

**About
Africa!**

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About Africa! is an exhibition-essay, a museological exercise where the focus is on Africa's diversity rather than the Portuguese "view" of Africa.

The exhibited pieces were hand-picked by researchers in the fields of anthropology, the arts, geography, history and literature who, over the course of their work, have studied Africa and related themes, or who have made methodological, pedagogic or civic intervention proposals that are entwined with the theme of the exhibition.

The pieces, and the words their curators have chosen to define them, form three distinct groups: **Spaces and Powers, Conquest and Exploration, Symbols and Colours**. These interpretative guidelines, sparking off many other explicative words, intersect each other in the exhibition space, allowing each visitor an opportunity for elaboration or correction, with the ultimate goal of recounting Africa.

The multiplicity of curators, pieces and words, built up the exhibition's aim: to call attention to Africa's diversity, its powers, social organizations, cultures and values, laying bare some of the differences and originalities found throughout Africa's vast territory.

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Any brackets that appear in the texts are the museological coordination's or translator's notes.

Spaces

& Powers



Ancestry

Ana Isabel Palma Santos - Museu Nacional de Arqueologia

The Chihongo masks represent a male ancestral spirit which provides the community with wealth, prosperity and good health, provided that he is properly summoned and worshipped by the sons of Chokwe chiefs during their initiation rituals, which legitimizing and confirming the divine nature of their power.

The masks are also present during public ceremonies, which include complex choreographies, providing the communities with social cohesion, a feeling of belonging and an assurance of perpetuity through the repetition of mythical narratives, where the grandiose deeds of their deified ancestors are endlessly

evoked and recreated. And so, ancestry is the foundation upon which the entire social, political and religious edifice of traditional African societies is built. The disk-shaped beard under the chin, the large, slightly-open mouth, revealing sculpted teeth, the half-shut eyes in big, round eye sockets, and, most of all, the symbolic nature of the signs and pictograms, represent elements of a narrative grounded in oral tradition, where all the members of the community recognize and identify each other.

The Ethnographical Collections of the National Museum of Archaeology reflect, due to their origin, make-up and organization, the Museum's own history, which, before its inception, was thought of as the Portuguese Ethnography Museum. Often called the "Museum of the Portuguese Man" by José Leite de Vasconcelos, one of the foundations of the Museum was its Comparative Collections, such as the ones gathered in Portugal, as well as archaeological collections from other countries and collections of African ethnography from former Portuguese colonies in Africa. The resurgence of institutional interest in these collections is reflected in the 2013 exhibition held in collaboration with the now-defunct Tropical Research Institute, entitled "África Reencontrada - o ritual

e o sagrado em duas coleções públicas portuguesas" [Africa Found Again - the sacred and the ritualistic in two Portuguese public collections]. The exceptional quality of some of its pieces is made clear by its presence in large international exhibitions such as "Africa. Land of Spirits", held at the MUDEC-Museo delle Culture, in Italy, during Expo 2015 in Milan.

Ana Isabel Palma Santos - Archeologist, acting as curator at the National Archeological Museum. Responsible for the collections of archeology and more recently also for the collections of ethnography where she has been carrying out the reorganization, inventory and documentation of its various nuclei, namely of the so-called "African Collections" for which she counts on scientific advice of Dr. Manuela Cantinho da Lisbon Geographic Society.

Chokwe-Chihongo Mask
Angola
Wood, metal
ht. 27.7 | wd. 17.4 | dpt. 12.3 cm
National Museum of Archaeology. inv. ETNO 267

Archive

Ricardo Roque - ICS / ULisboa

Barra do Dembo Quilumbo-
Quiacongo 29 de Fevereiro
Meu caro Sr. Sebastião Francisco
Dembo Caculo Cahenda
Meu parante e Amigo
e peço-me, o grande favor
de mandar-me a seguinte
Carta Com fitico tenho;
mandado o Dembo Caculo
Cahenda por que,
aquelle fitico pertencen
te em Quilumbo Quiacongo
e que pertencente este
fitico meu parante
e Amigo por que o mesmo
Caculo Cahenda em fev
cuel a guerra mais
em Quilumbo Quiacongo
tenha a minha bezaõ,
e por isso elle mandou-me

Historians are used to analysing European activity in Africa, and its relationship with local societies, through the lens of texts that Europeans wrote, disseminated and, eventually, kept in their State archives. However, Africans were prolific creators and archivers of documentation in their own right – whether in interaction with Europeans, or between themselves. The documents preserved by Ndembu States or chiefdoms (Jindembu) in Angola, bear testimony to the centuries-long centrality of African archival practices. In 1934, Portuguese anthropologist António de Almeida came into possession (allegedly through "borrowing") of the Dembo Caculo Cahenda State Archive. He brought it to Lisbon in order to study it. In the early 2000s, this collection containing over a thousand documents ranging from the 17th-20th century, was rediscovered by researchers from the Tropical Research Institute. In conjunction with Angolan authorities, a revaluation effort was put in place, which culminated in the "Ndembu Archives" being recognized by UNESCO as World Heritage in 2011. The document exhibited here – a letter exchanged by Dembo authorities in 1913 – is a fragment of this valuable, diverse and complex African archive.

D. Sebastião Agombe calls for sending a "bewitched letter", suggesting that

the circulated African texts might, at times, be thought to be agents of a kind of power that was beyond that of mere written information.

Ricardo Roque, historian and social anthropologist, is a researcher at the Institute of Social Sciences of the University of Lisbon, where he manages the Research Group Empires, Colonialism and Post-Colonial Societies. This has led him to undertake field work, using both oral history and archival research in Portugal and Angola. He is the Head Researcher responsible for the project: "Arquivos coloniais nativos: micro-histórias e comparações" [Native colonial archives: microstories and comparisons], financed by FCT (PTDC/HARHIS/28577/2017/). The curatorship of this piece is a part of that financing. He is the author of Antropologia e Império [Anthropology and Empire] (ICS, 2001) and Headhunting and Colonialism (Palgrave, 2010).

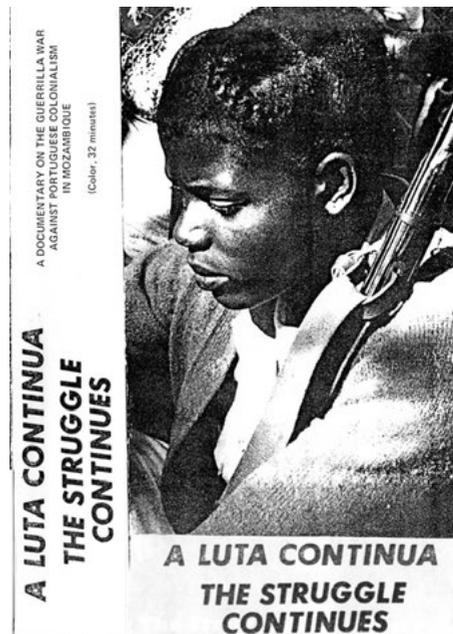
Letter from Sebastião Agombe, Dembo Quilumbo Quiacongo, to Sebastião Francisco, Dembo Caculo Cahenda. 1913
Paper. 2 fol. ht. 20.9 | wd. 13.2 cm
Arquivo Histórico Ultramarino. Lisbon
ref. Dembos, Cx.09, Doc. 188

Independence

Aurora Almada e Santos - IHC / NOVA FCSH

A Luta Continua [*The Struggle Continues*] is the result of a commission made by Eduardo Mondlane of the Mozambique Liberation Front (FRELIMO) to Robert Van Lierop, a North-American activist. The film portrays the political, social and economic transformations that FRELIMO claimed to be implementing in the areas of Mozambique they professed to have liberated. The aim of the film was to win the support of international public opinion in order to boost transnational solidarity towards the independence struggle in Mozambique. The film was widely released, contributing to the idea that a new, independent country was being formed.

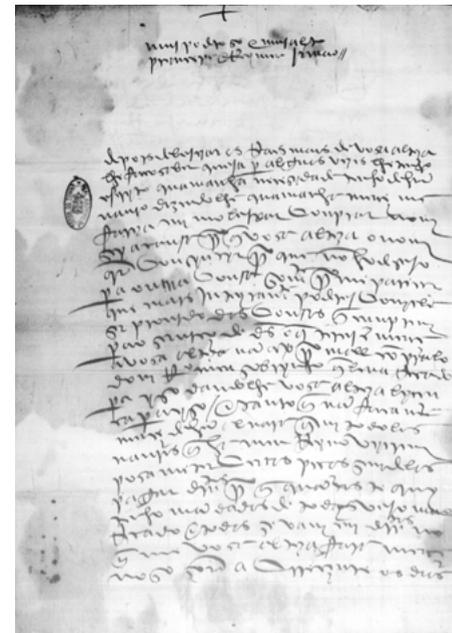
Aurora Almada e Santos - I am a researcher at the Universidade Nova de Lisboa's Institute of Contemporary History, where I've been dedicating myself to the study of the international dimension assumed by Portuguese decolonisation. My fields of interest are the diplomatic activity of liberation movements in international forums, and the acts of solidarity towards Portuguese colonies promoted by non-state actors.



A luta continua [*The Struggle Continues*]
Directed by Robert Van Lierop. 1971

Kingdom

Arlindo Manuel Caldeira
CHAM / NOVA FCSH



Arlindo Manuel Caldeira - Retired professor. Researcher at CHAM, Universidade Nova de Lisboa. My current research interests focus on the social history of Angola and the islands of the Gulf of Guinea from the 16th to the 18th century, and slavery and the slave trade.

Mvemba-a-Nzinga's letter to King Manuel I. 1517
Paper. ht. 29 cm | wd. 20 cm
Arquivos Nacionais da Torre do Tombo. ref. Corpo Cronológico, Parte I, mc. 21, no. 109

Founded in the 14th century, the Kingdom of Kongo would become a powerful and relatively centralized State over the next two centuries. Roughly speaking, its borders were between the Congo River, to the north, and the Dande River, to the south. Its capital city was Mbanza-Kongo. There, the *ntotela* (the "King") had his habitual seat. When the Portuguese arrived in 1491, the *ntotela* took the opportunity to establish a strategical political alliance (sealed by a conversion to Christianity) intended to consolidate internal power. Following this, the Kongo and Portugal maintained country-to-country relations; ambassadors were exchanged, and the sovereigns of both nations addressed each other as "brothers".

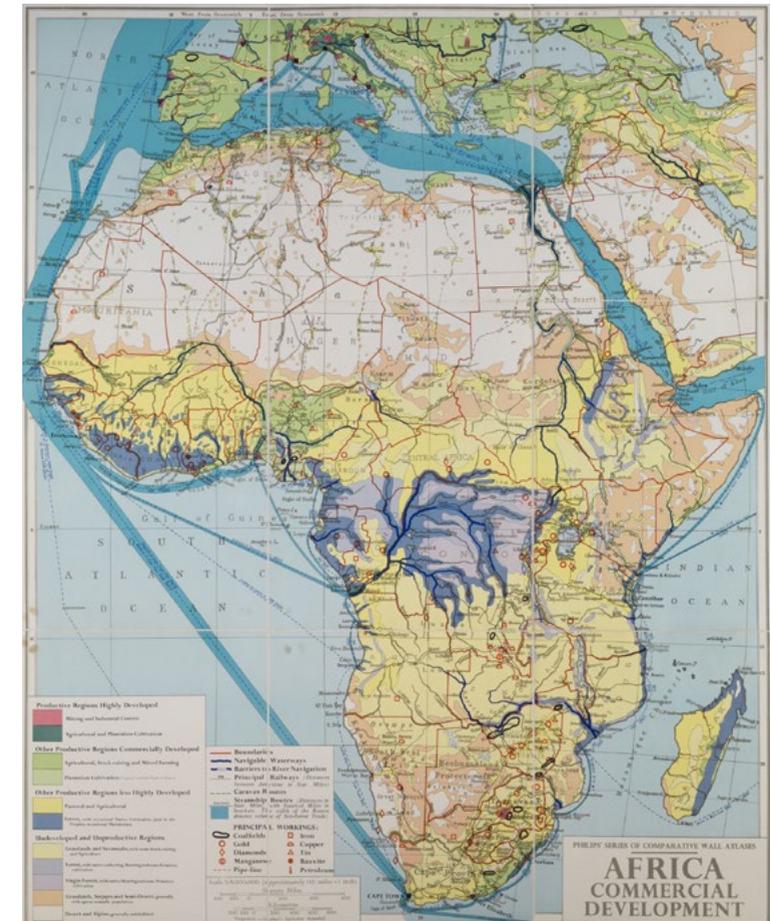
This is a letter from the King of Kongo, Mvemba-a-Nzinga, known amongst Christians as Afonso I (1506-1543). In it, Mvemba-a-Nzinga, eager to have his own fleet with which to control trade and thus the export of slaves, requests permission to purchase a ship in Portugal. In the meantime, Mvemba-a-Nzinga asks to send a fixed number of slaves ("pieces") in every Portuguese ship that makes port in his kingdom – without paying duties.

