ROOM 1
Entrance
Engravings from Madeira and English furniture from the 19th century

At the entrance providing access to the prime storey, 19th century furniture is on show which is clearly of English taste (regency style), including some local nuances under foreign influence with pieces carried out in the Region from mahogany.
As well as the furniture, worthy of note is the oil painting *Baía do Funchal vista de leste* by Wilhelm Georg Ritter Ritter (Marburg an der Lahn, 1850-Dresden, 1926) and the watercolors by Frank Dillon (London, 1823-1909), Emily Geneviève Smith (Paris, 1817 – London, 1877) and Andrew Picken (London, 1815-1845) which illustrate Madeira in the first half of the 19th century.
It was during the course of this century that artists who were resident or just passing through focused on the portrayal of customs and landscapes by way of drawings which were subsequently transformed into engravings. Almost always ordered in albums, these portrayals achieved great success, revealing customs, costumes, architecture (some of which have since disappeared) in a dissemination process which is very often associated with the travel reports which were so in vogue in Victorian literature.
In this porch space we can also find testimony to the presence for over two hundred years of the Lomelino family at Quinta das Cruzes, portrayed by the coat-of-arms in painted plaster relief placed on the ceiling.
The origin of this family dates back to Urbano Lomelino, a trader of Genovese origin whose presence on the Island of Madeira dates back to 1476.
The Quinta became part of the marjorat of the Lomelino in 1678 and it was under the auspices of this family that it underwent its first major transformations: the construction of the arcade back-to-back with the façade dates back to this time, as well as the construction of the chapel of *Nossa Senhora da Piedade* in the Southern part. Works were again carried out in the 18th century which determined the predominant body of the main building, characteristic of eighteenth-century island constructions.

ROOM 3
Chippendale furniture and English painting from the 18th and 19th centuries

This room depicts the atmosphere of a grand room on a Madeiran estate in the 18th and 19th centuries when all of high society was deeply pervaded by British dictates. The Furniture in this room, mainly from the 2nd half of the 18th century, is representative of the Chippendale style, particularly common in seated furniture, marking its influence in the panorama of Madeiran cabinet-making which incorporates English models in its production.

The close link between Madeira and England commenced by way of the commercial interchange established in the late 17th century with the commercialisation of wine, fostered the permanence of English models in furniture as from the mid 18th century, supported by the widespread distribution achieved by the albums of English furniture designers. The most influential of all was probably the collection of prints by Thomas Chippendale (1718-1779), *The Gentleman & Cabinet-makers Director*, which illustrated models of the most varied types of furniture which was widely liked by the ruling classes, to wit in terms of seated furniture where they were very popular by dint of their easy adaptability.

The walls display miscellaneous oil paintings which document the passage of some artists through the Island of Madeira during the 19th century, part of the Tourism cycle, and which were focused on the illustration of landscapes such as Cabo Girão by Johan Fredrick Eckersberg, also depicted by L. Hoslt, the *Mercado da Fruta* by August Plum, the S. José Fort attributed to George Chinerry/Auguste Borget, the landscapes of W.G. James, the engravings with maritime representations attributed to Nicholas Pocock, the *View from the Island of Madeira with a house bearing a royal flag* by Luís Tomasini and also the painting of Thomas Buttersworth of the ship "H.E.I.C.S. Dunira" (*Honourable East India Company's Ship*) in its passage through Madeira.

Also worthy of note in this room is a Harp by Johann Andreas Stumpff (1769-1846), a well-known German manufacturer based in the city of London since 1790.

