

MARIA JOÃO NETO
(EDITOR)

MONSERRATE REVISITED

THE COOK COLLECTION IN PORTUGAL

200 YEARS SINCE THE BIRTH OF SIR FRANCIS COOK
PATRON AND ART COLLECTOR – 1817-2017



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Parques de Sintra
Monte da Lua

200 ANOS NASCIMENTO 200 ANOS
FRANCIS COOK



Palácio de Monserrate, Music Room,
ceiling detail.
© PSML, João Krull, 2017.



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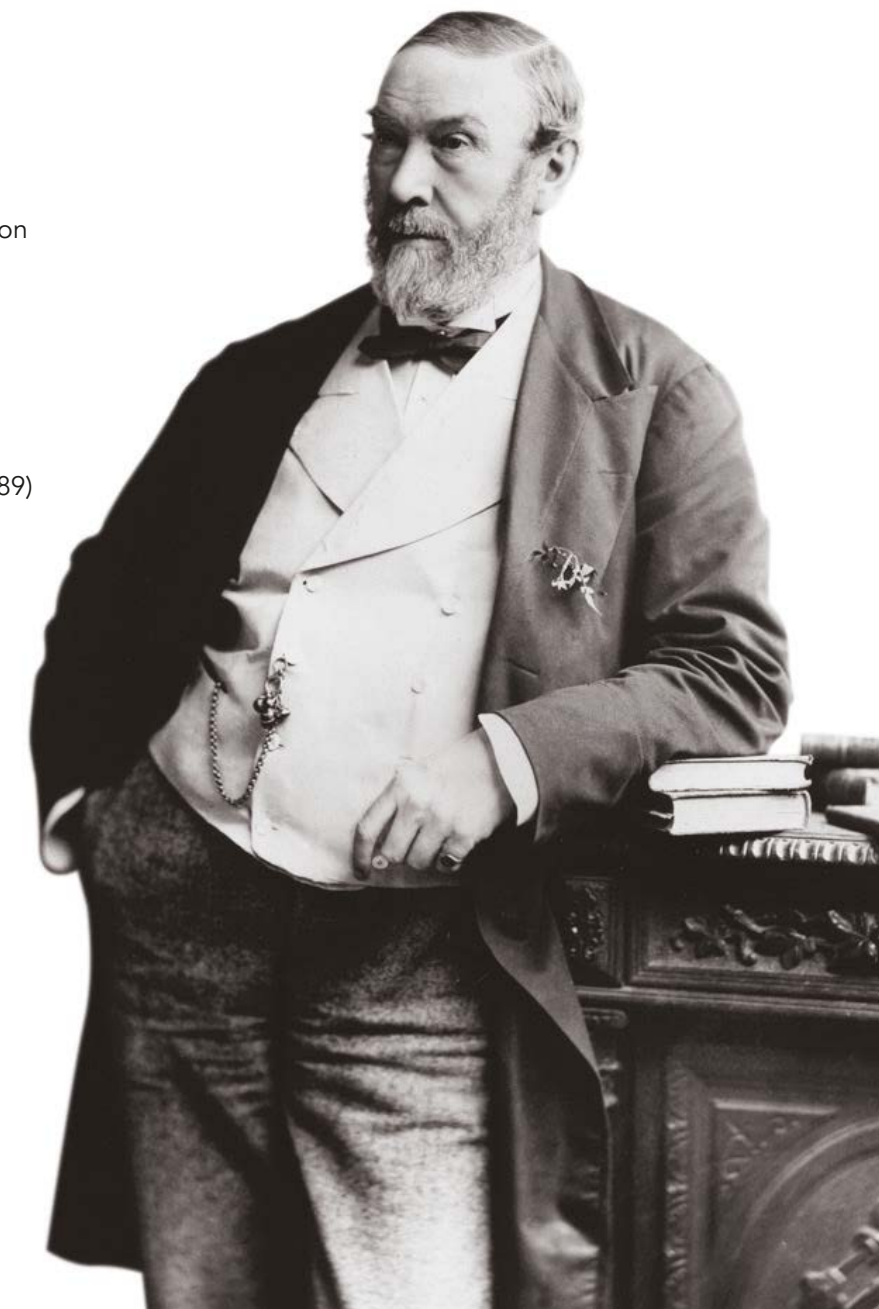
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António Nunes Pereira / Maria João Neto

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© Robin Briault | National Gallery of Art de Washington.





