



RenEU
NEW RENAISSANCE
IN EUROPE

The Monastery of Serra do Pilar

A window on Europe

Promoted by:



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THE PROJECT

RENEU: NEW RENAISSANCE IN EUROPE

What would Erasmus of Rotterdam say about living in Europe today?

What would Machiavelli's analysis be of European leaders political performance?

And you, how would you explain to them the way we live today in Europe, in terms of Renaissance values?

The usefulness of the Renaissance and its values for the current analysis and debate on contemporary Europe, is the central question that the 'RenEU: New Renaissance in Europe' project aims to answer.

'RenEU: New Renaissance in Europe' is a project promoted by the Tuscany Region (IT) in partnership with five other organizations – Patronato de Alhambra y Generalife (ES), Mission Val de Loire (FR), SETEPÉS (PT) and Villa Decius Association (PL).

The project aims to restructure the debate on the Renaissance period, highlighting its European nature and reinterpreting its role and importance in the development of key concepts that characterize our culture, and encourage a European-wide reflection on the emergence of a New Renaissance age - a cultural process involving the whole continent. To this end, some key words have been identified in the preparatory phase of the proposal, in the form of dichotomies that have accompanied the history of our continent through the centuries. Some of these dichotomies, representing philosophical, religious and artistic elements of the culture of Renaissance Humanism, are: Reason - Imagination, Identity - Diversity, Nation State - Cosmopolitanism, Harmony - Conflict, Innovation - Stagnation, Migrating - Residing, and Centre - Periphery. RenEU: New Renaissance in Europe activities start from this perspective to analyse the connections between Renaissance Humanism and present-day Europe. To do this, and as part of this project, these organizations designed five cultural itineraries - tours and visits of actual physical spaces, and through pathways, spaces and lives that marked the Renaissance period and contributed to its importance and scale, creating a single European itinerary, based on common links and themes.

All these connections and paths are intended to make European citizens aware of our common historical consciousness, with the aim of strengthening a common awareness of the future. This is indeed the ultimate goal of this project, based on one of the periods of European history that most contributed to the consolidation of values, characters and events in common to all European countries.

RenEU will allow a wider public to enjoy these cultural routes, from a new perspective, integrated in a single European itinerary.

THE ITINERARY

WHY A NEW RENAISSANCE IN EUROPE?

The term “Renaissance” was created by Italian humanists, although it is primarily associated only with a revival of literature and the arts due to the rediscovery and salvage of Classical Antiquity. However, gradually over the centuries, this strict definition became too narrow, especially for the historiography of the romantic period. Thus, the term “Renaissance” gained a new meaning: a much deserved and broader dimension that took into account its duration and continental scale.

Was there any other historical period that witnessed such a shared evolution in Europe towards greater humanism and scientific knowledge, as well as greater aesthetic awareness?

As part of a total history, the effective interdisciplinary and continental proportions and consequences of the Renaissance, formed the basis of the psychological, cultural and physical foundations that enabled Europe to progress. Through complex paths, marked by contradictions and affirmations, set backs and progress, the Renaissance made an extraordinary leap forward. However, the Renaissance was a historical period marked not only by rational thinking, but equally, strengthened through imagination, dreams and the idea of utopia.

Thus, we propose that today, at a time when we’re losing our identities as Europeans, we should again base our society on science, knowledge and the arts. Let’s celebrate our cultural heritage. Let’s reflect on it. But not only reflect. Let’s dream, aspire. As long as there are dreams and aspirations, Europe will remain alive.

MONASTERY OF SERRA DO PILAR

A WINDOW ON EUROPE

The itinerary, “Monastery of Serra do Pilar: A Window on Europe”, is the result of a partnership between SETEPÉS, as the promoter of “RenEU: New Renaissance in Europe” project in Portugal, and the Northern Region Directorate of Culture (DRCN).

The Monastery of Serra do Pilar was the site chosen to host the Portuguese route developed in this project, due to Renaissance characteristics that are unique in the region, and even throughout the country and Europe.

Combining in its genesis a set of architectural, religious and philosophical ideas and practices, the monastery, like various other earlier and contemporary buildings, was conceived to be an “imago mundi” - a representation of the cosmos, a place where heaven and earth merge - a window of the world overlooking the world itself.

The Monastery of Serra do Pilar is therefore a privileged place, because it allows you to see both banks of the Douro river and a great part of its heritage, and also broadens our horizons.

Thus, in the Monastery of Serra do Pilar, it is not possible to just study the Renaissance period, you must bring it back and relive it through reflection and imagination.

However, we may yearn for other times, but we certainly never leave our own time. So, let's take advantage of that. In the window of the world, the view is actually European.