ROOM 4
Regency and Sheraton Furniture and painting about Madeira in the 19th century

Social gatherings were excellent opportunities for the island lords to demonstrate taste and *refinement* and by way of their furniture, painting, jewellery, fashion etc. they wished to assert their close relationship with the *Cosmopolitan* British world.
In this room you can experience the intimate atmosphere of a small room for socialisation with various gaming tables, seated furniture and an elegant glass cabinet (with a bureau). Amongst this furniture the English styles in vogue in the late 18th century/early 19th century predominate, with backs in the form of a shield and garlands of the George Hepplewhite models (?-1786) shown in his *The cabinet-maker and Upholsterer's Guide* (1788) and the revivalist forms inspired by the drawings of Thomas Sheraton (1751-1806) in his *Cabinet-Maker and Upholsterer's Drawing Book* (1791-1794), which would evolve into the regency style in the early decades of the following century.
In this recreation you can also find some paintings which illustrate the day-to-day life in nineteenth century Madeira in its various expressions, mainly more elitist in the portraits of Eliza Eleanor and Charles Scott Murray.
Also worthy of note is the ivory retable Tryptic from the 19th century, probably of English production with distinct Neogothic influence.

ROOM 5
Portuguese decorative arts from the 17th and 18th centuries

When we enter this room, we go back in time to the evolution of the Decorative Arts between the 17th and 18th centuries, predominantly Portuguese production.
In this context, of particular note is eighteenth century Portuguese furniture corresponding to the period of the reigns of King João V (1707-1750) and King José I (1750-1777) and which reflects the influence of foreign cabinet-making, French but in particular English, in its formal lines, but in which a national feature is detected with richly notched stylistic elements. Worthy of special note by its elegant, simple lines, is the Portuguese chancellor table made of brazilian rosewood, which is located in the centre of the room.
Going back to the mid-17th century, we can find the painting of Francisco de Moura (1621 – 1675), the 3rd Marquis of Castelo Rodrigo, the Count of Lumiares, Lord of Terceira and Faial, Commendator of the Order of Christ and Captain General of Belgium. This memorial painting, probably carried out in the Low Countries, depicts the half the body of the marquis, wearing armour, in a pose characteristic of the baroque style in vogue.
Typical of this era, we can find a silver salver, a worthy representative of Portuguese goldsmithery in the 18th century.
One of the walls also display an oil painting of the Marquis of Pombal (1699-1782), the secretary of State in the reign of King José I, a charismatic political figure of Portuguese history in the 3rd quarter of the 18th century.

ROOM 6
Furniture deriving from French inspiration and European painting from the 17th to the 19th centuries

In this room we continue to follow the evolution of the Decorative Arts, moving into the final quarter of the 18th century, early 19th century. At this time, worthy of particular relevance was the French influence realised in Portugal in the reign of Queen Maria I (1777-1816), with the adoption of the *Imperial style*.
On the one hand, we also find elements from previous eras on the golden notches with vegetalist elements, acanthus leaves and volutes present in the pier table and console with a mirror; on the other, we witness the transition to the straight lines which are going to predominate and which are so well depicted in the chests of drawers, support tables and pair of elegant golden chairs.
The remaining seated furniture also reflects the permanence of the English influence, to wit in the caned seat chairs whereof various types can be found here.
Worthy of special note in the background is a tapestry from the important French manufacturing centre Aubusson dated 1743.
Bedecking the walls are various paintings illustrating the evolution of European painting from the 17th century to the 19th century. On the left-hand side are the oil paintings attributed to the circle of Jacques Callot (1592-1635), both depicting episodes from the Old Testament (The Bronze Snake and the Adoration of the Golden Calf) and the Battle Scene, French school (?), a painting from further back in the 19th century.
This is followed by the devotional paintings, at the centre, Apanha do Maná (Gathering of Manna), attributed to the circle of Jacopo Bassano, from the end of the XVI century, and with the prominent Virgin of Loreto (or Virgin with Child and Saint Joseph) dating from the 17th century (?) by an unknown painter, an exemplar *d'après* Rafael, from the known *Madonna del Velo*.
Opposite this wall is a group of country life paintings, with bucolic depictions such as the Pastoral Scene and the Landscape with Satire, both attributed to Giovanni Benedetto Castiglione (1609-1664) and the two tempera landscapes attributed to Claude Lorrain (1600-1682).
European porcelain manufactured by «Meissen» and «Sèvres» complement this space.