Map

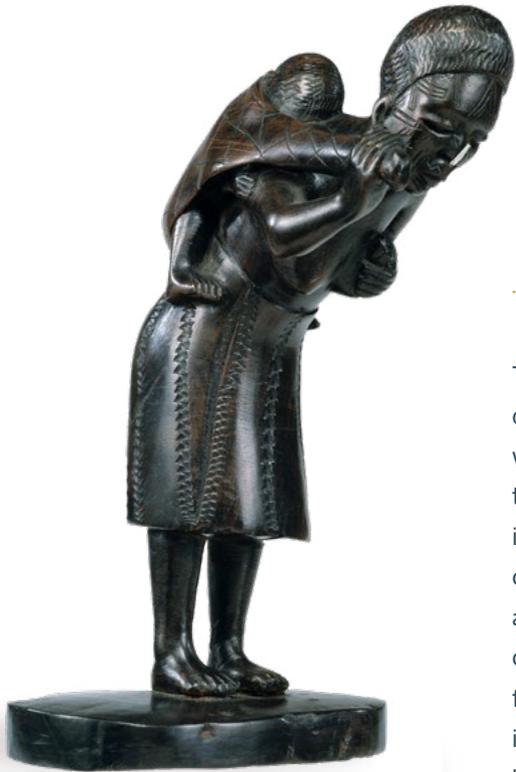
Maria José Roxo - CICS / NOVA FCSH

Africa is a continent which boasts incredible diversity, landscapes, natural resources, cultures, forms of wisdom and peoples. This immense wealth is reflected in this map, but here the static and the dynamic are coupled together. Its purpose is clear: to provide an "outside look", to diagnose and uncover the Continent's potential in economic terms. This map remains a representation and a view of a "moment in time", which must be contextualised, but which, in the long run, does not differ greatly from the present moment.

Cartography is crucial to a geographer. Maps are fascinating, they allow us to analyse and interpret the spatial representations of different types of phenomena. In my case, my interest in the field of Natural Resources Geography justifies my curiosity about Africa.



African Commercial Development. Eight Maps of Africa. 1964 Philip's Comparative Series of Wall Atlases Africa, edited by J.F. Unstead, M.A., D. Sc. And E.G.R. Taylor, D. Sc. , LL. D.Cpulana Faculdade de Ciências Sociais e Humanas. NOVA, Geografia ©Luís Pavão 2018



Mother

Jorge Fonseca - CHAM / NOVA FCSH

The African territory, which is the comfort and succour of the peoples who have inhabited it for hundreds of thousands of years, has served as an identity matrix to create various forms of political, religious, socioeconomic and cultural cohesion. The artistic creations of its many communities, from Benin to the Makonde Plateau in Mozambique, from Congo to Zimbabwe, reflect the finest telluric and aesthetic sensibility.

This is a sculpture of a son and his mother, who is leaning towards the ground, source of life but also effort and pain, and who can symbolize the African land, mother of its peoples. The scarifications displayed on her face attest to this woman's connection to the Makonde community, as well as the traditions, beliefs and rituals that characterize it.

**A mother carrying her child on her back
Makonde Plateau, Mozambique**
Ebony
ht. 16.5 cm | wd. 6.5 cm | dpt. 9 cm
Museu Nacional de Etnologia. Lisbon
Inv. AY.022 | ©DGPC/ADF José Pessoa 2001

Jorge Fonseca, PhD in Portuguese Studies by UNL's FCSH. Fellow Researcher of UNL FCSH's CHAM (Centre for the Humanities) - Author of books and articles on Slaves in Portugal during the Modern Era, on the Brotherhoods of Blacks in Portugal and on the relationships between the Portuguese kingdom and African peoples. Was a member of the Portuguese Committee for «Slave Route», a UNESCO Project. Organizer, adviser and collaborator in conferences, exhibitions and other projects devoted to the themes of Slavery and Africans in Portugal.

Politics

Pedro Cardim - CHAM / NOVA FCSH



I selected this piece because it shows that, in the African continent, there have always been political formations governed by powerful leaders ruling over vast territories on the back of strong armies and complex administrative structures. The piece also reveals that those political formations have produced artistic forms with a strong identitary bent. Benin is only one example out of many that could have been presented, and it mirrors the wealth, sophistication and diversity of Africa's politics, culture and arts.

I am a 16th-18th century history professor at Universidade Nova de Lisboa and one of the directors of UNL's CHAM - Centre for the Humanities. One of my research focuses is Portuguese colonial domination in the Atlantic, and particularly South America.

Oba (king) and his entourage Kingdom of Benin, Nigeria
High-relief bronze. ht. 58 | wd. 63 | dpt. 9 cm
©Vasco Célio/José de Guimarães Collection

Repair

Pedro Schacht Pereira

- The Ohio State University, EUA



Binyavanga Wainaina catalogues and curses the clichés of the colonial representation of Africa, outlining a therapeutic dimension to the semantics of the verb "to repair". Mário Domingues carves a black identity into the map of early twentieth-century Lisbon, putting a mirror up to modern forms of discrimination and giving them historical background. Here, repairing means

seeing with acuity, and leaving a mark. Achille Mbembe questions the basis of modern rationality, taking a restorative perspective of the subterranean currents in the history of modernity's construction, pointing out the overwhelming magnitude of the Africa that inhabits Europe, its rationality and its ghosts. To repair is to indemnify, to render unto Europe the weight of its aspirations, asking it to

take responsibility for its oft-proclaimed but rarely defended values, while simultaneously seeking to restore to Africa the dignity it was deprived of for centuries. In the end, like Mbembe says, it's about "learning to remember in unison, and, in so doing, repairing together the fabric and the face of the world". Knowing that the debt of truth, which is always relational, cannot be paid back, and establishes a principle of responsibility.

Pedro Schacht Pereira is an Associate Professor of Portuguese and Iberian Studies at The Ohio State University, USA.

A student of the literatures and cultures of Portugal, Brazil and Portuguese-speaking Africa. He holds a licenciatura in Philosophy from the University of Coimbra and a PhD in Portuguese and Brazilian Studies from Brown University in the USA. He is currently working on a study of the African sublime in the works of Eça de Queirós, and towards the institutional recognition of Afrodescendency studies in Portugal.

Mário Domingues. 1960
O Menino entre gigantes [The Boy Amongst Giants]
Lisbon, Prelo. Binyavanga Wainaina
2014 (1st ed. 2004)
Como escrever acerca de África [How to write about Africa]. Granta Portugal 4. Lisbon, Tinta da China
Achille Mbembe 2017 (1st ed. 2013)
Crítica da razão negra [Critique of Black Reason]
Lisbon, Antígona, 2nd ed.
©Luís Pavão 2018

Revolution

Edalina Sanches - ICS / UL



António Firmino. *Dia da Independência*
[Independence Day]. 2014
Acrylic on canvas. 100 | 100 cm
Associação Centro InterculturaCidade

Revolution, struggle and resistance are the "movement-words" when we seek to understand the dynamics of political transformation in Africa. "African revolution" implies the awakening/affirmation of the means of action and thought of the African peoples. I chose this painting because in its centre stands Amílcar Cabral (1924-1973), one of the most influential thinkers and leaders of national liberation movements in Africa. Like Julius Nyerere (Tanzania), Thomas Sankara (Burkina Faso), Kwame Nkrumah (Ghana), and so many others, Cabral contributed to the creation of a collective political consciousness that was fundamental in freeing the African peoples from the colonial and imperialist yoke. This painting recounts the history of resistance and struggle for independence. Since the legacy of colonialism has not been completely erased, this is a struggle that remains relevant in Africa to this day.

Edalina Rodrigues Sanches - I am a Researcher at the Universidade de Lisboa's Institute of Social Sciences, and, in the last few years, I have been researching and publishing on a number of topics related to African politics, using both quantitative and qualitative methodologies (including field work in Cape Verde, Zambia and Mozambique). My research interests include popular protests, political parties and party systems, democratization, political institutions and attitudes, assuming a comparative perspective. My most recent publication is Party Systems in Young Democracies: Varieties of institutionalization in Sub-Saharan Africa (Routledge, 2018).

Royalty

Ângela Barreto Xavier - ICS / UL

This is Queen Idia's head, the first queen mother of the kingdom of Benin (a Portuguese corruption of "Ubinu"). Idia was the mother of King Esigie, the Oba of Benin, who ruled from 1504 until 1550, the 16th member of the Oya dynasty and its empire, one of the largest and oldest on the West-African coast. This sculpture invites us to reflect on some less well-known aspects of African history: the sophistication of their royal families, the power of their imperial formations, the role that women could play there, as well as their extraordinary artistic expressions, fundamental to the representation and consolidation of royal power.

Ângela Barreto Xavier holds a PhD in History and Civilization from the European University Institute in Florence, and is an Assistant Researcher at the Universidade de Lisboa's Institute of Social Sciences. Her fields of interest include the history of political thought and the cultural history of modern empires, with particular focus on the questions concerning the representation and formalisation of power. She is a member of the Memorial to Slavery's Advisory Board.



Queen's head n.d.
Kingdom of Benin, Nigeria
Bronze. ht. 58 cm | wd. 19 | dpt. 26 cm
©Vasco Célio/José de Guimarães Collection

Photograph of woman wearing a drape
Before 1961
Paper. ht. 14 | wd. 9 cm
Private Collection
©Luís Pavão 2018

Woman

Filipa Lowndes Vicente - ICS-ULisboa



As is the case with so many other objects, pictures travel and are passed from hand to hand. I bought this picture in 2014, in a street fair in Lisbon. By doing so, I separated this picture

from others taken by the same person, sent to the same person, or kept by the same person. And so it became a "found picture". I know nothing about it except what's on it - the image on the

one side, and the text on the other. Nothing about this picture provides a clue about the time or place where it was taken. But the handwritten text on the back of the postcard-like picture and the irregular white frame – so typical of photographs in some decades of the 20th century – provides aid in transforming it into a "historical document". The words written in blue ink, which completely cover the back, assert that this is the image of a woman from northern Angola. The text is signed by a man named Vítor and the picture is dated 15-11-1961, so we know the photographer took this picture in Angola previously that year. But there is another element that points us towards other times and spaces: the fabric the woman is wearing bears a drawing of Winston Churchill dressed in military garb. The "V for victory" makes several appearances in the pattern. Allied victory in World War II? British victory in the Second Boer War (1899), where Churchill fought as a young soldier? The fabric worn by the Angolan woman points us towards a different African region, different chronologies, different conflicts, and a different colonial context – the British, rather than the Portuguese. The image seems to preserve the subjectivity and individuality of the portrayed woman and child. But the handwritten text perverts the image,

transforming this woman into a "type", representative of "all" North-Angolan women, about whom "Vítor" makes a racist comment. Many of these pictures were taken in a context of severe ethnic, social, and sexual inequality. But human dignity and the gaze of the nameless woman, and the son or daughter she carries in her arms, defy the handwritten words she carries on her back.