FOR A NEW RENAISSANCE IN EUROPE...DON'T JUST STUDY IT, RELIVE IT

MONASTERY OF SERRA DO PILAR AS A GATEWAY TO THE CULTURAL HERITAGE OF THE NORTH

by Elvira Rebelo

The Monastery of Serra do Pilar participates and contributes to this European cultural itinerary not only with its uniqueness as genuine Renaissance building, but also with its latest vocation (its true calling - from the Latin vocare...). In fact, in December 2012, the Monastery of Serra do Pilar opened its doors to welcome the Northern Heritage space, a proposal from the Northern Regional Directorate for Culture (DRCN). DRCN aimed at promoting the Monastery of Serra do Pilar as a gateway to the cultural heritage of the North and, most particularly, to the World Heritage Sites (of this region): the historical centres of Porto and Guimarães, the Douro Wine Region and the Côa Valley (considered “the most important site of outdoor Palaeolithic rock art”).

For the RenEU project, The Monastery of Serra do Pilar: A Window on Europe represents a paradoxical itinerary or narrative as it is from an enclosure that it widely opens a window on Europe.

From the Chronicle of the Monastery of São Salvador de Grijó (1634)

D. Marco da Cruz

“Along Villa Nova is the monastery of Serra... a very pleasant place, providing the religious with an enjoyable view over the city of Porto, and all that enters through the Douro River... Through many parts of this monastery one can see the sea and the mountains. Such range... relieves the souls of the religious, who live a perpetual cloistered life in the monastery.”

If those who have past have also a future, Europe has a future and the ideas/concepts/values/anchor of this future - an inheritance of the Renaissance - can be viewed from the window that is the Monastery of Serra do Pilar.

Let us consider then, on the one hand, the keywords of the RenEU project - they translate ideas, define concepts, summon values – and, on the other hand, let us keep in mind Monte de São Nicolau in Serra de Quebrantões in Vila Nova and its Monastery; without forgetting the Europe that we are (or not) and that which we want to become (or not). Let us not also forget that the road to Europe is based on a cultural itinerary (the proposition of this project), and this itinerary is largely founded on the inheritance of the Renaissance humanism/humanist culture of the Renaissance.

In this context, it is not preposterous to recall Benedetto Croce as well as the historiographical principle he proposed under which “all history is contemporary history”.

The itinerary of the Monastery of Serra do Pilar proposes a narrative woven from the idea of re-defining the world and Man’s place in that world - main idea of the Renaissance humanism.

Let us begin.

At bird flight, over space and time, we can see the monastery that stands out as an affirmation of power. The hilltop of Monte de São Nicolau in Serra de Quebrantões, in Vila Nova, is a balcony over the Douro River and the city of Porto. It is a panoptic site, highlighted in the landscape, where the physical relationship of the monastery with the city go beyond the local enclosure and into the macro-scale of the surrounding territory.

The male Monastery of Santo Agostinho of the Serra de Vila Nova de Gaia, which belonged to the Canons Regular of Saint Augustine and to the Congregation of Holy Cross of Coimbra, had various designations:

- Monastery of Salvador do Porto (1542, 1553, 1566, 1572),
- New Monastery of Salvador (1559),
- Monastery of Salvador de Vila Nova (1570),
- Monastery of Serra (1694, 1737, 1740),
- Monastery or Convent of Santo Agostinho da Serra (1720, 1746), and
- Santo Agostinho da Serra do Pilar.

It was founded following the reform of the Monastery of Salvador de Grijó, held by Frei Brás de Braga, a religious of the Order of St. Jerome, in 1536. The religious inhabitants arrived in 1542 from the Monastery of Grijó, and the church was consecrated in 1544. In the same year, the Monastery of Salvador do Porto underwent the reform of the Congregation of Holy Cross of Coimbra, changing its designation to the Monastery of Santo Agostinho da Serra (do Pilar). It was inhabited by Canons Regular of St. Augustine up until 1832. On 10 July, it was abandoned by the religious, and inventories were performed and the religious goods went to the State. Today, this balcony overlooking the Douro houses military barracks, the headquarters of the (Christian) Community of Serra do Pilar, especially since 2012, as it is a pilgrimage site for travellers - also known as tourists - from Europe, as well as from America and Asia. From this balcony, we see real existing bridges, many bridges - Maria Pia, Luiz I, Arrábida, Infante, Freixo - and other real non-existing bridges, such as the tragically famous Ponte das Barcas consisting of twenty boats connected by steel cables. The catastro-

phe of Ponte das Barcas occurred on 29 March 1809, where more than four thousand people perished as they fled across the bridge from the bayonet charges of the troops of the second French invasion, led by Marshal Soult. We must not also forget those other imaginary bridges that, from this place that opens on Europe and the world, reconnect the invaluable classical inheritance with the echoes of the sea voyages, which provided the World with new worlds, proclaiming that the firm attachment to the inheritance of the past does not mean the exclusion of the present - and so we return to Croce, where “all history is contemporary history”.

Let us proceed.