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© PSML, João Krull, 2017



THE CONVENT OF THE CAPUCHOS OF SINTRA: SIR FRANCIS COOK'S 'ARTISTIC RUIN'

Nuno Miguel Gaspar

BRIEF NOTES

An invitation to contribute to the catalogue for this exhibition has inspired me to rediscover a place that feels like home in terms of my relationship, both personal and professional, with the Sintra hills: the Convent of the Holy Cross, otherwise known as the Convent of the Capuchos or the Cork Convent.

Forgive me for the somewhat confessional tone of the following paragraphs, but it is there, in that utterly humble Franciscan redoubt, so removed from the opulence of the royal palaces and noble, bourgeois manor houses, from the rational logic of things, that I have gained an inestimable bounty of riches offered by every centimetre of its terrain.

Indeed, the most valuable lessons have been learned through my encounter with the spiritual legacy of St Francis of Assisi and the seeds of a new kind of devotion that was spread through Christendom at that time, recovered a *posteriori* and free of sophistries by the Capuchins of Arrábida¹, in the magnificent 'minority' of its mystical existentialism.

It was through them that I became interested in Crosier² Fernando Martins de Bulhões, who would later become the most eloquent of Friars Minor³ and a distinguished preacher and Doctor of the Church, otherwise known as St Anthony of Lisbon, or Padua.⁴

It is to them that we owe our most perfect understanding of 'Universal Brotherhood' in the Franciscan sense of the term, insofar as it found its symbolic and ritualised expression in the Cult of the Holy Spirit (or Paraclete) – idealised by Queen Elizabeth

Convent of the Holy Cross of Sintra, cross by the 'Boulder Gate'.
© PSML, Emigus.

¹ Refers to the Capuchin friars from the Province of Santa Maria da Arrábida. Although they belonged to the Order of Friars Minor (see note 3), their name is derived from the narrow, pointed hoods they wore (capuz), similar to what St Francis of Assisi used in his time.

² The common name given to members of the Canons Regular of the Order of the Holy Cross (*Canonici Regulares Ordinis Sanctae Crucis*, O.S.C., in Latin), founded in 1210 by Théodore de Celles.

³ Refers to the Order of Friars Minor (*Ordo Fratrum Minorum*, O.F.M. in Latin), a religious order founded in 1209 by St Francis of Assisi and also known as the Franciscan Order or the Franciscans.

⁴ Sir Francis Cook's quest for the image of the famous miracle worker that had reportedly once belonged to William Beckford is an interesting story.

Seymour Haden, *The Cork Convent*, 1877. © Collection Albright-Knox Art Gallery, Buffalo, New York; Gift of Dr. Frederick H. James, 1891.



⁵ A dense concept, the myth of the 'Fifth Empire' is a messianic and millenarian belief with biblical origins (Deuteronomy 2) – based on the advent of the Third Age according to abbot Joaquim of Fiore's vision of the Trinity – which has been widely interpreted over time. Father António Vieira created the idea of the 'Fifth Empire', believing that the four previous empires were, in the following order, the Assyrians, the Persians, the Greeks and the Romans. The fifth being the Portuguese Empire. On this notion, Joaquim Ruivo offers a succinct summary: "This idea of the Fifth Empire, asserted by Father António Vieira, assumed by Fernando Pessoa and perpetuated by philosopher Agostinho da Silva, portrays Portugal as being destined to lead its people to a new dimension of freedom built on a spiritual foundation but grounded in the Earth. Within this perspective, the Apocalypse, the End of the World, is not the end but rather the beginning of a new phase for humanity, a kingdom of the Millennium where humankind will finally live and progress in peace, in harmony with the Creator's will." <https://www.regiaodeleiria.pt/2013/01/cronicas-do-quinto-imperio-o-quinto-imperio/>.