ROOM 7
Glyptic Collection

The word Glyptics derives from the Greek verb ***gliptw***, which means the art of engraving hard stones by incision notches and which, later, should also designate the grinding work in layers of the polychromate stones (such as agate, onnix or sardonix) so as to highlight the figures woodcarved in relief (cameos). However, it should always be borne in mind that, in archaeological terminology, when we use the word Glyptics, we are referring to the study of engraved gems (precious and semi-precious stones).

This collection, formed by a total of 112 pieces, is an example of many collections which still today are guided by a criterion almost always aesthetic and which do not reflect the variety and uses that these minor works of art had in the old days. We should remember that the engraved stones (intaglios) had the prime function as a stamp, with need to authenticate ownership and as the marking or signal of something very appreciated and respected, also being of a personal nature. But they will shortly acquire new functionalities depending on the cultures and the societies.
It was with the Romans that they took on new values, all evident in their glyptical production: the role of the stamp, not only for letters and documents (attested by numerous classical sources) but also for stamp wineries, the wines themselves etc.. As adornments, they were placed on clothing, footwear and they were also worn as animal adornments. However, they soon gained apotropaic and prophylactic value by dint of the engravings they presented and by way of which health and prosperity was protected and protection was provided from all kinds of evils (curses, illnesses etc.). With the Romans too here came about the taste for collecting and dedicating them, as a gift to the gods. Finally, it was already by way of these minor objects that the political propaganda of the power symbols was carried.
In this collection donated by César Gomes to the Quinta das Cruzes Museum, we considered two major groups ordered chronologically: an initial group, which we call old, comprising 42 pieces, amongst which there is only a cameo in vitreous paste and 41 intaglios, with semi-precious stones (those of cornelian standing out) and in vitreous paste; a second group, which we can broadly call modern, between which this proportion is inverted as 43 are cameos, 25 are intaglios and 9 are unique parts (by dint of their size and function). As regards the material, the most abundant amongst them is the shell in its various types.
In the first group, the chronology stretches from the early third century B.C. to those of the 4th century A.D. With the exception of the former, they all belong to the Roman period and represent a sampling of the variety of themes engraved at that time.
In the second group, the majority of the collection made up of pieces from the 18th century, and I which we can distinguish cameos framed by gold edges in gold and silver and golden metal.
As regards the ancient pieces, in terms of the engraved themes the portrayals of gods predominate. As regards the most modern ones, the most abundant are reinterpretations of classical themes and portrayals of historical or idealised characters (Rafael, Dante, etc.).

ROOM 8
Portraits from the 19th century

Funnily enough, two characters portrayed in this space were players in the agitated early decades of the 19th century in Portugal, to wit at the time of the Napoleonic invasions, the subsequent English occupation of Madeira and finally the successive upheavals related with the crisis over succession to the Portuguese throne which put D. Miguel up against King Pedro IV, culminating in civil war and affecting the island authorities.
Hence, on the first wall there is a portrait of Brigadeer Frederico Lecor, half of whose body is portrayed here wearing the military uniform.
Near is a full body painting of João Agostinho de Figueiroa Albuquerque e Freitas, a Colonel in the Regiment of the Militias of Calheta in *Full Uniform* who in the second decade of 1800's was to politically oppose Brigadeer Frederico Lecor.
Of these two paintings, the portrait of Brigadeer Frederico Lecor, dated 1817, is by the Portuguese painter Leonardo da Rocha.
Joaquim Leonardo da Rocha was born in Lisbon on November 6th 1756, the first son of the painter Joaquim Manuel da Rocha. At the age of 25 he enrolled in the Public Drawing School where his father was a teacher. He stood out as a painter and etcher, also being dedicated to literature and music, having been a noteworthy player of the harpsichord.
In around 1808 he arrived at the Island of Madeira where his stay awoke the interest of some Madeiran luminaries with the creation of a *Drawing and Painting School* in the city of Funchal, created shortly afterwards by way of a royal charter dated July 17th 1809, bestowing a position at the school on said painter.
Joaquim Leonardo da Rocha did not attain any particular note in terms of portraits nationally, but it was because of his initiative that the regional portrait scene, non-existent up to that time, emerged and it was via his brush that a whole society and its subjects are presented to us in the 1st quarter of the 19th century.