At bird flight, we no longer see a monastery with its vegetable garden, orchards, vineyard, pinewood and bushwood, chestnut and oak groves and lands of bread - all in order to ensure the principle of self-sufficiency and self -subsistence, as recommended by St. Benedict: “If possible, the monastery should be built so as to have within its walls all that is necessary, i.e. water, a mill, a vegetable garden and workshops for the various trades” (Regula Sancti Benedicti, Chapter 66). However, we still manage to grasp the spirit of the Civitas Dei that is still legible in the spatial organisation, in which the spirit and the body sides are well delineated, suggesting the heaven/earth and spirit/matter dichotomy.

Ideally, it is from the cloister, the epicentre of the monastic space, that we identify the buildings that correspond to the essential functions: spiritus (church), anima (sacristy, the chapter room, intellectual workrooms), corpus (kitchen, calefactory, dining hall, latrines), and the fourth side of the cloister opened to the converts (barn, dormitory, dining hall, latrines).

We therefore conclude that the identity of the monastery space as Civitas Dei results from a dialogue with the diversity of its built and open spaces. Additionally, the identity of the Monastery of Serra do Pilar while window on Europe summons up other dialogues: cross-cutting dialogues as they are dialogues with diversity - people, experiences, knowledge, practices, cultures - as well as dialogues desirably guided by a centre that is the Individual.

Let us enter.

Let us enter into the church.

Since 1974, the Church in Serra do Pilar brings together and unites baptisms of Christians, fallen-away or lost believers of the Church of Jesus, and men and women who seek God with a sincere heart. “Christian community” was the first expression used by the community. This community has its place of worship in the church of the old Monastery of Santo Agostinho



da Serra, in Vila Nova de Gaia. It is the “Serra do Pilar adventure” since it is a witness of the “aggiornamento” - a keyword used by Pope John XXIII, now St. John XXIII, during the Second Vatican Council. In addition, it seems appropriate to convene the words of Father Arlindo Cunha “It was here, in Serra do Pilar, that I learned that: rupture by rupture, step by step we trace our path, always leaving behind the conquered but permanently in conquering attitude. (...) I am European, and I existentially learned here, in Serra do Pilar, that one of the greatest features of this culture, which is mine, has been to rupture and even start a revolution, so that in the near future we reach a new synthesis”. Father Arlindo Cunha in <http://serradopilar.com/apresentacao-da-comunidade/>

The balance and order of this church space - the reason - are existentially challenged by the spirit of innovation, a kind of sap that floods this “brick and mortar” (church vs. Church) with life.

Further on, we find ourselves within the space of the sacristy and the chapter room, spaces traditionally placed on the spirit - anima (soul) - side. In different ways, both spaces contain within the germ of the organisation – of worship in the former and, in the latter, the organisation of all aspects of community life, guiding and directing life in the City of God as an early Paradise already in the Paradisum Claustralis, according to Bernard of Clairvaux (Cistercian). Both spaces are animated by the exercise of power, a power that is service - service to the glory of God in the sacristy and, in the chapter, service to men so that they can give all the glory to God.

It is true that Man does not live by bread alone... but also...

Taking into account the opposition between the spirit and the body sides, suggesting the heaven/earth and spirit/matter dichotomy, the dormitories and the associated spaces refer to earth. Within this line of thought, as opposed to the (horizontal or vertical) movements of the spaces of the spirit, the spaces of the body suggest the idea of dwelling. From an anthropological perspective, the act of inhabiting is a primordial act and without “where/place” there is no time (individually or collectively speaking). To live is to coexist, to belong to a group that necessarily has its place and/or itineraries, since there is always a “where/place” for the instances of human actions. “Where” feeds the roots of our lives, our experience, our imagination. Therefore, dwelling may also contain within the germ of imagination. The book knowledge of humanists keeps their *sapere aude* alive, and their *curiositas* boosts great

movements - the migration of ideas and people.

At bird flight, we arrive at the church roof. The cupola that completes the dome is the symbol par excellence of this window on Europe, from which we ask ourselves what changes, what innovations it brought that represented the discovery and meeting of new lands and new people to the Renaissance humanist culture. Once again, at bird flight, at a high altitude, we can easily see - somewhat like the eagle in the iconography of St. John - the Alpha and the Omega, the Word that was with God and was God... (and no longer just the boy born in Bethlehem, who grew up in Nazareth, and was baptized in the Jordan, who preached in Galilee, Judea and Samaria, and was killed in Jerusalem and then Resurrected). The challenge of RenEU - New Renaissance in Europe is to contribute to a “narrative tying Europe’s distant and recent past to the present and providing a vision for the future” - in “The Mind and Body of Europe - The New Narrative for Europe”.

