, in front of a walled fortification: a romantic legend perpetuated here. The story goes that the Moorish princess, daughter of Abu-Hassan and governor of the town, fell in love with Bráfama, the Moorish mayor of Aroche. On the evening before his marriage to Salúquia, his fiancé, on his way to meet her, was ambushed by the Christian army. The enemy, wearing Arab clothes, made his way to the Castle of Moura, where Salúquia was waiting for her lover in the highest tower. From the top of the tower, she orders the knights to be allowed to enter. But when she realises what had really happened, she throws herself from the tower with the key that locked the walls. The conquistadors were so impressed that they kept the name Moura as a toponym.**

**W**hen talking about Moura, the sun, olive oil and water are key motifs that strengthen its identity, on its cultural, social and economic aspects. The white chimneys on the top of the houses with thick whitewashed walls, make a beautiful and distinctive contrast with the roof’s ruddy tiles. With their unique flavours and hospitality, the local people win the hearts of their visitors. The municipality has an exceptional sun exposure, which places the town of Amareleja on the map as one of the places with the highest temperatures in Portugal. It was here that one of the first solar panel plants at a national level, and one of the largest in the world, was installed in 2008. The Amareleja Solar Photovoltaic Plant, built on a 250-hectare site, is now an important source of electricity production.

Olive oil is the essence of this land and has a distinctive aroma and taste. We can affirm that it is the iconic product of the land, and the focus of the **Lagar de Varas do Fojo** Museum Centre. The museum’s oil press dates back to the 19th century, with all its original machinery with a rod and weight system (legacy from the Roman era). Water is another essential element in this region, as it is clear to see by the number of springs scattered throughout the city.

In 1899, the famous factory of Água Castello sparkling water was founded. The relevance of the element water is reflected in the town’s heritage: in the fountains and the many other



structures that were created to take the best advantage of the abundance of this natural resource. In addition, we also have the **Medicinal Salts Factory** (Fábrica de Sais Medicinais), where the **Alberto Gordillo Contemporary Jewellery Museum** has been housed since 2011. Right next to this building, there was an olive oil mill that extracted water for oil production. Another factor that demonstrates the importance of water to these people, are the open wells inside the houses, which reveal the strong Arab influence in this region. In the heart of the **Mouraria neighbourhood**, we can visit the small **Casa dos Poços Museum Centre**, which displays three wellheads from the 14th-15th centuries. Still on the topic of water, the largest artificial lake in Europe was inaugurated in 2002, about fifteen kilometres from the town of Moura. This is the **Alqueva Dam**, an immense lake, surrounded by olive and cork trees.

In the building of the old slaughterhouse, there is the exhibition **Moura Arqueológica-Tesouros por descobrir** (Treasures yet to be discovered). The visitor can discover treasures from a distant historical past, from the Palaeolithic to the 18th century.

In 2004 was created the **Religious Art Centre**, located inside the **Church of St. Peter**, a partnership with the then Historical and Artistic Department of the Parish of Beja. Also, a small part of the Municipal **Museum's collection of weapons** is on display in the **donjon of the Castle of Moura**. From the top of this tower, we have a panoramic view of the whole town.





## MOURA



### **Moura Municipal Museum\***

R. do Matadouro – 7860-164 Moura | **tel:** (351) 285 253 978

**Open:** 9h - 12h30 and 14h - 17h30

38° 08' 30.05" N 7° 27' 11.7" W



### **Alberto Gordillo Jewellery Museum\***

R. da Vista Alegre – 7860-208 Moura | **tel:** (351) 285 253 579

**Open:** 9h - 12h30 and 14h - 17h30

38° 8' 35.90" N 7° 27' 08.06" W



### **Casa dos Poços Museum Centre (Wells House)\***

Trav. da Mouraria – 7860-208 Moura | **tel:** (351) 285 253 978

**Open:** 9h - 12h30 and 14h - 17h30

[Guided Tour by appointment **tel:** (351) 285 253 579]

38° 8' 35.90" N 7° 27' 08.06" W



### **Lagar de Varas (Olive Oil Mill)\***

R. S. João de Deus – 7860-068 Moura | **tel:** (351) 285 253 978

**Open:** 9h - 12h30 and 14h - 17h30\*

38° 8' 21.76" N 7° 26' 49.80" W



### **Armory Museum Centre (Moura Castle)**

Pç. Sacadura Cabral – Castelo de Moura | **tel:** (351) 285 253 978

Guided Tour by Tourism official at fixed schedule:

10h, 11h30, 15h and 16h30

38° 8' 21.76" N 7° 26' 49.80" W



### **Sacred Art Museum Centre (Igreja de S. Pedro)\***

R. da República – 7860-243 Moura | **tel:** (351) 285 251 421

**Open:** 9h - 12h30 and 14h - 17h30

38° 8' 29.22" N 7° 26' 58.91" W

**\*Closed** on Monday and on some holidays chosen annually



### **Thymiaterion**

A ritual burner from the 7th century B.C. Found in the Old Castle of Safara, it was acquired by José Leite de Vasconcelos in 1896, for the National Archaeology Museum (then Ethnological Museum), where we can still find the original.





## OURIQUE



**Legend has it that Christ appeared on the fields of Ourique to King Afonso Henriques and guaranteed him victory in the Battle of Ourique. In this way, the king's army would be protected by divine power in this upcoming conflict. Afonso Henriques won his victory over the "Five Moorish Kings" on 25 July 1139. He was acclaimed King of Portugal still on the battlefield site.**

**O**urique, a land full of history with a significant natural and territorial heritage. Teller of times past, the **Castro da Cola** is a settlement located on the top of a hill overlooking the river Mira. Classified as a national monument since 1910, it had a prolonged occupation that lasted for about 2 millennia, until it was abandoned in the 15th century. Its location on high ground, and the nearby copper mines and water sources were determining factors to its longevity. This site is part of the itinerary of the **Cola Archaeological Circuit**, composed of 15 locations, which cover the period from the Neolithic to the Middle Ages, spread over an area of about 15Km<sup>2</sup>. Its structures connect our world to the past when other people lived here. And we can feel their presence in the ancient settlements of Cortadouro, Fernão Vaz and Porto das Lajes. Places associated with the cult of the dead, such as the megalithic monuments of Fernão Vaz, the necropolises of Alcaria, Atalaia, Vaga da Cascalheira and Nora Velha, and the funerary monuments of Pego da Sobreira and Casarão are an integral part of this circuit. The **Interpretative Centre**, next to **Castro da Cola**, offers information services to visitors, as well as guided tours.

On the way to **Garvão**, an ancient Portuguese village, we come across one of the historical references of the whole region, the fairs, and religious festivals. The sanctuary has



its roots in the Iron Age period, before the arrival of the Romans, and was already at that time a meeting place and a reference of territorial character in the southwest of the Iberian Peninsula. **The Votive Deposit of Garvão** is a clear testimony of community rituals of pan-regional character. The rituals celebrating rural life and the farming cycles involved collective cultural practices of invoking the deities, which included offerings and requests for support. It was precisely because the existing collection was considered of great interest that the **Caetano de Mello Beirão Archaeology Centre (CACMB)** was created in Ourique in 2009, to keep and preserve these archaeological

materials discovered in 1983. The CACMB has functioned, since its creation, as a center of knowledge, archaeological study, and training. As an active research center, it also receives visitors by appointment. On its main floor we can see the “**Votive Deposit of Garvão – 2nd Iron Age**”, a permanent exhibition that shows the existing collection and the work developed here, paired with multimedia content. On the lower floor of this center, we can observe in loco the modern techniques of analysis of the artefacts that are part of the **Reserva**.

The **centre’s lab** is used for the study and qualified conservation and restoration of artefacts, using cutting-edge technologies, such as **3D Scanning and Digital Photogrammetry**, which allows the virtual reconstruction of the pieces and the positioning they had at the site of discovery, creating interactive platforms, ideal for **virtual exploration**.

The goal of this project is to promote and disseminate a cultural heritage, alive and dynamic, to the different audiences, as a process of construction of the collective memory and of strengthening the regional identity and the community’s sense of belonging. Throughout the streets, alleys, and squares of Ourique we identify a history that expresses itself in the buildings, the traditions, and in the stories of its people until the present day.



## OURIQUE



### Burner from the Votive Deposit of Garvão



The ritual burners are perhaps the most emblematic pieces of the Votive Deposit of Garvão. It is thought that they could have an analogous function to that of the oriental “thymateria”, that is, they would be used as containers where herbs and incense were burnt, thus enhancing the creation of a scenic environment around the religious and magical ritual activities that would take place in the former cult space that was the Deposit.