ROOM 9
Dinning Room – English decorative arts, Chinese porcelain and Portuguese painting from the 18th and 19th centuries

In the dinning room the theme of European decorative arts is taken up again, complementing the atmosphere and day-to-day social life displayed in room 4 (Regency and Sheraton Furniture and Paintings about Madeira in the 19th century).
Worthy of special mention in this space is the dining table in the centre, display cabinet, secretaire bookcase, sideboards, support tables and chairs in the English style of the late 18th century in the transition to the 19th century which illustrate a lifestyle on the Island characteristic of the manor houses.
Along with the furniture, on the walls we can see drawings by English painters (Hayward, Emily Geneviève Smith and Andrew Picken), romantic records of their stay on the Island during the 19th century.
Of the landscaping portrayals worthy of special note are the three oil paintings by Tomás José da Anunciação (1818-1879), a romantic painter par excellence who here portrays the family of Count Carvalhal in a *Picnic* scene and *Funchal Bay viewed from Santa Catarina*. On the opposite wall, by the same painter, is the painting *Cattle Fair* where we can observe the mastery of Anunciação in the animalist portrayal which made him so famous.
The cabinets accommodate the Indian Company's porcelain (*Porcelana Companhia das Índias*), characteristic Chinese production from the 18th century for export to the European market as well as armorial porcelain and some glass pieces.
What stands out in this nucleus for its uniqueness is the *Mysterious Urn* (1796-1820). Commissioned by French loyalists, the service has a central medallion with the illustration of an engraving published in France in 1793 under the title "*L'Urne Mystérieuse*" where the monogram of Louis XVI and Marie Antoniette is prominent which are also portrayed negatively, flanking the Urn, crowned by their children the Dauphin (the future Luís XVII) and the royal princess.

Some examples of goldsmithery of the 19th century candelabra, candlesticks, samovars and a tray complement the kind of environment experienced at this space.

ROOM 10
Bedroom
Portuguese and English decorative arts from the 19th century

It was locked away in the bedroom that the identity of the inhabitants of the house was revealed, their memories and values, by way of their personal objects.
The bedroom, because of its intimate nature, was the preferred spot for moments of religious passion where we would highlight the set of devotional sculptures comprising the Virgin with the Baby Jesus and Joseph, examples of 18th century Portuguese sculpture and the Indo-Portuguese marble Crucifix, placed at the Oratory (upper elevation) of the Portuguese eighteen century slant front writing desk whose interior of the upper body and doors paintings of seraphims, clouds and angels holding the symbols of Passion.
Worthy of special mention amongst the furniture on show is the bed with a canopy, as well as the settee with a decoration of bunches of grapes and fig leaves, both made of mahogany, demonstrating the craftsmanship of the Madeiran cabinet-makers in the pursuit of the English models of the 19th century. These are the models which inspire the various types to be found here: dressing tables, Tallboys, tables and chairs and which, inserted the influential movement of nineteenth century commercialisation, reflect the life experience of this space.
The intimacy of the bedroom is also strengthened by the portraits which bedeck the walls, including the painting of Henrique Henriques de Noronha (1667-1730), an eminent Madeiran historian.

The other finery merely seek to harmonise the time references of the environment where local furniture and «Madeira» embroidery are depicted, but also where the Oriental fascination represented by the Chinese quilt finds expression, dating from the 19th century and which is hanging on the wall.

