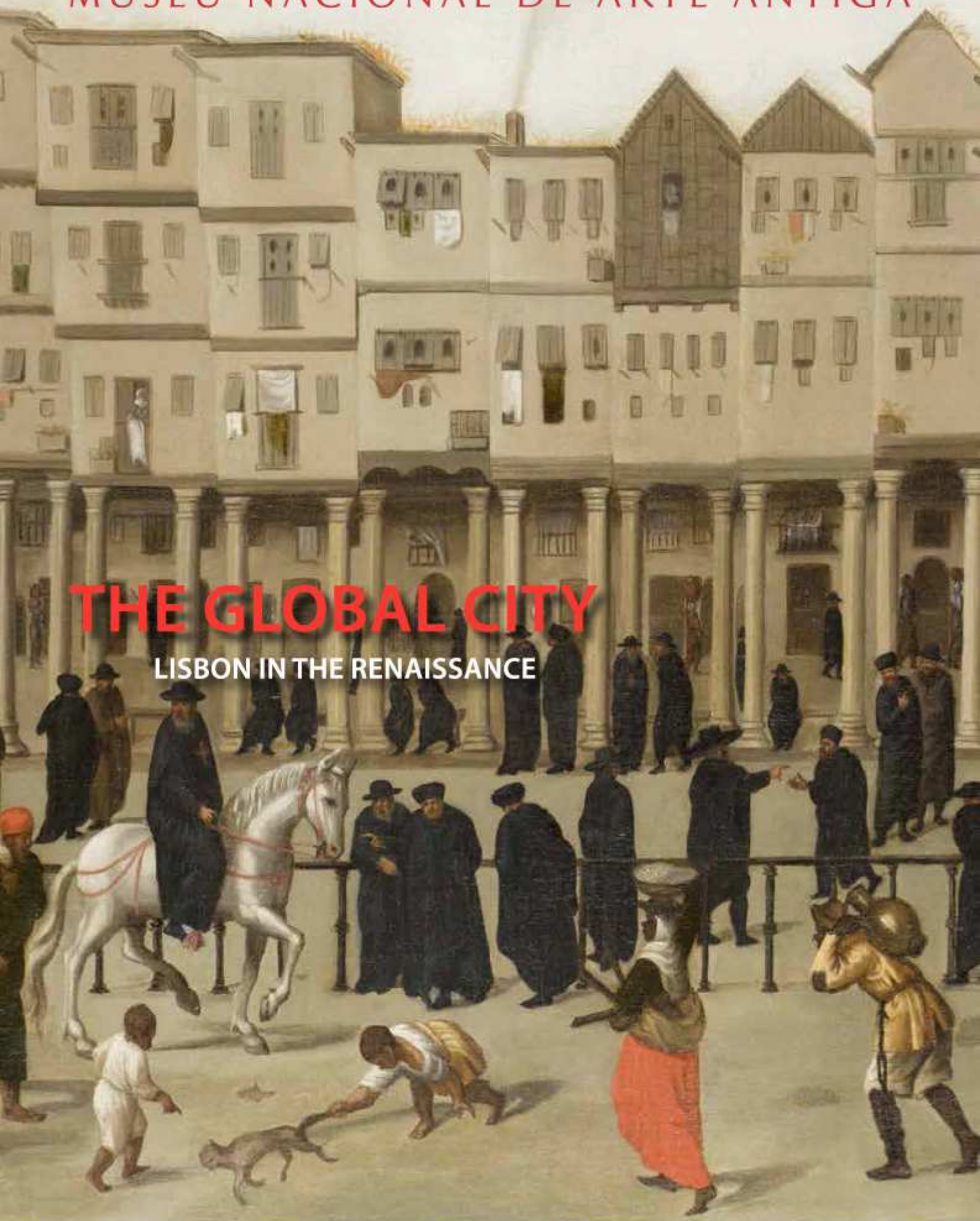


MUSEU NACIONAL DE ARTE ANTIGA



THE GLOBAL CITY

LISBON IN THE RENAISSANCE

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EXHIBITION

MUSEU NACIONAL DE ARTE ANTIGA

THE GLOBAL CITY
LISBON IN THE RENAISSANCE

LEVEL 0 - TEMPORARY
EXHIBITIONS GALLERY

24 feb - 9 apr 2017

OPENING TIMES

FEBRUARY

tuesday - sunday: 10am - 6pm

MARCH AND APRIL

tuesday - thursday; sundays: 10am - 6pm

friday and saturday: 10am - 8pm

Access with the Museum ticket.
Free access to the Museum
and the exhibition for Caixa Geral
de Depósitos' clients.

