



# newsletter



## AGENDA DO NOT MISS...

### EXPOSIÇÕES

▲ **FERNANDO MORGADO**  
**MEMORIES BORN IN CLAY**  
 De 5 de fev. a 3 abr. de 2022



▲ **From Tradition to Innovation**  
 Até 5 de Junho de 2022



## ITEM OF THE MONTH



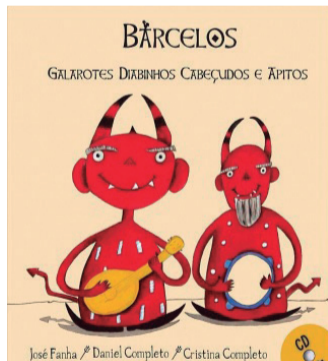
### MASSEIRÃO

Inventory No.: 82.6.1  
 Name: Masseirão  
 Use: Potters / Vila Verde  
 Function: Clay crusher  
 Measurements: Length: 2040 mm | Width: 600 mm | Height: 440 mm  
 Year of manufacture: Unknown

Container historically connected to the production of clay, often obtained from a wooden trunk of oak, recognized for its high resistance, carved laterally in a slightly rounded shape, with a final appearance resembling a long sink. Its function was to smash/crush the dried clay, with the help of a mascoto (an instrument similar to a hammer), also made of wood. The masseirão shown in this photo by Lígia Quinta, is on display at the Museum and shows children, who with their curious hands try to feel the texture of clay in its purest state, it is still around it, where, many times these curious minds gather listening to explanations that convey to a distant reality.

## DOCUMENTATION CENTER

▲ **Barcelos**  
**Galarotes Diabnhos Cabeçudos e Apitos**  
*Authors:*  
 Text: *José Fanha*  
 Illustrations: *Cristina Completo*  
 Music and Interpretation: *Daniel Completo*



Stories, poems and songs with unique characteristics of the history and of material and immaterial heritage of the municipality of Barcelos, in terms of music, traditions and pottery. Includes a CD.

Year: 2017  
 ISBN: 978-989-99808-3-9

## NEWS

### FATHER'S DAY

Father's day is celebrated on March 19th, and the Pottery Museum will celebrate this important day with the youngsters. Thus, with the participation of the artist Maria Carvalho, will be developed a very special activity with our youngsters, as they will create their superhero father, through clay modelation, with the application of some accessories. The activity is free of charge and will be divided into two sessions that will be held on March 19th and 26th, beginning at 2:00 pm, lasting 90 minutes each, at the Pottery Museum and each session will be preceded by a guided tour to one of the Museum exhibitions. Children between the ages of 3 and 12 can participate, accompanied by an element. Registrations are limited and mandatory via email: [servicoeducativo@cm-barcelos.pt](mailto:servicoeducativo@cm-barcelos.pt)

### CRAFTSMAN'S DAY

Craftsman, one who creates art through his hands, who unleashes the talent that runs in his blood and allows it to become matter. March 19th is the day chosen to mark the importance of all those who embrace this honorable profession. The Pottery Museum thus intends to mark this date, since it was in the hands of dozens of men and women who made a living out of ceramics and who contributed to the stupendous collection that we hold today in this Museum.

## HIGHLIGHTS

### POTTER'S WHEEL

The birth of the potter's wheel happened in a very faraway place, and calendars are no longer sufficient to tell us how long ago that it happened. It is believed that it was in Mesopotamia, around 4500 BC, where the first wheel was created. A different form from the current one, it is true, and the material used to create it was also not the same as the one of today. This first wheel ever made was of stone. And therefore heavy and high speed operations were impossible. Studies suggest that ceramics would be known as early as the Neolithic period, 7000 BC, and later on, through the emergence of the wheel, a more intense production of circular-section ceramics would have been increased. In fact, until the 20th century, the role of the potter's wheel was of great value, because, until then, the utilitarian objects present in families daily-life, were precisely created on the wheel. With the emergence of plastic and metal, these ceramic objects lost their prominence, but the truth is that many pieces created on the potter's wheel are still made and sold nowadays. Despite the different adaptations to which the potter's wheel has been subjected, there are three types of wheels: the high wheel, the low wheel, and the electric wheel. The low wheel, about 30 to 40 cm high, is turned by hand; the high wheel, in turn, is set in motion with the foot and allows the potter to have both hands free to work; and the electric wheel, which is the most modern and moves automatically, using electricity.



### ROOSTER SYMBOLISM



The rooster is a symbol owner of an incredible universality in many cultures around the world, therefore, everything that can be said here will always fall short of its true amplitude. The Gallic Rooster has been, for several centuries, a symbol of France, united, proud of its identity. In Portugal, the rooster became, during the 20th century, a tourist symbol of the nation. In Barcelos, a luxuriant city in the Minho region, the ceramic rooster became a symbol of good luck for everyone who buys it. This association was established in connection to a legend in which a rooster, already dead and cooked, would have crowed and freed a pilgrim from the certain death, victim of a sentence given for a crime he had not committed. In the Christian tradition, the rooster was adopted as a symbol of the herald, herald of good news and it is also in Christianity that the Rooster crows at midnight, thus announcing the birth of Jesus. Furthermore, we find in the Bible a passage that refers us to Saint Peter, who denied three times knowing Christ before the rooster crowed. In Shinto mythology, it was believed in the kingdom of Yamato that the rooster crow was essential for the sun to shine and if it did not, the sun would not rise. In Mithraism cults, the rooster crowed at the birth of Mitra and this myth established the bases for the Bishops of Rome, giving rise to the Midnight Mass (Missa do Galo). The Rooster positioned himself almost like a hero, who with his powerful and magical crow scared away the demons and other spirits that attacked during the night. However, if on the one hand we see that there is a whole positive environment around this symbol, the truth is that this is not unanimous in all cultures. For Buddhists, the rooster is a symbol of attachment, greed and thirst, and during the Western Medieval period it was representative of lust and pleasure for fighting. Furthermore, black roosters were associated with superior forces of evil and there was a link to demonic beings. The truth is that, as we have already mentioned, this is just a modest contribution about different meanings of this being of the Herald, representative of vigilance, animal that is sentinel, symbol of the Resurrection and the triumph of Light over Darkness, thus leaving this so vast topic open!

Note: we are launching the challenge to all our readers to share with us other curiosities about this symbol.

## EXHIBITIONS

### MEMORIES BORN IN CLAY - BY FERNANDO MORGADO



On display at the Pottery Museum, in the Sala da Capela, until the April 3rd, Memories Born in Clay lists a careful selection of the creations that best represent its author Fernando Morgado, as well as his life, polished by rigor and work. Surrounded by a familiar nostalgia, which transports us to a reality that no longer exists, the pieces on display are full of memories and folklore. They are thus manifested, as a deep declaration, of moments that are now memories. The pastel colors with which the pieces are painted give each one a warm and tender tone, creating a stream between the potter's feelings and the chromatic palette used for the decoration of these figurines. In this exhibition, Fernando presents a variety of moments he lived and that were reinterpreted in clay, and by doing so he created eternal memories of a life full of meaning. From the ox-carts, to cows kneading the clay, from the joy of folklore, to traditional games, the pieces that can be seen here are multifaceted and full of feelings, that dress the naked exhibitors painted in white, to welcome all these narrations. In this room, where the word that echoes from the wide walls is memory, we immediately see at the head of the exhibition, the busts of those who were the foundations of his life. Hence, we perceive the importance and strength of family ties that these elements assume throughout the course of Fernando Morgado's life and without which he would not be who he is today. Another exhibition not to be missed, in this Museum near you.