ROOM 11
Jewels and objects of adornment from the 17th to 19th centuries

Jewellery and other bodily adornments have always fascinated Man, constituting one of the most common, universal manifestations used in the perpetuation of significant life events, simple personal effects and in particular as an expression of social status.
To make them there is nothing more appropriate than the use of prime materials which by their very nature transmit a feeling of eternal seduction.
In view of the abundance of gold and gems deriving from a vast overseas territory which stretched from the Orient to Brazil, including Africa, from the 16th century to the end of the 18th century Portugal benefited from a situation which was particularly conducive to the development of Goldsmithery and Jewellery.
The set presented here is predominantly made up of pieces of Portuguese and European origin from the 17th to the 19th centuries which integrate the donation by César Filipe Gomes (1946 and 1962), a particular interest of the donator, a goldsmith by trade, who brought together this collection over a life dedicated to collecting, Jewellery and Goldsmithery.
In this collection we can find objects of various types such as rings, pendants, earrings, combs, buckles, objects of adornment, miniatures, snuff boxes, clocks, card-cases, etc. that complement the exhibition which seeks, as far as possible, to evoke the social experiences of an island past which has survived almost unscathed until today.
Also worthy of note in this room are the pier table and the dressing-table endowed with elegant lines, decorated by portrayals of swans and griffins, characteristic of the *Imperial Style*, dating from the 1st quarter of the 19th century.

ROOM 12
Portuguese and European decorative arts from the 15th to the 17th centuries.
So-called "Caixa de Açúcar" (*Sugar Box*) furniture

This space accommodates the most dated nuclei of the permanent exhibition of the Museum related with the importance of the economic cycle of sugar, originally produced in Madeira between the 15th century and the 1st quarter of the 16th century and subsequently imported to the Island from other colonies.
The commerce originally established in Madeira resulted in a network of contacts of Portuguese royal overseers and business agents at the Flemish ports who served as intermediaries not only commercially, but also when purchasing art at the request of monarchs, the court, the clergy and private individuals.
The extensive collection of Flemish art to be found on the Island of Madeira, with particular predominance of the sculpture and painting nuclei, is one of the most visible sides of the relations established with this economic centre.
As regards the sculpture nucleus of Flemish production of the Museum worthy of special note are the Nativity Retable produced in Brussels in the 2nd half of the 15th century attributed to the workshop of the *Rieden* Retable Master (currently in Stuttgart, Germany). This piece includes three scenes alluding to the life of the Virgin and to Christ's childhood: the Betrothal of the Virgin (left-hand side), The Nativity (in the centre) and the Adoration of the Kings (right-hand side), framed by a baldaquin with a delicate decoration of late Gothic lacework.
Also part of this wave of imports of Flemish art was the sculpture of the Immaculate Conception and a Baby Jesus, Saviour of the World which represent the renewed spirituality of *Devotio Moderna*, inserted within the devotional values in vogue in the 16th century.
In the sculpture nucleus, we would also highlight the Saint Elisabeth from Hungary, produced in Italy and made of glazed clay, contemporaneous with the rest.
The Flemish painting nucleus is also packed with religious depictions, with the following being worthy of particular note: *The Adoration of the Kings* from the late 16th century, the painting alluding to *Ecce Homo* and the interesting depiction of *Veronica wiping Jesus' face on the way to Calvary*.
As regards the furniture on show in this wing, national production predominates, particularly for the painted chest from the late 16th century, beginning of the 17th century, deriving from the Santa Clara Convent, and the sgraffited juniper chest, a characteristic national production dating from the Sixteenth century.
The offering plates of Nuremberg dating from the 16th century complete this nucleus.