Let us return to the cloister, the heart of the monastery, because “it is only with the heart that one can see rightly; what is essential is invisible to the eye” - the words of Antoine de Saint-Exupéry, particularly in this year which marks the 50th anniversary of his disappearance. The main cloister of the Monastery of Serra do Pilar, called “Silence Cloister”, corresponds to the circular open space attached to the church, whose central space has also been landscaped with its own central fountain. As the “Silence Cloister”, it takes on greater importance, since silence is the liberating path to finding oneself. The charisma involving the project and settlement of the Monastery of Serra do Pilar was based on the total fulfilment of the monastic rule, as monasticism seeks to address some of the deepest aspirations of the human soul: the pursuit of perfection and the desire for contemplation. So, for this to become true, the *fuga mundi* or *contemptus mundi* is essential in order to seek a union of the spirit with God, and the monastery is the perfect space, where all live in community, as mentioned in the Acts of the Apostles: “All the believers were together and had everything in common” (Acts 2:45). The monastic space is thus a reflection of an ideal, a vision of the world, a system of values that organises and shapes all. Europe is an identity, an idea, an ideal, as stated in the Declaration The Mind and Body of Europe. We must therefore ask whether Europe is also a vision of the world and a system of values that organises and shapes all. Apart from all its symbolic importance, the monastery is a functional place where everything has its justification and falls in place, because the monastery is a dwelling place not only for Man but also for God. It is a place of reason, as well as of imagination.

Reason and imagination gathered in an absolutely unique and exceptional way to develop some works that truly represent the Renaissance culture, especially in Western and world music, which are also a sign of authentic cosmopolitanism. We refer to the Portuguese Renaissance polyphony, where names such as Duarte Lobo, Pedro de Cristo, Filipe de Magalhães, Manuel Cardoso, amongst others, stand out. Music that we believe, or at least imagine, has echoed in these spaces. These are, in fact, the reasons of an idea - one that motivates DRCN to promote (already its 4th edition) *Spaces of Polyphony*, exploring the relationship between music and architecture, as there were musical works in the past (as well as in the present) based on the same numerical relationships that determined the architectural proportions of church buildings, with a view to their implementation in these spaces in the solemn moment of its worship. It is clear that *Spaces of Polyphony* does not represent the practical demonstration of these problems. It is based on the assumption that a musical work that was created for contemplation in the temples will find, even today, when it recreates itself, the right environment for its full enjoyment.

Europe, as stated in “The Mind and Body of Europe”, “is a state of mind formed and fostered by its spiritual, philosophical, artistic and scientific inheritance, and driven by the lessons of history. (...) Europe is a source of inspiration from the past, it is emancipation in the present, and an aspiration towards a sustainable future. Europe is an identity, an idea, an ideal”. Therefore, we Europeans live immersed in the most accessible and significant historical documents, an engaging presence in our lives that is the historic environment. The historic environment is more, much more, than (only) the material substratum of our present lives. It is essential to our identity, whether our individual or collective identity. The historic environment is a repository of collective memory, recorded on paper, which we call documents, on stones, sometimes as fossils, others as tools, or even as sculptures, and also printed on the pavements, amphitheatres, capitals, churches...

Although cultural identity is characterised by its synchronous nature - what we are in the here and now - its formation takes place in diachrony, in history. The latter, unlike the culture in which we move, has to be rebuilt as it deconstructed itself. If history/reconstruction (historiography) is a key task, it is also because we have a history, a memory and a biography as individual or collective subjects.

Europe needs a “New Renaissance”; it “needs to recognise the value of cultural heritage, both tangible and intangible (...) forged not only across generations, but also across communities and territories. (...) It is a powerful instrument that provides a sense of belonging amongst and between European citizens” - stated in the Declaration The Mind and Body of Europe.