⁶ Father António da Piedade was a chronicler from the province of Santa Maria da Arrábida – to which the Convent of the Holy Cross of Sintra belonged – and author of *Espelho de Penitentes e Chronica da Provincia de Santa Maria da Arrabida, da Regular, e mais estreita Observancia da Ordem do Serafico Patriarcha S. Francisco, no Instituto Capucho* (see also notes 8 and 9).

of Aragorn – and that the Portuguese spread throughout the seven seas, thus foreshadowing in time and space what came to be known as the 'Fifth Empire'.⁵

It was also there that I truly grasped in the most exacting manner the significance of a concept at once abstract and tangible, known conventionally as the 'spirit' of a place'.⁶

There, or by being there, I came to learn a bit more about some of the more notable personalities in our history. I met the 'Castros' of Penha Verde, including the distinguished nobleman and governor and viceroy of India, João de Castro, and through him, the brilliant Pedro Nunes, Damião de Góis, Francisco d'Holanda, Prince Luís... this illustrious unknown figure...

All of this on account of a place that, in the sphere of human utilitarianism, was always an instrument disdainful of comfort, one that, in material terms, represented what Father António da Piedade⁶ called an 'abbreviated architecture' (to which I would add the word 'organic') as a result of its spaces and built features. Indeed, this tiny, barren hermitage would exert a clear fascination among travellers who left records of their visits over the centuries, particularly men in the 1800s, notably the King Consort Ferdinand II, who expressed an interest in acquiring it, and Sir Francis Cook, who purchased it in 1873 from the third Count of Penamacor, António Maria de Saldanha Albuquerque Castro Ribafria e Pereira (1841-1911).



"The Cork Convent" lithography based on a drawing by W. H. Burnett [S.l. n.p., ca. 1834] in *Views of Cintra*. © BNP, E. 953 V.

A BRIEF HISTORY OF THE CONVENT OF THE HOLY CROSS OF SINTRA

The origin of the Convent of the Holy Cross of Sintra, commonly known as the Convent of the Capuchos – and often referred to in travel literature as the 'Cork Convent' – is traditionally associated with a supposed vow or the testamentary dispositions of João de Castro (Governor and 4th Viceroy of Portugal in India), which, in effect, cannot be proven given that no mention of it was made in the will of this illustrious nobleman.⁷ Indeed, even the chronicler of the Province of Santa Maria da Arrábida⁸ – under whose oversight the convent was inscribed – was unable to identify an actual motive for its foundation or even a specific originary moment, hence stating that: "[On] the reason that motivated him to build on this site or the date of its foundation, our memories fail in various ways; with everything in agreement, we follow whatever seems to best fit with the truth".⁹

Suffice it to say that, at this time, due to the dearth of documentary sources on the monastery's founding, as well as other sources that attest to its historical persistence and have survived to the present day,¹⁰ Father António da Piedade's work remains an essential and undeniable historiographical tool, not only in terms of the history of the Convent of the Holy Cross of Sintra but also in its very understanding of the regular oversight of the Capuchins of Arrábida.

⁷ Cristóvão Aires de Magalhães Sepulveda. *Testamento de D. João de Castro* (Lisboa: Tipografia da Academia Real das Ciências, 1901). 11-16.

⁸ I am referring to Father António da Piedade (1675-1731), born in Santarém and son of António Nogueira de Araújo and Joana Maria Cardoso. At the age of 20, he joined the Order of Friars Minor under the observance of the Capuchins of Arrábida. According to Diogo Barbosa Machado's work *Bibliotheca Lusitana* (p. 350), he was a professor of theology, qualifier of the Holy Office, apostolic visitor for the Province of Santo António and chronicler for the Province of Arrábida.

⁹ Father António da Piedade, *Espelho de Penitentes e Chronica da Provincia de Santa Maria da Arrabida* (Lisboa Occidental, Na Officina de Joseph Antonio da Sylva, Impressor da Academia Real, 1728), 240.

¹⁰ However, in light of Ángel G. Ureña Palomo's work *Constructio memoriae: una aproximación al universo cronístico de los franciscanos capuchos (Portugal, ss. XVI-XVIII)*, which documents in great detail the historical resources associated with this Franciscan observation, we must conclude that many were lost with the passing of time and that, in the author's words, "the Capuchin province that has preserved the greatest number of chronicles is Santa Maria da Arrábida." Palomo, 'Constructio memoriae,' 7.



Memorial stone in the foundation of the Convent of the Holy Cross of Sintra, topped by the coat of arms of the Castro family of Penha Verde. © PSML.