Worthy of special note of the pieces on show are those deposited with the Historic Nucleus of Santo Amaro which encompass an Iberian Cross made of bronze from the 14th century, a sculpture, a fragment of Christ's torso dating from the late 15th century/beginning of the 16th century, a sixteenth century Azorean sgraffited chest, a Portuguese clay pitcher from the start of the 16th century and an armorial bracket plate, Portuguese earthenware dating from the 17th century displayed on the following wings which complement a contextualised reading of the collections of the Quinta das Cruzes Museum.

In the other spaces of room 12, regional furniture predominates – so-called «sugar-box».
In the mid-16th century the trade in Madeiran sugar was in decline which can largely be put down to the entry of Brazilian and Cape Verdean production onto the market. It was mainly from the Brazilian colony that a large part of the sugar consumed on the Island came.
The term «sugar-box» refers to the woods which went to make up the boxes where the sugar loaves were packaged for transport from Brazil. The wood which came to Portugal in this way was used in the manufacture of items of furniture of a generally utilitarian nature. This designation later became more widespread and associated with a type of furniture which grouped together chests and cupboards (with one or two units), whereof three examples are on display, modelled on the Dutch models disseminated in Portugal at the end of the Seventeenth century. What is interesting is the presence of another type of this furniture, not very frequent, the cabinet whereof two examples feature here which were made longer ago, end of the 16th century.
In the context of the European painting of this chronological period, we find the representation of the interior of a Dutch tavern (circle of Jan Steen) from the 2nd half of the 17th century
In the context of this furniture, the sculpture nucleus of the Museum is resumed in the second wing of the room with the Virgin with the Baby Jesus made of baked clay and polychromated, a sculpture modelled on the tradition of the Portuguese potters of the 16th-17th centuries, a tradition which two centuries later would gain renewed prominence with the modelling of the Nativity figures whose major exponent was Machado de Castro (1731-1822). In the corner cabinet on display, there are some examples of the vast nucleus of nativity figures belonging to the Museum collection dating from the late 18th century, early 19th century, probably from a Lisbon workshop.
Contemporary with the furniture and sculpture nuclei, some pieces of Portuguese-produced ceramics are on display, to wit seventeenth century tilework and utility earthenware from the 17th to 18th centuries, highlighting, amongst the pieces manufactured in the Eighteen century, the productions by the factories of Darque (Viana), Miragaia, Massarelos (Oporto) and Juncal (Porto de Mós, Centre Region).
Also to be found in this room are some copper objects of a more utility nature which were in standard use in the Region.

The tile panel on display represents a rug pattern (by affinity to the textile patterns) of the 17th century, probably from a Lisbon workshop demonstrating the Portuguese tile techniques in the transition of the Mannerist decorative motifs whose composition already have a baroque sensitivity.

ROOM 13
Luso-oriental decorative arts: China, Philippines, India and Japan from the 16th to the 18th centuries