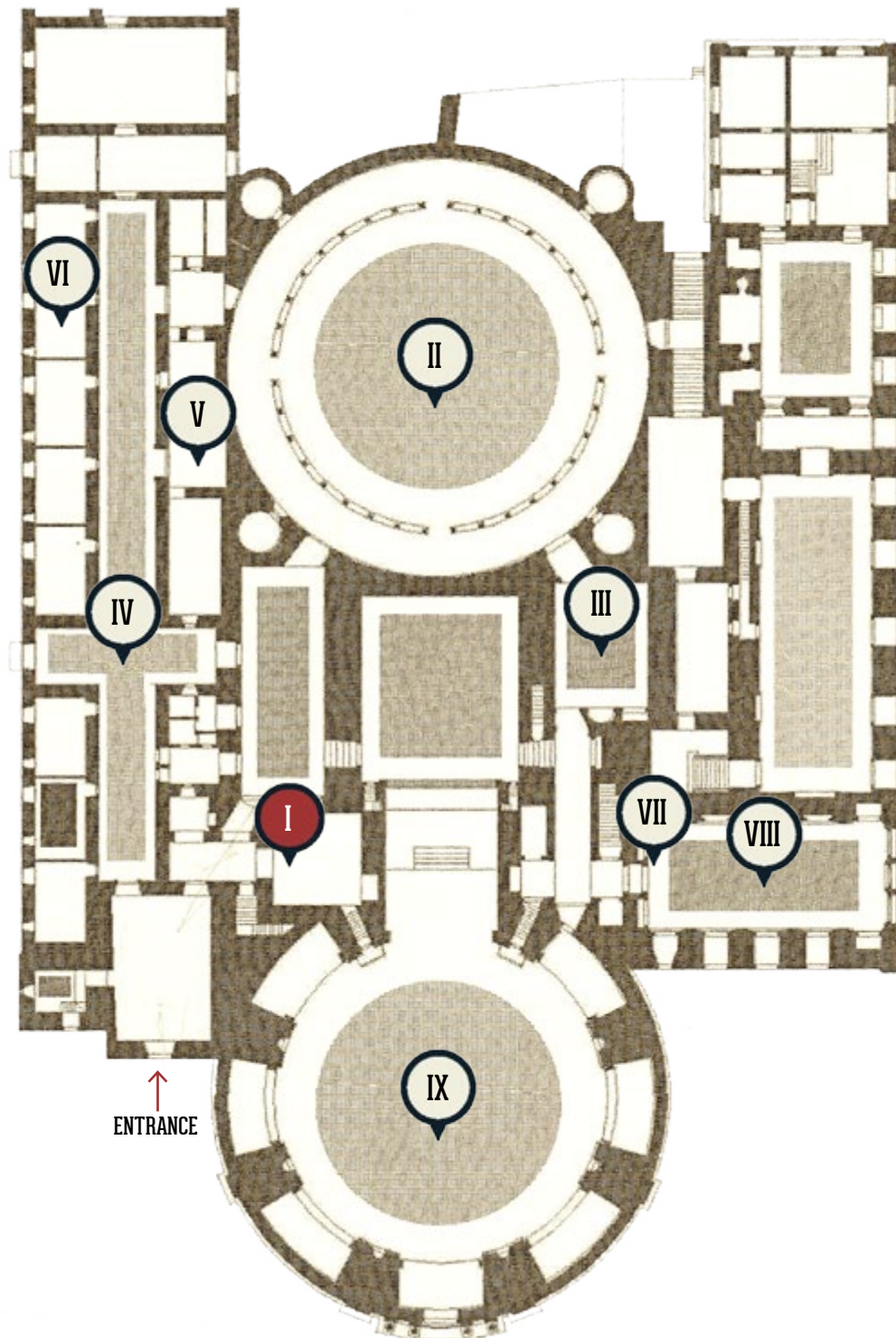
Moreover, the safeguarding of both tangible and intangible cultural heritage - far from depicting any nostalgia opposed to the contemporary world - is the path, the itinerary for authentic development, i.e. one that is intended to the improvement of our *humanitas*, as there can be no development without the safeguard of all that humanises Man, that is, the cultural heritage.

In conclusion

“The end of one journey is simply the start of another. You have to see what you’ve missed the missed the first time, see again what you already saw, see in the springtime what you saw in the summer, in daylight what you saw at night, see the sun shining where you saw the rain falling, see the crops growing, the fruits ripen, the stone which has moved, the shadow that was not there before. You have to go back to the footsteps already taken, to go over again or add fresh ones alongside them. You have to start the journey anew. Always. The traveller sets out once more.”

SARAMAGO, José - Viagem a Portugal, 2nd ed., Lisboa, Editorial Caminho, 1984

THE ITINERARY



1. THE MONASTERY IN THE NORTHERN REGION

The Renaissance period was marked by apparent contradictions, but also by a dialectical relationship between the strengthening of a more homogeneous European civilization and the affirmation of the European nations as political entities of defined identity and autonomous action. The Arts, for instance, and architecture in particular, was one of the clearest examples of this dialogue.

In the case of Portugal, all its cultural expressions at that time revealed strong external influences, especially from Italy.

However, the country received and adapted these cultural matrices and enriched them with its own characteristics.

Thus, culture and the Arts are perfect examples of this new identity in construction that was not only self-contained, but also revealed a strong and continued openness to external influences.

The Monastery of Serra do Pilar is a good example of this apparent contradiction. Despite its differences and achievements among peers, the monastery is one of the few purely Renaissance monuments, in terms of the normative models of that time in the Northern region and even on a national level.

In the video available in this room, the first stop on our itinerary, you may find some of the heritage and sites of the Northern region, with particularities determined by different times, mentalities and artistic movements.

Therefore, this first view from the Monastery of Serra do Pilar, is of the heritage of the Northern region. Enjoy!



Entrance. Exhibition Room: Presentation film of World Heritage Sites in the Northern Region

2. THE FOUNDATION AND CONSTRUCTION OF THE MONASTERY

Part of the Porto Historic Centre, UNESCO World Heritage Site since 1996, the Monastery of Serra do Pilar was founded in 1537, as a result of the transfer of the clerical and rural Community of Grijó - Canons of the Order of St. Augustine – to a site near to the urban centre of Porto. Although the authorship of the architectural work is unknown, there are enough documental references to the architects Diogo de Castilho and Jean de Rouen, to assure us that they are the authors of the architectural project for the Monastery of Serra do Pilar.

The monastery is a rare specimen - if not unique in the world – mainly because it's an unusual translation of the work of the Italian architect and theorist Francesco di Giorgio Martini into a monastic building.

