

UNTITLED

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# INTRODUCTION

## Welcome to the National Tile Museum and Madre de Deus Convent.

Before starting to explore the Museum, you  
need to know the rules:

You can talk, but  
quietly so as not to  
disturb other visitors

In Santo António  
Chapel, on first floor,  
you must walk on the  
red carpet and not on  
the wooden floor

No need to run

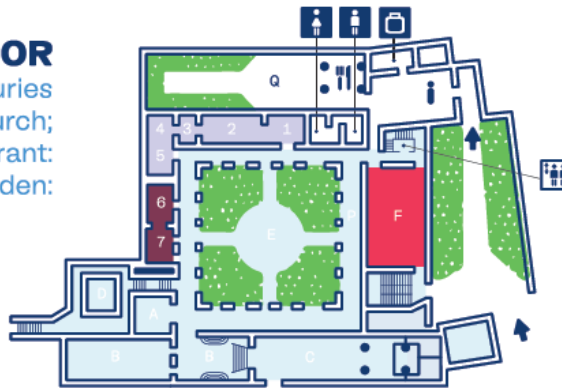
**Important Rule:**  
It is not allowed to touch  
the tiles. Be careful with  
your belongings

You can take pictures with  
your cell phone and post your  
photos on social networks,  
identifying the museum  
(@museunazulejo). We only  
ask you not to use the flash.

# MAP OF THE MUSEUM

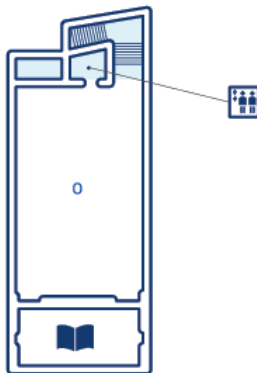
## GROUND FLOOR

15th and 17th Centuries  
and Church;  
Restaurant:  
Winter's Garden:



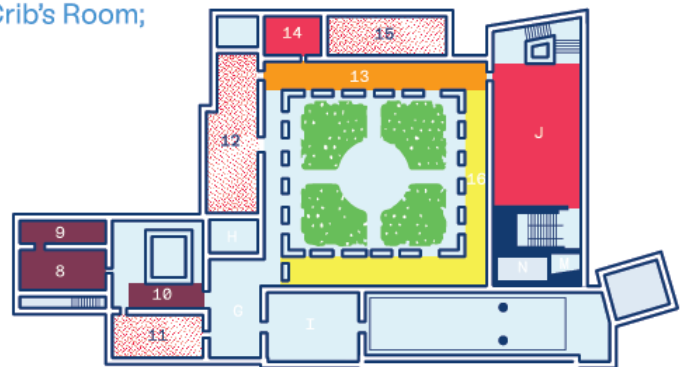
## SECOND FLOOR

Lisbon's View Room



## FIRST FLOOR

17th to 20th Century;  
High Choir;  
Crib's Room;



1. Medieval Techniques Room
2. 15th and 16th Centuries. Medieval Tiles
3. 16th Century. Custom-made Tiles and the First Portuguese Production
4. 16th Century. Our Lady of Life's Altarpiece
5. 16th and 17th Centuries. Checkered and Mannerist Patterns' Tiles
6. 17th Century. Religious Patterns and Recordss
7. 17th Century. Oriental Influence's Altar Fronts
8. 17th Century. Hunting Room
9. 17th Century. São Bento's Staircase
10. 17th Century. Figurative Tiles
11. 18th Century. Tiles Ordered From Netherlands, Cycle of the Masters, and The Large Production
12. 18th Century. Rococo Tiles
13. 19th Century. Neoclassical and Romantic Era Tile
14. Closed Room
15. "Triunfo de David" Panel
16. 20th Century. Author, Modernist, and Contemporary Tiles

- A. D. Leonor's Chapel
- B. Chapter Hall and D. Manuel Room
- C. Church
- D. Small Cloister
- E. Cloister
- F. Temporary Exhibition Hall
- G. Santo António's Chapel
- H. Crib's House
- I. Chorus
- J. Temporary Exhibition Hall
- O. Great Panoramic of Lisbon
- P. Workshop's Area
- Q. Winter's Garden

- Ecclesiastical Rooms
- Exhibition Halls
- 16th Century
- 17th Century
- 18th Century
- 19th Century
- 20th Century

# QUESTIONS

## SECOND FLOOR

**Your adventure begins on the second floor (O). The Panel of the Panoramic of Lisbon** is one of the masterpieces of Portuguese tiles and the ex-libris of our museum. It is about 23 meters long and is painted here in blue on a white background 14 km of coastline, from Algés to Xabregas, where the Convent of Madre Deus, where we are, is represented. Put the 5 locations in the right order, starting with the Convent and ending in Algés.