ORIENTED TOURS
FOR GROUPS

BOOKING IN ADVANCE:

+351 213 912 800

se@mnaa.dgpc.pt

CURATORS

Annemarie Jordan Gschwend

Kate Lowe

CONSULTANT FOR THE HISTORY OF SCIENCE

Henrique Leitão



The history of this exhibition begins in April of 1866, when the pre-Raphaelite painter and poet Dante Gabriel Rossetti (1828-1882) left his home in Chelsea, London, to evaluate a painting he had seen in a small antique shop. "A large landscape with about 120 figures of the school of Velasquez, [but] not, [I think], by the great V himself", wrote the painter. The British art world had awakened to Spanish painting and collectors were on the lookout for works by great masters such as El Greco, Velázquez and Goya. Despite not recognising the city represented in the painting, Rossetti correctly guessed at its Iberian origin.

An impetuous and eclectic collector, Rossetti divided the canvas into two, probably because it did not fit on the already overcrowded walls of his London home. It is known that Rossetti took these two canvases with him, along with other works of art, when he went to live at Kelmscott Manor (Oxfordshire) with the painter William Morris (Rossetti and Morris shared this

house for some months in 1871 and between 24th September, 1872 and July 11th, 1874). It is also known that the two paintings remained in Kelmscott Manor when Rossetti was forced to leave the house suddenly after a problematic love affair. They were later included in William Morris' assets.

An article by Julia Dudkiewicz ("Dante Gabriel Rossetti's collection of Old Masters at Kelmscott Manor" in *The British Art Journal*, vol. XVI, No. 2, 2015) confirms that these two paintings belonged to Rossetti's collection. The historian reports that in May Morris' (1862-1938) will – daughter of William Morris and heiress of Kelmscott Manor – a list of 220 objects is attached, with descriptions that encompass their provenance. The list includes the two paintings: "two pictures of scenes in a city, part of D. G. R.'s things".

The paintings (currently owned by the Society of Antiquaries of London) have remained at Kelmscott Manor since the 19th century but

the represented city was only identified in 2009, by Annemarie Jordan Gschwend and Kate Lowe. The first clue that led to its identification was the number of black people portrayed; in 16th century Europe, only Lisbon and a couple of Spanish cities had such a large percentage of Africans. The architectural details such as the tall narrow houses, the covered gallery with marble columns – 149 in total – and the iron railings led Lowe and Jordan to conclude that it was Lisbon. And, more specifically, Rua Nova dos Mercadores, Lisbon's main trade street in the 16th century, full of merchants, acrobats, musicians, travelling salesmen, knights, jewels, silks, spices, exotic animals and other wonders imported from Africa, Brazil and Asia.

This exhibition aims to reconstitute the heart of Lisbon during the Renaissance with 249 pieces belonging to 77 lenders: 64 national (institutions and private collections) and 13 international (two private collections and 11 institutions, among them the British Museum, Pitt Riv-



ers Museum, Museo Nacional del Prado, Leiden University Libraries and Museo Nazionale Preistorico Etnografico "Luigi Pigorini").

On display for the first time in Portugal, the two paintings representing Rua Nova dos Mercadores open the first of the exhibition's six sections: "Lisbon City Views: historical background", "Novelties", "From Africa", "Shopping in Rua Nova", "Animals from other worlds" and "Simão de Melo's house".