Moreover with this, of course, we can see not only the influence of eclecticism, but also the appropriation of symbolic values in Renaissance buildings – the Monastery's building complex forms a 7: 2 rectangle, a proportion that reflects the average ratio between the height and width of the human body, prefiguring the perfection of the body of Christ.

Astronomy also played an important role in the construction of buildings at that time, and the Monastery of Serra do Pilar is no exception. The axis of the monastery was designed so that sunrise on the Saviour's Day, crosses the centre of the cloister and the church, unifying them, and serving as a kind of connection between Earth and Heaven – exemplifying the "imago mundi" characteristic of the monastery.



Cloister Fountain



Cloister

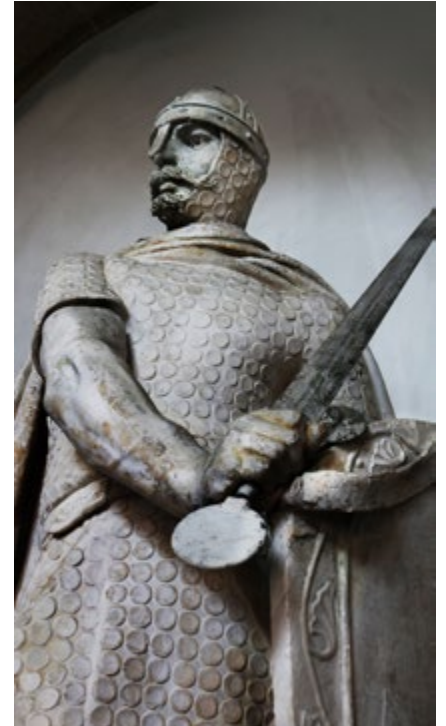
3. RELIGIOUS POWER IN THE MONASTERY

The Chapter Room was the place where the monks gathered for the reading of the Rules and discussion of the monastery's administrative issues. The strange configuration of this room is notable, it is the result of an enforced occupation of a space left vacant after the cloister was relocated for the second time, in 1690 (it is believed that the cloister was first relocated in 1590; and additional ornamentation was added to it in 1692). Manuel do Couto and João Manuel da Maia were commissioned to carry out the work, and they pledged to create the felled and hewn gateposts that were common in Nordic architecture at the end of the Seicento period.

The Chapter Room is also marked by the presence of the original statue of D. Afonso Henrique, made by the Portuguese sculptor Soares dos Reis in 1887, which served as a template for several others scattered across Portugal. These two points highlight the influence of Northern and Protestant Europe and the revival of major nonreligious figures, showing us some of the transformations in European Christianity at that time.

The European nations, for instance, were progressively basing themselves on the principles of absolute monarchy, and reinforced this through the promotion of national languages and symbols.

The Chapter Room leads our thoughts into the realm of Power. So, it's inevitable to reflect on the changes in the distribution and nature of Power during the Renaissance period. What impact did these changes have on the European nations?



Sculpture of D. Afonso Henriques.

Access to the Chapter Room



4. THE OCCUPATION OF THE MONASTERY

The current structure of the dormitory, consisting of a double row of cells separated by a central corridor, dates from 1660. This structure was probably rebuilt on the foundations of the original building, in existence since the founding of the monastery.

It was only in the year 1542, that the monastery was finally occupied by the Community of Grijó, fulfilling the essential purpose of its construction. This decision was carried out by Frei Brás de Braga, in 1536, under the reform of the Monastery of the Saint Saviour of Grijó. The Monte de São Nicolau, in Vila Nova de Gaia, was the site chosen for the implementation of the new monastery. Its location ensured proximity to the urban centre of Porto, and enabled the strengthening of the institution's pastoral activity towards the urban populations, and, at the same time, this location on the other side of the Douro gave the canons the necessary detachment, suitable to the religious life.

Finally, the canons of the Community of Grijó moved from the rural periphery to be closer the urban centre of Porto.

As we know, the migration and movement of persons and peoples played a quite significant role in the history of the Renaissance and Europe. The Renaissance came to strengthen individual and social trajectories on the continent and even beyond. The movement of people, goods, knowledge and institutions still marks Europe today, maintaining its vital role in the life blood of contemporary Europe.



Detail of lighting



Dormitory hallway

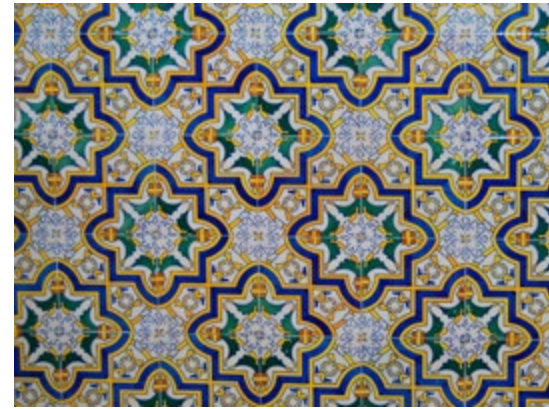
5. THE SPLIT BETWEEN THE COMMUNITIES OF GRIJÓ AND SERRA DO PILAR

In 1564, by decision of the General Chapter, the Community of Grijó was separated into two different communities – Grijó and Serra do Pilar - even the incomes and assets were divided. From this split, a new order was born; the Community of Serra do Pilar. The canons who stayed in the Community of Grijó, thus returned to the old homonymous monastery. This new Community of Serra do Pilar assumed responsibility for the administration of the monastery.

