



MUSEU DO FRESCO

Largo Dom Nuno Álvares Pereira, Monsaraz



Fresco conservation state when it was discovered in 1958.



Details of Ambrogio Lorenzetti's panel about the "Allegories of Siena's Good and Bad Government".

HOW WAS THE FRESCO DISCOVERED

The fresco was casually discovered between the 6th and the 11th October 1958, when the building of the parish of Monsaraz suffered works of repair and expansion.

The happy accident occurred when a wall was demolished on top of the trial room North of the old Town Hall of Audience, discovering "this extraordinary masterpiece of fresco in Portugal and unique of profane theme existing among us" (ESPANCA, 1978).

This fortuitous secretly, according to the words of Túlio Espanca, saved from destruction this precious mural depicting the Divine and Earthly justice.

This work, dated from the XV century, only has parallel in existing Communal Palace frescoes of Siena, in the wonderful painted panel of Lorenzetti Ambrogio about the "allegories of the Good and bad Government of Siena" painted between 1338 and 1340.

SIGNIFICANCE

In the lower panel, the artist intended, abstracting himself from the purity of divine justice, to show the true picture of earthly justice, and in a terrible satire showed his own venal justice dominated by the evil temptation of bribery.

In this Panel, the dominant figure is the figure of the Good Judge, which, according to the medieval symbolic, is being crowned by the figures of Justice and Mercy and is sitting on a wooden Gothic Chair, richly crafted; the head is covered with a blue and black cap and secure right in the hands the red stick of the old municipal courts.

With the insignia of the Red stick, the artist intended to paint a picture of the old municipal courts, i.e., an alvoril or an ordinary judge. If the artist had intended to feature an outside judge, the Good Judge of Monsaraz would have been represented with the insignia of the new judiciary in the hands: a white stick.



THE FORMER TOWN HALL OF MONSARAZ

The former building of the Town Hall and Court of Monsaraz was built during the second quarter of the 14th century, during the reign of King Dinis and Afonso IV as a result of administrative and economic development history of the village after its repopulation determined by granting the Charter of 1276.

To its construction, the public acts of the village of Monsaraz happened in the churchyard of the Gothic church of Santa Maria, later demolished due to the danger of contagion of the plague and replaced by the current one from the 1500s. Some of the architectural elements, characteristic from the medieval period as the ogival door, twin windows and the ribbed vaults are still visible.

In the mid-sixteenth century it has been adapted, in accordance with the instructions of the Royal diploma of King John II, which determined the existence of public prisons outside the Castle.

It was also at this time that the second floor was built, giving it an appearance very similar to that of today.



The Municipality of Reguengos de Monsaraz suggests the discovery of our county through the use of digital media.



VisitReguengos

1 In the upper angles of this panel, two musician Angels blowing horns announce and proclaim symbolically the incorruptibility of divine justice. This entire spiritual panel seems to be the sacred expression of the sacred principle that sends God give the King the power to judge.

2 Prophet on the right side of Christ and over the good judge representing the Omega.

3 The figure of the Good Judge of Monsaraz dominates the fresco's lower part. He's being crowned by the figures of Justice and Mercy. Sitting on a Gothic Chair, wears a gown of fur lined collar and sleeves, blue and black hat-covered head and secure right in the hands the red stick of the old municipal courts.

4 Figure of the Corregidor assisting the Good Judge during the trial.

5 Figure of the acquitted defendant by the Good Judge.

6 Figure centering the top panel of the fresco represents Christ Pantocrator, covered with a red robe, whose feet rest on a globe Orbis Terrarum with the caption, in Gothic, UROPA.

7 Prophet on the left side of Christ and above the Bad Judge, representing the alpha.

8 The artist represented the Bad Judge tormented by terrifying repressions of conscience and with a double face. The demon whispers in his ear how to be rogue. Bad Judge stick is broken and, like the Good Judge, it is a stick of red alvazil.

9 Figure of the Corregidor assisting the Bad Judge during the trial.

10 Figure of the rich man that corrupts the Bad Judge with gold coins from the pad.

11 Figure of the villain corrupting the Bad Judge with a pair of partridges for a penalty that he had committed.



FRESCO'S DATA / INFORMATION

Top panel

151X188

Lower panel

186 X 306

THEME

Top panel

Christ the Saviour flanked by two Angels.

Lower panel

The Allegory of Justice, showing the good and bad Judge, defendants and registrars.

SUPPORT

The painting is made of shale, very irregular masonry, mortar-based, being the surface covered by plaster.

ACIONARTE / PONTATE

The painting is executed with mixed technique, being the basis of all the preparatory drawing and some fresh elements in pontate and other dry elements, using mainly milk of lime.