Of note within this surprising set of never before assembled pieces are the extraordinary and meticulous *Panoramic View of Lisbon*, c. 1570-1580 (Leiden University Library), the Reliquary Casket containing the relics of Saint Vincent (Patriarchal Cathedral - Treasure, Lisbon), the *View of Lisbon waterfront with the royal palace, the Paço da Ribeira*, 1505 (Câmara Municipal de Cascais/Condes de Castro de Guimarães Museum), the *Euclidis Megarensis Philosophi atque Mathematici* [...], mathematical works by Francisco de Melo, 1521 (Stadtarchiv der Hansestadt Stralsund), *Terrestrial Paradise* by Pieter Brueghel the Younger (Museo del Prado), Processional Cross belonging to Catherine of Bragança containing the relics of Saint Thomas Becket (Vila Viçosa Ducal Palace) and the 1579 cameo, by Jacopo da Trezzo, representing King Manuel I's rhinoceros (Guy Ladrrière Collection) ■



previous pages

Unknown Netherlandish Master
View of the Rua Nova dos Mercadores
1570-1619

Oil on canvas
London, Kelmescott Manor Collection,
The Society of Antiquaries of London
© By kind permission of The Society of
Antiquaries of London, Kelmescott Manor

Giant armadillo, *Priodontes maximus*
South America
Lisbon, Instituto de Investigação Científica
Tropical, Universidade de Lisboa
© FCG-Fundação Calouste
Gulbenkian/Márcia Lessa

**Processional Cross belonging
to Catherine of Bragança containing
the relics of Saint Thomas Becket**

England, 1664
Silver, narwhal horn
Vila Viçosa, Fundação da Casa de Bragança,
Museu-Biblioteca da Casa De Bragança,
inv. PDVV 1165
© J.Real Andrade/MBCB, Arquivo Fotográfico

Matthäus Merian, the Elder,
after John Johnston
Unicorns, from the *Theatrum Universale
Omnium Animalium*
Frankfurt, 1650-1657
Coloured copper engraving
Switzerland, private collection
© The owner/Paulo Alexandrino

Pieter Brueghel, the Younger (1564-1638);
after Jan Brueghel, the Elder
A Terrestrial Paradise

Before 1626
Oil on copper
Madrid, Museo Nacional del Prado
© Museo Nacional del Prado, Madrid

Salt-cellar (base)
Sierra Leone, sapi-portuguese
16th century
Ivory
Porto, private collection
© The owner/Onshot, Rui Carvalho



Cameo of the 1577 Asian rhinoceros, nicknamed the "Wonder of Lisbon"

Jacopo da Trezzo
 Madrid, c. 1584
 Sardonyx
 Guy Ladière Collection
 © Didier Loire, Paris

Christ crucified

India, Gujarat, 1600-1650
 Natural and polychromed ivory (Christ), teak, ebony, natural ivory and dyed bone, brass (cross)

Câmara Municipal do Montijo,
 inv. MMM/1563
 © Câmara Municipal do Montijo/Paulo Alexandrino

Reliquary Casket containing the relics of Saint Vincent

India, Gujarat, 16th century
 Wood, mother-of-pearl, silver and velvet
 Lisbon, Patriarchal Cathedral - Treasure
 © Centro Cultural do Patriarcado de Lisboa/Alexandre Salgueiro





VIEWS OF THE EXHIBITION

© MNAA/PAULO ALEXANDRINO

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The main museum in Portugal houses the most relevant public collection, from the 12th to the 19th century. Painting, sculpture, silver, gold and jewellery, decorative arts – Portuguese, European, African and Oriental –, including the largest number of works classified as “national treasures”. Among them, the *Panels of Saint Vicent*, by Nuno Gonçalves, and the *Belém Monstrance*, symbols of 15th and 16th centuries Portuguese art, and notable paintings by Bosch, Memling, Dürer, Raphael or Piero della Francesca. The museum has a magnificent garden, with restaurant, over the River Tagus.

OPENING TIMES

tuesday – sunday: 10am – 6pm

Closed: January 1, Easter Day, May 1, December 24 and 25

GETTING HERE

Rua das Janelas Verdes

Bus 713, 714, 727

Av. 24 de Julho

Bus 728, 732, 760

Trams 15E, 18E

Largo de Santos

Tram 25E

GPS

38.704516

-9.162278

RESTAURANT

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GARDEN

Free access (Wi-Fi)

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