However, this split does not rival in scale the divisions experienced within European Christianity, such as the Schism of 1378 and later, with the publication of the 95 Theses of Martin Luther in the early sixteenth century, the Protestant Reformation. This developed at a bewildering pace, and had already revealed new communication channels, new mindsets and a great appreciation of the national languages that characterized this period. Europe became increasingly urbanized, educated, dynamic and secular, in comparison to previous centuries.

Almost unknowingly, Luther triggered a fracture in Christianity, with numerous effects that can still easily be observed in Europe today.

This fracture, this attempt to seek agreement on access to religious knowledge among the clergy and other social groups, provoked in turn the Wars of Religion, such as the Eighty Years' War and the Thirty Years' War, especially prominent conflicts in European history. A history of a continent clearly built on conflict, but also on a constant search for harmony.



Tile

Dormitory Access to a cell



6. EDUCATION IN RELIGIOUS LIFE VS. EDUCATION IN SECULAR LIFE

Beyond practices and liturgical rituals, religious life has always entailed a strong component of study. Therefore the individual cells of the monks are composed of two divisions: an area of study, with a large window opening onto the landscape and a smaller area, with less light, in which to sleep.

However, outside the cells of the monasteries, new ideas could be encountered, which revived the knowledge of Classical Antiquity and, simultaneously, fervently challenged historic figures such as Aristotle, while raising the understanding of other historic figures such as Plato to another level. Science, experimentation and humanism dominated the thinking of the time, causing a great increase in new inventions and the assertion of individualism. Children began to be recognized as individuals.

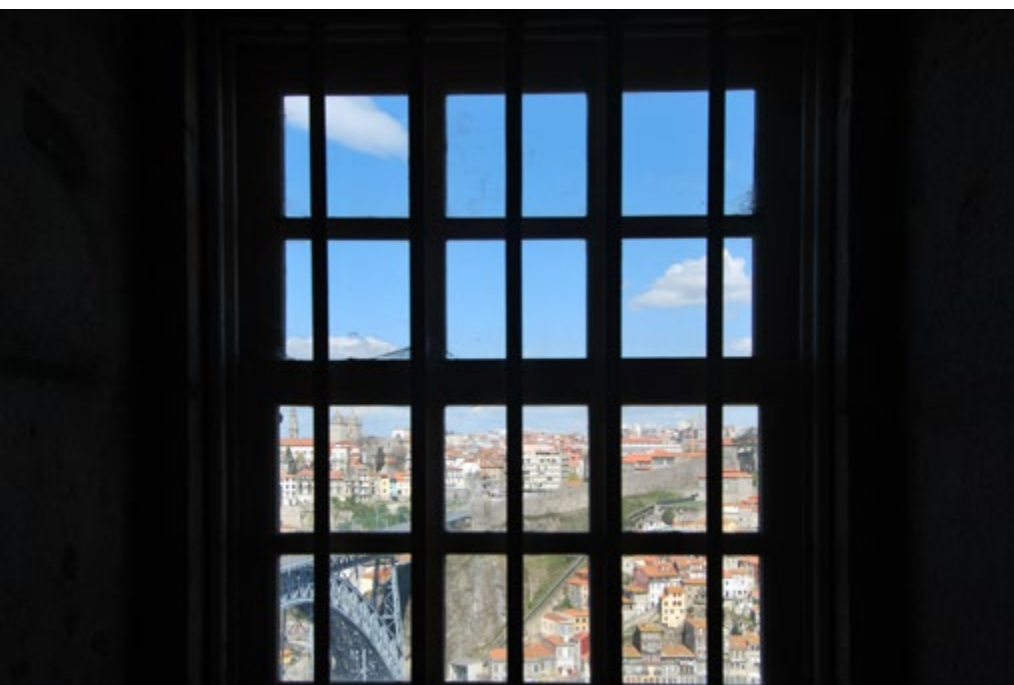
The period of education and study was increased and timidly extended to women. Learning was imparted more quickly, and with higher quality, technique and interdisciplinarity. Thus began the culture of the printed book, of reflection on Education and also, of instruction by mentors to whom pupils owed allegiance.

However, education still remained confined to the noblest class and an emerging bourgeoisie.

Education gained new breath and a new face with the Renaissance, paving the way for the claim that the period was one of the foundations of the modern and postmodern world. Are we honouring this legacy? What is Education's role today?



Detail of a cell



Detail of a cell view

7. THE MONASTERY AND THE CITY OF PORTO

With a unique view over the Douro river and the its surrounding urban centres, the dome of the Monastery of Serra do Pilar could not fail to be included in this itinerary. Not only for being an especially beautiful area of the monastery, which provides us with the largest window of the monastery as “imago mundi” but also because it allows us to observe the built heritage around the Douro.