Researcher at the Universidade de Lisboa's Institute of Social Sciences. Received her PhD in 2000 from the University of London. Authored a number of articles and books on travel history, collections, photography and colonialisms. On Africa, she has recently written "Black Women's Bodies in the Portuguese Colonial Visual Archive (1900-1975)", Portuguese Literary & Cultural Studies, 30/31, 2017, pp. 16-67. And, in collaboration with Inês Vieira Gomes, "Tensions of empire and monarchy: the African tour of the Portuguese crown prince in 1907", in R. Aldrich and C. McCreery, eds., Royals on tour: politics, pageantry and colonialism (Manchester University Press, 2018), pp. 146-168) and "Inequalities on trial: conflict, violence and dissent in the making of colonial Angola (1907-1820)", in Francisco Bethencourt, ed., Inequality in the Portuguese-speaking World (Sussex Academic Press, 2018), pp. 217-242.

Writing

*Catarina Madeira-Santos
École des Hautes Études en Sciences Sociales - Institut des Mondes Africains*



One could ask: why explain Africa's relationship with writing through Dembo Kakulu Kakahenda's (Angola) staff rather than through a paper document? Because this staff is more than an insignia of African power. It is also a writing surface, since it bears a wax seal emblazoned with that chiefdom's mark. Behind this artifact lies a long history, beginning in the 16th century, when the Portuguese brought alphabetic writing to the former kingdom of Kongo and Angola. The whites' power wasn't imposed solely through war and slavery, but also via paper, writing, seal and stamp. Writing, however, was quickly appropriated by African chiefdoms, who hired clerks and secretaries, built archives and established internal correspondence, and communication with Luanda as well. From the African perspective, the ability to write letters, wills, petitions and so on, became a powerful weapon used for both negotiation and resistance. But it was more than that. If writing at first represented the power of the conquerors, and was later appropriated as a means of communication, it ended up becoming an insignia of African power as well, as evidenced by the wax seal on Dembo Kakulu Kakahenda's staff.

Maître de Conférences at EHESS, where she teaches African History and the History of the Portuguese Empire. Since the 1990s, she has been publishing in these fields, and particularly on the written and archival tradition of Angolan chiefdoms; the interactions between Portuguese law and common laws; the politics of the Luzes [Lights] in Angola; and the history of internal slavery from a long-term perspective.

Dembo Kakulu Kakahenda's staff with wax seal
Wood ht. 116 cm
Sociedade de Geografia de Lisboa
SGL-AC-438. ©Carlos Ladeira

Conquest & Exploration

Commerce

Santiago Macías - Lisboa City Council
Mértola's Archaeological Site

The Mediterranean gold trade route began in Seville, made port in Tunisia, and ended in far-off lands, like Alexandria or Antioch. The route was well-known to all merchants, who had to travel it several times a year. In the Iberian Peninsula, the merchants sought the silver desired in the East. They returned to the Peninsula with fabrics, perfumes and luxury items for the Andalusian elite. This Tunisian influenced luxury piece crafted in al-Andalus serves as a fair representation of that trade route. It depicts a hunting scene where a hound and a falcon simultaneously attack a gazelle. The piece's exceptionality also showcases the exclusive status of falconry.

Santiago Macías (born in 1963) - A part of the research he conducts, mostly on the Medieval Islamic period, is closely connected with the historical reality shared by northern Africa and the south of the Iberian Peninsula. Particularly during the Almohad period, the connections between these two sides of the "far west" were extremely close. This is evident from civil and military architecture, and the design of mosque layouts. This proximity was made clear in the exhibition: "Portugal-Marrocos: portas do Mediterrâneo" [Portugal-Morocco: gates of the Mediterranean] (Tangier and Rabat - 1999).

Bowl depicting a hunting scene
Mértola/Alcáçova do Castelo-Cryptoporticus. Late 11th century - first half of the 12th century
Glazed ceramic decorated in green and manganese. ht. 135 | dia. 39.2 cm
Câmara Municipal de Mértola. inv. CR/VM/0001



Dehumanize

Rosário Severo - National Museum of Ethnology - Educational Services



Two circles for the ankles.
Two semicircles for the wrists.
A single iron instrument.
It jails, tortures, belittles, humiliates, dehumanizes. Portugal, which was the largest transatlantic slave trader, needs to recognize the other side of history, the side that isn't taught within the family, nor in schools or public spaces. To change focus from the "Discoveries" to a more profound knowledge of the complexity of Portuguese colonial experience, and to provide a voice and visibility to the descendants of enslaved families who, as time and study are increasingly revealing, never stopped resisting, fighting and claiming their historical significance.

Born in 1960 to Portuguese immigrants in France. Came to Portugal in 1982 and started working at the National Museum of Costume in 1985. Was a student-worker throughout her Bachelor's in Modern Languages and Literatures, FCSH-UNL, and her Master's in African History, FLUL. In 2016, she chose the National Museum of Ethnology as the place to continue working on what she considers to be her life's mission: fighting against every kind of prejudice.

**Slave prison.
Ouro Preto, Minas Gerais, Brazil
Acquired in 1964-1965
Museu Nacional de Etnologia. Lisbon
Inv. MNE: AP.019**

Discriminate

Nuno Domingos - ICS / UL



Used as a symbol of Portugal in the induction ceremony of Eusébio da Silva Ferreira, a black Mozambican, into the National Pantheon, this remarkable player's jersey also has a story from Africa to tell. But not the romanticized Africa depicted in propaganda as a place of cultural exchange and racial intermingling, essences of a "Portugueseness" moulded onto a football team.

Until joining the Portuguese national team and wearing this jersey, Eusébio lived in a different Africa: the Africa of struggle and the poor, racially-segregated suburbs of Lourenço Marques; the Africa where these suburbanites created a football association because, until 1959, they were not allowed to play in competitions organized by the settlers; the Africa where, despite colonial law considering them uncivilized individuals, bound by their culture, the Mozambicans appropriated a modern activity - football - and transformed it; an Africa where the game was a vehicle for propaganda but also carried with it the desire for an urban African modernity and, paradoxically, served as the foundation of a desire for autonomy.

*Nuno Domingos is an Assistant Researcher at the Universidade de Lisboa's Institute of Social Sciences. He holds a PhD in Social Anthropology from the School of Oriental and African Studies. He has published several articles on colonial issues, as well as the following books: *As Linguagens do Futebol em Moçambique. Colonialismo e Cultura Popular* [The Languages of Football in Mozambique: Colonialism and Popular Culture] (Rio de Janeiro: 7Letras, 2015). *Futebol e Colonialismo, Corpo e Cultura Popular em Moçambique. [Football and Colonialism, Popular Culture and Body in Mozambique]* (Lisboa: ICS, 2012) He co-authored, alongside Elsa Peralta, *Cidade e Império. Dinâmicas coloniais e reconfigurações pós-coloniais* [City and Empire. Colonial dynamics and post-colonial reconfigurations] (Lisboa: Ed 70, 2012). He is the head researcher of the project "O Império colonial português e a cultura popular urbana: visões comparativas da metrópole e das colónias (1945-1974)" [The Portuguese colonial empire and urban popular culture: comparative views of the mother country and the colonies].*



Eusébio da Silva Ferreira playing for the Portuguese national football team (1961-1973)
© Acervo Roland Oliveira, Sport Lisboa e Benfica's Documentation and Information Centre

Eusébio da Silva Ferreira's jersey when he played for Benfica
Acrylic
Museu do Benfica. Lisbon.
Eusébio da Silva Ferreira's jersey when he played for the Portuguese National Football Team

Exuberance

Paulo Almeida Fernandes - Museum of Lisbon
Palácio Pimenta

The musical group from São Jorge – known as the Pretos de São Jorge – was one of the most visible and original faces of the heterogeneous community of enslaved Africans who lived in Lisbon for over four centuries. The group's dichotomic nature is clear. On the one hand, they were allowed to play in the capital's streets days before the Corpus Christi procession, a space and time of apparent freedom, an opportunity used to demonstrate a symbiotic form of musical expression, split between African originality and Western acculturation. On the other hand, the group was bound to the Catholic behavioural apparatus, which developed ways of controlling enslaved men and women, mainly through the inclusion of blacks in religious ceremonies. Forbidden from playing by processional reforms put in place by King John V, the group reappeared in Corpus Christi festivities during the 19th century, boasting all of their former extravagance. They were portrayed by José Malhoa and Roque Gameiro, photographed by Joshua Benoliel and praised in Fialho de Almeida's caustic articles.



José Malhoa. Os Pretos de São Jorge
[The Negros of São Jorge]. 1886
Oil on canvas. ht. 41 | wd. 60 cm
Private Collection

Paulo Almeida Fernandes holds a PhD in Art History. As coordinator of the Museum of Lisbon – Palácio Pimenta, he studied the Museum's significant collection portraying slavery in Lisbon, in collaboration with Ana Paula Antunes and Ana Margarida Campos. This led to the creation of the book Testemunhos da Escravatura. A memória africana no Museu de Lisboa [Slavery Testimonies. African memory in the Museum of Lisbon] (2017). The Museum of Lisbon's Learning Service offers a thematic tour of the city, entitled Destino Lisboa [Destiny: Lisbon], which evokes African slaves' sites of memory.

Metallurgy

Alberto Oliveira Pinto - CEsA / ISEG

Lunda assegai and arrows (north-eastern Angola, between the river Kwango, to the west, and the river Kasai, to the east) in wood and iron. The sharp iron tip was intended for big-game hunting, and the bifurcated tip was meant for fishing in deep-water rivers. The Bantu introduced iron and metallurgy to Lunda before the 14th century, as alluded to by myths from Kinguri, Lueji and Ilunga.



Alberto (Manuel Duarte de) Oliveira Pinto was born in Luanda on January 8th 1962, and holds Angolan and Portuguese dual citizenship. He holds a PhD (2010) and a Master's (2004) in African History from the Universidade de Lisboa's School of Arts and Humanities. Author of a number of essays on Angolan History, focusing mainly on colonial and cultural history. In 2016, he published the 1st edition of the História de Angola. Da Pré-História ao Início do Século XXI [History of Angola. From Prehistory to the Early 21st Century], the first book of its kind in over 40 years of Angolan independence, which is about to reach its 3rd edition. He is also responsible for the first Curso Livre de História de Angola [Free Course in Angolan History], held at the UCCLA – União das Cidades Capitais de Língua Portuguesa [Union of Portuguese speaking Capital Cities].