### Caetano de Mello Beirão Archaeologic Centre

R.Gago Coutinho, 31 – 7670-289 Ourique  
**tel:** (351) 286 512 263 | [cacmb.ourique@gmail.com](mailto:cacmb.ourique@gmail.com)  
 Visit by prior appointment **tel:** (351) 285 253 579,  
**Monday to Friday:** 9h -17h,  
**Closed** on weekend and holidays  
 37° 39' 07.39" N 8° 13' 27.69" W



### Votive Deposit of Garvão (Exhibit)

Lg. D. Afonso III – 7670-125 Garvão  
**tel:** (351) 286 555 247 | [junta.garvao@gmail.com](mailto:junta.garvao@gmail.com)  
 Visit by prior appointment **tel:** (351) 285 253 579,  
**Monday to Friday:** 9h -17h,  
**Closed** on weekend and holidays  
 37° 42' 31.42" N 8° 20' 38.99" W



### Cola Archaeological Circuit

(Castro da Cola Interpretive Centre)

CM 1163 – Ourique  
**tel:** (351) 286 516 259 | [colaassociacao@gmail.com](mailto:colaassociacao@gmail.com)  
**Summer** May 1<sup>st</sup> to September 15<sup>th</sup>:  
 9h30 - 12h30 and 15h -18h30  
**Winter** September 16<sup>th</sup> to April 30<sup>th</sup>:  
 9h30 - 12h30 and 14h -17h30  
**Closed** Tuesday, Wednesday, January 1<sup>st</sup>, Easter,  
 and December 25<sup>th</sup>  
 37° 34' 43.37" N 8° 18' 02.08" W







## SERPA



**At the end of the 13th century, King Dinis rebuilds the Muslim village and orders the construction of the fortress with its imposing 65,000 m<sup>2</sup> wall around it. The signs of the Islamic past, of the rammed earth walls, appear occasionally, as in the interior of the Torre da Horta and in the Torre do Relógio, transformed into a watch tower in the 16th century.**

Serpa is a territorial and social unit with a prime location: contiguous with Beja, Vidigueira, Moura and Mértola, and neighbouring Spain, across the border. All around, inside, and out, makes one think of the world of labour. Agriculture is the economic basis of the region, with its vineyards, olive groves, and herding practices. Services, in general and especially those of the municipalities, are of great entrepreneurial importance. As far as tangible and intangible heritage are concerned, we can say that, in Serpa, social, economic, and cultural dynamics are being shaped thanks to the creation of new museological centres, attractive culture hubs where recent and/or more distant history can be captured. Its monuments and houses are a testimony to its identity through the times, as an open museum that pulsates with the history that is deep-rooted in its people. Following Beja and Évora, Serpa is the third municipality in the country with the most archaeological sites discovered until today. More than eight hundred sites, from prehistoric, medieval, and modern times reveal, in this context, Serpa's importance and wealth.

In the town, we can visit the **Cante Museum** and, inside the new municipal market, is located the **Cheese Interpretative Centre** (Centro Interpretativo do Queijo), a small reminder of an asset and heritage of excellence. Here we can experience unique flavours, heir to the oldest cheeses produced in Portugal, and certified with protected designation of origin (DOP). At the table, with a glass of wine, savouring the cuisine



of this land, the singing and the friendly words echo. In this land of delights, the stories and the flavours make us feel in a place of good will, surrounded by people who know the art of giving and receiving. The **Ethnography Museum**, in the old municipal market, focuses on the various arts and crafts, and each piece in the collection has its own distinctive importance and character.

The **Archaeology Museum** in the Castle, inside the former governor's house, is a dynamic hub located in the historic centre. Surrounding the museum, the space, the walls and the city buildings create a charming atmosphere. This museum boasts a collection of great diversity and richness from all over the municipality. Often, new discoveries are made by the ongoing archaeological research, introducing new elements to the region's history, from the Paleolithic to the Islamic period. The construction of the Alqueva dam brought to surface and to our attention remains of historical periods that were less evident or less well-known in this territory, such as the findings from the Bronze and Copper Ages. At the Musibéria

Centre, **Old Factory of the New National Milling Company** (Antiga Fábrica da Nova Companhia Nacional de Moagem), from 1907 to 1970, we can see the equipment that was part of the process of cereal transformation.

In the **Igreja Velha de São Jorge** is the centre of **Vila Verde de Ficalho**, surrounded by excavated archaeological remains that, in some way, function as an umbilical archaeological pole to a territorial whole. The **Roman Villa of Cidade das Rosas** (City of Roses) is another archaeological site that began to be excavated in the 1970s, located 3km away from Serpa.