What cannot be disputed, however – in terms of its documentary value – are the words of a memorial stone commemorating the founding of the convent, inscribed below the Castro family's coat of arms on an exquisite tablet of white marble on a wall in the nave of the church next to the Gospel, which reads as follows:

"ÁLVARO DE CASTRO OF THE COUNCIL OF STATE, AND OVERSEER OF THE STATE OF KING SEBASTIÃO, FOUNDED THIS CONVENT IN THE YEAR 1560 ON THE ORDERS OF HIS FATHER, VICEROY JOÃO DE CASTRO: THE PATRONAGE BEING OF THE SUCCESSORS OF HIS HOUSE. THE ALTAR OF THIS CHURCH IS PRIVILEGED EACH DAY BY ANY PRIEST WHO CELEBRATES MASS FOR ALL THOSE WHO ARE CONTRITE AND CONFESS, OR THOSE WHO, WITH THE INTENTION OF CONFESSING, VISIT THIS CHURCH DURING THE FESTIVAL OF THE HOLY CROSS FROM THE FIRST VESPER UNTIL SUNSET ON THE DAY AND PRAY TO GOD FOR PEACE BETWEEN THE CHRISTIAN PRINCES, EXTIRPATION FROM HERESIES, AND GLORIFICATION OF THE HOLY CHURCH AND THE SOUL OF JOÃO DE CASTRO, THUS GAINING FULL MERCY AND REMISSION OF THEIR SINS. SUCH MERCIES WERE GRANTED BY POPE PIUS IV IN THE YEAR 1564 AT THE REQUEST OF ÁLVARO DE CASTRO, AMBASSADOR [IN] ROME"

Based on this epigraphic document, we know that the convent was founded effectively in 1560 by Álvaro de Castro on the orders of his father João de Castro. It also informs us of one of the offices that the former served in.

The initial construction of the convent, "so impoverished in its beginnings", is said to have cost the amount of 100 cruzados¹¹. We also know that Francisco de Castro¹² set aside 200,000 réis in his will¹³ to cover repairs to the convent and his Quinta da Penha Verde estate, which were to be administered by the Holy House of Mercy of the village of Sintra. Subsequent research, which warrants further study, has indicated that this wish was not implemented in the way that Castro had intended.

For nearly three centuries, notable individuals in Portuguese history visited the Convent of the Holy Cross of Sintra and became associated with it.

The first is King Sebastião, 'The Desired'. Of all the monarchs, he showed the most fondness for the village of Sintra and its surrounding hills. An examination of King Sebastião's *Itinerários* provides ample evidence of how often he stayed there. As early as 1724, Father Baião wrote in his book *Portugal Cuidadoso* that "next to the Palace of Sintra is a forest of such vastness that even during the day, one is fearful of entering it alone. And the king was so devoid of [this fear] that he would venture out at night and often spend two or three hours there".¹⁴ In June 1578, the king convened his Council of State there to discuss the African crusade that would later lead to the fateful Battle of Alcácer Quibir and it was reportedly from within the Convent of the Holy Cross that he wrote the letters to his noblemen calling on them to accompany him on his foolhardy quest.

¹¹ Visconde de Juromenha. *Cintra Pinturesca. Ou Memoria Descritiva das Villas de Cintra e Collares e seus Arredores* (Lisboa: Empreza da História de Portugal, 1905), 95. https://archive.org/details/gri_33125000846648.; Piedade, *Espelho de Penitentes*, 244; Anónimo. *Descrição breve da origem e fundação da Prouincia de S. Maria d'Arrábida em Portugal* (manuscrito, 1626), 21.

¹² D. Francisco de Castro (1574-1653) foi um clérigo muito prestigiado, no seu tempo, havendo ascendido ao Bispado da Guarda, ao reitorado da Universidade de Coimbra e a inquisidor-geral do Santo Ofício. Era filho de D. Álvaro de Castro (fundador do Convento da Santa Cruz de Sintra) e D. Ana de Ataíde. Quando era ainda muito jovem ficou órfão dos pais e foi criado pela irmã mais velha, D. Violante de Castro, a quem chamava mãe.

¹³ ANTT, Família Saldanha e Castro e Falcão Trigoso, mç. 24.

¹⁴ José Pereira Baião, *Portugal cuidadoso* (Lisboa Occidental: Na officina de Antonio de Sousa da Sylva, 1737), 424, <https://archive.org/details/portugalcuidados00bai>.



Knight Frank & Rutley, *Monserrate - Portugal: one of the world's loveliest spots*, reproduction of the first page, which features a notice regarding the sale of the Cork Convent and the Palace of Monserrate, owned by the Cook family, c. 1929. © AMS.