Three assegai and two arrows
Iron, wood and guineafowl feathers
Arrows 78 and 81 cm | Assegai 116 and 121 cm
Private Collection

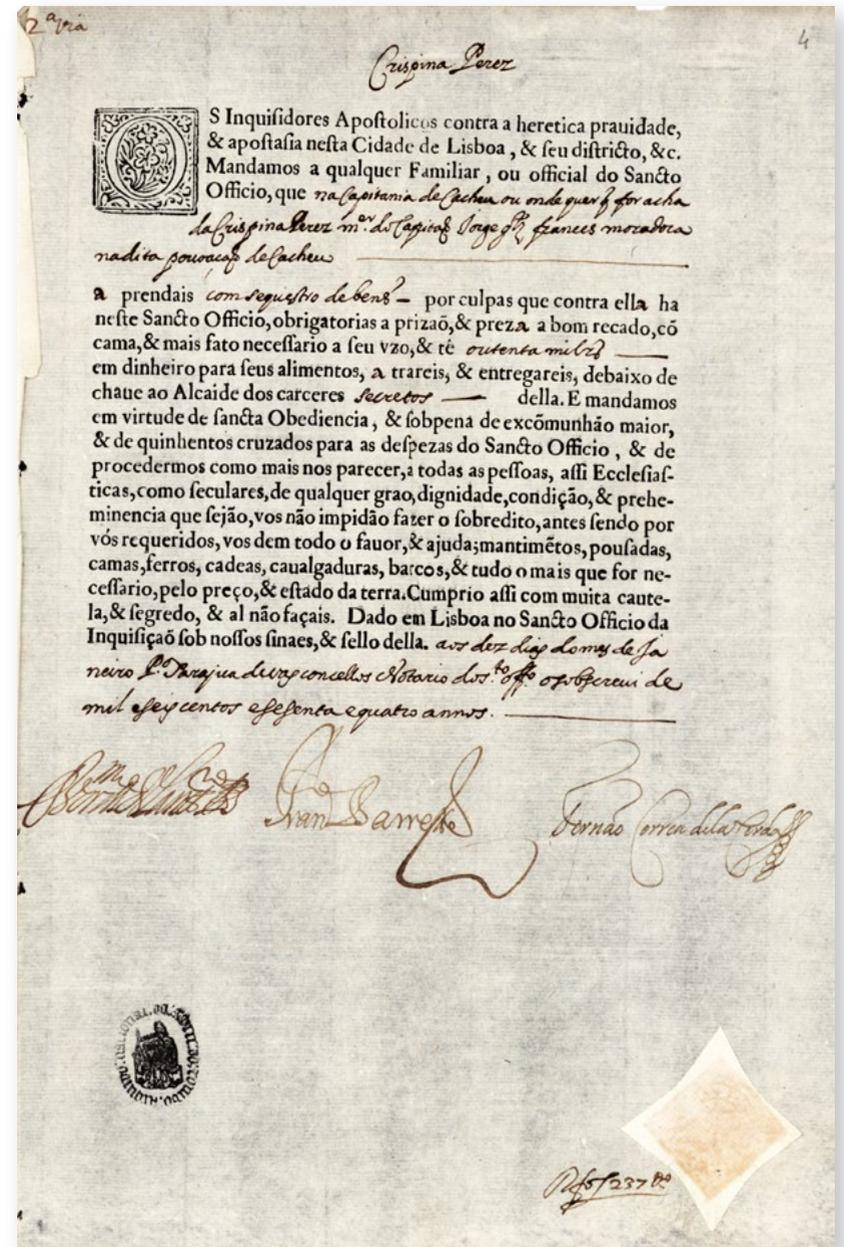
Resilience

Philip J. Havik - IHMT / NOVA

The charges of the Lisbon Inquisition against Crispina Peres – a Guinean woman who, in 1664, was accused of having taken part in "African rites" in the settlement of Cacheu (present-day Guinea-Bissau) – are a keystone for the ethnography and historiography of African spaces where there was a Portuguese presence. The population of Cacheu, which at the time was the main Portuguese port in the Guinean coast, was made up of merchants and slaves, but also Christianized free Africans of various ethnicities from the surrounding region. Crispina Peres was one them. Caught in the clutches of the Inquisition, Crispina, daughter of a Guinean mother and an Azorean father, was arrested in Guinea in 1665 and brought to the Inquisition jails in Lisbon. Despite disease, precarious conditions, less than favourable testimony from fellow Cacheuans and the various pressures she was put under by the Inquisitors, Crispina pleaded her innocence, and, although cleared of charges for "witchcraft", was sentenced for "African rites and apostasy". Debilitated, she returned to Guinea in 1668 to be "instructed in the faith".

Philip J. Havik (PhD in Social Sciences, University of Leiden, Netherlands) is the head researcher at Universidade Nova de Lisboa's (IHMT/UNL) Institute of Tropical Medicine and Hygiene (IHMT). He is also a professor at UNL. His multi-disciplinary research focuses on public health and tropical medicine, health systems, traditional African medicine, African colonial and post-colonial states, gender relations and cultural mediation, with an emphasis on the PALOP (Portuguese-speaking African countries) and Guinea-Bissau in particular.

Inquisition charges against Crispina Peres. 1665
Paper 195 fols. ht. 36 | wd. 24 | dpt. 3 cm
Arquivos Nacionais da Torre do Tombo. Lisbon
Inquisição de Lisboa
Inv. no. 2079 (1664)



Rights

Cristina Nogueira da Silva - CEDIS / NOVA FD



"O Africano" [The African]

Newspaper. Editor-in-chief: João Albasini. Ronga name: Nwandzengele. 1908
Paper. ht. 34 cm
Biblioteca Nacional Portugal. Lisbon. ref. J.3578//4

First issue of a newspaper published in Mozambique between 1908 and 1918.

Founded by João Albasini (Ronga name: Nwandzengele, 1876-1922), "The African" was the first Mozambican newspaper to be published in both Portuguese and an African language (Ronga).

This piece reflects the perspective of Africans who spoke from a personal place, marked by both proximity and distance towards the Portuguese presence in Lourenço Marques during the early 20th century. Proximity since, being descendants of Europeans, these Africans wrote and spoke in Portuguese, and imagined a Portuguese colonial society founded on racial equality and respect for the rights of native Africans (such as education, fair wages, economic development, and full citizenship). Distance because, being also descendants of Africans, they lived in African cultural contexts, spoke and wrote in African languages, protested against negative racial discrimination regarding access to citizenship and the negative consequences borne by the majority of Africans in Mozambique.

I am a Professor at the Faculty of Law (Nova Direito, Universidade Nova de Lisboa), where I teach a number of Bachelor and Master's level History and Law History courses, as well as a PhD level course on Law and Society. I am a researcher at Universidade Nova de Lisboa's Cedis, the Research Center on Law and Society. I hold a Bachelor's in History (FCSH-UNL), and I concluded my Master's in Social Sciences (History and Sociology of Power) at U.L.'s Institute of Social Sciences, later going on to publish my dissertation, entitled O Modelo Espacial do Estado Moderno, Reorganização Territorial em Portugal nos Finais do Antigo Regime [The Spatial Model of the Modern State, Territorial Reorganization in Portugal in the End of the Previous Regime] (Lisboa, Editorial Estampa, 1998). I hold a PhD in Law History from UNL's Faculty of Law. My doctoral dissertation would eventually become the book Constitucionalismo e Império. A cidadania no ultramar português [Constitutionalism and Empire. Citizenship in the Portuguese Colonies] (Coimbra, Almedina, 2009).

Slavery

Joacine Katar Moreira (CEI / ISCTE-IUL)

The pain and revolt felt by an enslaved person are made plain in the silences of items meant for them. Such is the case of this 18th century brass collar which Leite de Vasconcelos found in Carvalhal in 1908. The collar bears the inscription "ESTE PRETO HEDEAGO DELAFETADECARVALHAL / DEOBIDOS" [this negro belongs to lafeta de carvalhal / from Óbidos], and is made up of two curved blades. It is 12.9 cm in diameter and weighs 2050.02 gr. Here we see exposed the ruthlessness of the Portuguese colonial regime and its violent discursive practices, supported by the religious morality of evangelisation and by theories that sought to justify political and commercial interests, the capture of other peoples' resources and epistemicide.

This piece, an instrument of dehumanisation and animalisation of black men and women, was imagined and created by the white colonisers, reflecting their own systems of brutality.

Joacine Katar Moreira is a black feminist activist and academic. She holds a PhD in African Studies (2018), a Master's in Development Studies (2008) and a Bachelor's in Modern and Contemporary History (2005) from ISCTE - Instituto Universitário de Lisboa. She has been taking part in the public debate on colonialism, racism and slavery in Portugal, and is the author of a number of articles and lectures. She is the president of INMUNE - Instituto da Mulher Negra em Portugal [the Portuguese Black Women's Institute].

Slave collar
Carvalhal. Bombarral. Leiria. 18th century
Copper alloy. dia. 12.9 cm | wt. 205.02 gr
Museu Nacional de Arqueologia. Lisbon
Inv. E 1688
©DGP/ADF José Paulo Ruas, 2017



Trade

Isabel Castro Henriques - FLUL & CEa / ISEG UL

The choice of a small African sculpture, probably dating from the late 19th century, representing a Songo (Angola) merchant sitting astride an ox and flanked by small ritual figurines, is intended to highlight the importance of trade in African economies and societies, particularly in the Angolan and Central African regions. This activity predates by far the arrival of foreign populations, such as the Europeans, who would come to use the existing commercial infrastructure. Whereas African trade on a local level organized itself around providing populations with access to goods and merchandise needed in their daily lives, trade between distant regions and peoples also allowed the exchange and acquisition of goods which, due to their rarity, were used to consolidate the power and prestige of African chiefs. All commerce implied very structured and ritualized organizational and management structures, which, on the one hand, provide an account of African economic reasoning – a counterpoint to the myths of African passivity and primitivism. On the other hand, they also serve as a record of the importance that the sacred and the religious bore when it came to the way organizations, and therefore commerce, were set up. Lastly, they also allow us to understand the complex social and

economic African structure that revolved around producing for trade. This is a far cry from the generalized idea that African societies existed closed in on themselves, in a self-sufficiency mode – and shows how commerce generated a dynamic of change, resulting from the African ability to combine and integrate innovative social, cultural and technical proposals originating from the many populations, whether African or foreign (such as the Europeans), who circulated in African commercial networks.

Associate Professor with Aggregation at the School of Arts and Humanities of the Universidade de Lisboa (Retired) (1974-2009). Researcher at CEsa/ISEG-UL (Centre for African, Asian and Latin American Studies – Lisbon School of Economics and Management of the Universidade de Lisboa) (since 2012). PhD in History (African History) from the University of Paris I Panthéon-Sorbonne (1993). Master's (African History) (1974) and Bachelor's in History by the University of Paris I Panthéon – Sorbonne (1973).

Songo figurine. Malanje region, Angola twentieth century
Wood. ht. 23 cm
Museu Nacional de Etnologia. Lisbon
inv. AA - 932
©DGPC/ADF José Pessoa 1993

Us, Racists?!

Emília Sande Lemos - APROFGEO

In these pages of the Elementary School Geography Compendium, used for the 4th and 5th grades in accordance with the programme implemented from 1931 onwards, I see once again what I so often heard during my childhood in Luanda: that blacks are like big kids, so we have to teach them the values of civilization, something I honestly believed until, with the aid of my family, friends, and the Geography I had been learning in college, I started thinking for myself. Reading these pages, one understands how fundamental it was for the colonizer to portray the colonized as "uncivilized". It was so that the atrocities that were being committed right up until the collapse of the empire (such as imposed farming of cash-crops, forced migrations to the São Tomé plantations, to mention just two examples that receive little or no attention in Portugal) would not burden the cons-

science of those who committed them, or otherwise buried their head in the sand. For over 50 years, this was what we were told about Africa, although not in so many words. Shall we turn the page?

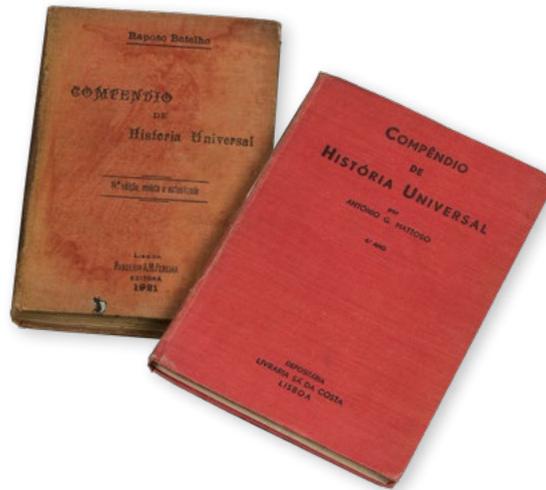


One cannot ask forgiveness for History, but can we keep on saying we weren't brought up to be racists and burying our heads in the sand when we say: us, racists?!