A **Contemporary Art** centre built in the 90's, brings together in its collection a selection of artists relevant in the National Art panorama. It includes engravings, paintings, sculptures, among other works. The **Clock Museum** (Museu do Relógio) in Serpa, created in 1972, is unique on the Iberian Peninsula and one of only five in the world dedicated to this theme. Their impressive collection includes more than 2,300 pieces, including pocket, wrist and room clocks. The manufacturing dates begin in 1630 and continue up to the present day.





## SERPA



### Serpa Archaeologic Municipal Museum

Alcáçova do Castelo de Serpa – 7830-164 Serpa

**tel:** (351) 284 544 663 | [museuarqueologia@cm-serpa.pt](mailto:museuarqueologia@cm-serpa.pt)

**Open:** 9h - 12h30 and 14h - 17h30

**Closed** on Monday, January 1<sup>st</sup>, Easter afternoon, May 1<sup>st</sup>, December 24<sup>th</sup>, 25<sup>th</sup> and 31<sup>th</sup>

37° 56' 40.00" N 7° 35' 50.00" W



### Cheese Interpretive Centre (Serpa Market Building)

Mercado Municipal de Serpa

Lg Catarina Eufémia – 7830-320 Serpa

37° 56' 29.83" N 7° 36' 05.89" W



### Cante Alentejano Museum Centre

R. dos Cavalos 14, 7830-371 Serpa

**Open:** 9h - 12h30 and 14h - 17h30

**Closed** on Monday, January 1<sup>st</sup>, Easter afternoon, May 1<sup>st</sup>, December 24<sup>th</sup>, 25<sup>th</sup> and 31<sup>th</sup>

37° 56' 34.03" N 7° 35' 52.12" W



### The Clock Museum

Convento do Mosteirinho, 7830-341 Serpa

39° 23' 59.56" N 8° 01' 18.03" W

### Stone altar piece of the Herdade da Abóboda

Remarkable altar piece in white marble, decorated on three sides with a cross patté, from the Herdade de Abóboda (Vila Nova de São Bento). Probably part of a rural basilica from the Paleochristian period (late 7th century AD).







# VIDIGUEIRA



**The Museu Municipal da Vidigueira shows us the classroom of the past, where the desks, the blackboard, the chairs, the maps, and the schoolbooks remind us of that harsh social reality. It was very rare for someone to finish the 4th grade. Everywhere we hear stories of that time, of people working in harsh conditions, day to day, in the sown fields. Children started to work in the fields at a very young age. Schools separated boys and girls, and at home the house chores were reserved for the women.**

In Vidigueira, the houses are of an immaculate white colour that matches the whiteness of its many churches and chapels with magnificent mural paintings. People gather to sing the cante and eat the traditional delicacies. Here we can appreciate the warmth of the bread, and the olives savoured with a good glass of wine. In lands, once property of the Gamas, and of the silarcas (a type of mushroom), the palates are fulfilled, like a full vat. A memory of the past, here protected in an exemplary way. We can say that, in some way, to honour the identity of this land, one must know its museological spaces: the Municipal Museum of Vidigueira, the Marmelar Centre, the House of Wine and Cante (Casa do Vinho e do Cante), and the Interpretative Center of the Talha Wine of Vila de Frades (Centro Interpretativo do Vinho de Talha de Vila de Frades).

Right in the center of the town, is the **Casa do Vinho e do Cante**: a hub of shared experiences for the community and all its visitors; a way of showing and making known the tangible and intangible heritage of this municipality. Full of authenticity, this place transports us to ancestral ambiances with representations that highlight each parish that is part of this municipality – Vidigueira, Vila de Frades, Selmes, and Pedrogão do Alentejo.