Convent of the Holy Cross of Sintra, Figure of Christ praying, 'Our Lord of Gethsemane', located in the 20th century in the chapel founded by King Henrique. © private collection.

Another association worth highlighting is the connection forged between Cardinal-King Henrique and the community of friars who resided at the Convent of the Capuchos, one that can be clearly seen in the gifts the cardinal left behind: a stone table and a chapel dedicated to the Passion of the Christ.¹⁵ In this chapel, the cardinal held masses for the friars and on days when he decided to spend the night at the convent, he slept in the sacristy.

As far as the stone table is concerned, the king, understanding the reality of the convent and knowing that its residents were accustomed to sitting on the ground – following the example of 'Father Francis' –, donated not a table, properly speaking, but a course, hard granite slab, hewn from the same material as the surrounding hills, so as to enable the friars to enjoy in a more dignified and comfortable manner the frugal meals they ate to sustain their bodies.

Of the convent's residents, we must mention one of its first brethren, the mystical poet Friar Agostinho da Cruz (1540-1619). He became a novice monk at the convent and resided there for 40 years, after which he retired to the Santa Maria da Arrábida Convent at the age of 65. His name is a reflection of his relationship to the Sintra convent, as he himself states:

"I was born and born again in this house on the day of the Holy Cross (Santa Cruz), the Cross I hold in my name, [...]"

Another personality who has to be mentioned is the legendary Friar Honório de Santa Maria. As cited in the aforementioned chronicle of Santa Maria da Arrábida, he was born in the village of Arcos de Valdevez and took the habit in the Province of Portugal. He was chosen to accompany Father Marcos de Lisboa – the Bishop of Porto and a general chronicler of the Order – on a tour of overseas provinces, the goal of which was to gather information about such locales. However, it was the

¹⁵ Strictly speaking, the terracotta image which stood in the niche above the altar in the 20th century and which I vaguely remembered, depicted Christ praying in the 'Olive Garden'; in other words, 'Our Lord of Gethsemane' (see image 4). An account of this is given by José Alfredo da Costa Azevedo (*Obras de José Alfredo da Costa Azevedo*, 63), who, in being confronted with the details in *Cintra Pinturesca* – which were corroborated by *Espelho de Penitentes* –, calls into question the fact that it is the original image. I have similar doubts and am inclined to think that another image of Christ carrying the cross existed earlier. What gives this theory credence is an inscription on the front of the altar, which features a decorative panel of azulejo tiles dating from the late seventeenth to early eighteenth centuries. Depicted in it are two angels holding a tablet containing the following words in Latin: "PECCATA NOSTRA IPSE PERTVLIT SVPER LIGNVM". For those familiar with Latin, the language used is not entirely accurate but the translation would be something like this: FOR OUR SINS, HE GAVE HIS LIFE ON THE CROSS. One can also see that underneath the lime are signs that the niche was once decoratively painted. From the image of Christ, which was made of various pieces of overlapping terracotta, only the interior portion remains (the upper portion having disappeared some time in the 1980s).

Convent of the Holy Cross of Sintra,
general view.
© PSML, Emigus.





time he spent in the hermitage at Sintra and the beatific fame that he acquired in leading an extremely pious and austere life there that earned him the reputation of blessedness and a panel bearing his portrait in the convent's church¹⁶.

In his work *Espelho de Penitentes*, Piedade informs us that "Many foreigners who come to see it will have drawings of it made so that in their lands, the paintings may be confirmed and garner the admiration of those who have not yet seen it."¹⁷ What is true is that while few pictorial representations of the convent prior to the nineteenth century have been found, descriptions by foreign visitors, albeit not always accurate, are plentiful. As such, they have become important sources, providing a better understanding of the place and of the lives of the friars who lived there.

While there is no space to include the transcriptions that I would otherwise happily make available, I recommend the accounts of Swiss botanist Charles Frédéric de Merveilleux,¹⁸ the letters of the Swedish priest Carl Israel Ruders¹⁹ and of course the writings of James Murphy²⁰ and William Beckford.²¹ Beyond these, various authors have written about the Convent of the Holy Cross of Sintra, particularly nineteenth century travellers. However, what is of interest to me are the accounts written prior to the extinction of the convent and the way of life of the friars there; that is to say, prior to 1834.