Mário de Vasconcelos e Sá. 1933
Compendio de Geografia para o Ensino Elementar [Elementary School Geography Compendium]
Porto, Livraria Lelo, Limitada
Amílcar Augusto Patrício, Júlio Leal de Loureiro. 1967
Compendio de Geografia [Compendium of Geography], 2nd volume, Porto, Porto – Editora INID - MED, ©Ministério da Educação de República de Angola, Reviewed by Julian Zerquera Antunaga
Geografia - Iniciação à Geografia, Primary Education. (post. 1975)
Associação dos Professores de Geografia
©Luís Pavão 2018

APROF GEO – Associação de Professores de Geografia [Geography Teachers' Association]. Founded in 1987, the Association's main goal is to work collaboratively to develop skills of spatial thought, territorial identity, and multiscale vision, helping to develop a geographical education that problematizes, questions and looks to ponder scenarios and enumerate solutions for the complex events taking place in the world, where environmental, populational, social, and cultural phenomena, to name a few, have multifaceted causes and consequences that cross border lines.

Emília Sande Lemos. Born in Luanda in 1951, granddaughter of a settler who became mayor of Luanda and whose other grandfather was an anarcho-syndicalist baker, Emília lived in the "white" city. Her family left Angola in 1965 for political reasons, and in Portugal Emília received her Bachelor's in Geography. Returns to Angola in January of 1977 to work in the creation of a new educational system, where she focused on geographical education, and returns to Portugal in February of 1981 for family reasons. Emília is a founding member of the Geography Teachers' Association, and was President of the Association between 1994 and September of 2018.



Miguel Barros - APH

This textbook from the First Republic (1921) condemns slavery, holding the Spanish responsible for the American slave trade and omitting the role the Portuguese played in it. Africa is referred to as a stepping-stone to a greater goal – India. No reference is made to contact, commercial or otherwise, between the Portuguese and Africans. The narrative conveys the idea, unsupported by scientific evidence, that Africans were more robust than native Americans and that that inherent racial characteristic was the main reason behind replacing the latter with the former. Another reason that is mentioned is how well Africans adapted to "warm climates", ignoring the fact that the Amerindians were native to those lands. In the Estado Novo textbook (1962), Africa is also mentioned essentially as a



stepping-stone on the way to India. The contact between the Portuguese and Africans is described as being commercial in nature, and the slave trade is mentioned. The slaves reappear later on in the narrative, replacing the Portuguese "working classes", who are said to have emigrated en masse to India and the East. The presence of slaves is thought of as a negative, as evidenced by the terminology that is used: slaves "flood the cities and villages" and "penetrate homes", but the institution of slavery is not criticized at any point. In this contemporary textbook (2016), Africa is mentioned in its own right, not just as a stepping-stone to a larger goal. However, much like what happens in almost all other textbooks, whether current or otherwise, the Portuguese are portrayed as proactive agents, as civilizers: they marry people from other races, spread the Christian faith, educate Africans. This Portuguese proactivity is contrasted with African passivity, which is implied in the narrative and in the way the documents are used.

APH, founded in 1981, is a teachers' association connected with the teaching of History. One of its main goals is the fostering of continuing scientific and pedagogical training of teachers and contributing to the opening of new fields of experience and innovation in History teaching. APH's main concern at the time of its foundation was, in the words of its founders: *Why teach history? That central question, from which all of APH's work would be derived, remains current. Hence APH's presence at this event.*

I was born in Angola to a family of settlers. They arrived in the 19th century, and I lived the last years of colonialism, always in segregated environments. Only years later, when the topic was brought up and discussed in the classroom, did I realize that I had lived in a black-majority country. For me, Africans were just the people I saw on the roads when I traveled and the washerwoman who came to our house. Us, racists?

José Nicolau Raposo Botelho. 1921
Compêndio de História Universal [Compendium of Universal History], Lisbon
Parceria A. M. Pereira Editora
António G. Mattoso. 1962
Compêndio de História Universal [Compendium of Universal History], 4th grade, Lisbon
Livraria Sá da Costa
Marília Gago, Paula Marinho. 2016
Era uma vez... [Once Upon a Time...] 5, Lisbon
Raiz Editora
Associação dos Professores de História
©Luís Pavão 2018

Symbols

& Colours

Animal

Cristina Brito - CHAM / NOVA FCSH

Mbawa Pakasa represents Africa in all its grandeur, power and mysticism. Africa, connected to the earth, the natural cycles, but also to specific stages and moments in people's lives. The authority that the elder receives from his animal totem is reflected in the visage of this Makunda tribal mask, which is in itself a rite of passage into adulthood, but used in protection rituals as well. Here, the buffalo Pakasa also conveys positive energy at moments of departure. In addition, Pakasa has the ability to put a stop to persistent rain. It bears, and transfers to the man who holds the Mbawa, all the fury, positive or otherwise, of the animal. It is the personal embodiment of the protective spirit of nature, because societies occupy that very nature dependent upon the climate, the earth and the water, the forest and the animals, and all natural resources. The symbolic use of the Mbawa Pakasa establishes the connection with the African plains, a space which belongs to all animals, and on which depend herbivores, carnivores and all the elements of a (supposedly) balanced natural system. Humanity included.

I am an environmental historian and researcher at CHAM (Centre for the Humanities, NOVA FCSH). I study marine environmental history in the Atlantic (16th-17th centuries), focusing particularly in the Atlantic islands, the West Coast of Africa, and Central and South America; I try to apprehend the past of the ecosystems and natural populations, as well as the practices and perceptions surrounding the environment. My interest lies in the relationship humans and non-humans have had over the course of history and in different cultures, so that, without eschewing the perspective of ethnozoology and local traditions, I might understand current issues of environmental sustainability and the integrated use of natural resources.

Mbawa Pakasa
African bull's head mask
Wood, horn, vegetable fibre
ht. 70 cm | wd. 50 cm | dpt. 35 cm
Museu da Ciência. Laboratório Chimico
Coimbra | Inv. ANT.D.86.2.1
Coleção de Etnografia do Museu da Ciência
de Coimbra



Beliefs

Nuno Senos - NOVA FCSH

Nuno Senos is a professor of Modern Art and Architecture at Universidade Nova de Lisboa. He devotes his research and lectures to themes that include works produced in various extra-European contexts that were touched by the Portuguese, and their production, circulation and reception in the fifteenth-century Portugal.

This object is the result of a European commission that recognizes the worth of Sierra Leonean artists. It must, however, simultaneously control the iconographic content of the final product, which is particularly sensitive due to its religious nature. With this purpose in mind, the artist was provided with engravings that might guide him in his work. Of particular interest is the artist's very judicious selection of elements to include, or exclude, in his transposition of the theme of the engraved leaves, overflowing with detail, onto the ivory, where only the signs indispensable to identify the portrayed episodes were left – everything else was removed. This piece, then, is the result of partly-African understanding of the message being communicated.



Pyx, 16th century
Ivory. ht. 8.5 cm | dia. 12.2 cm
Museu Nacional Grão Vasco. Viseu.
inv. 1306
©DGPC/ADF Alexandra Pessoa
2017



Capulanas

Paulo Granjo - ICS / ULisboa

In southern Mozambique, the powers of folk healers / seers come from being possessed by spirits of at least three different origins related to the founding of the Gaza Empire (19th century): the vaNguni invaders, the Zulu people who founded the Gaza Empire; the native tiNguluve ("ancestors", assimilated by the vaNguni) and the vaNdau, who offered the fiercest resistance against the vaNguni. Each spirit owns a capulana that alludes to its origins, and this capulana is worn by the healer when cooperating with the spirit. These objects combine a healing model, the system for taming uncertainty which underlies it, historical folklore and a garment that is both traditional and modern.

PhD in Anthropology and researcher at ICS-ULisboa. Since 2001, he has been conducting research into local Mozambican systems for interpreting and intervening against misfortune and uncertainty, in fields such as foretelling and healing, industry, gender and family, political violence, witchcraft, lynchings, albinism, and mental health.

Spirits' capulanas used by spirit healers Mozambique. 21st century
Cotton. 1.10 | 100 cm. 80 | 168 cm. 100 | 180
Private Collection
©Luís Pavão 2018

Children

Marina Temudo - CEF / ISA UL

Smiling, curious, sweet children, who observe us in groups, first from afar, then inching closer, touching our skin and hair, until one ventures to sit on our lap, feeling our nose. Children who need to be protected from the sun and the rain when their mothers work the fields, carrying them on their backs; who need to be protected from social and natural catastrophes; from malnutrition, which oftentimes comes about as the result of a global economic policy that destroys previously balanced diets and sustainable ways of life. Children who one day will want to emigrate, looking for a better future, and who will run up against closed borders. This piece, acquired in the Felupe village of Elalab in northern Guinea-Bissau, is called Compentacu. Female artisans, specialized in the manufacture of hats, baskets and straw mats, make them from the leaves of the *Borassus aethiopum* palm tree.



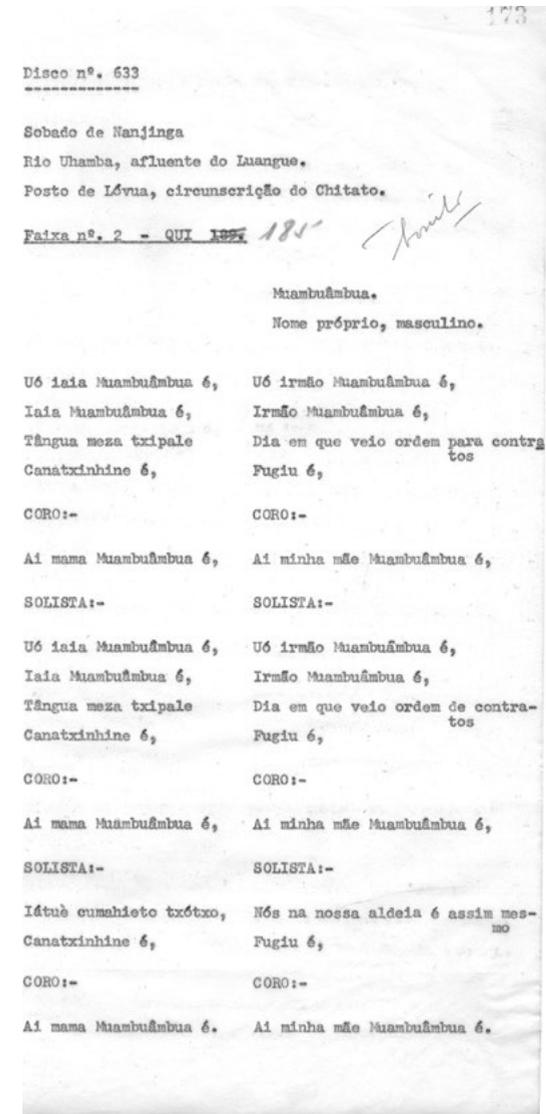
Marina Padrão Temudo is a researcher at the Forest Research Centre of the School of Agriculture – Universidade de Lisboa. She works in the interface between Agriculture, Environment and Society in a theoretical framework of Political Agronomy, Rural Sociology, Human Ecology and Political Ecology and an interdisciplinary perspective, using qualitative (mainly ethnographical) and quantitative techniques to study of rural societies in Africa. Her empirical research includes Angola, Cape Verde, Guinea-Bissau, Guinea-Conakry, Mozambique, S. Tomé and Príncipe, but Guinea-Bissau (where she started working in 1990) is where she feels at home.

Hat or "Compentacu" in Felupe
Palmyra palm tree fibre. ht. 35 | dia. 46 cm
Private Collection. ©Luís Pavão 2018

Cipale

Ricardo Roque - ICS / UL
Cristina Sá Valentim - CES / UC

Cipale or "txipale" was the word the native peoples of eastern Angola used to refer to forced labour (also referred to as "hired labour"), which the Portuguese imposed on African populations during the 20th century. In the Luanda region, fiercely controlled by Diamang (the former Angola Diamond Company), the violent experience of *cipale* in the mines left a profound mark on local societies, which remains alive to this day in the memories of Angolans. This Cokwe song, sung by a soloist and a female choir, is about a man who deserted when conscripted for *cipale*. It was originally recorded in 1954 by Diamang to exemplify Angolan musical folklore. Nevertheless, it provides a critical African perspective of *cipale*. The song denounces the violent labour practices of Portuguese colonialism, but also serves as a moral warning to fugitives, asking them to ponder the consequences of their disobedience. The women sing the chorus sarcastically, asking the deserters not to escape *cipale*, since that might have serious consequences for their lineage or the



economic, political and social organization of the villages. Our interpretation of the song is based on archival research and on testimony from contemporary African men and women who recall these events from the colonial past.