In **Vidigueira's Municipal Museum**, housed in the old Vasco da Gama elementary school, we can see in each room, well-marked, ancestral charms. This space, simply delightful, is divided in two large rooms for independent reading: the first one, as an elementary school built between 1880-1883, takes us back to the school days of the past 19th century. The second one focuses on the economic, social, and cultural experiences from



the 20th century, especially in the 1930s and the following decades, focusing on aspects such as the trade business, commerce, agriculture and the small industry, all presented here in small thematic settings. This collection reconstructs a heritage that intertwines to tell us stories of the lives of these people. This museum centre informs us about the living practices of other times: the visible, tangible matter and the intangible one, that comes from oral culture – stories handed down through generation, from grandparents to grandchildren, and from parents to children, through the spoken and/or sung word. Here everything is knowledge and soul: the horizon in sight on the plain, and the loftiness of the mountain landscape. It's the Guadiana River, it's the talha wine, it's a small boat that crossed the waters of the river to the other shore, a simple carriage, a barber, it's the classroom to escape ignorance, and the paddle that was used to smack the kids in the old days. In this house, we can see the plough, the sickle and the staff, the straw hats, the traditional Alentejo boots, and the pocketknife to cut a hunk of bread to satiate hunger. The typical occupations such as tinsmith, harvester, baker, fisherman, grocer, hat maker, barber, shoemaker are featured here, as well as the building materials made according to tradition.

About 15 km from Vidigueira is the **Marmelar Museological Centre** (Núcleo Museológico de Marmelar), where we can witness the occupation of the territory of this region and the reconstitution of its different historical periods. The exhibits show architectural and decorative elements of worship, and which illustrate specific social relations from Roman and Late Antiquity. In Vila de Frades, 2 km from Vidigueira, we have the **Interpretative Center**, ensuring that the **talha wine** is represented here

in a significant way. It is a contemporary museum that shows a whole heritage connected to the traditional Talha wine. The narrative tells us about the way to know and understand the art of making wine, the elixir of the Gods. It also tells us about the ways of the people who live here and work in the sown lands. In this museum, an explanation of stories and traditions floats in the air; it speaks to us, it is words, it is the Cante, and it is, in essence, poetry. The museological and museographic design sheds light on a rich historical past, emphasizes the present, and, in its modernity, envisions the future. The installation makes the most out of its space, combined with the best sound, image, multimedia and technological effects. It pays homage to this people as one, proud of their (hi)story. Still in Vila de Frades, as if to affirm its wine-producing plains, stands the imposing **Roman Villa of São Cucufate**, the only one in the Iberian Peninsula that still has a first-floor house. Nearby is **Quinta do Quetzal**, a modern building with a cellar and a restaurant, where you can enjoy the region's wine and gastronomy. There's also the **Contemporary Art Centre**, boasting an outstanding artistic collection. **Quinta do Carmo**, 10 km from Vidigueira, is another must visit place. Heir to the history of the Convent of Our Lady of the Relics (Convento de N. Sr.<sup>a</sup> das Relíquias), it owns an unmistakable heritage and has a strong connection to the explorer Vasco da Gama. It is worth mentioning that the Serra do Mendro and its town give this place innate characteristics of great historical and cultural value. The landscape and the urban surroundings are also part of this unique heritage.



## VIDIGUEIRA



### Churrião of 1947 - Pedrógão do Alentejo

The churriões were heavy carts, pulled by mules, used by the peasants of the rural parishes to go to town, both for festive pilgrimages and for official duties that required travelling longer distances. They are also associated with street vending activities in that urban environment.



### Vidigueira Municipal Museum

Praça Vasco da Gama – 7960-227 Vidigueira

tel: (351) 284 437 408 | [museu@cm-vidigueira.pt](mailto:museu@cm-vidigueira.pt)

**Tuesday to Friday:** 9h30 - 12h30 and 14h - 17h

**Weekend and holidays:** 10h - 13h and 14h - 17h

**Closed** on Monday, January 1<sup>st</sup>, Easter Sunday, May 1<sup>st</sup>, April 25<sup>th</sup>, Municipal holiday, and December 25<sup>th</sup>.

38° 12' 28.13" N 7° 47' 51.72" W



### Casa do Vinho e do Cante (Vidigueira Tourism Office)

**Tuesday to Friday:** 9h30 - 12h30 and 14h - 17h | **Weekend and**

**holidays:** 10h - 13h and 14h - 17h | **Closed** on Monday

38° 12' 45.2" N 7° 48' 03.0" W



### Vila de Frades

#### Vinho de Talha Interpretive Centre

Pç 25 de Abril, 11 – 7960-421 Vidigueira.

**Tuesday to Friday:** 9h30 - 12h30 and 14h - 17h30

**Weekend and holidays:** 10h - 13h and 14h30 - 17h30

**Closed** on Monday, January 1<sup>st</sup>, Easter Sunday, May 1<sup>st</sup>, April 25<sup>th</sup>, Municipal holiday, and December 25<sup>th</sup>.