And so it was that, amidst liturgical celebrations, prayers and penances, time passed at the convent until May 1834, when a decree ordering the abolition of "Religious Houses of all Regular Orders" was issued.²² As a result of the decree, the convent was abandoned by its last inhabitants and later purchased by the 2nd Count of Penamacor, António de Saldanha Albuquerque e Castro Ribafria e Pereira (1815 -1864), who was given preference in the acquisition process on account of his ancestry, proof of which was required and presented.²³

¹⁶ Juromenha, *Cintra Pinturesca*, 98.

¹⁷ Piedade, *Espelho de Penitentes*, 244.

¹⁸ Charles Frédéric de Merveilleux, e César de Saussure, *O Portugal de D. João V visto por três forasteiros* (Lisboa: Biblioteca Nacional, 1983), 165-168.

¹⁹ Carl Israel Ruders, *Viagem em Portugal 1798-1802* (Lisboa: Biblioteca Nacional, 1981), 134-135.

²⁰ James Murphy, *Travels in Portugal* (London: A. Strahan, and T. Cadell Jun. and W. Davies (Successors to Mr. Cadell) in the Strand, 1795), 255-256.

²¹ William Beckford, *A Côte da Rainha D. Maria I* (Lisboa: Livraria Editora – Tavares Cardoso & Irmão, 1901), 120-124.

²² Decree of 28 May 1834, *Collecção de decretos e regulamentos mandados publicar por Sua Magestade Imperial o Regente do Reino desde a sua entrada em Lisboa até à instalação das câmaras legislativas*. 3.ª série. Lisbon: Imprensa Nacional, 1840, 134, <http://net.fd.ul.pt/legis/1834.htm>.

²³ ANTT, Ministério das Finanças, Convento de Santa Cruz de Sintra, cx. 2206.



Convent of the Holy Cross of Sintra, view of the interior.
© PSML, Emigus.

In 1846, Abade de Castro e Sousa wrote a brief article about the convent for the magazine *Revista Universal Lisbonense*, at the end of which he exhorted patrons to not allow it to continue in the "state of abandonment in which it finds itself."²⁴ This appeal may have led the aforementioned aristocrat, "having benefited the convent's church to improve the Worship and service of God" to send an appeal to the Cardinal Patriarch of Lisbon in 1851, requesting permission that once again the church and chapels be consecrated "so that the Holy Sacrifice of the Altar may be celebrated there". This request was subsequently granted, and confirmed on 10 September 1853.²⁵ Hence, the possibility of conducting religious worship amongst the ancient stones of the Capuchin monastery was restored and the tradition of celebrating mass there, at least on certain days, continued.

SIR FRANCIS COOK'S 'ARTISTIC RUIN'

Subsequent to the events mentioned above, Alfredo Leal, in his *História de Sintra*, writes that "the Viscount of Monserrate's intervention did not save a monument deserving of appreciation, but it proved useful nonetheless, for it would have been foolish to lose a document that was linked in some way to the history of Portugal and, above all, to the life of the country's religious congregations."²⁶

Due to the lack of documentary sources, iconographic or otherwise, we still do not know for certain what circumstances the convent found itself in when, as mentioned earlier, Sir Francis Cook acquired it from the third Count of Penamacor, nor do we know the extent of the interventions carried out on the building or even how the few artefacts of sacred art that had been kept – at least since the early decades of the 20th century – had ended up there and finally survived, against all odds, through to the present day.

²⁴ Abade de Castro, "O Convento ditto da Cortiça em Cintra." *Revista Universal Lisbonense: Jornal dos Interesses Physicos, Moraes e Litterarios*, Tomo VI, Nº 13 (20 August, 1846): 154 – 155, http://hemerotecadigital.cm-lisboa.pt/OBRAS/RUL/1846-1847/Agosto/N.%C2%BA%20013/N.%C2%BA%20013_item1/index.html

²⁵ ANTT, Família Saldanha e Castro e Falcão Trigo, mç. 16.

²⁶ Alfredo Leal, *História de Sintra* (Sintra: n.p., n.d.), 44.



Our Lady of Sorrows (Mater Dolorosa).
© PSML.

Convent of the Holy Cross of Sintra,
view of the Chapter House.
© PSML.

Convent of the Holy Cross of Sintra,
view of the Chapel of the Passion
of Christ.
© PSML.