It is the perfect setting for a reflection on the city during the Renaissance. The progress and innovations made during the Renaissance period in industry, transport, commerce and banking, changed the urban landscape. These transformations served as a driving force for the progress and constant innovation that accompanied the history of Europe. They accelerated the pace of writing - from hand to machine and then from paper to digital. Within its walls, the arts and handicrafts were refined, monuments and services were built up, and dialogues and exchanges were increased. Cities grew in size and population. The dynamism that started to grow up within the cities became a characteristic of them, and for the first time, this dynamism walked hand in hand with an urban attitude and an awareness of the city as a community. Cosmopolitanism and multiculturalism were born. Today we do not know what it is to live without them. Here, in the dome, we suggest that you take a moment to feel and reflect on them. From the window of the world, the view could also be of your own street.



Detail of the cupola

Cupola balustrade



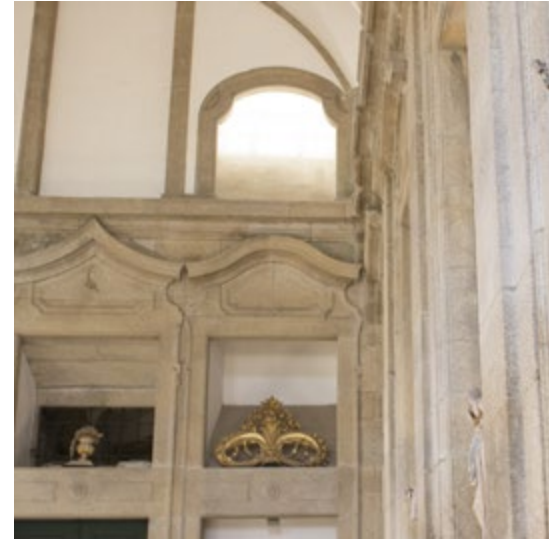
8. THE NEW DESIGNATION OF THE MONASTERY

In 1599, the monastery would have a new name - Monastery of Saint Augustine of Porto. Similar to other monasteries and churches in Europe, and even in the Americas, they began to discover and promote this “New World” that started in Europe and which revealed new possibilities and cultures. Although Europe was heading towards a new humanism and secularism, the Judeo-Christian heritage, represented especially by the Roman Church, continued to have an important role, but also a renewed line.

Even with the Protestant Reformation, the Roman Church continued for many years to forbid the translation of the sacred text to the so-called vernacular languages. Paradoxically, however, it rejected the doctrine of justification by faith as incompatible with human freedom

The instruction of the clergy was also strengthened and thus the clergy became, more than ever before, more theologically and morally consolidated. As this is the sacristy where the garments, the secrets and the objects linked to the liturgy are preserved, we consider this place appropriate for a reflection on the Judeo-Christian legacy. Often associated with a nebulous dimension, nevertheless, either by agreement or disagreement, it created of some of the most innovative artists and the most impressive works of art from European history.

Concerning the sacristy, the date 1755 inscribed on its entry door, suggests that it had been completed by the time of the Lisbon earthquake. Therefore, it is possible to identify it, stylistically, with the works of the Marquis of Pombal government.



Sacristy Detail

Sacristy



9. THE REFOUNDATION OF THE MONASTERY AS THE MONASTERY OF SANTO AGOSTINHO

Founded by D. Acúrcio of St. Augustine, the church underwent three phases of construction: between 1597-1668, the foundations and walls of the nave were constructed; in 1669-72 the dome was completed and the lantern created; and finally in 1690-93, the retro-choir was built.

The building may be described as a brick cylinder covered by a semi-spherical dome with eight major niches cut into the wall thickness to form the chapels. The proportions of the building are rooted in the parameters of Classical Antiquity - its total height equals the diameter of the plan of the nave and the bisector of this diameter is marked by the ring at the base of the dome - which establishes similarities with the Pantheon of Constantine in Rome, also known as the Church of Santa Maria Rotonda. The monastery also establishes connections with the cloister, identical to its diameter. This double-circular geometry appears to have been defined by the community that founded the church in 1597, however it is possible that it followed the symbolic programme designed at that time by Fr. Brás de Braga in its general plan.

The image of St. Augustine, the saint whose name is given to the order to which the community belongs, draws our attention in the dome and leads us to consider the importance of his ideas in the Roman Church, but also of the secular ideas in the Renaissance.

In fact, one of the most evident contradictions of the Renaissance was the confluence between the sacred and the most purely profane, and between Christianity and the Renaissance's Neo-Platonism.



Main chapel



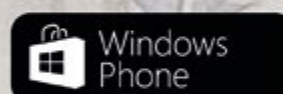
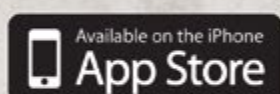
Church. Detail of the pulpit cover



Church Dome

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