38° 12' 51.61" N 7° 49' 33.49" W



### Marmelar

#### Marmelar Exhibit Centre

R. 25 de Abril – 7960-011 Vidigueira

Visit by prior appointment tel: (351) 284 437 408

38° 10' 18.74" N 7° 39' 09.34" W



### São Cucufate Roman Villa

38° 13' 23.29" N 7° 50' 39.65" W



### Contemporary Art Centre - Quinta do Quetzal

38° 13' 27.1" N 7° 49' 36.3" W



### Quinta do Carmo

38° 13' 27.3" N 7° 46' 54.9" W





## MUSEU REGIONAL DE BEJA



**The Rainha Dona Leonor Regional Museum is a reference in the city of Beja and constitutes the link to the territory and the heritage of the Baixo Alentejo.**

**T**he Beja Regional Museum was created by decree dated December 1917, which determined that it would be housed in the old Convent of Conceição and would integrate, as its first collection, the assets of the extinct Mitra (diocese) of the city, and all the artistic and archaeological collections existing in the “Municipal Archeological Museum”. Its opening, however, would only take place on October 5, 1927, after the works of adapting the building and organizing the collections. Founded under the name “Real Mosteiro de Nossa Senhora da Conceição” in the second half of the 15th century, by the Infants D. Fernando and D. Brites, parents of D. Leonor and of D. Manuel I, this convent enjoyed royal protection, becoming one of the richest and most sumptuous in the kingdom. In the building there are still some elements characteristics of or influenced by the late Gothic period in Portugal, namely, the flamboyant-gothic portal of the church, the double-arched windows, typically Mudéjar, or the platbands carved to resemble lace. But we also find traces of the transition to the Manueline style period.

At the end of the 19th century, with the intention of reordering and reorganizing the center of the city of Beja, a large part of the old convent was demolished, remaining from the original building only the Church, the Cloister, and the Chapter Room. This trend of supposed “urban modernization”, inspired by the ideas of Georges-Eugène Haussmann, was not exclusive to Beja, and happened all over Europe.



## MUSEU REGIONAL DE BEJA

**The Rainha Dona Leonor Museum is characterized by the variety and quality of its collections, covering thematic areas such as sculpture, painting, gold smithery, azulejo tiles, decorative arts, metrology, ethnography, and archaeology, with emphasis on the territory of the Baixo Alentejo.**

The convent itself, classified as a National Monument since 1922, is reason enough to visit, both to observe the exterior and to enjoy the interior. It is worth mentioning the impressive baroque decoration of the church, the luminosity of the cloister with its azulejos, the Chapter Room's sixteenth-century nature, or the "Mariana Alcoforado Window", which the work "Cartas Portuguesas" (Portuguese Letters) published in France in the 17th century made popular.

### **Visigothic Centre, Church of St. Amaro**

The relevance of the Visigothic collection at the Rainha Dona Leonor Museum, considered to be the most important of this period in the whole country, has led to the installation of a special exhibition centre for this collection in the Church of Santo Amaro. The pieces on display were mostly collected in the municipality of Beja, attesting to the great importance of this territory between the late Roman and Islamic periods. The architectural elements from the old religious buildings stand out because of their quantity and decorative richness. The St. Amaro Church, despite not showing any vestiges of earlier times (the current plan dates from the beginning of the 16th century), had its origins in an ancient Paleochristian basilica.



### **Queen Leonor Museum (Beja Regional Museum)\***

Convento da Conceição – 7800-263 Beja

tel: (351) 284 323 351

[museuregionaldebeja@cultura-alentejo.gov.pt](mailto:museuregionaldebeja@cultura-alentejo.gov.pt)

38° 00' 50.06" N 7° 51' 46.97" W



### **Visigoth Centre of Beja Regional Museum\***

(Sto. Amaro Church)

Lg de Santo Amaro – 7800-409 Beja

38° 01' 01.60" N 7° 51' 59.61" W

**\*Tuesday to Sunday:** 10h - 12h30 and 14h - 17h30

**Closed** Monday, January 1<sup>st</sup>, Easter Sunday,  
May 1<sup>st</sup>, municipal holiday and Dec. 25<sup>th</sup>



**Head of Julius Caesar** The carved marble bust from Roman times, until a few years ago presented as a "male portrait of an unknown, bald and middle-aged character...", is today considered one of the few known portraits of Julius Caesar"



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