If we do a comparison of images, we can see that from the 1830s through to the present day, the outline of the building has not changed significantly, at least in regard to its external physiognomy. This, despite the fact that the images reproduced here show differences between them: the views do not coincide. Some elements can be seen in one image but not appear in another, etc. Still, those of us who know this place well cannot help but be astonished that, in a building of such architectural simplicity – to the extent that it can be considered materially negligible – something akin to a certain originality has remained and, even more astonishingly, has managed to survive human impiety in the face of the ‘dispensable’.

In visiting the site, however, it becomes evident that both in the exterior and interior of the building, the walls bear the marks of an endless succession of repairs made over its centuries-old history, many of them the result of the good intentions of those who, whilst ignoring the ethical and technical concerns inherent to the restoration and preservation of monuments, nonetheless worked tirelessly to prevent its total and inexorable ruin. Hence, the convent incurred the introduction of numerous ‘repairs’, acquiring the decrepit look of the age-old habits once worn by the friars.

With respect to the artistic objects mentioned earlier, several of which are on display in this exhibition, we can only say that they were not part of the convent's original collection, due simply to the fact that they are not mentioned in the inventory that was conducted on the site on 10 June 1835 following its forced closure.²⁷ One possible exception, later verified, pertains to a “*wooden crucifix*” that is mentioned as having once existed in the sacristy. Lacking any other descriptions, however, the mere mention of it is not sufficient enough to draw any conclusions. Also mentioned in the same locale are “*three purple grosgrain tunics for the Passion of Christ*”, and in a description of the convent's spaces, a chapel with the same invocation, which suggests that an image of this also existed (although this has yet to be proven). Finally, the museological collection of the Palace of Monserrate contains a sculpture of a clothed sacred figure that has survived to the present day and is almost certainly of the type that was produced in the eighteenth century.²⁸

²⁷ ANTT, Ministério das Finanças, Convento de Santa Cruz de Sintra, cx. 2206.

²⁸ This piece was the subject of a restoration carried out during the 2004-2005 academic year by a group of students from the Escola Profissional de Recuperação do Património de Sintra (School for the Restoration of Sintra Heritage) as part of its professional aptitude exam (PAP).

As for the image of Mary of Magdalene in polychrome wood, which used to be located in the niche of the doorway, or Our Lady of Sorrows (Mater dolorosa) in the Chapter House and Chapel of the Passion of Christ – apparently sculpted in Ançã limestone and likely dating from the fifteenth century – and the subject of several stamp issues in the twentieth century, nothing is known about their provenance.

The only known reference to it comes from José Alfredo da Costa Azevedo's description of the convent and the Chapter House, in which he writes: “*Kept for many years in this niche was a sculpture of Our Lady of Sorrows carved in Ançã limestone, which can now be seen in the Chapel of the Passion of Christ*”.²⁹

Despite the many hours of research that have gone into these artefacts and the dozens of sources consulted, this is all that has been ascertained.

Given this scenario, it seems appropriate to raise the following question: was it Sir Francis Cook who placed these objects in the convent? As far as I understand it, there are only two possible answers: either the patrons transferred a number of pieces that had belonged to other churches and chapels to which they were also patrons, or they were acquired at some point by the Viscount of Monserrate³⁰, who used them to ‘decorate’ his artistic ruin. What is certain is that an entire universe of investigation awaits with respect to this collection and the history of the convent itself.

In closing, let me end with a brief paragraph written by the Viscount of Juromenha, which, to my mind, expresses, in a self evident manner, the existential transformation of the Convent of the Holy Cross of Sintra:

*“Magisterial stones, who do not awaken desire, and thus continue to resist the destructive hand of man, what noble lessons do you proclaim in your silence; how you speak to the imagination!”*³¹



Knight Frank & Rutley, *Monserrate - Portugal: one of the world's loveliest spots*, reproduction of a page from the album with a photograph of the Convent c. 1929.
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²⁹ José Alfredo da Costa Azevedo, *Obras de José Alfredo da Costa Azevedo* (Sintra: Câmara Municipal de Sintra, 1997), 62.

³⁰ On 7 June 1870, King Luís I created the title of 1st Viscount of Monserrate, which he awarded to Sir Francis Cook. Later, it was passed down to his son, Frederick Lucas Cook.

³¹ Juromenha, *Cintra Pinturesca*, 92.