Ricardo Roque, historian and social anthropologist, is a researcher at the Institute of Social Sciences of the Universidade de Lisboa, where he manages the Research Group Empires, Colonialism and Post-Colonial Societies. He studies the relationships between Portuguese colonialism, native societies and racial sciences in the 19th and 20th centuries. He has written on the vulnerability of the colonial experience in Angola. He is the author of Antropologia e Império [Anthropology and Empire] (ICS, 2001) and Headhunting and Colonialism (Palgrave, 2010).

Cristina Sá Valentim, anthropologist and PhD student at the Centre for Social Studies of the University of Coimbra in the Post-Colonialisms and Global Citizenship Doctoral Program. In her doctoral project, she studies the so-called Indigenous Musical Folklore organized between 1940 and 1970 by the former Diamond Company of Angola, Diamang, in north-eastern Angola, analysing African colonial experiences through Cokwe songs recorded in 1950 by Dundo Museum's / Diamang's Musical Folklore Recovery Mission. This has led her to undertake field work, making use of archival research and the oral histories of Portugal and Angola.

Muambuâmbua Song. 1954
Photographic paper (dated 1951-1952)
Photograph: ht. 18 | wd. 13 cm
Museu da Ciência da Universidade de Coimbra QUI Musical Collection no. 185, from Museu do Dundo, Companhia de Diamantes de Angola, Diamang. 5ª Campanha da Missão de Recolha de Folclore Musical

Musical bow (Berimbau). Angola
Acquired in 1965
Wood. lg. 107 cm | wd. 16 cm | ht. 10 cm
Museu Nacional de Etnologia. Lisbon. inv. Ag-557
©Luís Pavão 2018

Creativity

Hugo Ribeiro da Silva - KING'S COLLEGE LONDON

Berimbau. Hungo. Xitende. From Angola to Brazil, from Africa to the world, the berimbau is a symbol of musical art from various regions of the African continent. It reminds us of the obvious: Africa also has culture, art, and creativity. But, curiously, many people associate the berimbau mainly with Brazil and its capoeira. And not by mere coincidence. Having crossed the Atlantic in slave ships, this instrument symbolizes the (re)creation of African culture in the Americas. The berimbau and the capoeira, symbols of resistance against slavery, are therefore much more than expressions of art and creativity. They are symbols of resistance and persistence.



Hugo Ribeiro da Silva holds a PhD in History and Civilization from the European University Institute (Florence, Italy). Between 2012 and 2016, he took part in the Bahia 16-19 project. He was the researcher responsible for O Atlântico dos outros [The Atlantic of the others], a project funded by the Calouste Gulbenkian Foundation and made in collaboration with the Portuguese History Teachers' Association, which, among other accomplishments, resulted in the production of educational videos

on the History of Africa and slavery. He is co-editor of the book Salvador da Bahia. Retratos de uma cidade atlântica (séculos XVII-XIX) [Salvador da Bahia. Portraits of an Atlantic city (17th-19th centuries)]. He is currently a Marie Curie Research Fellow at King's College London, where he lectures on the History of the Atlantic and Slavery and develops a project entitled: Race, Church, and Colonial Government in the Atlantic: the case of Angola in the age of Enlightenment.

Djidiu

Ana Martinho - CHAM / NOVA FCSH



A Batalha de Tabatô
[The Battle of Tabatô]
Directed by João Viana
2013

The community of Tabatô, in Guinea-Bissau, co-authors and stars in João Viana's movie as a collective character. Tabatô is a village of musicians, "masters in the art of speaking", illustrious historians and disseminators of the collective word. These are the *djidius*. They know that the survival of an entire nation rests on their shoulders: it is through safekeeping, sharing (at the right time) and building onto the thousand-year-old word that one can determine the future and build peace. The critically-acclaimed movie *The Battle of Tabatô* recalls the widespread importance of what the Mali Empire, with its multiple "Doors", represented on a civilizational level, while simultaneously allowing us to question the post-colonial condition. The main plotline of the movie focuses on the importance of collectively-created music as a force for historical, political and social cohesion. The movie discusses the cultural self-definition of a community.

Professor of African Cultures and Literatures since 1989. Lectures at Universidade Nova de Lisboa – FCSH and is an integrated researcher and deputy director at the CHAM Research Centre. Has been an invited lecturer in institutions such as the University of California at Berkeley; City University of New York (CUNY) – The Graduate Center; Agostinho Neto University and ISCED, Luanda; Universities and ISCEDs of Lubango and Huambo; University of Cape Verde; Sorbonne Nouvelle; Oxford University; SOAS. Has roughly 70 publications, including individual and collective works, scientific and public dissemination articles, and is a member of the editorial committees of a Portuguese academic journal and three international ones.

Duration

João Vasconcelos - ICS / UL

In 1964, when António Carreira acquired this fabric for the Museu de Etnologia do Ultramar [Ethnology Museum of the Overseas Territories], there were sixty-one working weavers in the island of Santiago. Weaving was almost extinct in Cape Verde, and it was up to the Museum to preserve it for future memory.

The production of cotton, indigo, and the art of weaving were the basis of the agrarian and slavocrat colonization of the previously-deserted archipelago, which took place in the late 15th century. These activities were also the basis of the archipelago's economy up until the 18th century.

In Senegambia, long before being taken to the islands, the manufacture and use of cotton clothing had been developing since the 10th century, a result of the continental trade routes and Islamic expansion. "Wearing cloths", fabrics in long bands that were at least a palm wide after being stitched, were used for centuries and served a number of purposes. Women used them to carry babies on their backs, they wrapped them around their hips, they were used to seal weddings and buy slaves, to save and to accumulate capital, and to shroud the dead. Manufactured by generations of weavers, slaves and freed peasants, the cloths of Cape Verde were a precious commodity, used as currency between African kingdoms and Muslim and European merchants. Perhaps for that reason, the crafting technique and the decorative patterns have changed very little over a long period of time.

João Vasconcelos is an anthropologist and a researcher at the Institute of Social Sciences of the Universidade de Lisboa. He has been undertaking historical and anthropological research into Cape Verde since 2000.

Pano d'obra Bicho. Santiago Island, Cape Verde
Acquired in 1963
Cotton. lg. 173 | wd. 80 cm
Museu Nacional de Etnologia. Lisbon
Inv. MNE AC.078
©Luís Pavão 2018



Fortune-Telling

*Carlos Osvaldo de Sousa, President of ANGOLREFLEX
Manuel Luís Dias dos Santos, ANGOLREFLEX's Communications
Secretary (Spokesperson) ANGOLREFLEX*

The reasons for this choice are grounded in the fact that the fortune-teller's basket is more than a mere utensil or tool used only by the peoples and cultures of south-western Angola. In it we see the conjunction of animal and vegetal elements which explain the world and life, not as symbolic elements, but rather as constant realities. The "object" should be understood as an indispensable way of living and understanding life, since it seeks to Recount Africa from outside the museological perspective, and from outside a "supposed modernity" it does not appear to belong to, constructed exclusively by an outside gaze, western, westernized and westernizing. It does this in order to perceive the manifestations and realities of the "other", different but equal, as Ruy Duarte de Carvalho, the Angolan anthropologist, reminds us.



The Plataforma de Reflexão Angola - Associação Cívica "ANGOLREFLEX" [Angola Reflection Platform - "ANGOLREFLEX" Civic Association] was created on June 15th 2018. The Association is based in Lisbon. It was informally launched on August 18th 2017 at the Conferência Pensar Angola em Tempo de Eleições (Passado, Presente e Futuro): Na Dimensão Social, Política, Económica e Cultural no Centro de Informação Urbana de Lisboa (CIUL) da Câmara Municipal de Lisboa. Later, on September 15th of the same year, the Association held a press conference at the Museum of Aljube - Freedom and Resistance. In collaboration with CEI-IUL, it held a round-table discussion at ISCTE-IUL: Quo Vadis Angola? Debate Sobre As Eleições de 2017 e o Pós-Eleitoral [Debate on the 2017 Elections and the Post-Election] In 2018, the Association co-hosted with CEI-IUL, at ISCTE-IUL, the following round-table discussions: April 6th: Angola e o Repatriamento de Capitais: O Que Significa e o que Espera? [Angola and Capital Repatriation: What does it mean and what does it hold for the future?] I. April 13th, Angola e o Repatriamento de Capitais: O Que Significa e o que Espera? II. May 25th, Angola e o Repatriamento de Capitais: O Que Significa e o que Espera? III. June 21st, Cabinda Nas Suas Várias Perspectivas. [Cabinda In Its Various Aspects] With contributions from NEA-ISCTE-IUL (Núcleo de Estudantes Africanos). And, on October 11th, Angola. Ética, Transparência e Compliance na Banca e no Sistema Financeiro Internacional. [Angola. Ethics, Transparency and Compliance in Banking and the Global Financial System] With contributions from APAEF (Associação Portuguesa de Aconselhamento Ético e Filosófico).

**Fortune-telling basket. Cuando
Cubango Province, Angola
Acquired in 1965**

**Vegetable fiber, wildcat skin, pipe bowl (liweca),
maraca (ntasangu), fabric, sapwood
dia. 24 | ht. 13 cm
Museu Nacional de Etnologia. Lisbon
Inv. MNE: AD.445**



Knowing

Paulo Costa - Museu Nacional de Etnologia

Clay jug (Chilongo Chakumuto), richly adorned with inlaid geometrical motifs, used by Makonde women to carry water, in Chimenya, northern Mozambique. Collected by Margot Dias in 1957 as part of the ethnographical research project into this cultural group. The project lasted until 1961 and was one of the lines of work that contributed to the foundation of the National Museum

of Ethnology. The ensuing Makonde collection, which this jug is a part of, is the Museum's very first collection, and this jug, inventory no. AA.001, was the Museum's first object.

The National Museum of Ethnology holds the most important ethnographical heritage in Portugal. Founded in 1965, it is inseparable from the emergence of modern Portuguese anthropology. Its collections are often the fruit of scientific research projects in Portugal and other countries. Since 2006, the Museum has also been responsible for maintaining the collections of the Museum of Popular Art.

Paulo Costa was born in Angola in 1968, son of a man from the Beiras and a woman from Trás-os-Montes, who both met in Angola in 1965 and returned to Portugal ten years later. His passion for anthropology began in 1986. In 1993 this was coupled with his passion for the National Museum of Ethnology, to which he returned in 2015 after 14 years of working in the areas of national collection management and immaterial heritage.

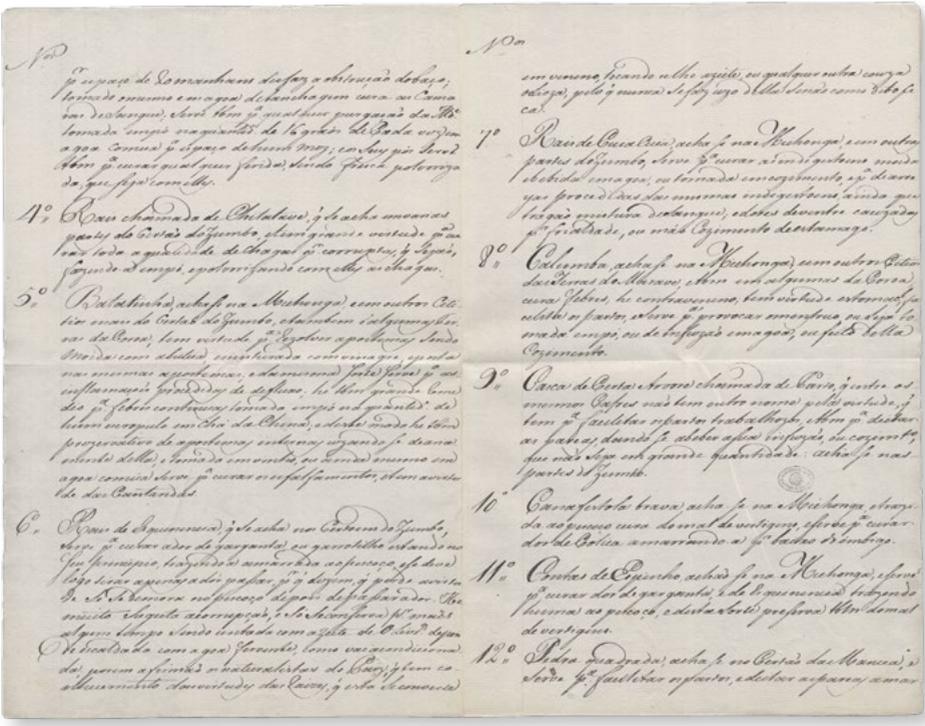
**"Chilongo chakumuto" jug Makonde group
Chimenya, Mozambique. Acquired in 1957
Clay. ht. 32 cm
Museu Nacional de Etnologia. Lisbon
Inv. MNE: AA.001
©DGPC/ADF José Pessoa 2001**

Knowledge

Eugénia Rodrigues - CH / FLUL

This document, sent in 1785 to Lisbon, exemplifies the therapeutic knowledge that Mozambicans possessed. At the time, that knowledge was recognized by Europeans, just as the *nganga*, African medical specialists, were compared, at least by some, to European doctors. During the 18th and 19th centuries, *calumba*, (*Jateorhiza palmata*, Miers), one of the medications mentio-

ned in this report, became one of the Eastern African plants most highly-prized by Indian and European medicine. It was the knowledge produced by native Mozambicans regarding the medicinal usage of calumba that allowed it to spread worldwide, and its later addition into European medical literature.



Used mainly as a tonic and antipyretic to combat indigestion, dysentery, cholera morbus and fevers, the plant was sold in slices made from its dry roots. It was known commercially as *radix calumbae*.

Letter sent by Governor António de Melo e Castro to Secretary of State Martinho de Melo e Castro regarding medicinal affairs. 1785
Paper, 2 fols. ht. 34 | 21.9 cm
Arquivo Histórico Ultramarino. Lisbon
ref. Conselho Ultramarino, Mozambique
cx. 49, doc. 59

I am an historian specialized in the history of Mozambican peoples and their relationships with their African neighbours, the Portuguese, and the Indian Ocean between the 16th and 19th centuries. My interests are focused on the social history of property, gender, slavery and the dissemination of knowledge. My research is based on written documentation, mainly created by the Portuguese, which is spread throughout archives in Portugal, Mozambique, and elsewhere. Those records are unique sources to understand the history of Mozambique

Science

Inês Beleza Barreiros - Investigadora Independente

This Yoruba pestle is a testimony to the knowledge – of herbalism, in this case – possessed by African civilisations and their repression by Western scientific thought. In the Yoruba civilisation – on which Portuguese slavery fed – and its diasporic manifestations, the frontiers between science and religion are porous. Disease is a spiritual evil as well as a physical one. The pestle – *odó* – is dedicated to Shango, orisha of thunder and lightning. It is a part of his cult when inverted, and lightning stones (*èdùn-ara*), the source of its *axé* (power) are placed inside, simulating the sound of thunder. Installed in the most colonial of Portuguese monuments, the pestle of Shango, orisha of justice, points the way to a scientific, historical and political shift. And it screams: *Kawó-Kabiyèsilé!* (come see King (Shango) descend upon the Earth)!

Inês Beleza Barreiros is a visual archaeologist. She studies the migration of images through time and space, and is particularly interested in the African and indigenous cosmogonies. She holds a PhD in Media, Culture and Communication from NYU. Her thesis was on *visuality and countervi-*

suality in the Portuguese empire. She holds a Master's in Art History from FCSH-UNL and a Bachelor's in History (Art History major) from FLUL. She has been working in documentary film. She is the author of Sob o olhar de Deuses sem Vergonha: Cultura Visual e Paisagens Contemporâneas [Under the Gaze of Shameless Gods: Visual Culture and Contemporary Landscapes] (2009) and Colonial Specters: a Visual Archaeology (forthcoming).

Yoruba pestle. Western Africa. c. 1920-1930
Sculpted wood. ht. 34.3 | dia. 36.2
Museu da Farmácia. Lisbon. inv. 8925



Power

Alexandra Curvelo
IHA / NOVA FCSH



During the 1480s, when the Portuguese first made contact with the Kingdom of Congo, they kidnapped a number of Congolese nobles (*Miwissikongo*), one of whom was Kasuta, a member of the royal family who was also *Mani Vunda*, the main spiritual authority of the Congo. In Lisbon, the Congolese men learned Portuguese and had their first contact with Christianity. Upon his return to the Congo, Kasuta assumed a central role as liaison between King John II and Nzinga a Nkuwu, the *Mani Kongo* (King of Congo). A number of factors, including Kasuta's own perceptions, led the Portuguese to be associated with the land of the dead. It was believed that the Portuguese King was *Nzambi Mpungu*, the highest supernatural power or authority, who was also, in accordance with local traditional cosmology, the complement to Mani Kongo. This was the backdrop in which, during the year of 1512, the King of Congo would convert to Christianity and be christened Afonso I. The misunderstandings connected with these episodes are mirrored in this crucifix as well. Objects such as this one, in which the cross is simultaneously a metaphor for the cosmos and an outline, mapping the path human lives take through the kingdoms of the living and the dead, were used in the Congo not only as emblems of religious ritual, but also as symbols of authority and justice.

*I dedicated myself to museums between 1996 and 2014, when I joined the Art History Department at NOVA-FCSH as an Assistant Professor. I am currently also the deputy director of the Institute of Art History (IHA, NOVA FCSH). I study the Portuguese presence in Asia, and, in regards to Africa, I curated, alongside Manuel João Ramos, the exhibition *O Destino Etíope do Preste João* (MNAA, 1999) [The Ethiopian Destiny of Prester John] and worked on the iconography of Prester John in Portuguese cartography during the 16th century.*

Crucifix (Nkangi Kiditu)
Africa, Zaire, Congo,
17th century
Wood and metal. ht. 53.5 cm
Jorge Welsh Works of Art. Ref. 8068
©Jorge Welsh Works of Art, Lisbon/London

Preserve

Maria Emília Madeira Santos - Coordinating Researcher in History

This piece, made from a palm tree (*Raphia Vinifera* P. Bauv.) fibre fabric, is the work of several artists and artisans: the tailor was from Ambaca; the kings of Kuba provided the motifs; and weavers and embroiderers from the shores of the Kasai River worked the *mabela*. The contributions of all these men and women, scattered through time and space, were perfectly preserved, allowing the piece to be completed. The embroiderers interpreted and reproduced the original drawings, created by the chiefs, as an intellectual exercise over the course of generations. The tailor wisely combined a number of motifs and fabrics so as to achieve a visible and harmonious symmetry. As a whole, this piece is an invention where the history of the peoples who have moved within the vastness of West-Central Africa is told. A neighbouring population from the Kingdom of Congo who, according to tradition, emigrated to the shores of the Kasai in the 17th century, bringing with them their art, which could be seen at the court of the king of Congo, and were described by Duarte Lopes in the 16th century. The Chokwe who moved to Kuba in the mid-19th century,

accompanied by Ambacans, well-versed in the tailor's trade, taught by missionaries since the 17th century. The people of Cuanza, who brought to Luanda the so-called "Kasai velvets". The idea of creating a European garment in rich African fabrics gave us at once a record of both cultures, one that can be interpreted to this day.

Maria Emília Madeira Santos. Coordinating Researcher in the field of History (1986). Director of the Centro de Estudos de História e Cartografia Antiga / IICT (1987-2007). Organizer of the Reunião Internacional de História de África [International African History Meeting] (1988-2003). Main Works: Viagens de Exploração Terrestre dos Portugueses em África [Portuguese Exploration Journeys in Africa], CEHCA / IICT, Lisboa, 1978. Viagens e Apontamentos de um Portuense em África. Diário de António Francisco Ferreira da Silva Porto [Travels and Notes of a native of Porto in Africa. The Diary of António Francisco Ferreira da Silva Porto], reading, introduction and notes, Biblioteca Geral da Universidade de Coimbra. Coimbra, 1986. Nos Caminhos de África. Serventia e Posse. Angola Século XIX, [In African Paths. Servitude and

Possession. Angola 19th Century] CEHCA / IICT, Lisboa, 1998. História Geral de Cabo Verde, [General History of Cape Verde] coord., Vols I, II, III, IICT/IIPC, Lisboa/Praia, 1991, 1995, 2002.

**Man's jacket sown by Ambaca tailor
Palm tree fibre fabric
wd. 49 | lg. 73 cm | wt. 1045 g
Museu Nacional de História Natural e da Ciência
- Universidade de Lisboa. Lisbon
ref. MAM Missão Antropológica de Moçambique
- IICT - MAM / 617-002**



Protection

Manuela Cantinho
Sociedade de Geografia de Lisboa
CH / FLUL



From amongst the diversity of African objects, the *minkisi* are perhaps the ones that have given rise to the most interpretative misunderstandings. Besides the destruction of many pieces during the 17th century, the classifications they were subjected to prove this was the case. Some of the things the *minkisi* (s. *nkisi*) were called during the late 19th and early 20th centuries include "idols", "matchmaking wizards", "vengeance spells", and so on. On the other hand, for the Kongo a *nkisi nkondi* ensures the individual's or the community's protection. It has therapeutic uses, it detects and annuls any threats, and intervenes when there are disagreements within the group. Its "gestures", as well as its accessories, reveal an important part of its meanings. Its efficacy depends on the knowledge of the religious specialist (*nganga*), who activates the potential of the *nkisi nkondi* and through it establishes contact with the ancestors.

The Lisbon Geographic Society takes part in comparative studies with congenerous collections; research projects; publications; it has a permanent exhibition; it hosts temporary exhibitions; it participates in international exhibitions; it holds events in the African Commission and in the Ethnography Section.

Manuela Cantinho - PhD in Anthropology from ISCTE. Research field: Extra-European ethnographical collections. Anthropology Museums (19th-20th centuries). Museology Professor. Curator of Lisbon Geographic Society's Museum. Board member of the Lisbon Geographic Society.

Nkisi Nkondi, Congo, Angola. 19th century
Wood, iron, mirror, fabric, pigments
ht. 80 | wd. 38 | dpt. 30 cm
Sociedade de Geografia de Lisboa
Inv. SGL-AB-823
©Carlos Ladeira

Resistance

Djass – Associação de Afrodescendentes

The Eurocentric narrative tends to reduce African History to colonialism, creating a mythicized and fictional idea of an uncivilized, primitive continent with no history of its own.

The fantasy created by ethnomusicology describes African musical cultures as being fundamentally rhythmic, thus distancing them from the mind, the driving force behind classical music, ascribing them to an archaic order, inferior in quality to European music. The *kora*, a secular instrument connected to *djidius/griots*, the Mandinka culture of the Kaabu Kingdom and the Mali Empire, challenges the cultural stereotype of African Cultures, revealing the diversity and resistance of Western Africa's civilizational legacy.



Chordophones, African kora harp
Calabash, parchment, wooden rod, metal
Museu Nacional da Música. Lisbon. inv. MM 473

Beatriz Gomes Dias: Founder and head of Djass – Associação de Afrodescendentes [Association of Afro-descendants], an anti-racist non-profit organization. We are committed to the epistemological decolonisation of knowledge, fighting the Eurocentric view of history and asserting the African contribution to the development of knowledge, culture and history.

Toni Malau (Saint Anthony of Good Fortune)
From the former Kingdom of Congo
19th century.
Ivory. ht. 7.5 | wd. 3 | dpt. 2 cm
Museu de Santo António MLSA.ESC.0235

Syncretism

Pedro Teotónio Pereira – Museu de Lisboa-Santo António - EGEAC / Câmara Municipal de Lisboa

Toni Malau or Saint Anthony of Good Fortune is the name given to small wood or ivory figurines from the former Kingdom of Congo. They are representations of the saint brought to Africa by the Portuguese and the Italians in the 15th century. This saint, however, was quickly incorporated into local beliefs and transformed into a good-luck charm, capable of healing wounds with a touch. A testimony to African religious syncretism, the image of Toni Malau accompanied the black diaspora, becoming a subversive symbol of this people's resilience, both in Africa and America.

Saint Anthony Museum

The Lisbon Museum's site dedicated to the figure of Saint Anthony. Saint Anthony was born in Lisbon and lived there until he was 20 years old. In this museum, one is able to discover the vast iconography surrounding Saint Anthony as well as its history. One can also learn about the traditions of the matchmaking saint, who is also the saint of lost things, and the various festivities that are still celebrated in Lisbon to this day. Also showcased are the singular forms in which he is worshipped in Portugal and



countries where the Portuguese evangelised, making Saint Anthony one of the most popular saints in the world. Knowing Saint Anthony means knowing a little more about the cultural identity of Lisbon and the Portuguese people.

Pedro Teotónio Pereira holds a Bachelor's in Cultural Anthropology (1990, UNL School of Social Sciences and Humanities) and a Master's in Museology and Heritage (1996, UNL's FCSH). He has been researching into folk religion, as well as the traditions and devotions to Saint Anthony in Portugal and countries where the Portuguese evangelised.

Transfiguration

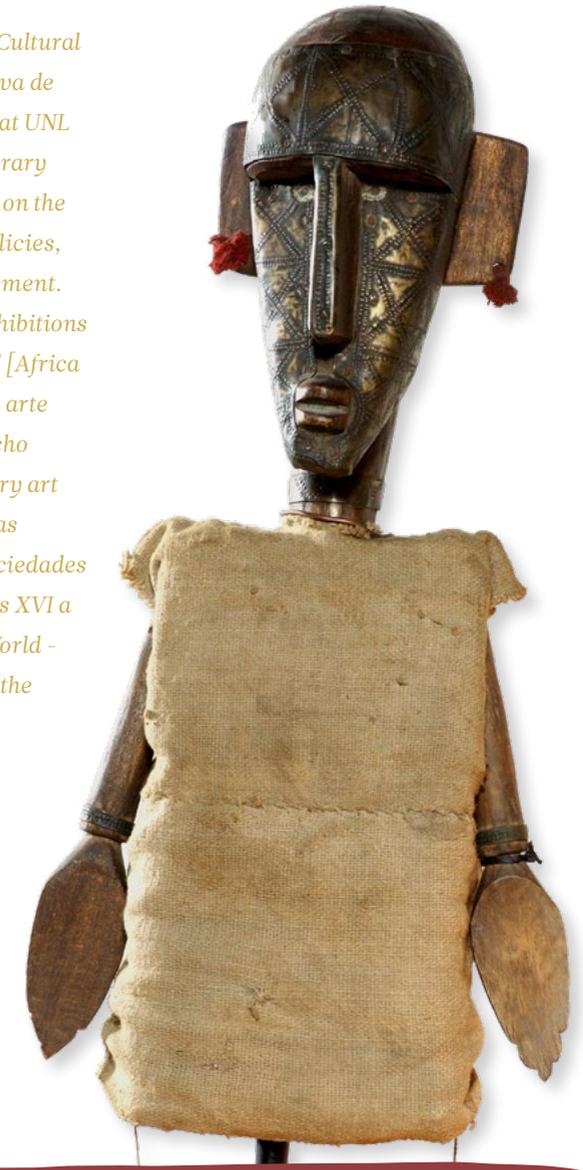
Rui M. Pereira - IHC /NOVA FCSH

Over centuries, along the Trans-Saharan trade routes – where the desert starts giving way to the savannah, in the inner delta of the Niger –, centralized political structures developed. These were the empires of the Soninke, Ghana, Mali, Songhai, and lastly, the Bamana (16th-18th century). In this key region, long-distance trade, business and the exchange of goods from the interior of Sub-Saharan Africa for the goods coming in from the Mediterranean markets to the north, allowed the accumulation of riches that underpinned social stratification, professional specialization, and the development of the arts and theatre. All that historical density is reflected in Sogo Bò, a mask theatre typical of peoples in the region (Boso, Sòmònò, Bamana, Marka), an example of which is this puppet representing a human character (Maani).

The Puppet Museum was founded in 1987 by the Companhia de Marionetas de São Lourenço [São Lourenço Puppet Company]. In 2000, the Company's lack of resources endangered the project's survival. However, the importance of the collection

led the Lisboa City Council (through EBAHL, a municipal company which later became EGEAC) to reach an agreement with the owner of the original collection, which allowed the museum to be transferred to the Bernardas' Convent and keep its doors open in a space with the dignity the collection deserves. The Museum has stayed in the Bernardas' Convent (in Madragoa) since November of 2001. Over time, the original collection has grown, receiving an enormous number of masks and puppets from Portugal and elsewhere, which were either bought or donated by collectors. The Museum regularly hosts temporary exhibitions and puppet shows. It also offers a wide-ranging educational program for schools, families and adults, which allows for moments of discovery and experimentation, provided by tours and dynamic & engaging workshops. The goal of these is to foster creativity and an enjoyment of puppet theatre, contributing to the discovery and preservation of puppetry and to the development of respect for cultural diversity and an appreciation of cultural patrimony.

Rui M. Pereira, PhD in Social and Cultural Anthropology by Universidade Nova de Lisboa (UNL) - Fellow researcher at UNL FCSH's IHC (Institute of Contemporary History). Researches and lectures on the fields of Colonialism, Colonial Policies, Museology, and Cultural Management. Has commissioned African art exhibitions such as "África - diálogo mestiço" [Africa - mestizo dialogue], "A coleção de arte contemporânea africana de Pancho Guedes" [The African contemporary art collection of Pancho Guedes], "Nas Vésperas do Mundo Moderno - sociedades africanas e brasileiras nos séculos XVI a XVIII" [In the Eve of the Modern World - African and Brazilian societies in the 16th to 18th centuries].



Marka-Bambara Puppet (Bamana)
Mali
Wood, metal, cloth and cotton string
ht. 45 | wd. 52 | dpt. 13.5 cm
Museu da Marioneta. Lisbon
Inv. MM1399

Weaving

Arlindo Manuel Caldeira
CHAM / NOVA FCSH



Kuba cloth. 20th century
Southeast Congo. Kuba people
Raffia. ht. 48 cm | wd. 47 cm
Museu do Dinheiro (Banco de Portugal). Lisbon
©Luís Pavão 2018

Circa 1506, Duarte Pacheco Pereira said: "In this Kingdom of Congo, palm tree cloths are woven soft as velure, and [some] worked with embroidery akin to velvety satin, so exquisite that none in Italy can be said to be better".

These palm tree leaf cloths, also manufactured in other regions of Central West Africa under different names, were widely-known during the 17th century. Some of them were used as garments and ceremonial offerings, while others were used locally as currency. In Luanda, where during the aforementioned century there was no metallic coinage, the Portuguese also took to using small cloths made from palm tree fibre (*libongos*). These were imported from Loango, and were used to pay the infantry and accepted in trade. They were known as "straw money". The tradition of high-quality manufacturing of palm tree cloths has been maintained to the present day, in particular amongst the Kuba people (Democratic Republic of Congo).

Arlindo Manuel Caldeira - Retired professor. Researcher at CHAM, Universidade Nova de Lisboa. My current research interests focus on the social history of Angola and the islands off the Gulf of Guinea from the 16th to the 18th century, and on slavery and the slave trade.

Wisdom

Maria Manuel Torrão - CH / ULisboa



Originally mostly from the Cacheu River region, the panos d'obra were made by experienced Manjak and Papel weavers, who were already living in the area when the Portuguese reached the coast of Guinea-Bissau. These cloths, made using ancestral knowledge, were the work of African weavers who had passed this knowledge down over generations. Woven in black and white thread, the Pano Dama was a sign of extremely good taste. Its name is connected with the Manjak female anthroponym Damá (Lady). However, this name may also be connected with the well-known game of Damas [Draughts], since the centre of the cloth resembles a checkerboard.

These cloths could be worn as garments and were used for various ceremonial purposes, such as sealing contracts or marriages; initiation rites; for grieving; or shrouding bodies. The size of this particular cloth and the crafting techniques used to create it are similar to those typical of Cape Verde. The African slaves who were taken from the coast of Guinea-Bissau took with them the ancestral knowledge of crafting cotton

cloths to Cape Verde, but it was in the islands that this form of weaving took on Luso-Cape Verdean innovations and themes that enriched it and made it more complex. Later on, the constant trips of the peoples of Cape Verde back to Guinea helped spread these new weaving techniques to the Cacheu region.

The islands of Cape Verde and the coast of Guinea-Bissau came into Maria Manuel Torrão's professional life when she joined the Luso-Cape Verdean team which created the História Geral de Cabo Verde [General History of Cape Verde] at the Tropical Research Institute.

She was a researcher at the Institute from 1987 until 2015. She is currently continuing her research at the Centre for History at ULisboa's School of Arts and Humanities, where, for the first time in Portugal, Cape Verdean History is being taught.

Damá Pano d'obra Papel or Manjak Group Bissau, Guinea-Bissau. Acquired in 1963 Cotton. lg. 194.50 | wd. 123 cm Museu Nacional de Etnologia. Lisbon Inv. AF.306

Institutions

ANGOLREFLEX - Plataforma de Reflexão Angola Associação Cívica

APH - Associação de Professores de História

APROFGEO - Associação de Professores de Geografia

Ceaf/EHESS - Centre d'études africaines - École des Hautes Études en Sciences Sociales (Paris)

CEDIS/NOVA - Centro de I&D sobre Direito e Sociedade - Universidade NOVA Lisboa

CEF / ISA ULisboa - Centro de Estudos Florestais - Instituto Superior de Agronomia - Universidade de Lisboa

CEI/IULisboa [ISCTE] - Centro de Estudos Internacionais - Instituto Universitário de Lisboa [Instituto Superior de Ciências do Trabalho e da Empresa]

CES/UC - Centro de Estudos Sociais - Universidade de Coimbra

CH/ULisboa - Centro de História - Universidade de Lisboa

CHAM, FCSH/NOVA - Centro de Humanidades /Universidade NOVA de Lisboa

CICS.NOVA - Centro Interdisciplinar de Ciências Sociais Universidade NOVA de Lisboa

CML - Câmara Municipal de Lisboa

DJASS - Associação de Afrodescendentes

FLUL e CEsA / ISEG ULisboa - Faculdade de Letras da Universidade de Lisboa e Centro de Estudos sobre África,

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ICS/ULisboa - Instituto de Ciências Sociais - Universidade de Lisboa

IHA, FCSH/NOVA - Instituto de História de Arte / Universidade NOVA de Lisboa

IHC FCSH/NOVA - Instituto de História Contemporânea Universidade Nova de Lisboa

IHMT NOVA - Instituto de Higiene e Medicina Tropical Universidade NOVA de Lisboa

ICT (ISA) - Instituto de Investigação Científica Tropical - Instituto Superior de Agronomia

King's College

ML - Palácio Pimenta - Museu de Lisboa - Palácio Pimenta

ML - Santo António - Museu de Lisboa - Santo António

MNA - Museu Nacional de Arqueologia

MNE - Museu Nacional de Etnologia

Museu da Ciência da Universidade de Coimbra

Museu da Farmácia

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