After the first drive of the Discoveries, then geared towards Africa, which benefitted greatly from sugar production in Madeira, attentions turned towards more distant territories. For the fifteen century European world the *distant* Asian continent remained a mythical territory shrouded in mystery. It was the voyages of the Portuguese in the 15th and 16th centuries which debunked the myth of the Orient and established ties which would never be broken.
Trade with China started in Lisbon as from the second half of the 16th century and at the end of the century the first orders by Portuguese nobles based in the Orient began to be made.
The furniture and other objects integrated in this nucleus were produced in the Orient and they reveal the blend of cultural influences which resulted in hybrid styles demonstrating the establishment of social relations.
As regards furniture, worthy of note is the Namban bureau (Momoyama period) from the late 16th century, the Mogol cabinet from the first half of the 17th century and the pair of Indo-Portuguese cabinets from the 17th century in a profusion of decorative styles illustrating their origins. When making this furniture produced for export, Portuguese or European models were used for the form and oriental techniques for the decoration.
Chinese production can be found in the porcelain plates in the centre of the room. Both the plates were produced in the Ming dynasty: one shows the decoration of pagodas and pavilions as part of lake themes (Jiajing reign c. 1530) and in the other *Swatow*, maritime evocations prevail with a wind rose and vessels (Wanli reign c. 1600). Also Chinese made are the altar front with the coat-of-arms of the Carmelite order in the last quarter of the 17th century, punctuated by animalist motifs and profuse vegetalist decoration.
The group of ivory religious figures shown in the display cabinet is mainly of Indo-Portuguese origin from the 17th and 18th centuries; with the exception of the Baby Jesus (lying down), Hispanic-Philippine dating from the 1st half of the 17th century with a serene expression suggesting Buddhist depictions. Also worthy of note is the Baby Jesus the Good Shepherd, Indo-Portuguese (Goa), from the 1st half of the 17th century, perhaps the most frequent iconographic model of the representation of Jesus in Asian Christian terms.
Alongside the ivory pieces, there is a Cross (Calvary) with golden tombac applications from the 17th century and of Indo-Portuguese production, inspired by western models which were taken by Portuguese missionaries during the 16th and 17th centuries.
Rounding off the room is a series of three Indian (Goa) oil paintings on canvas from the late 18th century which represent habits and customs of the Portuguese colony: Hindu Meal in Maina, Indian dressed in European style and Christian lady accompanied by child.

ROOM 14
Mudéjar or Hispano-Moresque decorative arts: Furniture, ceramics and tiles from the 16th to the 17th centuries

The use of Arab-influenced tiles and with mudejar aesthetics, became widespread throughout Portuguese territory from the start of the 16th century, not so much from the direct influence of Portuguese relations with the Islamic world, nor from the subsequent Spanish presence (though this with strong Arab influences in Southern Spain) during reign of the Felipes (1580-1640), but rather by dint of its aesthetic nature imported by the previous Portuguese rulers and used in the decoration of buildings.
This is the aesthetics which is clear from the nucleus of Hispano-moorish tilework which is on display on the walls and in which star and vegetalist motifs predominate, but also the metric combinations, so common in the textile art and architecture, a real revelation in Islamic art. The tiles on display date from the 1st quarter of the 16th century and part probably derives from the now non-existent Convent of Nossa Senhora da Piedade in Santa Cruz.
Ceramic art of Islamic roots was also disseminated by the widely known Manises dishes where the decorative elements are reinforced by way of the metallic adornments.
Another widely disseminated side in the Iberian world of Hispanic-Arab art were the so-called *Vargaños* bureaus, there being two examples in this room. Generally dating from the 16th and 17th centuries, the Arab influence is noticeable in these pieces of furniture, to wit in the refined geometric designs of the decorative composition which also include the metal fittings.

ROOM 15
Portuguese painting, sculpture and furniture from the 17th and 18th centuries