Answer:

Estrela

Ribeira das Naus

Belém

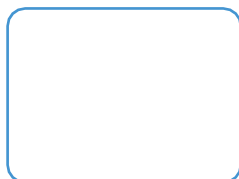
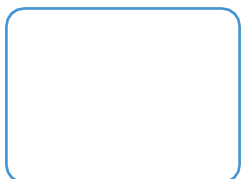
Graça

Alcântara



## GROUND FLOOR

**Go downstairs and enter the Techniques room (1) on the ground floor. (1).** The taste for Azulejo was introduced in Portugal in the 15th century, by King D. Manuel I, through orders made to Muslim craftsmen who worked in Seville or Toledo. These craftsmen used 4 Hispano-Moorish techniques that are displayed in two showcases. With the help of those showcases, can you identify which Hispano-Moorish technique was used in each of these tiles?



**From this room (4),** discover the Panel of Our Lady of Life. This large panel was one of the first to be produced in Portugal and it was in a side chapel of the Church of Santo André, in Lisbon, destroyed in 1755 by the earthquake. There was a window in the empty rectangle. Which would be its function according to its location on the panel?

- Because it let in light and complemented the "Annunciation" scene
- Because it helped ventilate the air in the Church due to the smell of candles
- Because it allowed the faithful people to look directly at Heaven

**Find room (6-7).** The altar fronts were rectangular tile panels that covered the part of the altar that faced the worshippers. These were inspired by Indian and Chinese textiles and so the motifs on these frontals were exotic scenes which were associated with the Catholic idea of the Garden of Eden. There are 3 altar fronts in this space. From the image below, chose the one that portrays an antependium with a Chinese pagoda.



**Goto the Church (C).** The Madre de Deus' Church is the embodiment of the popular expression that many of us use when everything is perfect: Gold over Blue. And it is an example of Portuguese Baroque in all its splendor. Carefully watch the whole Church. What is the other artistic technique, along with tiles, that constitutes the originality of Portuguese Baroque?

- Stained Glass
- Engraving
- Gold Carving

## FIRST FLOOR

**Leave the Church and go up the stairs until you find the Hunting Room (8), on the first floor.** In another room, you will find the panel of the Stairway of São Bento that was in the Convent of S. Bento da Saúde, in Lisbon, where today is the National Parliament. On this panel we can see 5 symbols of the Military Orders and, in the center, is the symbol of the Benedictine order. Identify the object the Lion is holding.

- Trident
- Crozier/Baton
- Crutch

**Cross the Capela de Santo António (G), exit to the Cloister (E), and enter the Room**

**(12).** In this room, which refers to the time of the Great Joanine Production, there are several types of tile panels: Single Figures, Invitation Figures, and Pombalines. There is also another type of panel that portrays the daily life of an Asian country. Identify the name of this type of tile panel.

Answer:

**Exit to the Cloister hallway (13).** The 19th century is characterized by factory production and the use of tiles in series. It was also at this time that tiles began to be applied on the façades of buildings. The productions in the North of Portugal began to differ from those in Lisbon, whose tiles were flat. Indicate the production technique that the factories in the North used.

- Arista
- Relief
- Faence

**Move on to the 20th century (16).** "Art Nouveau was belatedly received in Portugal. (...) The new taste thus revealed its possibilities and values, decoratively assumed, closely following the French Art Nouveau model, characterized by the ornamentation of undulating and asymmetrical lines, increased by vegetal and zoomorphic motifs:" ("Arte Nova" in Dicionário da História de Lisboa, Francisco Santana and Eduardo Sucena (right), Lisbon, 1994). Observing the first panels of the 20th century, mention the name of the famous Portuguese ceramist that best fits this definition.

Answer:

**Head to the next hallway (16).** Lisbon metro stations are traditionally decorated with tiles. In this corridor, a panel of tiles is exposed where one of the great Portuguese poets of the 20th century is portrayed. Discover it and indicate its name and how it is portrayed.

Answer: