

## P5. POSTER

# Reynaldo dos Santos' Legacy in Portuguese Art: Interdisciplinarity

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**KEYWORDS:** Reynaldo dos Santos; History of Medicine; Portuguese Art; Interdisciplinarity

## I. INTRODUCTION: BRIDGING SCIENCE AND CULTURE

Reynaldo dos Santos (RS) (1872–1970) was a figure defined by intellectual interdisciplinarity, uniquely integrating a distinguished medical career with profound cultural scholarship.

**Medical Eminence:** Distinguished in Urology, Radiology, and Vascular Surgery.

**Cultural Authority:** His influence transcended medicine, establishing him as an unavoidable reference in Portuguese historiography and art criticism.

### Institutional Roles:

- Founder/President, National Academy of Fine Arts (1937–1967).
- Founder, Portuguese Academy of History (1932).
- President, Lisbon Academy of Sciences (1964–1967).

**Intellectual Milieu:** Actively associated with leading contemporaries, including Almada Negreiros, Aquilino Ribeiro, Jaime Cortesão, and Raul Brandão.

## II. FOUNDATIONAL SCHOLARLY CONTRIBUTIONS

RS's extensive scholarly output focused primarily on the history of Portuguese art, centered around his seminal work: *Oito Séculos de Arte Portuguesa* (Eight Centuries of Portuguese Art).

### ARCHITECTURE AND STYLE

**Monographic Studies:** Authored detailed works on the Cathedrals of Lisbon, Évora, and Coimbra, and comprehensive analysis of Regional Architecture (Churches and Chapels).

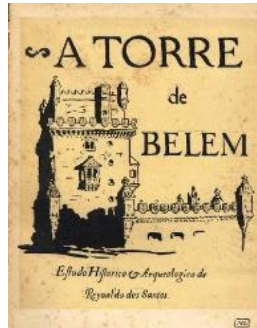
**Monastic Provenance:** Investigated the historical origins of the Monasteries of Alcobaça and Batalha, and monuments like the Churches of



Santa Clara and São Francisco (Santarém) and Santa Iria do Olival (Tomar).

**Manueline Focus:** His primary research focus was the Manueline Style.

- Key Attribution (1922): Identified Francisco Arruda as the architect of the Tower of Belém.
- Maritime Art: Published a major treatise in 1952 on art related to the Maritime Discoveries.

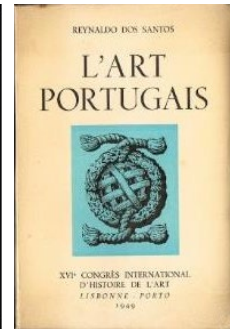
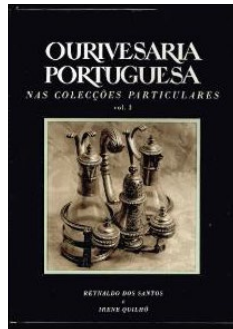


### SCULPTURE AND DECORATIVE ARTS

**Comprehensive Analysis:** Published *Sculpture in Portugal*, analyzing ornaments, capitals, statuary, and *presépios* (e.g., Machado de Castro's nativity scenes).

**Emphasis on Funerary Art:** Gave particular attention to tomb sculpture, exemplified by the tombs of D. Pedro and Dona Inês at Alcobaça.

**Stylistic Research:** Studied the Indo-Portuguese Style and, with D. Irene Quilhó dos Santos, investigated Portuguese Goldsmithery and Faience (16th and 17th centuries).



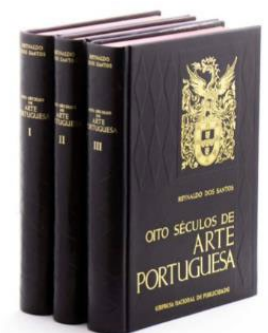
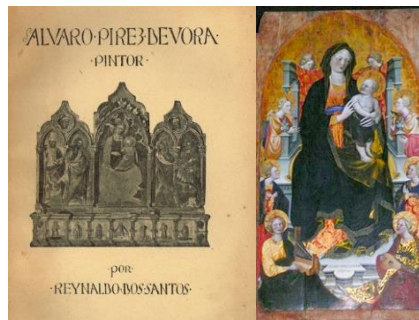
### III. CRITICAL DISCOVERIES AND ATTRIBUTIONS

RS's work led to crucial findings concerning the provenance and authorship of major Portuguese artworks.

**Pastrana Tapestries (1915):** Jointly with José de Figueiredo, discovered the Pastrana tapestries – attributed to Nuno Gonçalves's circle – which depict the taking of Arzila. Note: The circumstances under which these large 15th-century Flemish works left Portugal remain an ongoing historical enigma.

**Álvaro Pires d'Évora (1921):** With Virgílio Correia, identified the altarpiece *Our Lady with the Child and Musician Angels* in Pisa, significant for bearing the painter's unique Portuguese signature.

**Nuno Gonçalves:** Dedicated meticulous scholarly inquiry to the painter and the highly debated Panels of the Adoration of St. Vincent.



### IV. CONCLUSION

Reynaldo dos Santos successfully synthesized high-level scientific practice with authoritative cultural investigation, leaving an enduring and multi-faceted scholarly legacy that reshaped the understanding of Portuguese art history.

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