After a period marked by influences resulting from the political and social contexts experienced in the Discoveries and the subsequent Spanish occupation, the evolution of Portuguese Decorative Arts returned in the mid-17th century with the post-Restoration to those forms laid down by the main European capitals, London and Paris. At this time furniture became particularly important, lending real splendour to the seventeenth century spaces.
But shortly afterwards, the Portuguese furniture became independent from its European counterparts both in its formal aspects and in its decoration schemes, also influenced by the overseas contact and which in some cases continued into the next century.
The cabinet (*contador*) was the item of furniture which was most influenced by the Orient and was the most widely disseminated in our country, and from the 2nd half of the 17th century it moved away from its European counterparts, acquiring a typically national complexion which gave rise to the style called «*national Portuguese*», attributed by the historian Robert Smith and which would later be incorporated into the various types of furniture.
At this time Portuguese furniture stood out for its use of hard, dark woods, to wit Brazilian rosewood, wisely used by the Portuguese cabinet-makers in a profusion of turns and wave mouldings which created the illusion of movement which was so much to the liking of the Baroque spirit and which contrasted with the gold-plated fittings applied. Characteristic examples of this production are the pair of cabinets and chest on show, dating from the 2nd half of the 17th century. This production complements the armchair made of walnut and lined in engraved leather, also seventeenth century, with armorial back.
On the furniture there is Portuguese religious sculpture from the 17th and 18th centuries. This sculpture nucleus, where the wooden support prevails, illustrates the evolution of the national mindset, dominated not so much by the proto-baroque and baroque forms common in this period, but rather by the devotional character of images revealed in the ever static sculptures of Our Lady of Victoria, Saint John of God (both from the 17th century), Saint Jerome (also dating from the 17th century, in deposit in the Museum by the Casa Colombo – Museu do Porto Santo), Saint Martin and Saint Christopher with the Baby Jesus, these already dating from the 18th century but where in the final representation the capturing of the movement is already evident.
In all the sculptures, the mastery of the sculptors is evident in the finishings of the upholstering and gilding, as well as the details of the draperies.
On the wall there is an oil painting on canvas from the 17th century by Bento Coelho da Silveira (1620-1708), representing Saint Rose of Lima, a piece revealing the mystic religiosity experienced along the seventeenth century launched in the Council of Trent (1545-1563).

ROOM 16
Means of Transport from the 18th and 19th centuries

Travel, in particular of illustrious characters, took on social relevance over the centuries by way of the status conferred by the means of transport used.
In this room we come into contact with two types of means of transport: the sedan-chairs and the palanquin. As regards the former, their use became widespread in European capitals as from the 17th century, and further so during the 18th century, and along with the carriages, the carts, the two-wheeled chaises and also the goods transport wagons, invaded the streets and the squares of the main cities, there being chaos in the circulation that soon had to be legislated against in order to avoid serious accidents.
The use of sedan-chairs was associated with the social elites who saw in their use a way of standing out and also flaunting their status. It is on this context that the Sedan-chairs displayed here fit in: an interesting Sedan-chair with shafts lined in Morocco leather and painted black, of English origin, dating from the late 18th century, beginning of the 19th century, whose lateral elevation bears the coat-of-arms of the count of Ribeiro Real and on the rear his monogram; and a velvet-lined French Sedan-chair dating from the late 18th century.
The palanquin, on the other hand, had a more functional predominance. Of the three means of transport used, it was the most commonly used on the Island, to wit during the Nineteen-hundreds, being deployed by ladies and the sick from Portugal and abroad in their trips around the city, as opposed to the "net", its close relation, used for transport outside the city on mountain routes and more adapted to earth-beaten tracks. A palanquin is on display in this room dating from the 19th century with a reclined iron structure and a bamboo shaft, personalized by way of a monogram "A.M (?).".
On the walls are sequences of engravings by Rudolph Ackermann (1764-1834), published in 1821, which evoke various aspects of the social, political and religious reality of the island by way of caricatured portrayals of characters and situations.
On the right-hand side, there are rural scenes and the characterization of customs. On the opposite wall are the social elites: politicians, military men, ladies and religious dignitaries. Alongside the palanquin engravings by Ackermann and T. Picken illustrate the use of two of the most characteristic means of transport in Madeira: the palanquin and the net.
The trunks, associated with transport luggage, are related with the themes on display and three examples can be found lined in leather with nailwork applications, produced in Portugal in the 18th century.

ROOM 17
Portuguese and European goldsmithery from the 16th to the 19th centuries

The jewellery on exhibition comes from bequests of César Gomes (1946) and João Wetzler (1966) and it illustrates, with some diversity, the predominant tendencies in European silver production from the 16th century to the end of the 19th century.
Works of Portuguese and English artists prevail, a fact that is explained only by specific circumstances connected with the creation of these collections - commerce of jewellery and antiques.
Some specimens deserve, however, a special mention in this catalogue, considering their importance in the history of the people and civilizations that produced and used them.