

**EXECUTIVE SUMMARY  
FOR INSCRIPTION ON THE WORLD HERITAGE LIST**

**STATE PARTY**

Brazil

**STATE, PROVINCE OR REGION**

State of Sergipe (SE)

**NAME OF PROPERTY**

São Francisco Square in the town of São Cristóvão (SE).

**GEOGRAPHICAL COORDINATES TO THE NEAREST SECOND**

11° 01'03" Latitude South

37° 12'00" Longitude West

**TEXTUAL DESCRIPTION OF THE BOUNDARIES OF THE PROPERTY**

All public and private buildings that compose the São Francisco Square define the area proposed for World Heritage Title with approximately 3 hectares. Within the boundaries of the São Francisco Square, a quadrilateral space of 52 by 88 meters forms the inner square. This space is delimited by the São Francisco Convent and the São Francisco Church with the Sacred Art Museum to the north; by the Parochial House and the Imaculada Conceição Home (the old Church and Santa Casa de Misericórdia) to the east; by the former Town Hall, the old Provincial Palace (nowadays the Historical Museum of the State) and a private residence to the south; and a sequence of houses where the municipal library operates, is the fourth limit, in the west.

**MAP OF THE PROPERTY SHOWING BOUNDARIES AND BUFFER ZONE**

Please, see attached map.

**JUSTIFICATION STATEMENT OF OUTSTANDING UNIVERSAL VALUE**

The **São Francisco Square** is an example of an urban area made up of homogeneous public, private and religious buildings. It also represents a unique and exceptional moment in the history of Brazil by preserving the shape and proportions of the colonial period on which Portugal and Spain were under the same crown. The São Francisco Square is a proof of the influence of Spanish laws and urban practices in forming Brazilians urban landscapes. Its implementation dated early 17th century and the influences of both Kings Filipe II and III Ordinances, then in effect, are quite plausible. Its architecture expresses both the cultural and social levels and

importance of religious life in the period of its creation. The forms and architectural styles of São Francisco's buildings portrays both the culture and the society of the region at the time of its implementation and express its uses in present time as an exemplary adaptation to the city's evolution, besides showing an artistic flowering of undeniable importance. São Francisco Square illustrates with exceptional vitality a public open space, intact in its urban setting in the course of four centuries and adapted to everyday and sporadic uses, such as local cultural events and celebrations that accompany the evolution and habits of society.

**São Francisco Square** has exceptional and universal cultural values. The canons of the Franciscan religious architecture - carried over from their medieval origins and the dawn of baroque lights - consistently represents the universality sought by Catholicism (and achieved in Central and South America in some manner), at the same time that in every church and convent, the adjustments create and consolidate settings and unique architectural and urban spaces. This condition of representative *inter-pares*, living with the individual exceptionality, is seen both in the Catholic monasteries as in the Asian Buddhists, in medieval castles, in the forts, in sugar mills in Brazil or in the Caribbean. This is the opulence that demands the best and most important examples of human art and industry.

#### **CRITERIA UNDER PROPERTY IS NOMINATED**

**Criterion ii:** Because they represent one of the best examples of European squares adapted to a colonial city in the tropics, all urban and cultural values of **São Francisco Square** are examples of the urban structure established under the canons of King' Filipe's Ordinances when Spain and Portugal were under only one Crown. Back from the coastline, with its relations of length and width adjusted to the postulates of the "Act IX" of the Ordinances, as well as primary and secondary four-way flows into the four corners, all that remember what was recommended to the Plaza Mayor. There the Franciscan monastery is inserted, similar to their peers deployed in Northeastern Brazil between the 17th and 18th centuries, characterized by a spatial organization suitable to the climate and the urban plot. The *São Francisco* convent is extremely unique because it was the only one among other Franciscan convents to have on its churchyard a square that bears a remarkable relationship with the urban plot and that was implanted with smooth urban and landscape insertion on the historical center.

The monastery is also unique because it was enriched by a cloister which is an exceptional work of art within the baroque art and architecture, for the use of regional material, the limestone carving vegetable motives, partly inspired by the tropical flora. Such reasons constitute exceptional examples of the fusion of values and culture of European, native and African people, materializing an unprecedented work of art.

**Criterion iv:** The historical permanence of **São Francisco Square** as a site of expression of folklore manifestations. The São Francisco Square had become a venue



of celebrations, folklore representations and religious events, also as a place of ludic and musical manifestations. It also had become a focal point and an urban benchmark urban, as well as it had remained itself as a space of representation of religious and civil powers. Such events are unique expressions of material and immaterial cultures converging on to a single point, the **São Francisco Square**, a unique witness of the history of the conquest of Brazil.

#### **NAME AND CONTACT INFORMATION OF OFFICIAL LOCAL INSTITUTION**

Name: National Institute of Historical and Artistic Heritage- IPHAN

Address: SBN – Edifício Central Brasília – 6º andar

City: Brasília – DF Brasil CEP 70.040-904

Tel: +55 (61) 3414-6282; Fax: +55 (61) 3414-6275

E-mail: [gab@iphan.gov.br](mailto:gab@iphan.gov.br)

Web addresses:

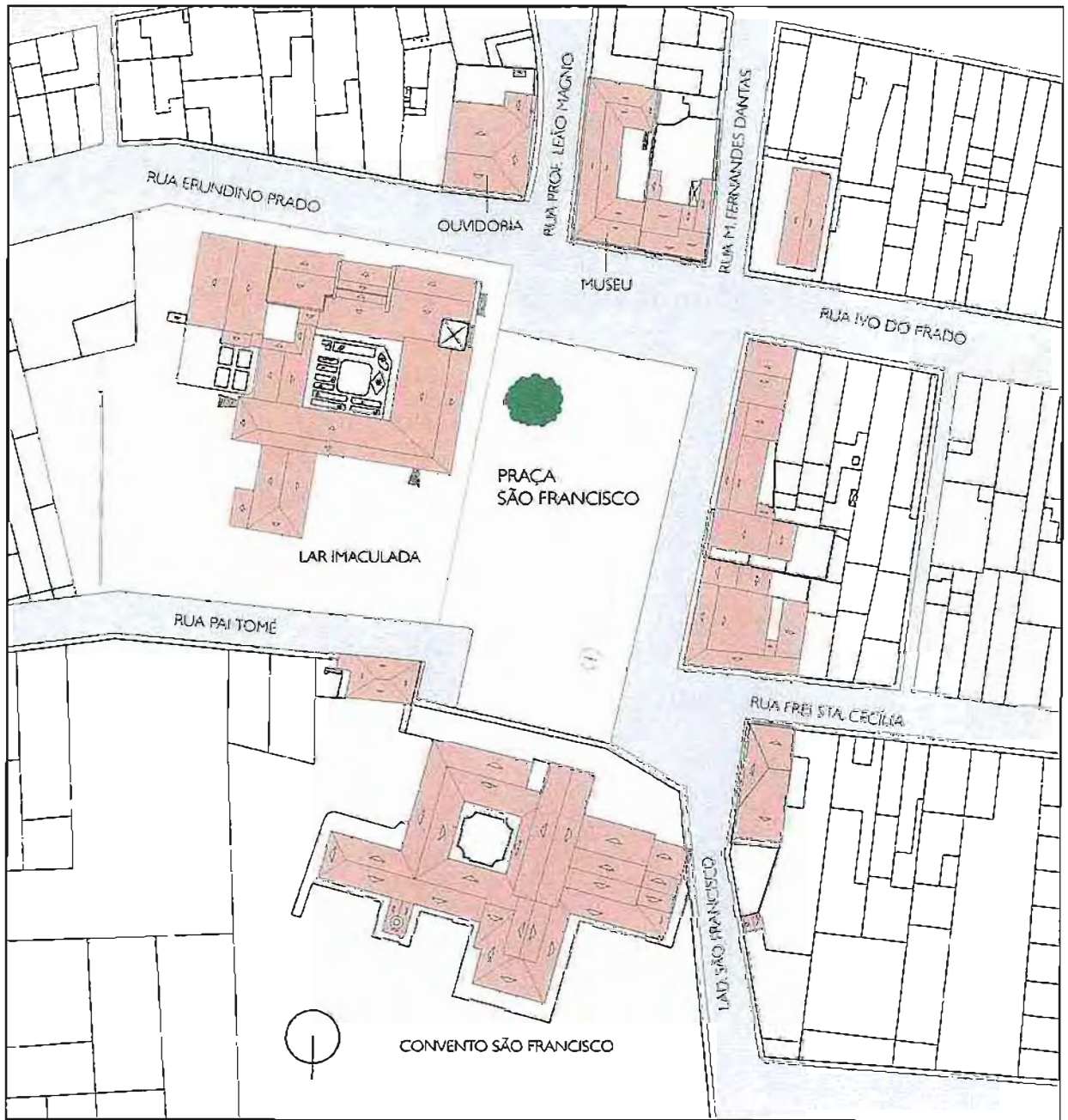
[www.iphan.gov.br](http://www.iphan.gov.br)

<http://www.monumenta.gov.br>



LIMITES DAS ÁREAS DE PROTEÇÃO/PROTECTED AREA BOUNDARIES:

- PRACA/SQUARE SÃO FRANCISCO
- PATRIMÓNIO MUNDIAL/WORLD HERITAGE - PROPOSTA/PROPOSITION
- CENTRO HISTÓRICO/HISTORICAL SITE
- ÁREA TOMBADA/PROTECTED AREA IPHAN
- ENTORNO/RUFFER ZONE - IPHAN



0 50 100

PLANTA DA  
PRAÇA SÃO FRANCISCO  
SÃO FRANCISCO SQUARE

**IMAGE INVENTORY AND PHOTOGRAPH AND AUDIOVISUAL AUHORIZATION FORM**

Id No	Format	Caption	Date of photo	Photographer/Director of the video and contact details of copyright owner	Non exclusive cession rights
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	SLIDE	AERIAL SQUARE 1 AERIAL SQUARE 2 AERIAL SQUARE 3 AERIAL SQUARE 4 AERIAL G1 AERIAL G4 AERIAL CONVENT CLOISTER DET CLOISTER 1 CLOISTER ARCADES CONVENT CHIMNEY SF CONVENT SF CONVENT 1 SF CROSS NARTHEX 1 VAZA-BARRIS 1 VAZA-BARRIS 2	03/2006 03/2006 03/2006 03/2006 03/2006 03/2006 03/2006 02/2006 02/2006 02/2006 12/2006 02/2006 02/2006 03/2006 03/2006 03/2006	Marco Galvão  Adress: SHIS QI 23 Ch.27 /C Brasília/DF/Brazil CEP 71660-750/ Tel/fax: 61 3366.5578 e-mail: galvaoarq@uol.com.br	OK
18 19 20 21	SLIDE	CLOISTER DET 2 CLOISTER 2 CLOISTER 3 SF SQUARE	02/2006 03/2006 03/2006 06/2006	Vera Braun  Adress: SHIS QI 23 Ch.27 /C Brasília/DF/Brazil CEP 71660-750/ Tel/fax: 61 3366.5578 e-mail: galvaoarq@uol.com.br	OK
22 23 24 25	SLIDE	HISTORICAL MUSEUM SACRED ART MUSEUM 1 SF SQUARE 1 SF SQUARE 2	01/2000 01/2000 01/2000 01/2000	Marceu Nauer  Adress: Rua Joana de Sousa Bonfim, 165 / Conjunto Parque dos Coqueiros – D.LA – Aracaju/SE/Brazil Tel 79 3249.2550	OK
26	SLIDE	PROCESSION 1	03/2005	Marcio Garcez  Adress: Tel: 79 9971.4561 marciojg@uol.com.br	OK
	CD ROM	SÃO FRANCISCO SQUARE VIDEO TOUR	03/2006	Andre Luiz Carvalho Adress: Tel: 61 3568.3567 e-mail: arslonga@gmail.com	OK
	PHOTOS	Pag. 01, 05, 15, 18 and 20 - REVISED FORM 2009	10/2009	Carlos Café  Adress: SCS Quadra 02, bloco D, sala 606 Brasília, DF, Brazil Tel.: 61 8137.7028  e-mail: arquitectura@carloscafe.com.br	OK



# PROPOSAL FOR THE INSCRIPTION OF THE SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO – SE ON THE WORLD HERITAGE LIST

## UNESCO FORM

### 1. Identification of Property:

#### 1.a Country:

Brazil

#### 1.b State, province or region:

State of Sergipe

#### 1.c Name of Property:

Praça São Francisco (São Francisco Square), in São Cristóvão city, at the state of Sergipe.



#### 1.d Precise location on the map and geographic coordinates up to seconds

11° 01'03" Latitude South

37° 12'00" Longitude West



The San Francisco Square takes place at the Historic Center of São Cristóvão city, by 25 km (15.53 miles) from the capital of the state of Sergipe, at Northeastern Brazil.

### 1.e Maps and or architectural plans indicating limits of the proposed area for inscription and of the Contention Zone



PROPOSIÇÃO DOS LIMITES PRA INSCRIÇÃO NA LISTA DO PATRIMÔNIO MUNDIAL

### 1.f Surface of the proposed area for inscription (ha) and of the Contention Zone

Surface of the proposed area for inscription (ha): 3,0 ha.

Contention Zone (ha) : 2.500 ha.

## 2. Description

### 2.a Description of Property

The **São Francisco Square** is located in the upper part of São Cristóvão city, the former state capital of Sergipe, in Northeastern Brazil, by the verge of Paramopama river and Vaza Barris river. The Plaza consists of a four-sided space defined by the following edifications: the Church and Convent of São Francisco (including the Capela da Ordem Terceira (Ordem Terceira Chapel), which today is a Sacred Art Museum), the Santa Casa (Holy House) and Igreja da Misericórdia (Mercy Church), the Palácio Provincial (Provincial Palace) and the old houses that complete it.

This monumental set composes, along with the other buildings, the Architectural, Urban and Landscape set of São Cristóvão City. The property is identified as an urban site that integrates and represents a cultural process composed throughout many historic periods of the local life and of the Northeastern Brazilian region.

The architectural set composed by São Francisco Square and Convent is one of the most significant remaining groups among the ones built by the Ordem Franciscana (Franciscana Order) and by the associated Priesthoods in the Portuguese colony of Brazil. In



São Cristóvão, the wide square created in front of the church is a clear reference to the Act IX of Philippines Ordinances. This fact makes it unique not only among the other squares in São Cristóvão : the do Carmo Square and the Matriz Square, but also when compared with the squares and churchyards of the Franciscan convents of Penedo, Igarassu and Joao Pessoa, for example. It is the only one where the Convent lies above the square. The others open to a churchyard or even into the street, as in Penedo. At the same time, it is a place and is a referencial object for both the present life and the past life of the city, as well as part of the religious architecture of European culture adapted to the American tropics. It also differs from the other squares that do not have this particular shape in a notorious way as in São Francisco Square (wich resembles the traditional Plaza Mayor , in Spain). Therefore, the São Francisco Square represents a full and authentic record of an unique urban phenomenon in Brazil, which has as its context a representative period of its history: the alliance of Portuguese and Spanish crowns under the control of the reigns of Philip II and Philip III .



Convento Franciscano de Penedo



Croqui do entorno da praça  
 Fonte <http://www.penedo.al.gov.br/mapa.php>



Convento Franciscano de Igarassú



Detalhe do entorno da praça – Fonte Google Earth



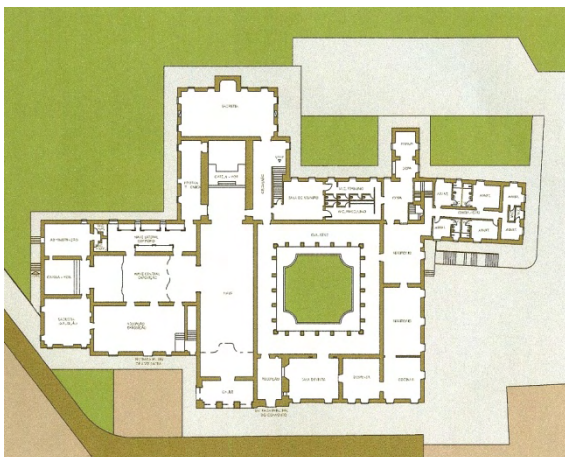
Convento Franciscano de João Pessoa



Detalhe do entorno da praça – Fonte Google Earth

The **São Francisco Square** is the most important place in the city, comprised of an urban area valorized due to its proportions. The Franciscan Convent set defines the northern boundary, while the Church and the Santa Casa de Misericórdia set defines the eastern boundary. The two-story building of the old Provincial Palace, at present time Historical Museum of State defines the southern boundary, and a sequence of houses, where the municipal library operates, configure the fourth limit, in the west.

The elements that compose the Convent are distributed across the square and are organized into different plans. The nave of the church with the crypt is projected forward, in relation to the convent edification, as well as the installations of Ordem Terceira, which constitutes the most retreated body of the hole group. This plan sequence provides even greater grace and value to the São Francisco Square, even more than the already noble and harmonious urban space.



Planta do Convento São Francisco



In its center, enriching this urban space, a cross takes place, an element that characterizes the Franciscan Order. It is constituted by a firm cross, on a limestone pedestal formed by a succession of curved surfaces.





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The Santa Casa da Misericórdia is an institution that exists since the beginning of the city. This Church, which was dedicated to Santa Izabel, dates back from the 18th century and presents a simple facade ornamented with a projected baroque element.

The Provincial Palace was renovated to receive the second President of the Province of Sergipe, after the independence of Brazil, Manuel Clemente Cavalcanti de Albuquerque. The new inauguration was in 1826. Beside it is the two-story building now occupied by IPHAN – Brazilian National Institute of Historic and Artistic Heritage.



Beyond the proportions and the urban-architectural features of the set, it is also considered the unit provided by the floor of the square made with slabs of stone - excluding the streets and pavements with cobblestones - that reach all four corners, related to King Filipe's Ordinances.

Before any kind of classification about the layout of the city is established, it is necessary to consider that the formation process of the colonial cities was influenced by a variety of factors, because even with a planned ordination governed by rules of the Crown, the process of urban formation occurs bound to a specific context that considers issues related to the implantation site, with main emphasis on the topography, which expects the distortion and adaptation of certain provisions.

As the Hispanic-American main square results from a combination of traditions, the São Cristóvão Square has its particular characteristics related to the site, place, the nature context and to the local political-military interests.

Even in the case of American cities colonized by the Spaniards, there are variations of the classical model imposed by the King Phillip's ordinances, as in Cuzco, Lima and Santiago

de Cuba, where the route is not squared, but of irregular blocks. Therefore, a geometric diversity is set up without losing the rigidity of the layout, and the main square remains being the central and organizing element, as an adaptation to the site particularities, rather than obeying urban rules.



1. Igreja e Convento Santa Cruz 2. Cruzeiro 3. Santa Casa de Misericórdia  
4. Museu Histórico do Estado 7. Antiga Ouvidoria 8. Igreja Nossa Senhora do Rosário  
São Cristóvão



Santiago de Cuba

## 2.b History and Development

**São Cristóvão** city – where is located the São Francisco Square – is the former state capital of Sergipe, and witnesses the occupation process of the region and exemplifies the development of towns founded during the reign of Filipe II, the 60 years period when Portugal was under Spanish domain. The city has singular characteristics and was unique in the process of conquest and formation of the Brazilian territory.

The ways of territorial occupation and settlements utilized by Portugal and Spain from the 15th to the 17th century were clearly distinct. Portugal had established a marine trade network through navigation supremacy, and was able to occupy a coastal territory already penetrated by Africa and Asia, until Brazil was discovered. Otherwise, the Spanish had prioritized internalization, created port cities, used as connection points with the metropolis. The design of these cities respected its topography, adapting to the conditions of the place and seeking for their own solutions to the situation.

As the Lusitanian colonization was settling down in the colony, the demand for slavery labor and land occupation grew stronger. It was also important the establishment of constant communication through the capitanships, creating connections between Salvador and Olinda, the most important urban centers of the



colony, “porque ninguém caminhava por terra que não o matassem e comessem os gentios.”\*. It was also essential to guarantee free access to the main rivers of the region , which was blocked by the presence of French smugglers. Moreover, the excellent lands of that region stimulated the greed of Bahia stockmen.

\* “because nobody could walk on lands without being killed or eaten by the gentile” (Freestyle Translation)



Figura 1 - Willem Janszoon Blaeu: Novus Brasiliae Typus - 1634

The combat of the French smugglers that robbed Pau-Brasil was one of the instructions brought by Luiz de Brito, when he assumed the General-Government of Brazil, based in Salvador. In this manner, it was tried to colonize Sergipe through an alliance with the Portuguese State, represented by their Colony servants.

In order to guarantee the victory over the Brazilian Indians and the French, Cristóvão de Barros founded the City of São Cristóvão on the isthmus formed by Poxim River, at the present time Aracaju region. The lands conquered by Cristóvão de Barros were donated to him by King Felipe II, who decided he deserved them as long as he was able to divide them amongst the colonies and start the population process within a determined period.

The traditional historiography about the Peninsular Union has been recently revised through the interpretation of documentary records, especially in the sections of provincial departments and state of the General Archive of Simancas. Few existing studies do not explain the decisions taken to Brazil as part of the Spanish Empire. Although there is no clear recognition that for sixty years there has been an interruption of the superiority of Portugal about Brazil. One of the factors that prevent so far the thorough and careful examination of

this period is the belief in the oath of Felipe II, before the courts gathered in meeting on the Lusitanian supremacy. Add to that the fact that Brazil were intended to Portuguese governors, which according to historian Stella Roseli Santaella (2000), “*erroneamente reforça o conceito da aparente ausência de normas espanholas no governo do Brasil desta época*”.\*. And yet, “*En la reforma institucional portugués, con la creación del consejo de hacienda en 1591, y del consejo de Indias en 1604, se ve claramente la influencia de la experiencia española en la administración del Imperio, ya que, tal reforma tenía la finalidad de atender primeramente los intereses españoles .*”

\* “wrongly reinforces the concept of the apparent absence of standards in the Spanish government of Brazil this time “ (Freestyle Translation)

Documents, as presented below, concerning to Sergipe del Rey government, attests that kings of Spain, exercising their power over Portugal and Brazil, were included in the colonial subjects determination.

“*Ag simancas , SP 1476, 23.09. 1605 p63 r 64 v*

*Señor*

*A dezesseis de novembro de seis centos e quatro se enviou deste conselho a V. Mag. Huma consulta de pessoas que pedia a Capitania de Sergipe, cartes cortes de vossa magestade mandar responder a ella mandou por sua carta de de sete de dezembro do dito anno se lhe enviasse huma informação por parte deste conselho da dita capitania e fundação de ella em que parte do Brasil está situada e o que monta? Ele espera dela E feita diligencia sobre a fundação della se enviou depois a ----- do que se achou av Magde hha meses sem vir a resposta do que V Magestade manda e para as partes requererem nesse conselho se lhe diffi --- a seu requerimento sobre que tem gastado tempo e muita despesa. Por esso se reformasse a dita consultade e que a dita informaçam se enviasse (corroido) a v Magestade para quemande o que ouver por seu Serviço e a copia da dita consulta he a seguinte francisco Locarro cavaleiro da casa apresenta a copia de sua carta de V magestade porque mandou ya certos cavaleiros da cidade de Ceupta a conquista de Angola de que consta per muitas certidoes c ter o suppte um deles e que servio nas ditas partes em quanto as governou Don Francisco de Almeida , cassi*

*-- com o governador Joam Furtado de Mendoca em todos os asaltos centrados que fez em outras occasioens em que serviu do anno de quinhentos noventa e dous ate anno de seis centos e hum que passou ao Brasil, a servicio na Bahia de todos os Santos e foi encarregado da fortifficaçao do Forte santo Alberto*

*fl 01 V*

*pello Governador Diogo Botelho e alega ter servido em Africa donde foi mandado --- a ditas conquista e por estes ervicios pede entre outras cousas a dita Capitania de Sergipe e consta per certidam do livro das merces ter tomado por cavaleiro da casa com cetecentos rs~ de moradia para mês no anno de oitenta e quatro por fazer mercer a eu pay ? Luis Bocarro a que tome de merce trinta cruza dos ara comprar hum cavalo quando foi a Angola. Amaro da Cruz mostra per certidoens que foi na jornada de Inglaterra com gaspar de sousa, e na jornada de Gabriel de Soares e no naufragio da suando, , servindo de Almoxerife e que servio na arrecadaçao da fazenda della e que foi per vezes contra o gentio e que esteve qua tivo meses nas fronteiras Amoreis , e que na Capitania de Pernambuco matou hum capitao In gles que foi causa de os enemigos se retirarem , e a*

servicio Alfferez e se acabou na tomada da não francesa que tinha saqueado o catelo Argavin ?, e na guerra que o Capitam Antonio de Carros foi fazer aos franceses e Potiguares foi eleito por senhor de Sousa coelho para capitam de sua companhia e de sargento mor do descobrimento dos rios da Amazonas e que tudo consta de certidoes justificadas e contra o livro da snaves costanas lhe foi feito a qual entre outras cousas pide a capitania Bento Ferraz sacerdote de Missa e conego na Bahia pede lhe faça V magestade merce da dita capitania para a pessoa que faça com sua Irmann e consya per seus papeis e certidoes que na dita capitania ----- aver capitam o que elle serviu o dito cargo de capitam da dita capitania Fl 2

em nuancia de manuel de Miranda que era capitam de ella e que em quanto a srvio fez huma ponte no Rio Pochim em huma estrada para que se servem os de aquella povoacam para a cidade da bahia e para Pernambuco , e pella qual se dam os avisos por terra por nam aver embarcações, e que sendo avisado que ogentio vinha da asalto nas aldeas da dita cidade e povoacam e dito Ferraz acodia pessoalmente a gente de cavalo a lho defender , o que tinha feito co muita despesa de sua fazenda.

Esta mesma capitania pede Luis de Castro cava leiro fidalgo com ordenado que tem os outros capitans das fortalezas daquellas partes e que lhe já pago nos dizimos de Sergipe, e consta por sues papeis em barcasse em dez armadas e sevisse nas partes das indias no Malabar, e a lista da cidade nesta cidade -----no rpo que os os ingleses vieram aos muros della. E que neste servicios continuou muitos annos, e foi na armada de inglaterra e enhuma das naves foi cappitam de huma outra e no livro das merces consta por respeito de oito das ditas armadas ter tomado por moco ? Da camera e acrescentado a cavaleiro fidalgo,

Mechior homem Sodre pede a dita capitania e consta per sua certidan do marques de Castill o que sua magestade El Rey dom philipe que esta em gloria

mandou ao religioso frei simpliciano ----- y tua ao Reinno de França a tratar algumas causas importantes a seu servicio, e para este effeito lhe deu licença que podesse levar alguma pessoa em sua companhia e este pessoa se justiffica per ter certidoes ser elle supp te e a sistir naquelle negocio em frança de

FL 2 v  
quatro para cinco annos em que diz já ter muito de sua fazenda e per certidam do livro das merces constam não lhe ser feito nmercer alguma vstas as ditas peticoes neste conselho pareceo a ----- que a Bento Ferraz sacerdote e conego da Se da Bahia deve V magestade fazer mercer desta capitania de Sergipe para a pesoa que casar com sua ----- como pede

E a ves pareceo que a Maro da Cruz deve V magestade mandar prover desta capitania por tempo de quatro annos

V magestade mandara a quem mais tiver a seu serviccio em Lisboa a seis se Novembro de ceicentos e quatro, e que se te informou a nove? De setembro de seiscentos e cinco

( assinatura) Francisco Sosa ?

Do conselho de Indias sobre a nomeação de pessoas para a capitania de sergipe

Aceite da nomeação . Archivo general de Simacas SP.1476, 08.03.1606 p.61r fl 1

Señor

de sea Amaro de la cruz Pelo consleho de india se fazerao as ditas consultas in clusas sobre as pessoas que pretendem ser providas da Capitania de Sergipe no estaod de Brasil e a hum voto do dito conselho pareceu que se devia dar

a Bento Ferraz conego na Sé da Cidade do salvador do ditto estado , e pelos serviços que fez na mesma capitania para casamento de huma primann sua , e atres votos parecesse que se desse a Amaro da Cruz por tempo de quatro annos , pelos serviços referidos em huma das ditas consultas. Vosso Rey diz que Vossa Magestade tomara nellas a resolução que for devi

do  
vendosse em conselho Afonso furtado de de  
Mendonça  
nomea a antonio Cardoso de Barros que he hum  
dos pretenses, e filho de Cristovao de Barros que  
conquistou aquella capitania e por oferecer agas  
tar sua fazenda em a reparar, acrecentar, e  
se entender que tem ella muita necessidade disso  
e que se se fazer resultará muito proveito a fazenda  
de  
Vossa magestade . E francisco nogueira , Diogo da  
Fonseca ,  
Pedro Soares pereras E Henrique de sousa  
conformandosse com os mais votos de consulta no  
meo a Amaro da Cruz por tempo d equatro annos  
Vossa magestade escolhera o que for servido  
8 de novembro de março de 606

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senhor  
mandou vossa Magestade per carta de sete de  
dezembro de  
seis centos e quatro se lhe enviasse huma  
informacam  
per este conselho, da capitania de sergipe nas partes  
do Brasil,  
E feita diligencia sobre a fundação della se achou  
que  
a capitania esta nos limites da capitania da  
cidade de salvador Bahia de Todos os Santos  
apartada  
della espaço de quarenta legoas e doze do Rio de  
Sam Fran  
cisco que he o limite por onde parte com a terra da  
Villa  
de Ilinda capintania de Pernambuco . Estavam alli  
muitas aldeas de gentios que com o comercio que  
tinham  
com os franceses faziam guerra a ambas estas  
capitanias  
da Bahia e de Pernambuco  
No tempo que eram governadores daquelle estado  
o L po e Cristovam de Barros foi o dito Cristovam  
de Barros com gente e desbaratou as Aldeas e cercas  
que

»

**Archivo General de Simancas, original manuscript dated of 1605. It is a document in which the Portugal Council asks King Filipe III about the candidates for occupying the Sergipe Province, a proof that all decisions were submitted to the King Filipe's acquiescence. Transcript in archaic Portuguese.**

tinham, e os gentio que ficou daquella guerra se  
sugeitou e ficou em paz , esse fez na boca do rio  
de nome sergipe huma povoação,  
E indo Don Francisco de Sousa por Governador  
a Instituiu em capitania e mandou a Tome da Ro  
cha com sua molher e filho a fosse governar o qual  
apovooou com despesas de sua propria fazenda e lhe  
morre  
ram alli sua mulher e filhos  
e depois do dito Tome da Rocha não residir nella ,  
mandou outros capitaes , e indo governar diogo Bo  
telho proveo em h-u fernaõ da Rocha e por lhe  
Constar que alguns destes nomeados dannificavam  
a dita capitania pedio da parte de V magestade do  
dito  
Tome da Rocha atornasse a governar estando em  
per  
nambuco casado segunda vez e isto portam -----  
mandarem pedir os moradores da dita capitania  
e depois que nella esta não há informação de como  
nella  
tem procedido, e sendo feita a consulta dos que  
pediam se  
deu neste conselho huma petição de Antonio  
Cardoso  
de Barros filho do dito Cristovao de Barros que  
conquistou  
fl 1 V  
a dita capitania se oferece a gastar sua fazenda  
em arrepearar e acrecentare pede a vossa  
magestade  
lhe faça dela mercer em outras cousas que deve  
pelos sevrícios do dito seu pay e seus , e pella  
dita informaçam constou ter a dita capitania  
necessidades por ser terra nova de ter aumentada  
e acrescentadas porque se o for virá a ter de proveito  
a fazenda de vossa magestade , e esta com ella a  
caminho  
da Bahia para pernambuco seguro.  
E constou mais pela dita diligencia que  
a dita capitania tem de ordenado em cada  
anno cem mil -- pagos â custa da fazen  
da de vossa magestade e esta informação e tem  
mandado  
a vossa magestade depois da dita consulta . Em  
Lisboa aos nove de setembro de 607





For security reasons, the original core of São Cristóvão city was moved by its residents, between 1594 and 1595, to an elevated land in between the Santa Maria River and the coast, where it would displace in 1607 to the place where currently is, by four leagues from the bay of Vaza Barris river, located at the confluence with Paramopama river. The outcome of Sergipe colonization meant the victory of Bahia landowners, specially those related to pastoral activity that would occupy their land with cattle and livestock, and would make it the main commercial activity and of maintenance.

*São Cristóvão* established itself as a town and as the state capital of Sergipe, the administrative and commercial establishment between *Salvador* and *Recife*. It headquartered the conquest and colonization of the inland territory up to the middle of the 19th century, when the planting of sugar cane predominated and later became the economy base of that region.



Religious orders - the Jesuits, Benedictines, Carmelites and Franciscans – disseminated their establishments throughout Brazil, maintaining an inter-regional control, through orders dictated by the metropolis, but it did not prevent them from developing unique local forms, especially in the Franciscan churches. The monasteries built between the captainship of Pernambuco and Bahia were analyzed and described by Germain Bazin as the "Franciscan School of the Northeast."

The construction authorization of any church, convent or parish in Brazil depended on the King, through the Order of Christ, which was the supreme lord. Approvals of any work in the colony awaited the response from Portugal for many years. Among other requirements, there was concern even with the resources provision to do so. The presence of the Franciscan Order was materialized from 1585 with the founding of the first monastery in Olinda, and then the deployment of several others. By the time of the invasion of Brazil by the Dutch, there were already five. Damaged by the invaders at the end of the Dutch occupation (after 1650), the monasteries were rebuilt, expanded and new buildings were restored. In 1657, the General Governor of Brazil, Francisco Barreto, considering requests of São Cristóvão's inhabitants, approved the opening of the convent house of the Order. Only in the last decade of the century the foundation stone of the Convent and St. Francis Church was laid, and its building have lasted for much of the next century.





Praça São Francisco - 1938



Praça São Francisco - déc. 70



Praça São Francisco - déc. 30



Praça São Francisco - 1942

In 1855, the inhabitants of *São Cristóvão* protested in vain against the decree of the President, Dr. Inácio Joaquim Barbosa, dated March 17, which transferred the capital of the province to the village of St. Anthony of Aracaju.

*São Cristóvão*, with its churches, convents and secular mansions, remains as a living documentary of the past of Sergipe, a page of Brazilian to be preserved.



Convento São Francisco - Detalhe da nave principal



Convento São Francisco - Detalhe da chaminé



Convento São Francisco – Detalhe da nave principal



Casa do IPHAN

### 3. Justification

#### 3.a Criteria under which inscription is proposed (and justification for inscription under these area)

Considering the complexity and diversity of factors that influenced the foundation of Luso-Brazilian colonial cities and was registered in the extensive historiography that analyzes the occupation and formation process of this territory, it is clear that the contribution to new discoveries in this field of research could reveal assets with significant exceptional cultural and universal values.

Therefore, the case of *São Cristóvão* city represents a record of integrity and an authentic unique urban phenomenon in Brazil, which has as its context a representative period of its history: the alliance of Portuguese and Spanish crowns on the domain of the reign of Philip II (1580-1640).

Most of the Brazilian cities of this period were formed on the coastal plain, which did not occur in *São Cristóvão*, and which had its foundation near Vaza Barris river because of the redundant river port and the strategic location for access to Northeastern Brazil. However, the main characteristic of this occupation, in addition to its urban layout, and as the result of it, is the São Francisco Square structure.

São Francisco Square has exceptional and universal cultural values. The canons of the Franciscan religious architecture - carried over from their medieval origins and the dawn of baroque lights - consistently represents the universality sought by Catholicism (and achieved in Central and South America in some manner), at the same time that in every church and convent, the adjustments create and consolidate settings and unique architectural and urban spaces. This condition of representative *inter-pares*, living with the individual exceptionality, is seen both in the Catholic monasteries as in the Asian Buddhists, in medieval castles, in the forts, in sugar mills in Brazil or in the Caribbean. This is the opulence that demands the best and most important examples of human art and industry.





The representation of the cultural value on a universal level, which will allow to seal its position in the Cultural World Heritage, is better grounded in the "ii" and "iv" categories.

**Criterion ii:** Because they represent one of the best examples of European squares adapted to a colonial city in the tropics, all urban and cultural values of **São Francisco Square** are examples of the urban structure established under the canons of King' Filipe's Ordinances when Spain and Portugal were under only one Crown. Back from the coastline, with its relations of length and width adjusted to the postulates of the "Act IX" of the Ordinances, as well as primary and secondary four-way flows into the four corners, all that remember what was recommended to the Plaza Mayor. There the Franciscan monastery is inserted, similar to their peers deployed in Northeastern Brazil between the 17th and 18th centuries, characterized by a spatial organization suitable to the climate and the urban plot. The *São Francisco* convent is extremely unique because it was the only one among other Franciscan convents to have on its churchyard a square that bears a remarkable relationship with the urban plot and that was implanted with smooth urban and landscape insertion on the historical center.

The monastery is also unique because it was enriched by a cloister which is an exceptional work of art within the baroque art and architecture, for the use of regional material, the limestone carving vegetable motives, partly inspired by the tropical flora. Such reasons constitute exceptional examples of the fusion of values and culture of European, native and African people, materializing an unprecedented work of art.

**Criterion iv:** The historical permanence of **São Francisco Square** as a site of expression of folklore manifestations. The São Francisco Square had become a venue of celebrations, folklore representations and religious events, also as a place of ludic and musical manifestations. It also had become a focal point and an urban benchmark urban, as well as it had remained itself as a space of representation of religious and civil powers. Such events are unique expressions of material and immaterial cultures converging on to a

single point, the **São Francisco Square**, a unique witness of the history of the conquest of Brazil.

### 3.b Universal Value Statement

The **São Francisco Square** is an example of an urban area made up of homogeneous public, private and religious buildings. It also represents a unique and exceptional moment in the history of Brazil by preserving the shape and proportions of the colonial period on which Portugal and Spain were under the same crown. The São Francisco Square is a proof of the influence of Spanish laws and urban practices in forming Brazilians urban landscapes. Its implementation dated early 17th century and the influences of both Kings Filipe II and III Ordinances, then in effect, are quite plausible. Its architecture expresses both the cultural and social levels and importance of religious life in the period of its creation. The forms and architectural styles of São Francisco's buildings portrays both the culture and the society of the region at the time of its implementation and express its uses in present time as an exemplary adaptation to the city's evolution, besides showing an artistic flowering of undeniable importance. São Francisco Square illustrates with exceptional vitality a public open space, intact in its urban setting in the course of four centuries and adapted to everyday and sporadic uses, such as local cultural events and celebrations that accompany the evolution and habits of society.

### 3.c Comparative analysis (including the state of conservation of similar properties)

There are no squares with such settings in the Brazilian colonial cities founded in this period. By comparison, the city of Joao Pessoa (1585) can be pointed out as an example. João Pessoa was also founded during the period of Iberian union, called at the time as Filipéia de Nossa Senhora das Neves, in the state of Paraíba. As Nestor Goulart quoted, *"the city of Paraíba was designed and built in checkerboard layout and corresponds to the union of the Crowns of Portugal and Spain, leading to the adoption, at least in part, of Filipe Kings' Ordinances of urban standards"*.



Marechal Deodoro



Olinda



Beyond questions of proportion and configuration, there is no sort of office or commercial buildings in the square other than the church ones, i.e. there is a square within the classical model of strategic integration in the urban area that seeks to gather uses of both government and religious power.



Yet, the great difference consists of the context of the city São Cristóvão, which is structured from and out of the San Francisco Square. The plan made of streets, squares and churches is considered extensions of the trace of the square, with the city center set there. The design of the square clearly defines the four perimeter points, from where the main streets start, setting a regular, rational and orthogonal geometry.

The architectural urban set of both the Square and the São Francisco Covent is the most evocative among the ones that were built by the Franciscan Order Priests connected to the Portuguese Colony of Brazil. The usage, dispositions and architectural configuration programs, plus the urban space layout, are crucial components to distinguish it from those built in Penedo, Marechal Deodoro, Recife, Olinda and João Pessoa among others.

As for the religious orders, the Carmelites arrived in São Cristóvão in 1618, and the Franciscans, after the Dutch occupation. Both the Carmelites and the Franciscans religious convents altered the arrangement of the city, defining elements that formed the urban scheme, with the creation of wide spaces in front of their churches, which were, at the same time, public squares. Along with the main square (Praça da Matriz), those squares define predominant and wide civic spaces in the urban nucleus, turning the city of São Cristóvão a special one, with special characteristics comparing to other cities of the 17<sup>th</sup> century. However, only the San Francisco Square has distinct characteristics comparing to the Carmo and Matriz ones. Among the three, only the first is within to the proportion of Kings Filipe II and III Ordinances, measuring 52m x 88m – the Ordinances recommended measures between 60m x 90m minimum and 90m x 240m maximum. The Square has remained integral as a whole over the centuries, even though used at the most by the population in its cultural events. It is the only one that has one of its boundaries filled by the São Francisco Covent, itself a national monument with unique characteristics, such as the atrium with columns of square section in limestone hand carved by artists in a unique way. By comparing the São Cristóvão's urban scheme with Penedo's, a much more recent city at the verge of the São Francisco River, one can notice that the public spaces of Penedo

are much less dominant. Only the square that extends itself through the two store buildings of the House of Representatives Town Hall, the Matriz Square, the Franciscan Convent, and the square in front of the Nossa Senhora da Corrente Church, which extends itself over the São Francisco River channel, is little bit wider. In Igarassú and Joao Pessoa, the Franciscan convents, though having remarkable artistic and architectural beauty, have not the main square of the historic site as access, but a churchyard. Other ones, even if preceded by a square or a churchyard, also do not express the sense of mastery of the historic site. In opposition, the city of São Cristóvão was organized and developed on the top of a steep hill located at the margin of the Paramopama and Vaza Barris rivers, a place where a plain and reasonably long plateau stood in. Thus, São Cristóvão has an urban nucleus arranged like the medieval cities. This arrangement was a common pattern to a great number of Luso-Brazilian cities; in the top of hills, by the cost line, or by a navigable and accessible river, e.g. Olinda, Vitória, Salvador, Rio de Janeiro etc., cities in “acropolis”. However, the São Cristóvão's urban nucleus remained intact despite the growth of the surrounding downtown part.

Therefore, the most important and relevant thing to do is not to establish a comparison between the artistic and architectural qualities of the Brazilian Franciscan convents, but to recognize all the urban relations that surround them. In São Francisco Square case, such relations are unique because they reaffirm a clear influence of Spanish urban laws through a main element – the Square.

### **3.d Asset's integrity and authenticity**

The São Francisco Square is part of São Cristóvão's historical, urban and architectural ensemble by aggregating itself to the casaria and to other monuments over the urban landscape since its origin. It can be described as the most representative and most integrant urban site of the cultural process for several historical marks of the Northeastern region of Brazil – a region that corresponds to the first colonial land ordainment. The Sergipe Captainship was part of the original Bahia Hereditary Captainship.



Vista panorâmica da Praça São Francisco a partir do Convento Franciscano.

São Cristóvão lost its state's capital status due to the capital transfer to Aracaju in 1855. However, the transfer has helped the maintenance of the asset's integrity and authenticity. Aracaju absorbs the pressures of urban development and, only by the end of the 20th century, the number of São Cristóvão's inhabitants grows. However, such growing happens in the lower region of the city, which is called "Cidade Baixa". The hillock, in which the São Francisco Square is set, keeps preserving urban and architectural relics of the Brazilian occupation process.

The urban layout of São Cristóvão's Historical Center preserves the city's integrity. Meanwhile, the urban and architecture complex that best preserved, however, its architectural features over the years was the **São Francisco Square**. The permanence of its total perimeter, along with the inter-relationship of buildings to the layout of the streets, its corners and remaining for allocation and use of their buildings, as well as their facades, give the Square a distinguishing mark among the other squares of the city.

In this sense, some points show the importance of and certify the **cultural significance** of the São Francisco Square:

1 – The specificities of the São Francisco Square and its surroundings suggest a unique and exceptional testimony of the formation of a colonial city in Brazil. It is an evidence of the influence of Spanish laws and urban planning practices in forming Brazilian urban centers: a square grounded according to the Spanish Kings' prescriptions to the Portuguese colonies, following the rules of the first urban legislation of the modern age, The Indians Act (A Lei das Índias). The Square is a peculiar example of cultural significance, which is still transmitting nowadays its historical and cultural values with integrity – an inherent quality to the asset. A complex set in a plaza with unique architectural and urban qualities compared to other plazas from the same period in Brazil.

2 – The Square and its surroundings are an urban center with both potential architectural unity and aesthetic and visual integrity, setting up a harmonious and authentic whole which reaffirms its outstanding universal value. Because of the Square's dimensions, it is possible to set another visual apprehension of the architectural complex. The buildings that comply it allow narrate the story of its events and make part of the most relevant public space of the city, with coexisting values that stand up to present time. The spatial element is the formal structure of the plaza, one that has survived over time and that maintains a series of socio-cultural-religious functions linked, defining not only a visual and structural integrity, but also a social-functional integrity.

3 – As for the significance of the place, the Square reaffirms the cultural, memorial and historical values of the Brazilian colonial period, adding a large and variable range of values of the past that are reminiscent not only in memory, but also in everyday life, making part of the importance of city's life.

4 - The authenticity of the São Francisco Square stands out for its design, environment, technical, use, function, historical and cultural context, emphasizing not only the original form and structure, but also their changes over time. The natural and exuberant complex involves the set and provides it a unique landscape.

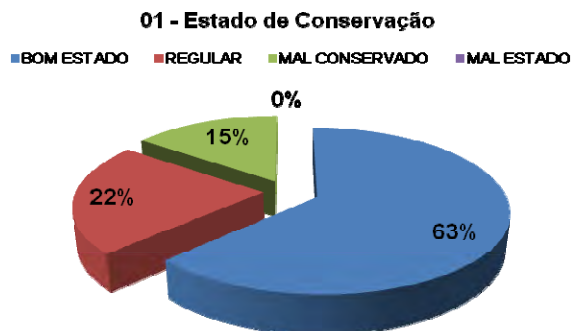
#### **4. Conservation status and risk factors to the asset**

##### **4.a Current status of conservation**



The public and religious buildings of the São Francisco Square are in good conditions. The private dwellings are in reasonable conditions. The Real Estate Inventory indicates that such assets are:

- Good : 63,00%
- Regular : 22,00%
- In restoration : 15,00%
- In poor condition : 00,00%



The process of restoration of the Square's buildings has been given continuously since 2005, with resources from state and federal governments. The convent of Santa Cruz has been completely restored, as well as the IPHAN loft in its east/south apex. The entire floor of the Square is restored and the removal of electric wiring poles is been completed. Several actions are underway, so to perfect the process of conservation of the site.



Vista panorâmica da Praça São Francisco.



#### **4.b Risk factors to the asset.**

##### **(i) Pressures due to development**

The pressures inherent in urban growth have been controlled by the São Cristóvão's Urban Plan. However, measures to protect the Paramopama River have been delayed. After the São Cristóvão's application to UNESCO's World Heritage, the issue was discussed again and the state government authorized the beginning of studies aimed at the reorganization and cleaning up the river.

Approval of projects in the protection area is conditioned upon sanctions made by the National Institute of Historic and Artistic Heritage – IPHAN. Requests for examination of architectural interventions procedures and services for construction of expansions, renovations and new buildings sent by the city hall to the IPHAN office in the year of 2005 amount to:

- Previous consult: there are several queries, always verbally. Requests for approval of projects and/or interventions on monuments are forwarded directly to IPHAN for review and approval.
- Procedures for notification irregularity: 60
- Approval procedures for new works: 12
- Cases referred to the public prosecutors: 2 (the course of legal cases is done by IPHAN)

##### **(ii) Threats to the environment (e.g. pollution, climate change)**

There are problems of river pollution and disposal of garbage. The municipal and state governments are taking various actions and projects, reported on items 5.d and 5.e, in order to solve such difficulties.

##### **(iii) Natural disasters and precautions (earthquakes, floods, fires etc.).**

Only sporadic floodings, that do not reach, however, the upper town, object of the proposition. Any risk of natural origin has never been recorded so far.

##### **(iv) Threats generated by the flow of tourists**

São Cristóvão has a relatively small flow of tourists. There are no pressures that might affect the heritage area. Arrangements are now being adopted by the state and city governments to meet the needs of the city as regards the marking and identification of urban monuments.

##### **(v) Number of inhabitants within the asset and in the surrounding area.**

São Francisco Square.....approximately 40 inhabitants  
Historical Center.....about 1,750 inhabitants  
Total inhabitants – São Cristóvão.....75,104 (IBGE, 2009).

#### **5. Management and Protection**

##### **5.a Property Rights**

The São Cristóvão City Hall has administrative autonomy over the city and is submitted to the hierarchy of laws of the State and Union.

The property nominated for inscription on the World Heritage List (declared area) is mostly privately owned, and some buildings are owned by the city, the state and the archdiocese.

The IPHAN owns the loft next to the Historical Museum. The autarchy provides local support and offers several cultural courses. The Aracaju Archdiocese maintains administrative support to the Museum of Sacred Art.

In the São Francisco Square, ownership of property is distributed between:

Archdiocese – 3 properties (1 – Set composed of Franciscan Convent, São Francisco Church and Museum of Sacred Art, 2 – Parish House, 3 – Imaculada Conceição Home);

State Government – 2 properties (Historical Museum of the State of Sergipe and Municipal Library);

IPHAN – 1 asset (IPHAN House)

Private property – 5 assets (No. 06, no. 12, no. 190, no. 198 and no. 204).

## 5.b Legal Apparatus

The historic site of São Cristóvão is under Federal protection through IPHAN – National Institute of Historic and Artistic Heritage, an autarchy of the Brazilian Ministry of Culture. It is governed by Decree-Law No. 25 of November 30th, 1937, and was elevated to a historical monument by the State Government through Decree-Law No. 94 of June 22th, 1938.



Vista à partir do Rio Paramopama

## 5.c Protective measures and means of action

The first cases of declaring a building a historical heritage site in São Cristóvão dated from 1941 to 1944 and protected isolated monuments. The architectural and urban set was listed as heritage by the Federal Government in Case No. 785-T-67, No. 40 entry – the Archaeological, Ethnographic and Landscape Book, sheet 10 – on January 31st, 1967.

The Institute of declaring a building a historical heritage site, the main legal instrument for protection of Cultural Heritage in Brazil, is supported by the Federal Constitution in its Article 216 and guaranteed by Decree-Law no. 25 of November 30th, 1937.

Its field of action is restricted to the protection and conservation of the Brazilian Cultural Heritage. This includes, *inter alia*, the historical and artistic assets. It may, in accordance with the law, focus on preserving an isolated asset, an assembly or an urban

center, where distinguished according to their figure for the national memory, whose measurement is performed by IPHAN, the autarchy of the Ministry of Culture responsible for the issue. This autarchy, according to his power, provides the maintenance of the characteristics of the registered areas and their surroundings. It exercises, yet, through its Regional Superintendents, the monitoring of protected areas with the objective of preventing the practice of any harmful acts committed against the Federal Heritage.

IPHAN acts in Sergipe through the Regional Superintendent of Sergipe, state capital Aracaju-based, which performs the monitoring, analysis and processes accompaniment of architectural and urban intervention in the declared area. IPHAN also works on issues related to preservation, providing information and guidance to the population.

The City works based on the Urban Plan of 1979/80, which aims to order the city's growth and determine the areas of urban sprawl, zoning and road system, the preservation and enhancement of cultural heritage, rental activities, splitting soil and standards for buildings and postures. Currently, the City operates according to the guidelines of the Master Plan of the municipality in force since the year 2009. (Annex II).

São Cristóvão was first declared as national cultural heritage in 1938, the year that the city was elevated to a historic monument by the State Government, through Decree-Law No. 94, protected by Article 134 of the Constitution of the Estado Novo.

From 1941 until 1962, several monuments of the city were listed individually as cultural heritages and, in 1967, the Architectural, Urban and Landscape set of the city of São Cristóvão was registered in sheet 10, paragraph 40, Case No. 785-T-67, of the Archaeological, Ethnographic and Landscape Book.

Based on these instruments and also on the Decree-Law No. 25 of November 30th, 1937, both the Superintendent of IPHAN in Sergipe and the Municipality have performed actions to safeguard the heritage site.

The newly established Undersecretary of State for Cultural and Historical Heritage – SUBPAC, on June 18th, 2009, aims to protect and promote cultural heritage preservation interests of the State of Sergipe. The Undersecretary will subsidize municipalities regarding the recognition of their heritage, developing and promoting a consistent design heritage education and interventions aimed to improving the quality of life and revitalization of historic sites. The SUBPAC proposes to act speedily in the city of São Cristóvão, endeavoring to meet the guidance given by UNESCO to set the whole property and the historic São Francisco Square as a World Heritage Site.

The new secretary is strategically linked to the State Department of Civil House, which facilitates coordination with other Departments and the government sectors. According to the Secretary for Cultural and Historical Heritage, Luiz Alberto dos Santos, to well preserve a monument, the population needs to know its history and recognize it as part of the community. To do so is already available to disclose the site of application and other reports of activities and projects at the following address: <http://pracasaofrancisco.se.gov.br/candidatura>.

#### **5.d Plans adopted for the municipality (e.g. locally or regionally, conservation, tourism)**

Master plan:

In 1979, the City promulgated the Organic Law of the council, a master plan that is ruling until the present day. The protected areas correspond to the area used by IPHAN. This plan, called São Cristóvão's Urban Plan, was developed throughout a partnership between the Federal Government - Historic Cities Program, the State of Sergipe and the Federal University of Bahia.

The city signed an agreement with the Program of Development of Tourism in Northeast – PRODETUR / NE II in late 2005 to prepare the revision of the Urban Plan. Because of its incorporation to the Organic Law of the Municipality (see Annex II), this plan was in force as the main instrument of urban disciplining since its establishment. Some laws, however, have contributed to the protection of national heritage, such as the Municipal Law No. 08, of June 6th, 1979, which governs the execution of works in the San Francisco Square.

On September 21st, 2009, the new Master Plan was approved, by means of Law No. 44/2009 (Map Annex A3)

Other Programs:

Sustainable recovery of historical heritage of São Cristóvão: The Monumenta Program of the Brazilian Ministry of Culture – funded by the Inter-American Development Bank – IDB, along with the technical cooperation of UNESCO, supported by state and city – works in São Cristóvão in order to ensure that interventions affect, directly and indirectly, the economy, education and culture, and thus to facilitate the cultural, social and economic inclusion of the population, either by its occupation and income raising or by the training of manpower specific in order to encourage the economy through the increase of cultural tourism, job creation and support of heritage education. The following assets are included among the buildings and spaces restored or being restored in the San Francisco Square: the Convent and Church of Santa Cruz, the IPHAN Loft, the Immaculate Conception Home, the Historical Museum of the State of Sergipe and some private properties.

Other entities, although not being part of the governmental structure, work in the definition of public policies, especially cultural and environmental ones. They are nonprofit, private civil society entities, acting in accordance to their statutory goals, whenever required, in defending the São Cristóvão's cultural identity. For instance, the Federal University of Sergipe may be referred by its constant support to cultural events in the city. From 1972 to 1995, the University continuously supported the Art Festival of São Cristóvão, resuming the support in 2005.

#### **5.e Plans adopted for the asset**

Projects, plans and preservation works in the historic site declared area:

A. Restoration works carried out recently:

1. Igreja do Rosário (Rosário Church) (2004);

2. Ordem Terceira do Carmo e Convento São Francisco (Carmo's Third Order and São Francisco Convent) (2004);
3. Sacred Art Museum (2005) - accomplishment of museological project implemented through an agreement with Petrobras;
4. Sobrado do IPHAN (IPHAN's Loft) (2006) - restoration of the building and integrated art lining;
5. Igreja de São Francisco (São Francisco Church) (2007) - restoration of the artistic elements;
6. Igreja Nossa Senhora do Rosário dos Homens Pretos (2006) - restoration of the artistic elements;
7. Praça da Bandeira (Bandeira Square) (2007) - upgrading of public space incorporating new furniture and equipment;
8. Praça Nosso Senhor dos Passos (Nosso Senhor dos Passos Square)/Largo do Carmo (Carmo's Square)(2007) - upgrading of public space incorporating new furniture and equipment;
9. Fachada da Capela dos Capuchinhos (Facade of the Chapel of the Capuchins) (2007) - structural consolidation of the ruin;
10. Lar Imaculada Conceição (Immaculate Conception Home) (2007) - restoration of the artistic elements;
11. Museu Histórico do Estado de Sergipe (Historical Museum of the State of Sergipe) (2009) - full restoration of the monument.
12. Implementation of the Arquivo Público Municipal (Public Archives Hall) (2009): City Hall organized and computerized all the files (Laws, Decrees, Ordinances, etc) under their responsibility.

**B. Works in progress by the Monumenta Program of the Ministry of Culture:**

1. **São Francisco Square** (expected time of conclusion: April 2010) - conclusion of the power grid and telephone underground network in the historic center, including the São Francisco Square;
2. Implementation of lighting enhancement of the historic São Francisco Square (expected time of conclusion: February 2010);
3. Porto da Banca Slope, Açougue Slope and Epaminondas Slope (2010) - restoration of the old limestone flooring and incorporation of new urban furniture and equipment;
4. Rosário and Amparo Squares (2010) - Improvements in paving and lighting in order to enhance the monuments.
5. Restoration work of the Immaculate Conception Home;
6. Restoration work of the old police station to the Museum of Military Police;
7. Restoration of the Nossa Senhora das Vitórias Church (resource BNDES)

- Historic Center sings and traffic project: the Monumenta Program has developed the Circulation, Parking, Public Transport and Garbage Collection Plan, to be deployed by the end of 2010 by the Superintendence of Municipal Transportation and Traffic.

- Restoration of the Getúlio Vargas Square, known as Matriz Square: the city administration developed a project aiming the square's refurbishment, which will take place throughout several actions, such as landscape and lighting desing project, standardization of urban furniture and renovation of the bandstand. However, resources in order to become the project viable have not yet been obtained.

- Reform of the Cristo Redentor monument: established in one of the highest points of the city, where once there was the São Gonçalo Church, the city's oldest one, the Cristo Redentor monument is one of tourist attractions in São Cristóvão because of its privileged view. The project implemented by the City foresees paving improving, new lighting, renovation of the monument and landscape design.

- Actions for heritage education: Since the beginning of its operation in 1993, the 8th Regional Superintendence of IPHAN, located in the city of Aracaju, previously based in Salvador, Bahia, has developed two courses in heritage education with teachers of São Cristóvão. In 2005, the superintendence promoted the 1st National Heritage Education Meeting, attended by 250 participants from all regional superintendences of IPHAN and representatives from local and national cultural organizations. The Monumenta Program of the Ministry of Culture has worked in partnership with the Municipal Education Department in developing a heritage education program which includes training public school teachers and preparing didactic materials and publications.

- Financing to owners of private properties: the Monumenta Program released a line of credit for owners of properties within the area covered by the investment program. The loan, which is to recover and/or to adapt buildings for income generation and to improve better sanitary conditions, has led to great popular mobilization since the launch of the first Edict. The interest of the community in contributing to the conservation of the historic site is remarkable. Four edicts were released altogether and two works were completed. The value of the payment of loans made by the owners is reversed for the Municipal Fund for the Preservation and should be reapplied in the same area under federal protection.

Ongoing projects in the surrounding area:

- Reform of Bica dos Pintos: this project involves construction of bicycle paths, parking lots, re-qualification of the square of events and reform of the observatory.

- Project of depolluting Paramopama river: This project is supported by the State government and the State Water and Sanitation Company (SAAE) is carrying out the preliminary technical studies. Most likely, this project will be developed in stages, due to its complexity.

- Basic Sanitation project: One of the actions of Prodetur / NE II in the municipality is the implementation of basic sanitation works in the area of Alto da Divinéia, situated near the historic center.

- Improvement of João Bebe Água public road: works of paving and drainage on the section between the Poxim river (Federal University of Sergipe) and the Eduardo Gomes ensemble. The State Government intends to promote the improvement of the remaining

area up to the municipal headquarters, especially in relation to drainage and road shoulder. The project of road signage and shoulder repair is being elaborated.

Environment – project to recover the vegetation of springs and bordering forests of the sub-basins of the Poxim river. Cost: R\$ 2,250,000.00 (US\$ 1,285,000.00) – State Fund for Water Resources (no date of bidding predicted).

- Security plan of the historical sites of São Cristóvão: To enhance security of the historic sites located in the city of São Cristóvão, which include 7 (seven) units, covering an area of 2,100m (6889 ft), aiming at the feasibility of national tourism, state and local security personnel and security to historic and museum heritages. A proposal of tourism security was presented and approved, namely: military police would hold the round in the tourist circuit, during the hours of operation of the churches and museums. Such spaces will be open for visitation from Tuesday to Sunday, from 10a.m to 4p.m.

SUBPAC, EMSETUR and the São Cristóvão Municipality had promoted a meeting attended by several entities, such as the state tourist trade, representatives of churches and museums, and Municipal Secretaries, aiming at the discussion of **tourism restructuration and operation time of Churches and Museums** in the Historic Center of São Cristóvão. EMSETUR presented a single charge card system, so the tourist can visit all the spaces within the program. Tax transferring will be made to the tourist areas, in order to cover costs of cleaning and maintenance. All the entities present at the meeting had agreed with the proposal.

The State Government, through the Civil House/SUBPAC, had hired servers and trainees to work on churches and at the Museum of Sacred Art, thus covering the lack of staff and also ensuring the operation of those spaces, following the pre-scheduled running time.

In addition, the **São Cristóvão's Road Map and Tour Guide** had been presented. It has a brief history and a guide to visit each area of the historic city, with the following program: History of the City, Nossa Senhora do Rosário dos Homens Pretos Church, Holy Mercy House and Church and São Francisco Church; History Museum of Sergipe; Art Museum of Sergipe; Nossa Senhora da Vitória Church, Church and Convent of Carmo, Nossa Senhora do Amparo Church.

Among those actions, several ones are part of the Monumenta Program in São Cristóvão (quoted in 5.d), which foresees sustainable maintenance of assets through a preservation fund already set up, along with state and federal resources. This fund, to be managed by a Municipal Council, reapplies the resources that will return from the "financing to owners of private property", described above. Furthermore, IPHAN applies federal funding for restoration of the historic site on yearly basis.

#### **5.f- Sources and Levels of Finance**

Federal Law of Incentive to Culture – 8313/91 – Ministry of Culture.

In 2006, R\$ 560,000.00 (US\$ 243,478.00) were applied in the restoration of the Museum of Sacred Art Museum of the Santa Cruz Convent.

State Law that instituted the Fund of Cultural Promotion of Sergipe – 1962/75, ratified by Law 4490/2001.

Agreement 45/2004, instituted by Ministry of Culture, State of Sergipe and Municipal City Hall for the execution of the Monumenta Program. The agreement is in course and its value reaches R\$ 8,893,197.90 (US\$ 5,081,827.37).

#### **5.g Levels of expertise and training in conservation and management techniques**

The conservation of the historical site of São Cristóvão requires a constant technical effort from the Municipality. The infrastructure systems, including paving, sewers, illumination and power etc. require special and regular maintenance. Especially for the cobblestone pavement, the City Hall makes available a professional team for maintenance and repair on permanent basis. The City Hall is trying also to integrate itself to inter-regional and national programs of development, such as the National Program of Tourism Municipalization, managed by the Ministry of Tourism and Sports, that aims at the regional and municipal planning of tourism development, with the local managerial qualification through the creation of specialized personnel, among other measures.

The Municipality also has a team responsible for general repairs on street paving, illumination etc. The buildings that belong to it receive constant maintenance.

The Municipal Secretariat of Construction, Urbanism and Environment has a Head Office of Urbanism responsible for the urban area control. However, the unit currently does not have enough human resources yet.

IPHAN has its technical office in operation in the loft next to the Provincial Palace, recently restored. In addition, given the proximity of Aracaju, in which it is based on the State Superintendence of IPHAN, the technicians of the autarchy visit the historic site practically on daily basis.

#### **5.h Service to tourists and statistics**

The city, through the Municipal Secretariat of Culture and Tourism, promoted in conjunction with the Sergipe Tourism Company and the Brazilian National Commercial Training Service – SENAC – a training workshop entitled "Excellence in service to the tourist." In December of 2009, 27 high school students of the city attended the workshop.

The city has three museums, listed below along with the number of visitors in the year of 2005:

- Sacred Art Museum

Visitors: 8.484

- Historical Museum of Sergipe

Visitors: 5.490

- Ex-votos Museum – Ordem Terceira do Carmo

Visitors: 5.099

- Other sites: Folklore House Zeca de Norberto

Visitors: 790



### **5.i- Policies and Programs related to the presentation and promotion of the asset**

The Urban Plan of São Cristóvão establishes, among others, the following points: the urban policy; the urban perimeter; the preservation of the historical and natural heritage; the definition of activities; the division of soil and the norms for edification and postures. It defines the construction norms and institutes the division of the urban soil. The Urban Plan also defines the guiding principles for urban policy, based on discussions with the community. The principles and rules regarding the preservation of the cultural property are prominent, including the definitions and additional delimitations assigned to the set protected by federal law.

The site's direct control system is shared by various entities and institutions. The licensing of construction works in the historic site is a municipal prerogative, after a preliminary analysis and authorization from IPHAN. The inspection is, in general, shared by the City Hall and IPHAN, along with other public institutions of specific control, such as environment, infrastructure services and control etc. Issues beyond the City Hall and IPHAN administrative measures are controlled through the Public Ministry (Federal and State) and the judiciary system.

### **5.j Number of employees (professional, technical staff and maintenance)**

- Municipal City Hall of São Cristóvão:

Total: 1,375 employees

- Municipal Secretariat of Construction, Urbanism and Environment:

Total: 155 employees

- Cabinet of the Municipal Mayor:

Total: 95 employees

- Municipal Secretariat of Culture and Tourism:

It has 3 affiliated institutions: Senator Lourival Barbosa Municipal Library, Folklore House Zeca de Norberto e Carmosita Barroso Telecentre. It has a total of 30 employees.

IPHAN – Sergipe State Superintendence

Total: 20 employees (7 effective, 9 outsourced, 3 members of a commission, 1 trainee). Among them, three people work directly in São Cristóvão: the Superintendent, who has a doctor's degree in History; the Technical Director, who is an architect; plus one more architect. Technicians make weekly visits to the city at least three times a week.

- State of Sergipe - Department of Infrastructure

Total: 4 employees, set at the Monumenta Program, all acting in the historic site: a civil engineer, two architects and a financial expert.

In addition, the newly established Secretariat of Historical and Cultural Heritage is to coordinate the activities of preservation of the historic site.

## **6. Administrative arrangements concerning the asset's maintenance**

### **6.a Conservation status indicators**

The public and religious buildings are in reasonable condition and have been recently assessed by the inventory held by IPHAN (see item 7.c and Annex I, p.26 and 27). This inventory is a safe indicator of the condition, because each building was inspected, measured and photographed in 2002, and is also part of Annex II.

### **6.b Administrative arrangements concerning the asset's maintenance**

The Ministry of Culture, through the 8th IPHAN Superintendence, The MONUMENTA Program, the state and city have participated jointly or separately on several restoration works in the protected area, as well as being part of the execution of revitalization of projects in the urban area, such as recent studies for the elimination of the aerial wiring, public lampposts and sanitation of the historic site.

Since 1970, IPHAN systematically invests in maintenance, restoration, revitalization and management of the protected area and its surroundings, with occasional interventions over real estate properties. Over time, this set of activities represents a urban action with a positive effect on the population. The state of Sergipe, through its Secretariat of Infrastructure, has a team of architects and engineers working directly in the works of the Monumenta Program. The City Hall has direct actions, but often faces significant operational difficulties due to lack of resources and enormous difficulties to access external resources. However, some benefactors or sponsoring institutions (e.g. through laws to encourage culture) have been investing on the restoration of buildings and on the maintenance of cultural events, such as the Federal University of Sergipe, which every year sponsors the "Festival of Arts".

## **The IPHAN - Brazilian National Institute of Historic and Artistic Heritage**

The continental dimensions of Brazil, the diversity of the contributions of different formative elements of their society, the wealth and variety of its ecosystems result in an immeasurable cultural universe.

In Brazil, the task of preserving all this wealth is assigned to the Brazilian National Institute of Historic and Artistic Heritage – IPHAN, linked to the Ministry of Culture. Its extensive mission of identifying, protecting, restoring, documenting, preserving, disseminating and enforcing the Brazilian cultural goods aims to ensure the continued existence and enjoyment of those goods not only current but also for future generations.

The creation of the federal autarchy of heritage protection at the end of the decade of 1930 was implemented by Brazilian artists and intellectuals associated with the modernist movement, such as Mário de Andrade, Manuel Bandeira, Prudente de Moraes Neto, Luis Jardim, Afonso Arinos, Lucio Costa and Carlos Drummond de Andrade. The then Ministry of Education and Health, Gustavo Capanema, appointed Rodrigo Melo Franco de Andrade to run the institution and signed along with President Getúlio Vargas, Decree-Law No. 25 of November 30th, 1937, which organizes "the protection of historical and artistic heritage".

In August 2000, the Intangible Nature Cultural Goods Registry was established, with the signing of Decree No. 3551. It is also the responsibility of the Brazilian Government, through IPHAN and IBAMA - Brazilian National Institute of Environment, to preserve Brazilian cultural and natural goods inscribed on the UNESCO World Heritage Site.

Since its creation 70 years ago, IPHAN has been assuring across the country the preservation of a significant portion of our cultural heritage, saving from disappearing a considerable legacy to the Brazilian culture and helping to create an awareness of conservation in the country.

IPHAN operates all over the Brazilian territory through 53 offices distributed in the Brazilian 27 states and Distrito Federal.

## Properties protected by IPHAN

### Objects and documents

Textual documents	3 400 meters
Photographs	711 856
Maps and plans	195 699
Books and other bibliographic documents <i>Including 10 954 rare works</i>	834 567
Objects in museums	250 000

### Movable and integrated goods

Integrated objects and goods	116
Collections	15
Objects in protected goods	370 000

### Real estate

Urban sites <i>Including nearly 21,000 real estate in 61 cities. 8 are part of the UNESCO World Heritage List</i>	79
Buildings <i>Including 6 African candomblé religion yards</i>	802
Urban and infrastructure equipments	37
Historical gardens and parks	10
Landscapes <i>7 are part of the UNESCO World Heritage List</i>	18
Ruins	16

### Archeological goods

Protected sites <i>2 are part of the UNESCO World Heritage List</i>	7
Protected collections	7
Registered sites	9 930

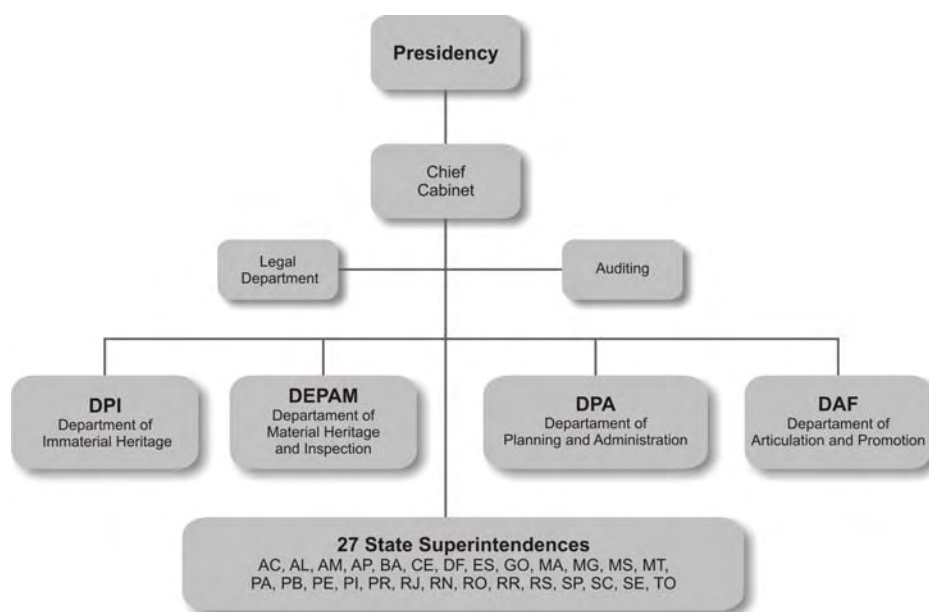
### Immaterial heritage

Konwledges	3
Forms of expression <i>2 are part of the UNESCO Intangible and Oral Heritage Masterpiece List</i>	3
Places	2
Celebrations	1

Copedoc / dezembro 2006

### Organizational Structure

IPHAN is currently structured according to the following chart:



#### Contacts:

Brazilian Federal Government – Ministry of Culture – IPHAN

Regional Superintendent: Terezinha Alves de Oliva

Address: Praça Camerino, 225 – Bairro São José – Aracaju – SE – Brazil

Telephone: 55 (79) 3211-9363

e-mail: terezinha.oliva@iphan.gov.br

Monumenta Program – São Cristóvão

Coordinator: Engineer José Carlos Barreto Sobral

Address: Marieta Leite Av., 301 – Bairro D.I.A. – Aracaju – SE – Brasil

Telephone: 55 (79) 3218-2701

e-mail: monumentasaocristovao@hotmail.com

### **6.c Results of actions concerning the asset's conservation**

All conservation and preservation actions in the city of São Cristóvão conducted by IPHAN are catalogued at the Regional Superintendence in Aracaju, and in its headquarters in Brasília. IPHAN also issues, annually, a local activities report to the autarchy's Presidency.

## **7. Documentation**

### **7.a Photographs, slides, image inventory and copyrights**

Cartography, old and new pictures, comparative photos, inventory of the properties of São Francisco Square and complementary texts can be found in Annex I. In addition, Annex II presents the Legislation, an extract of the city's Master Plan; an inventory of the Historic Site's building properties and integrated assets, copyrights table and a CD-rom with selected photos on JPG file format.

### **7.b Copies of asset's management plans**

Annex I presents

A – Old and present cartography

B – Proposition and Inventory of immovable assets

C – History, culture and landscape (complementary texts)

D – Bibliography and credits

Annex II presents

A – Legislation of protection and the Master Plan

B – Inventory of real estate, movable and integrated assets

C – Copyright board

### **7.c Form and date of most recent records**

The inventory of São Cristóvão's immovable assets, developed as a national program of IPHAN, has been completed. 450 (four hundred and fifty) properties within the protected area were documented. **Annex I** presents a collection of catalogued public, private and religious properties located on **São Francisco Square**. The Inventory of Integrated and Movable Assets compiled a total of 1269 assets, including 540 from the Sacred Art Museum, 414 from the Historical Museum of Sergipe and others identified in churches and private collections. Annex II presents a representative group of files from those assets. IPHAN has recently finished the first phase of the Cultural References Inventory, a part of the state's Immaterial Patrimony Registration. In addition, studies and researches produced about cultural manifestations in Sergipe have already been surveyed.

### **7.d Address where inventory, records and archives are held**

Brazilian Federal Government – Ministry of Culture – IPHAN  
Regional Superintendent: Terezinha Alves de Oliva

Address: Praça Camerino, 225 – Bairro São José – Aracaju – SE – Brazil  
Telephone: 55 (79) 3211-9363  
e-mail: terezinha.oliva@iphan.gov.br

Dep. Of Material Heritage and Inspection – IPHAN  
Director: Dalmo Vieira Filho  
SBN - Ed. Central Brasília – 3rd. Fl. – Brasília – DF  
Telefone: 55 (61) 3414.6201  
e.mail: depam@iphan.gov.br

Municipal City Hall of São Cristóvão  
Mayor – Alexsander Oliveira de Andrade  
Address: Praça Getúlio Vargas n°. 298  
São Cristóvão – SE.  
CEP 49.100-000  
Telefone: 55 (79) 3261-1305

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Luis Fernando de Almeida  
Presidente do IPHAN

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## CAPITANIA, DE

**P**assado o Rio Real toda a terra te o Rio de São Francisco, q' ocupa mais duas cascadas do Tapuero, e Vasa barris são da o Inguatã do serigipe, que pella abundancia de gado, que produce, e dos muitos povoadores q' a este. Recurso ahy se juntarão: foy. ua Mag<sup>a</sup> sendo de a nomeia Capitania a parte, confirmando os Inuzes, e Moradores, Vigario, eoadjuco, que ahy introduzio dom francisco de Sousa sendo gouernador, e ao capitão se lhe deu com mil r<sup>o</sup> de ordenado.

**T**em o Rio Serigipe hua pouca de casca de caipa cubeta: de pella pequena a qual chamao a cidade de São Cristouão; primeiro foi fundada no ponto A. q' se deu a parte desta Capitania a foy. e depois a fundação no ponto. C. e logo ahy se poz a situar no ponto. D. logo se fundou o de mais, e com tudo até hoje não tem tomado por assento por que quadahu dos moradores, o amo q' se de gouernancia, logo trata de levar a cidade a parte do seu curral, no ponto. A. Se nomeado ebbas as Ruinas de la forte que se construiu de barris p<sup>o</sup> guanã da barra, e como de feito se ouuira Outros

## SERIGIPE, DEL REY.

Comodos, a quelle (como se ve) e sitio melhor para o passageiro dos que caminão a Pernambuco, e do que vem, de mar em fora, o segundo lugar no ponto. C. donde a pouca de segunda vez se passou tinha mais comodidade para a viuenda dos moradores, e vigiauo a cobra, mas com tudo foy sendo ahy eleito, por quanto ebbas no Rio de Vasa barra, que tem peor barra, e por neceidade se pozario mais pella terra dentro no ponto. D. ficando mais perto de suas fazendas, porem no Rio Serigipe no ponto. (D). entrou a nao de gual. coarica e he o melhor porto tomado em conjunção de todos os ditta capitania, que não se oum ao presente mais q' de barcos

**T**oda esta terra he fértil de mantimentos de toda sorte foy em nella muitas mudeiras de importancia para em barcacois, e edifícios, as quaes co muita facilidade se podem trazer a baía para fabrica de galicois, tem poucas aguas para engenho, com tudo ha canas plantadas, e em engenho comecado.

**D**estas cascadas do Tapuero e Vasa barris fogem todos os nauios como da morte pella forte com q' as aguas sempre chamao para terra a todo tempo de vento, que com pouco que aporte a se troueua, quem se acba das pontas para dentro,

## , Serigipe,

não podendo ganhar nada, de neceidade ha de parar em terra, por que nem ha lugar de ebbas sobre Amarra, que todo o fundo e suyo, e logo se cortão, e ahy se tem perdida pella paragem muitos nauios.

**E**sta Capitania he muy prouitosa aos engenho e fazendas de Pernambuco, e da baía, para as quaes todos os annos Vay muito gado, ahy para comer, como para seruido euaue nelle pastas e bois boas e guas, e bons caualas, q' dos do Brasil são os melhores.

**T**em esta Capitania mais de duzentos moradores, e banos separados hui dos outros a custo das couas es para as quaes são tao cubicos de ocupar terra, que ha morador q' tem trinta leguas de sumaria em diferentes partes, e Antonio cardoso de barros, tem de sumaria de de o Rio de serigipe até o Rio de São Francisco por cobra, e pella terra dentro mais de oito leguas, e outros muitos moradores desta maneira, tem occupado com quatro currais terra em q' se podem a comodar muitas gentes, e sobre ebbas poses ha grandes differencas, e não se possuui comoda mente fazerse o q' conuem ao bem umum, e seruido de sua Mag<sup>a</sup>.

**N**ella capitania temos padre da companhia muitas terras, e fazendas, e tem a seu cargo a ma por fora dos Indios de que se abita ahy donde chamao Cotigipeua, com

## Del Rey

em outros lugares tambem nas fazendas do ditta Antonio cardoso esta outra aldea de capangas, que são barbores do panto ebbes tem sua capella, e capitas apaete conforme a Ordenança nova.

**F**oy Orada esta capitania o anno de 611 no q' rendo de suas couas, e muneias em mil e quatrocentos e cincoenta cruzados,

Sua despoza e a seguinte,

Igreja,

Ao Vigario de seu ordenado	1000
Ao coadjuro	250
As Ordensuaes	230.20
	<u>1480.20</u>

Officiaes del Rey,

Ao Capitão por sua Mag <sup>a</sup>	1000
Ahy froude de ordenado	
Ahy almox	500
Ahy escrivão da fazenda	250
	<u>3230.20</u>



Capitania de Serigipe Del Rey

Passado o Rio Real toda a terra te o Rio de são Francisco, q' ocupa maes duas enseadas do Tapicuro, e Vaza barris são da obrigação do serigipe, que pella abundancia de gados, que produz, e dos muitos povoadores q' a este Respeito aly se juntarão: foy sua Maj<sup>a</sup> servido de a nomear Capitania a parte, confirmando os Juizes, e Vereadores, Vigairo e coadjutor, que aly introduzio dom francisco de Sousa sendo governador, ao capitão se lhe dero cem mil rs de ordenado.

Tem O Rio Serigipe hua povoação de casas de taipa coberta de palha pequena, a qual chamao a cidade de são Cristóvão, primeiro foi fundada no ponto ,A, q' se vê na carta desta capitania a fol, depois a fundarão no ponto ,C, e loguo daly a poços annos a situarão no ponto ,D, despovoandosse o demais, e com tudo ate hoje não tem tomado por assento por que quada hú dos moradores, o anno q' he da governamca, logo trata de levar a cidade aporta de seu curral no ponto ,A, Já nomeado estão as Ruínas de hú forte que fes Cristóvão de barros p<sup>a</sup> guarda da barra, e como de feito se ouvera Outros Comodos, aquele (como se vê), quada hu se passou tinha mais comodidade Hé sitio melhor para o passagem dos que caminhão a Pernambuco, e dos que vem, de mar em fora, o segundo lugar no ponto ,C, donde a povoação segunda Vez se passou tinha mais comodidade para a vivenda dos moradores, e vigiando a costa, mas contudo fica sendo apior eleição, por quanto estão no Rio de Vaza barris, que tem pior barra, e por necessidade se passarão mais pella dentro no ponto ,D, ficando mais perto de suas fazendas, porem no Rio serigipe no ponto ,D, entrou a nao de Gabriel soares e he melhor porto tomado em conjunção de todos os desta capitania, que não servem ao presedente mais, q' de barcos.

Toda esta terra he fértil de mantimentos de toda sorte fazem nella muitas madeiras de impotancia para embarcações, e edificios, as quaes co muita facilidade se podem trazer Bahia para fabrica de galioes, tem poucas agouas para engenhos, com tudo há canas prantadas, e Engenho comecado,

Destas enseadas do Tapicuru e Vasa barris fogem todos os navios como da morte pella forca com q' as agouas sempre chamao para terra atodo tempo desorti, que com pouco, que aponte ser travessia, quem se acha das pontas para dentro, não podendo ganhar nada, de necessidade há de varar em terra, porque nem há lugar de estar sobre Amarra, que todo o fundo he sujo, e logo se cortao, e assy se tem perdido nesta paragem muitos navios, Esta Capitania he muy proveitosa aos engenhos e fazendas de Pernambuco, e da Bahia, para as quaes todos os annos Vay muito gado, assy para comer, como para serviço crianse nestes pastos muito boas eguoas, e bons cavalos, q' dos do brasil são os melhores.

Tem esta Capitania mais de duzentos moradores, brancos separados hus dos outros a Respeito das criações para as quais são tão cubicosos de ocupar terra, que há morador , q' tem trinta leguoas de sesmaria em diferentes partes, e Antonio cardoso de Barros, tem de sesmaria desde o Rio de Serigipe ate o Rio de são Francisco por costa, e pella terra dentro mais de oito leguoas, e outros muitos moradores desta maneira, tem ocupado com quatro currais terra em q' se podem acomodar muitas gentes, e sobre estas posses há grandes differencas, e não he possível comodamente fazer se o q' convem ao bem comum, e serviço de sua Mag<sup>a</sup>

Nesta capitania tem os padres da companhia muitas terra, e fazendas, e tem a seu carguo a mayor forca dos Índios daquele districto assy donde chamao Cotigepema, como em outros lugares também nas fazendas do dito Antonio cardoso esta outra aldeia dos tapuias, que são bárbaros do mato estes tem seu capellao e capitão aparte conforme a Ordenaca nova,

Foi Orçada esta capitania o anno de 611 no rende de suas criações e miancas em mil e quatro centos e cincoenta cruzados,

Sua despeza he a seguinte,

,Igreja,	
Ao Vigário de seu ordenado.....	100v
Ao Coadjutor.....	25v
As Ordinárias.....	23v20

.....  
148v920

Officiaes Del Rey,	
Ao capitão por Sua Mag <sup>a</sup> .....	100v
A hu Provedor sem ordenado.....	
A hu almoxe.....	50v
A hu escrivão da fazenda.....	28v

.....  
323v920

No alardo que se fez agente dessa capitania O anno de 611, parecerão cento e cincoenta homes, os mais deles com suas escopettas, os outros com arcabuzes entrao em duas companhias com seus Officiais ainda ao Rústico por lhe faltarem tambores, e bandeiras tem acargo O Almox<sup>e</sup> seis pecas de artelharia de bronze, falcão de dado de seis e sette quintaes, e hua peca de colher de bronze de quinze quintes, que joga quaro libras; toda esta artelharia esta sem serviço e sem reparos, e foy a q' trouxe Cristóvão de barros quando veyo a Conquista, e lhe ficarão as ditas pecas no forte da barra já dito do ponto ,A, os falcões serrem para a fundição de Pernambuco por q' não tem serviços,

Tem O dito Almoxe encarregdo em Receita tudo o que pertence a hua ferraria, q' aly foi mandada por ordem de Sua Mag<sup>a</sup>, e hoje serre ao povo e o soldo ao official,

Tem esta capitania como as demais seus Juizes, e Vereadores, e Officiais da Ordenamca,

Ao pe de duas serras, q' se chamao Itabandana ao longo do mesmo Rio serigipe affirmao os moradores daquella capitania ouvirem, q' em certos tempos há estrondos de grossas pecas de artelharia la no intimo das terras, pello que se presume, deve deter algum bolcao ms ate hoje não sido penetradas de pessoa algua, porque os naturaes fogem deentrarem la,

No Rio de são Miguel, q' se vê na dita carta no ponto ,E, disse o Caramaru q' he o q' assegura aver muita prata, naquelas serras do ponto ,F, do q' dece o mesmo Rio, q' se chama Real pello muito, q' se alarga na quela parte, sendo pouco o que vay pella terra dentro,

O Livro que dá razão ao estado do Brazil – Diogo C. Moreno

Del Rey

em outros lugares também nas fazendas do dito A anno de 611 no q' rende de suas criações e miancas em mil e quatro centos e cincoenta cruzados,

Ao coadjutor.....	25v
As Ordinárias.....	23v20
	148v920

Officiaes del Rey,

A hu almoxe.....	50v
	323v920











# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

## UNESCO FORM

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### ANNEX II

#### LEGISLATION

#### MOVABLE AND IMMOVABLE ASSETS INVENTORY

## SUMMARY



CARTOGRAPHY



## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

### GEOGRAPHIC COORDINATES

ALTITUDE: 47M

LATITUDE: 11° 00' 53" SOUTH

LONGITUDE: 37° 12' 22" WEST

### ROAD DISTANCE

ARACAJU: 26KM

SALVADOR: 311KM

RECIFE: 536KM

BRASÍLIA: 1708KM



### GEOGRAPHIC SITUATION

## CARTOGRAPHY





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



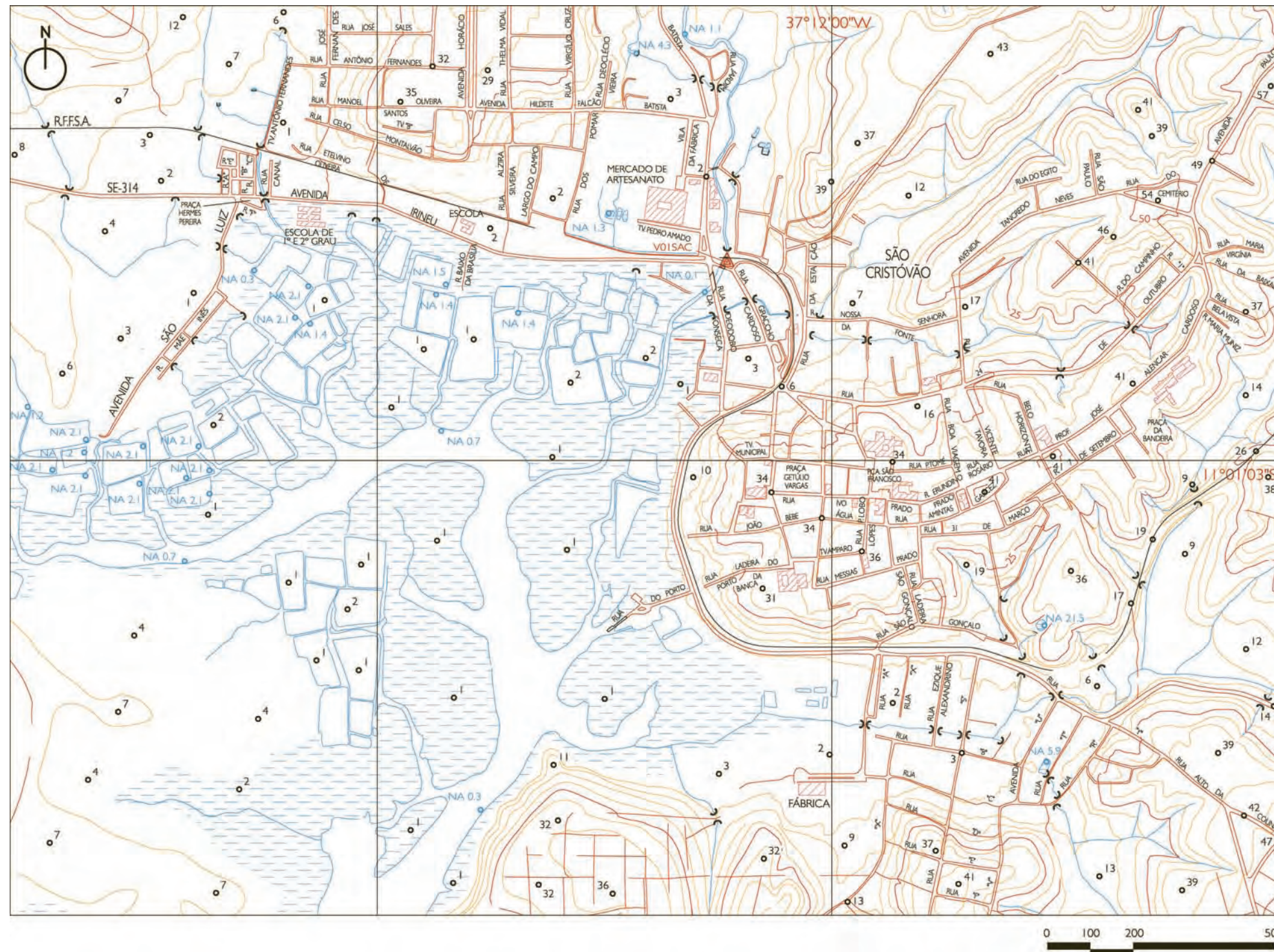
SEPLAN/SE – PRODETUR – DECEMBER 2003

SATELLITE IMAGE  
CARTOGRAPHY





# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



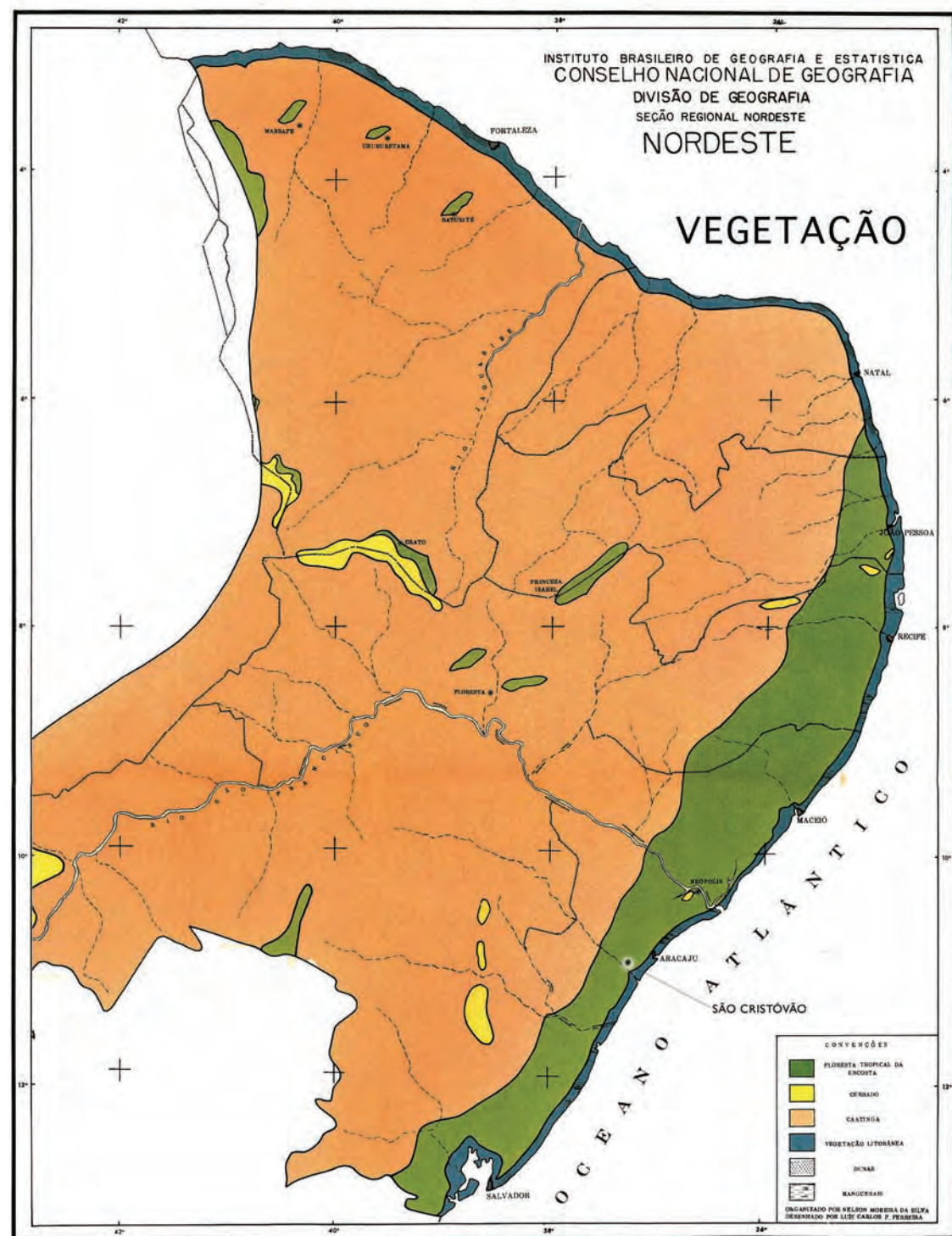
SEPLAN/SE – PRODETUR – DECEMBER 2003

## MICRO REGION 1:10.000 CARTOGRAPHY

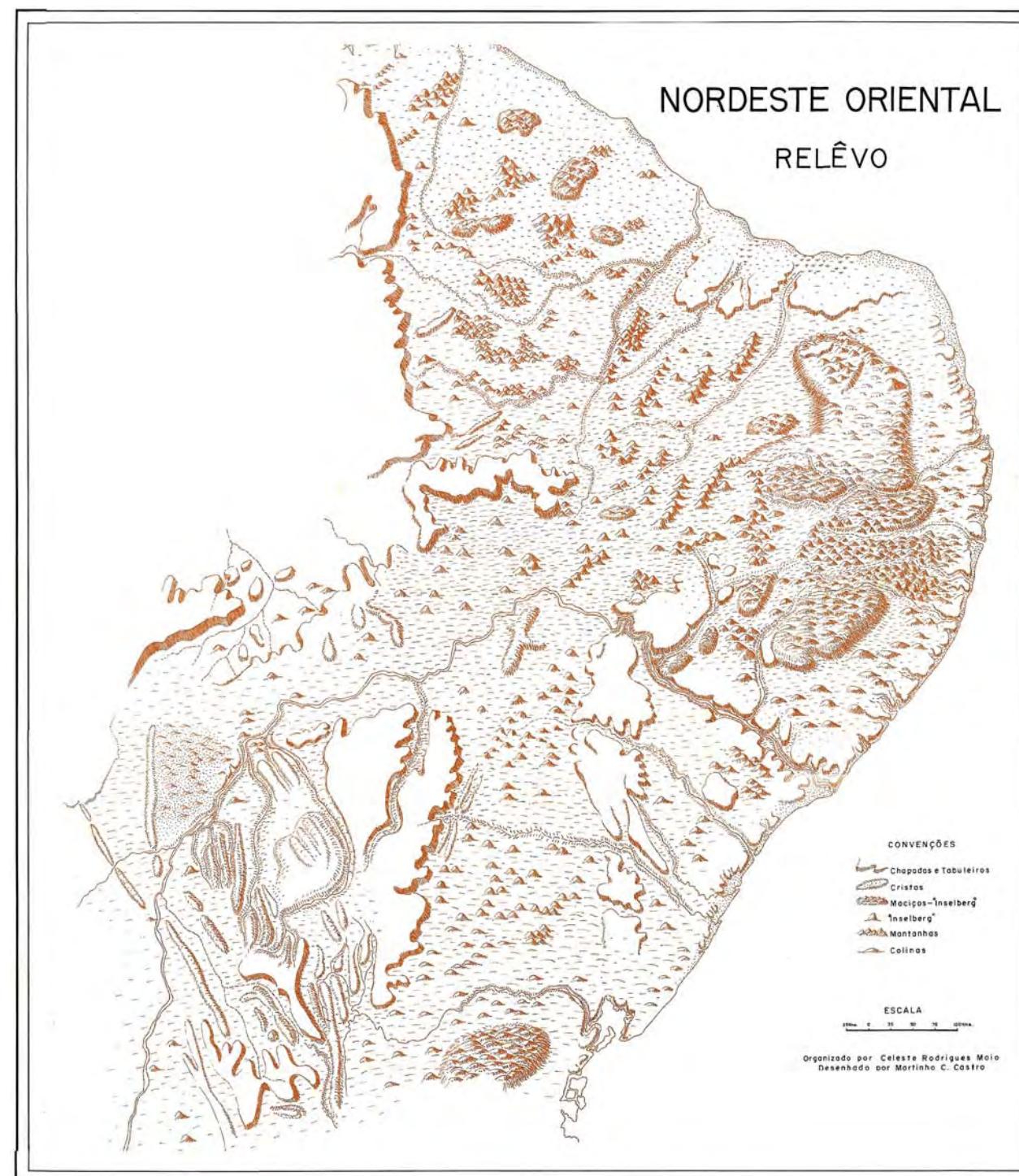




PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



IBGE - 1958



IBGE - 1958





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



IBGE - 1958



V. BOCHICHIO - 1975 - REVISED - ILLUSTRATED GEOGRAPHY - ABRIL PUBLISHER

HYDROGRAPHY, ROADS AND HYPSONETRIC MAPPING  
CARTOGRAPHY





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



DETAIL OF A MANUSCRIPT THAT INTEGRATES THE ATLAS JOÃO ALBERNAZ, FROM 1631. ITAMARATY PALACE MAP COLLECTION, MINISTRY OF EXTERNAL AFFAIRS, RJ, BRASIL.





# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



AMSTELODAMI GUILJELMUS BLAEUW, 1640. A CARTOGRAFIA NA FORMAÇÃO DO BRASIL (CARTOGRAPHY IN THE FORMATION OF BRAZIL). INSTITUTO CULTURAL BANCO SANTOS

## NOVUS BRASILIA TYPVS CARTOGRAPHY





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



GEORGE MARKGRAF, 1665. A CARTOGRAFIA NA FORMAÇÃO DO BRASIL (CARTOGRAPHY IN THE FORMATION OF BRAZIL). INSTITUTO CULTURAL BANCO SANTOS.

PRAEFECTURAE DE CIRILI, VEL SEREGIPPE DEL REY CUM ITÂPUÁMA  
CARTOGRAPHY

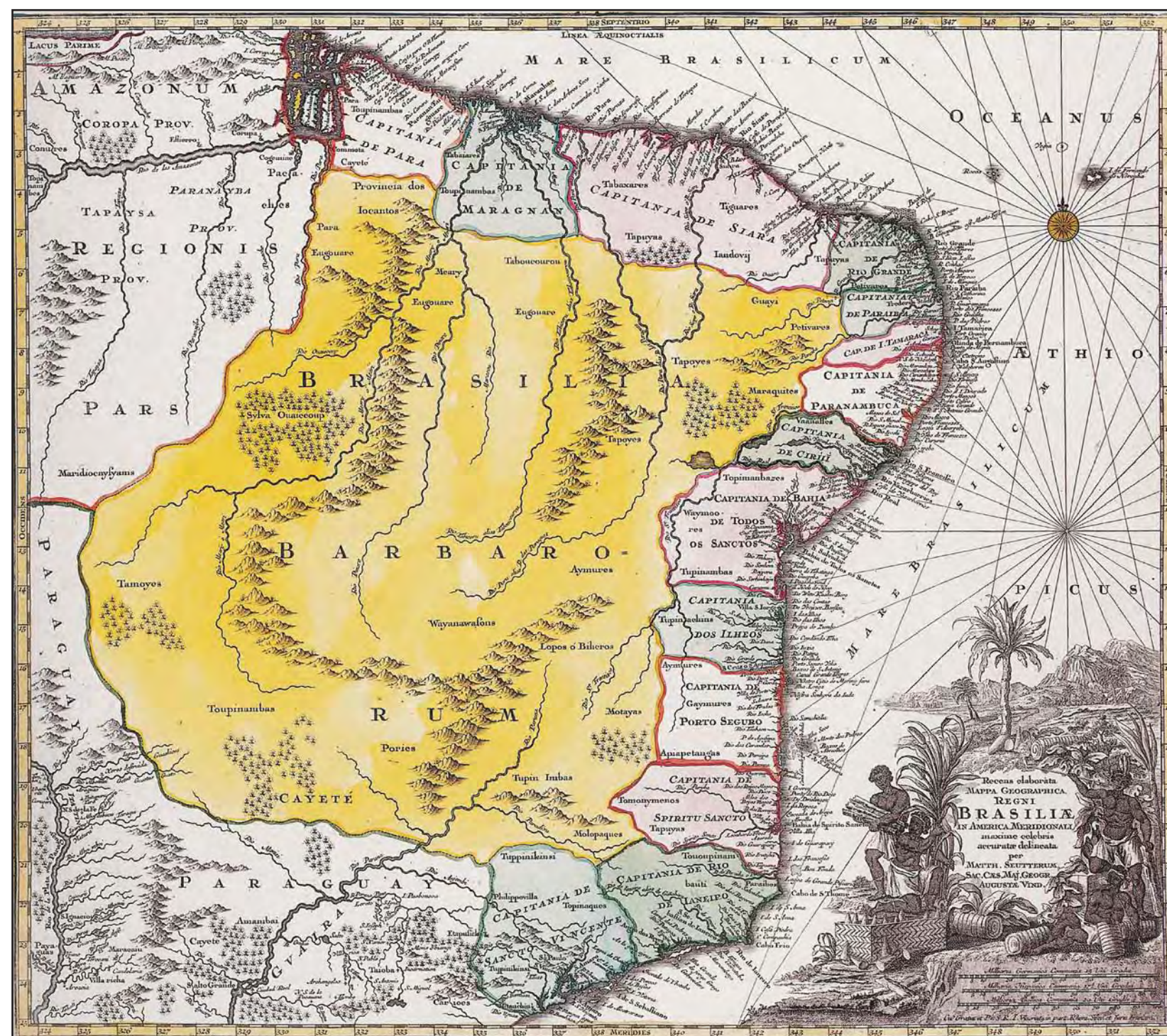








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GEORGE MATTHAUS SEUTTER, 1740. A CARTOGRAFIA NA FORMAÇÃO DO BRASIL (CARTOGRAPHY IN THE FORMATION OF BRAZIL). INSTITUTO CULTURAL BANCO SANTOS.

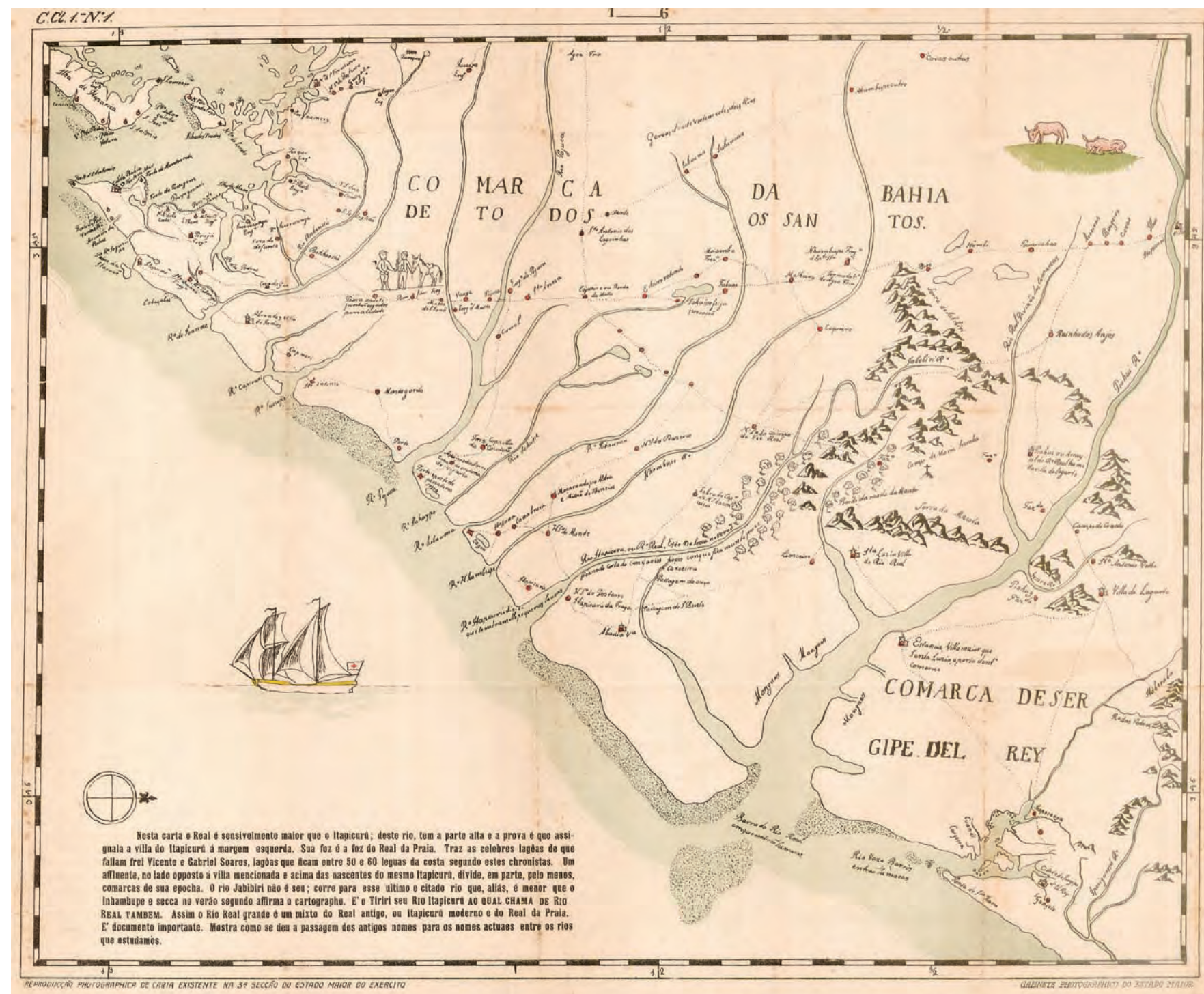
RECENS ELABORATA MAPPA GEOGRAPHICA REGNI BRASILIAE IN AMERICA MERIDIONALIS

CARTOGRAPHY





# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



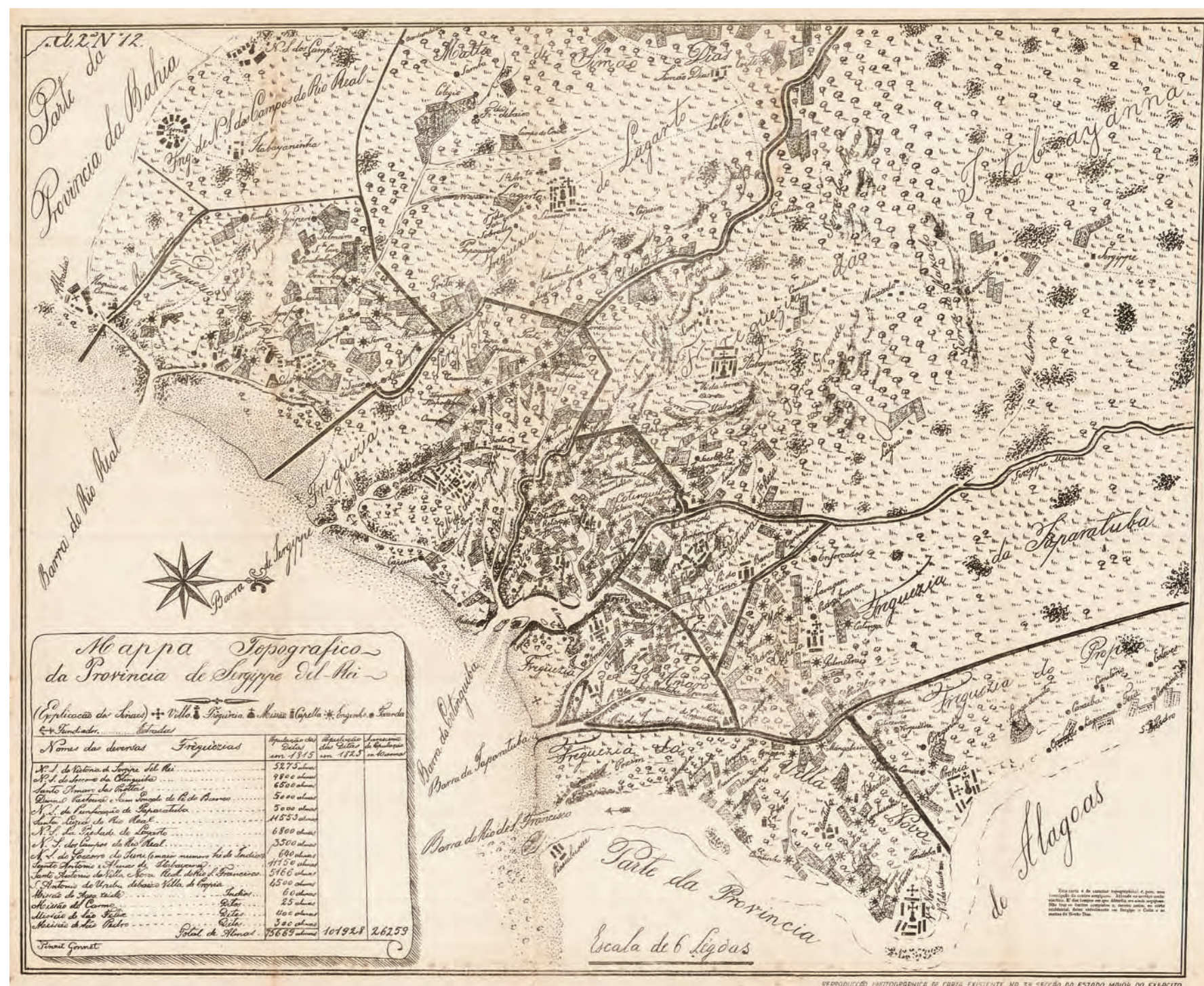
UNKNOWN DATE. DOCUMENTATION CENTRE OF THE ARMY MINISTRY. IN A CAPITANIA DE SERGIPE E SEUS OUIDORES – IVO DO PRADO – 1919

## COMARCA DE SERGIPE DEL REY CARTOGRAPHY





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



PINXIT GONNET, UNKNOWN DATE. A CAPITANIA DE SERGIPE E SEUS OUVIDORES – IVO DO PRADO – 1919

MAPPA TOPOGRAPHICO DA PROVINCIA DE SERGIPE DEL REI

CARTOGRAPHY





# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



A CAPITANIA DE SERGIPE E SEUS OUVIDORES – IVO DO PRADO – 1919

## MAPA DO ESTADO DE SERGIPE E PARTE DO ESTADO DA BAHIA

# CARTOGRAPHY





# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



DOCUMENTATION CENTRE OF THE ARMY MINISTRY. A CAPITANIA DE SERGIPE E SEUS OUVIDORES - IVO DO PRADO - 1919

MAPPA TOPOGRAPHICO DA PROVINCIA DE SERGIPE DEL REI

CARTOGRAPHY

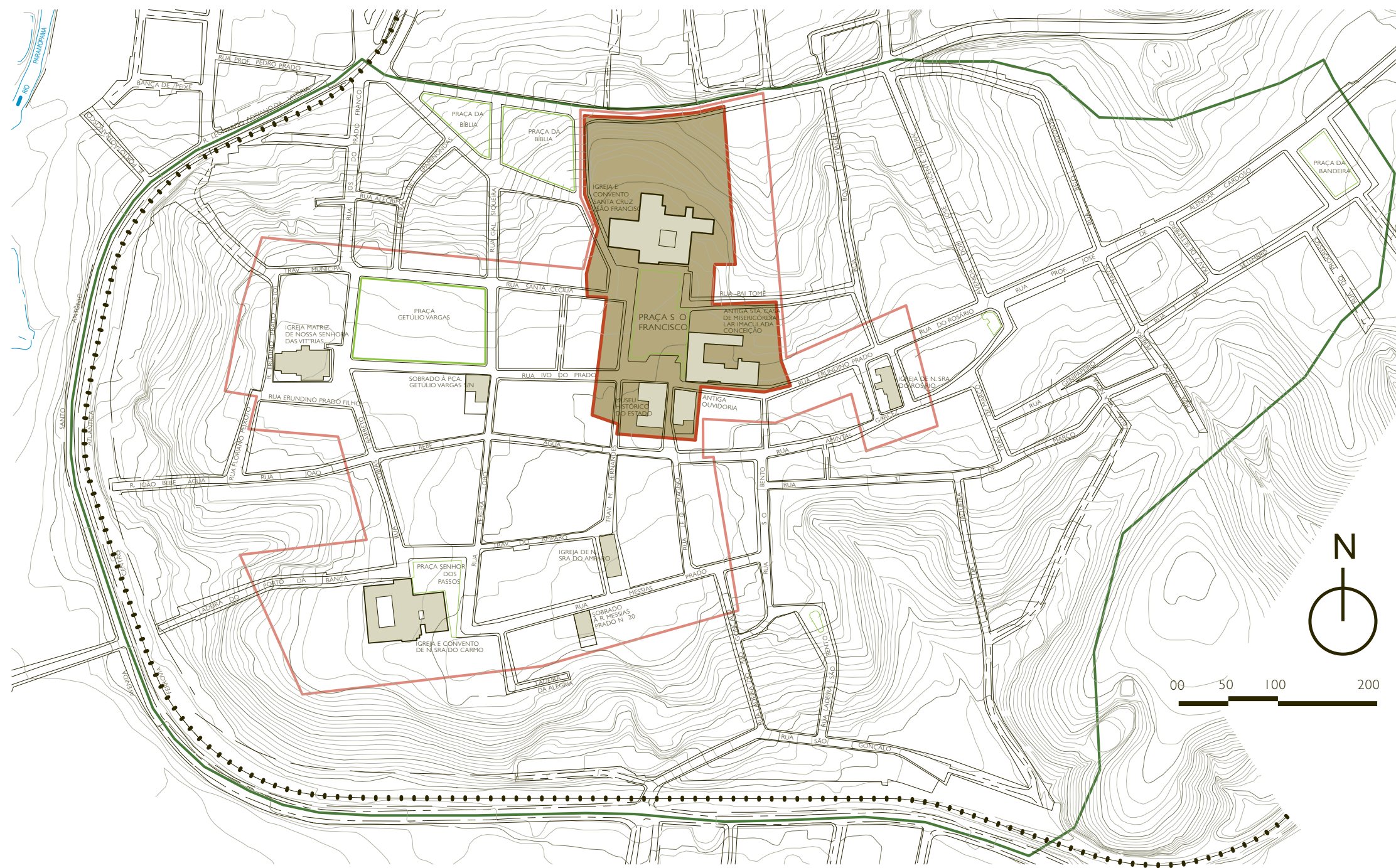




PROPOSAL AND IPHAN INVENTORY  
IMMOVABLE ASSETS



# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



## PROPOSAL OF THE LIMITS TO THE INSCRIPTION IN THE WORLD HERITAGE LIST PROPOSAL AND IPHAN INVENTORY





## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



CONSERVATION STATE OF THE IMMOVABLE ASSETS

IPHAN INVENTORY





# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



### CAPTION 1

IPHAN PROTECTION  
AREA BOUNDARY  
(BACK OF THE LOTS)

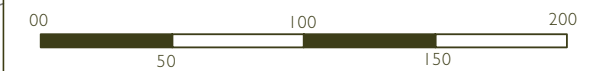
### CAPTION 2

#### INDIVIDUALLY PROTECTED ASSETS

1. CHURCH AND CONVENT OF THE SAINT CROSS – ST. FRANCIS MONASTERY
2. MAIN CHURCH OF OUR LADY OF VICTORIES
3. TWO-STORY BUILDING AT GETULIO VARGAS ST. – SOLAR DO PARATI RESTAURANT
4. OUR LADY OF THE CARMEL CHURCH AND CONVENT
5. TWO-STORY BUILDING AT 20, MESSIAS DO PRADO ST. – JAPONÊS RESTAURANT
6. OUR LADY OF THE CARMEL CHURCH
7. FORMER COURTHOUSE – IPHAN FUTURE HEADQUARTERS
8. FORMER HOLY HOUSE OF MERCY (HOSPITAL) – IMMACULATE CONCEPTION HOME
9. OUR LADY OF THE ROSARY OF THE BLACK

### CAPTION 3

- WELL-PRESERVED INTERIOR AND EXTERIOR
- PRESERVED EXTERIOR
- ALTERED BUILDING
- RECONSTRUCTED BUILDING



GRAPHIC SCALE

## PRESERVATION STATE OF THE IMMOVABLE ASSETS

# IPHAN INVENTORY



# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



CAPTION 1

IPHAN PROTECTION  
AREA BOUNDARY  
(BACK OF THE LOTS)

CAPTION 2

INDIVIDUALLY PROTECTED ASSETS

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9. OUR LADY OF THE ROSARY OF THE BLACK

CAPTION 3

- 17<sup>TH</sup> AND 18<sup>TH</sup> CENTURIES
- 19<sup>TH</sup> CENTURY
- ECLECTIC ELEMENTS
- ALTERED ARCHITECTURE



GRAPHIC SCALE

## STYLISTIC TYPOLOGY OF THE ASSETS

# IPHAN INVENTORY





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



CAPTION 1  
 — IPHAN PROTECTION  
 AREA BOUNDARY  
 (BACK OF THE LOTS)

CAPTION 2  
 INDIVIDUALLY PROTECTED ASSETS

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9. OUR LADY OF THE ROSARY OF THE BLACK

CAPTION 3

■	CHURCH
■	MIXED
■	COMMERCE
■	MUSEUM
■	INSTITUTIONAL
■	RESIDENCE

00 50 100 150 200  
 GRAPHIC SCALE

URBAN EQUIPMENT  
 IPHAN INVENTORY



# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST







PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



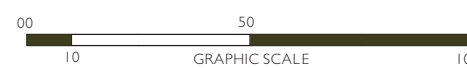
FIRST FLOOR



SECOND FLOOR

CAPTION

- ONE STOREY BUILDINGS
- TWO-STOREYED BUILDINGS
- BUILDINGS WITH MORE THAN 2 STORIES



CLASSIFICATION BY STORIES  
IPHAN INVENTORY



# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



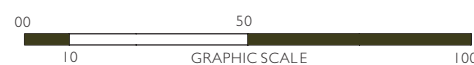
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BASEMENT WITH PROJECTION OF FIRST FLOOR

CAPTION

- ONE STOREY BUILDINGS
- TWO-STOREY BUILDINGS
- BUILDINGS WITH MORE THAN 2 STORIES



## CLASSIFICATION BY STORIES

## IPHAN INVENTORY







# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST







# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



CAPTION 1

IPHAN PROTECTION  
AREA BOUNDARY  
(BACK OF THE LOTS)

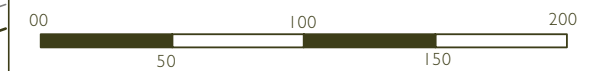
CAPTION 2

INDIVIDUALLY PROTECTED ASSETS

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9. OUR LADY OF THE ROSARY OF THE BLACK

CAPTION 3

- MAIN STREETS
- SECONDARY STREETS
- COLLECTOR STREETS
- ALLEYS AND ONE-END STREETS



GRAPHIC SCALE

## CLASSIFICATION OF THE ROAD SYSTEM IN THE HISTORICAL SITE IPHAN INVENTORY



## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: SÃO FRANCISCO SLOPE



FRONT VIEW

### ARCHITECTURAL CHARACTERISTICS

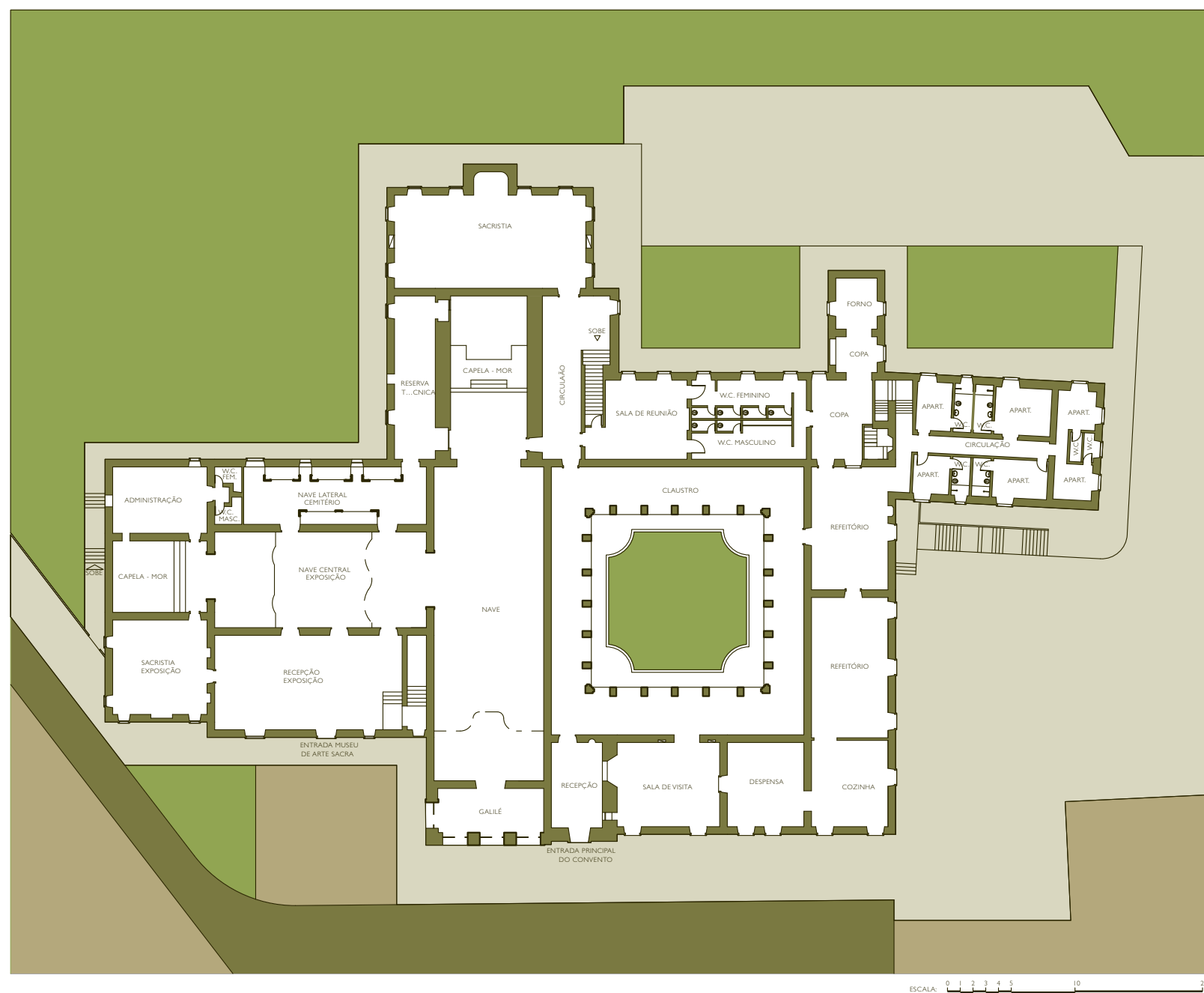
LAND AREA	18.904,58m <sup>2</sup>
PROJECTED AREA	2.195,97m <sup>2</sup>
CONSTRUCTED AREA	5.934,92m <sup>2</sup>
OCCUPATION RATE	12,92%
PRESENT FUNCTION	CHURCH/MONASTERY/SACRED ART MUSEUM (THIRD ORDER)
PREVIOUS FUNCTIONS	NEVER CHANGED FUNCTIONS (FRANCISCAN ORDER)
LAND STRUCTURE	RESULTING OF DISMEMBERMENT
LAND CLOSURE	BRICK MASONRY
NUMBER OF STORIES	4 STORIES (2 FLORS + CHURCH TOWER + BASEMENT)
CONSTRUCTION DATE	17 <sup>TH</sup> CENTURY
BUILDING MATERIALS	STONE (EXTERNAL WALLS), ADOBE (INTERNAL WALLS)
WINDOW FRAMES	TIMBER, COLOURED GREEN
FLOORS	TIMBER BOARDS, BRICKS, STONE PAVING
CEILING AND ROOFING	TIMBER CEILING, TILE ROOFING, OVERHANGING BEAM





# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: SÃO FRANCISCO SLOPE



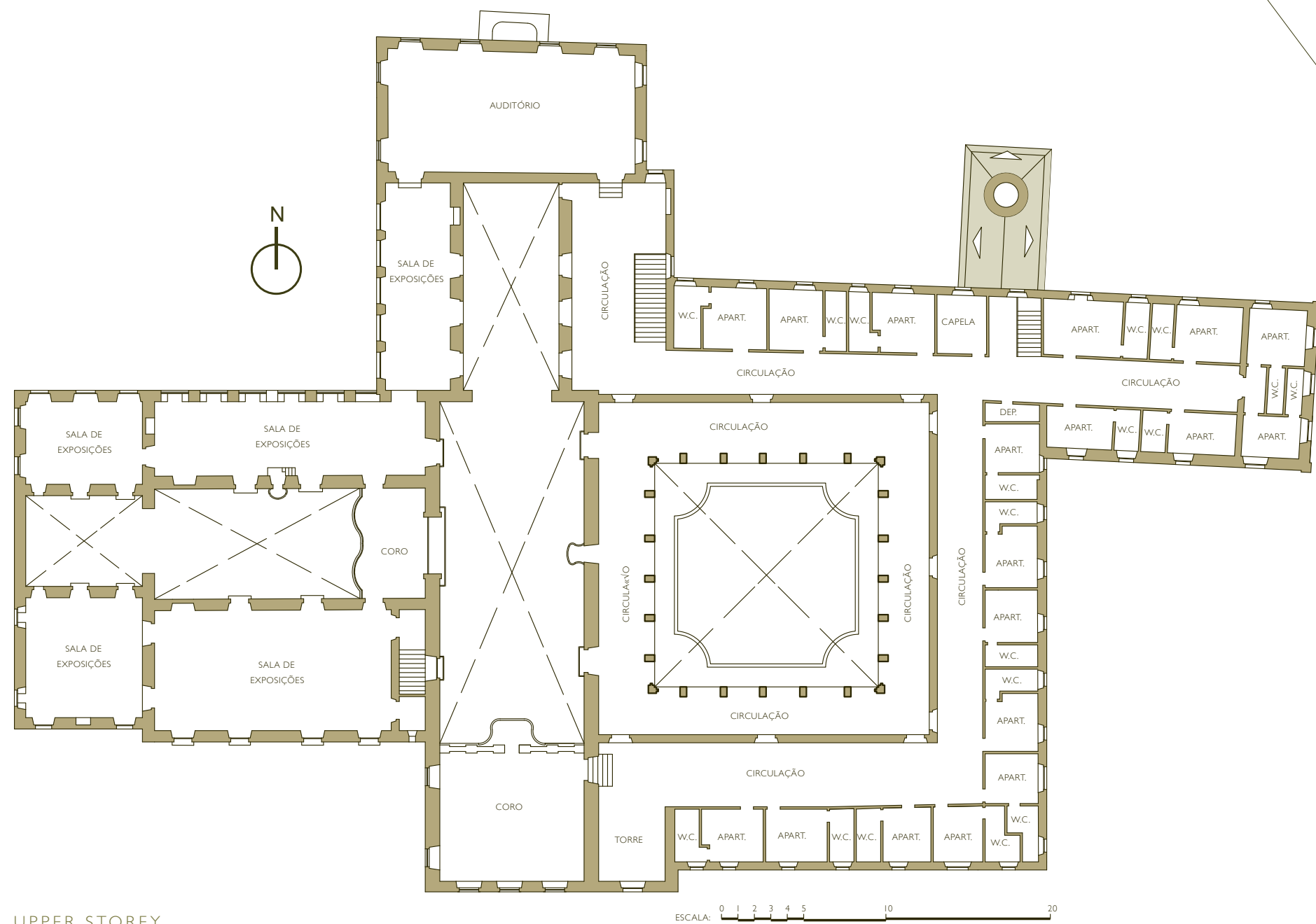
GROUND FLOOR

## SÃO FRANCISCO MONASTERY IPHAN INVENTORY/IMMOVABLE ASSETS

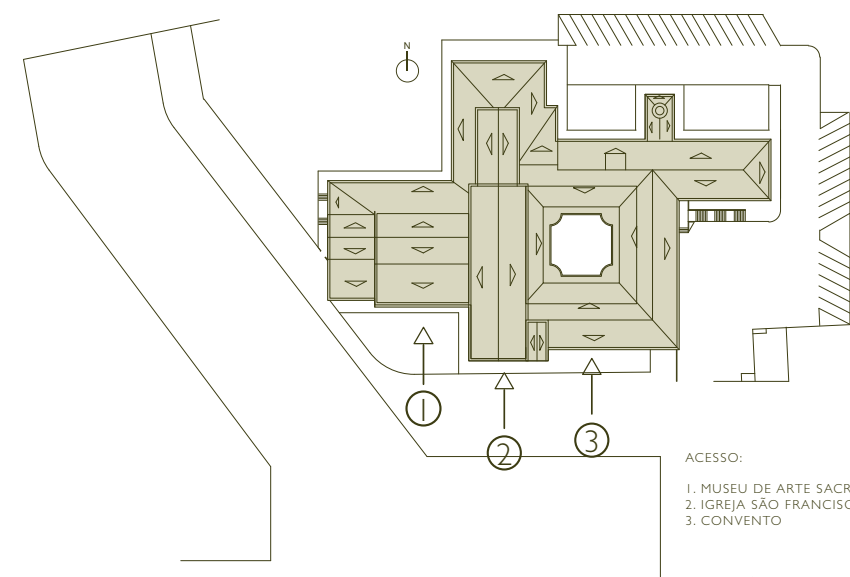


# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: SÃO FRANCISCO SLOPE



UPPER STOREY



ACESSO:  
1. MUSEU DE ARTE SACRA  
2. IGREJA SÃO FRANCISCO  
3. CONVENTO

SITUATION





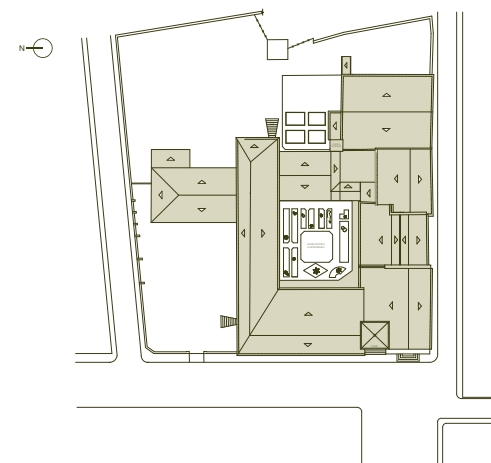
## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: ERUNDINO PRADO AND PAI TOMÉ STREETS



### ARCHITECTURAL CHARACTERISTICS

LAND AREA	3.976,00m <sup>2</sup>
PROJECTED AREA	2.174,00m <sup>2</sup>
CONSTRUCTED AREA	1.739,50m <sup>2</sup>
OCCUPATION RATE	55%
PRESENT FUNCTION	CHURCH/ORPHANAGE IMMACULATE CONCEPTION
OUTDOORS AREA FUNCTION	ORCHARD, GARDEN
PREVIOUS FUNCTIONS	CHURCH AND HOSPITAL (SANTA CASA DA MISERICÓRDIA)
LAND STRUCTURE	ORIGINAL, BUT FOR SLIGHT DISMEMBERMENT
LAND CLOSURE	STONE AND BRICK MASONRY
CONSTRUCTION DATE	18 <sup>TH</sup> CENTURY
NUMBER OF STORIES	4 STORIES (2 FLOORS + CHURCH TOWER + BASEMENT)
BUILDING MATERIALS	STONE MASONRY (EXTERNAL WALLS), ADOBE (INTERNAL WALLS)
WINDOW FRAMES	TIMBER, COLOURED GREEN
FLOORS	CLAY, TIMBER BOARDS
CEILING AND ROOFING	TIMBER BOARD CEILING, TILED ROOFING, SLAB



FRONT VIEW

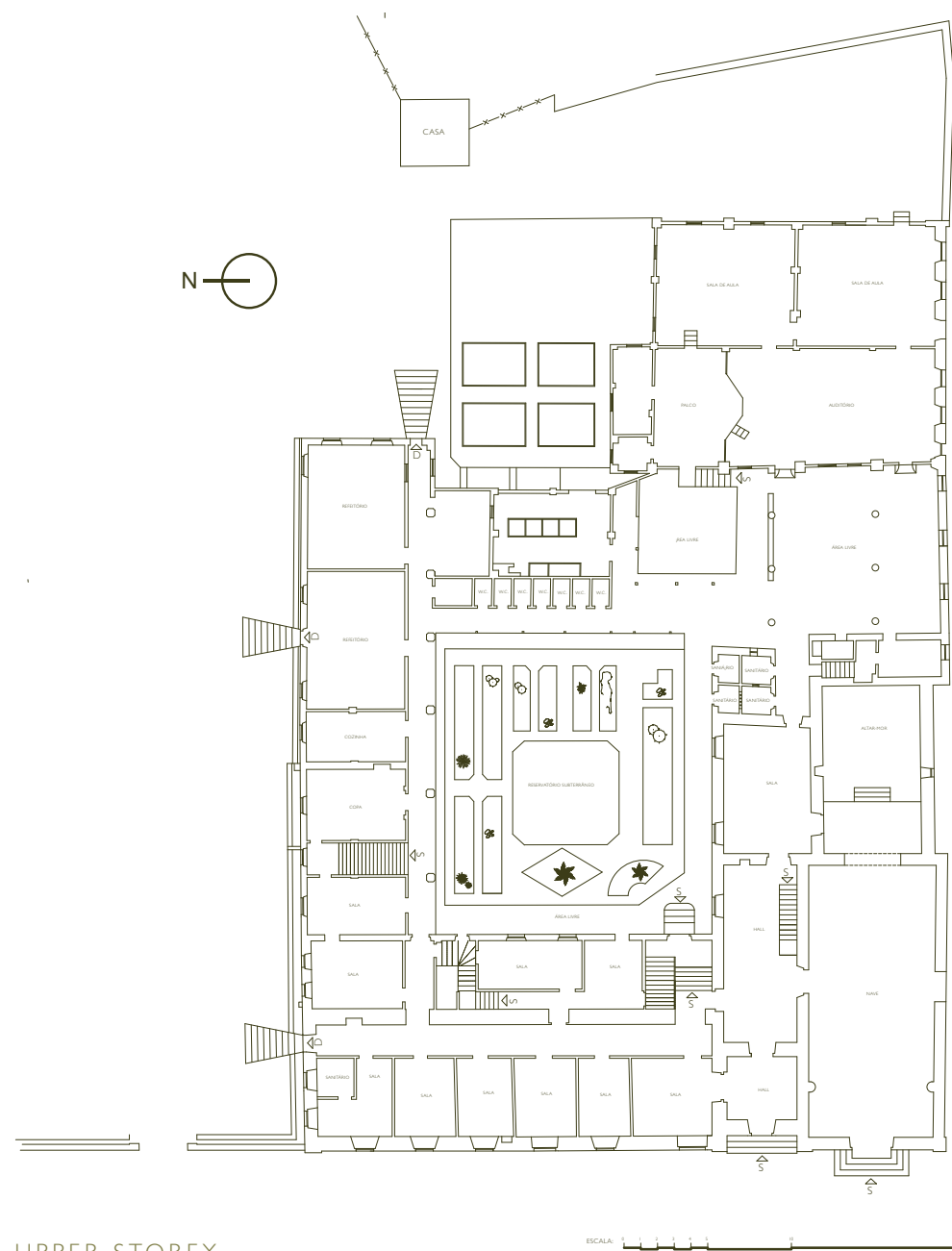
SITUATION

IMACULADA CONCEIÇÃO HOME  
IPHAN INVENTORY/IMMOVABLE ASSETS

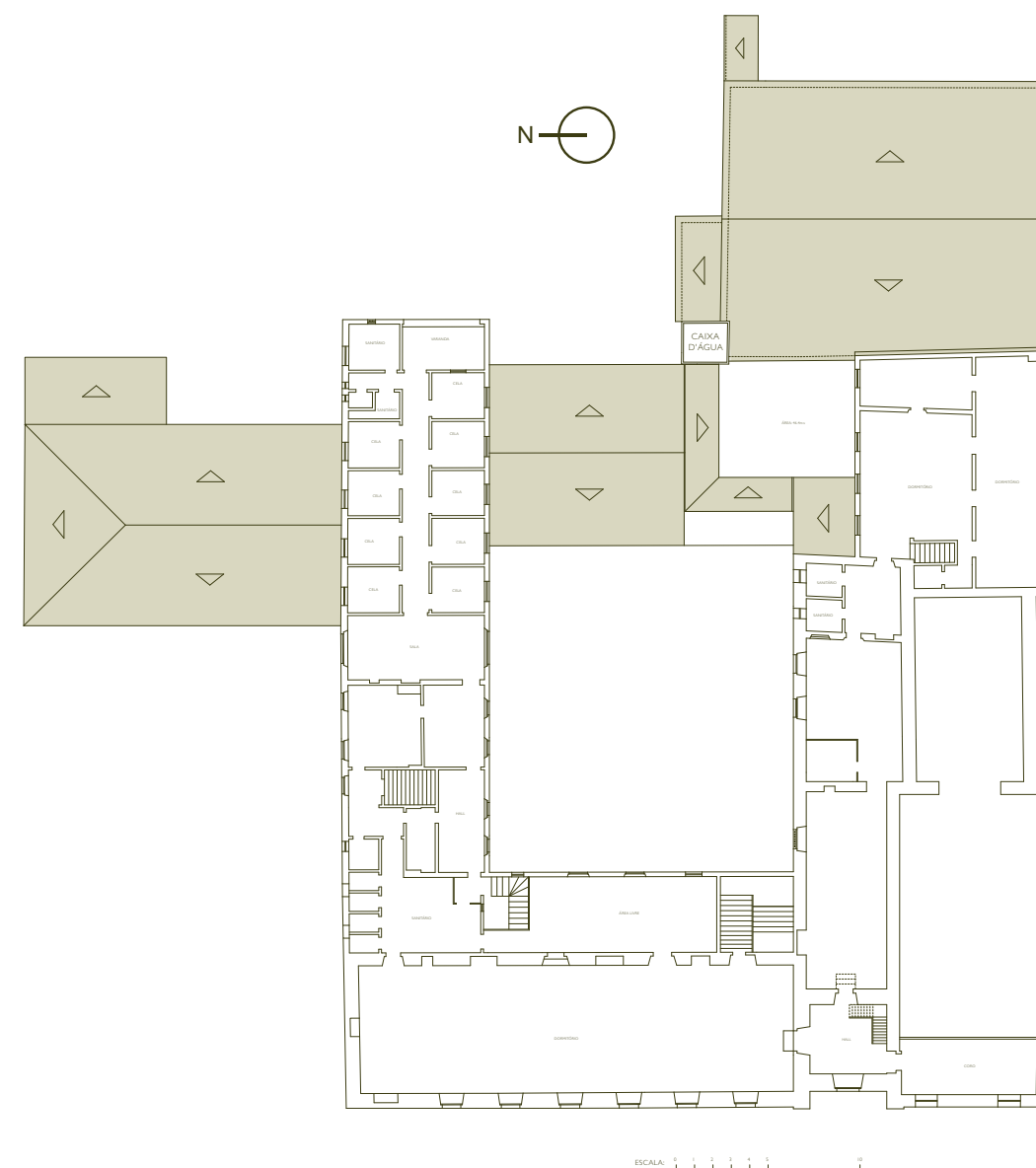


# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: ERUNDINO PRADO AND PAI TOMÉ STREETS



UPPER STOREY



GROUND FLOOR





## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

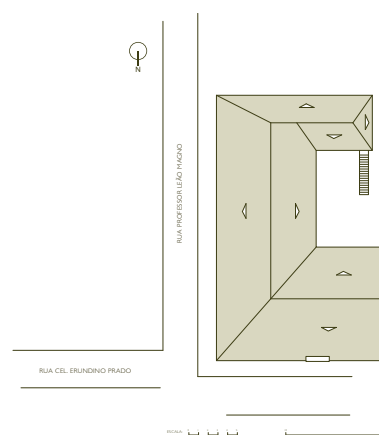
URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: PROF. LEÃO MAGNO STREET



### ARCHITECTURAL CHARACTERISTICS

LAND AREA	728,25m <sup>2</sup>
PROJECTED AREA	612,82m <sup>2</sup>
CONSTRUCTED AREA	1.550,00m <sup>2</sup>
OCCUPATION RATE	84,15%
PRESENT FUNCTION	MUSEUM
OUTDOORS AREA FUNCTION	GARDEN
PREVIOUS FUNCTIONS	PROVINCIAL PALACE
LAND STRUCTURE	RESULTING OF DISMEMBERMENT
LAND CLOSURE	MASONRY
CONSTRUCTION DATE	18 <sup>TH</sup> CENTURY
NUMBER OF STORIES	2 STORIES
BUILDING MATERIALS	TILES, MORTAR. COLOUR: WHITE
WINDOW FRAMES	TIMBER, COLOURED GREEN
FLOORS	STONE, TIMBER BOARD
CEILING AND ROOFING	SAIA E CAMISA CEILING, WOOD CORBEL, TIMBER BOARD

FRONT VIEW



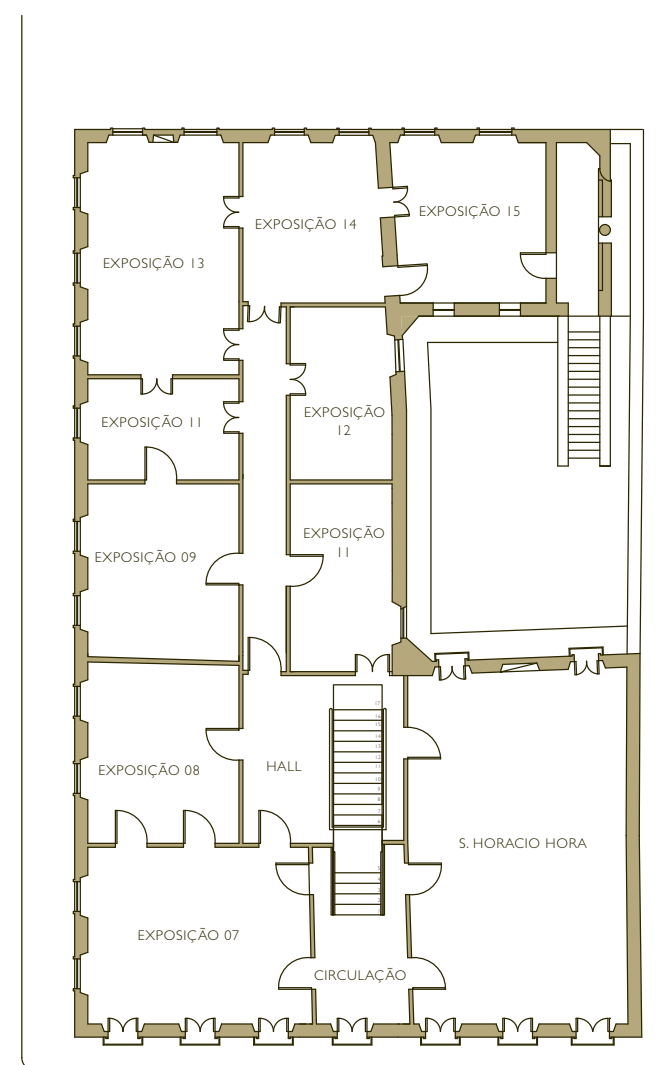
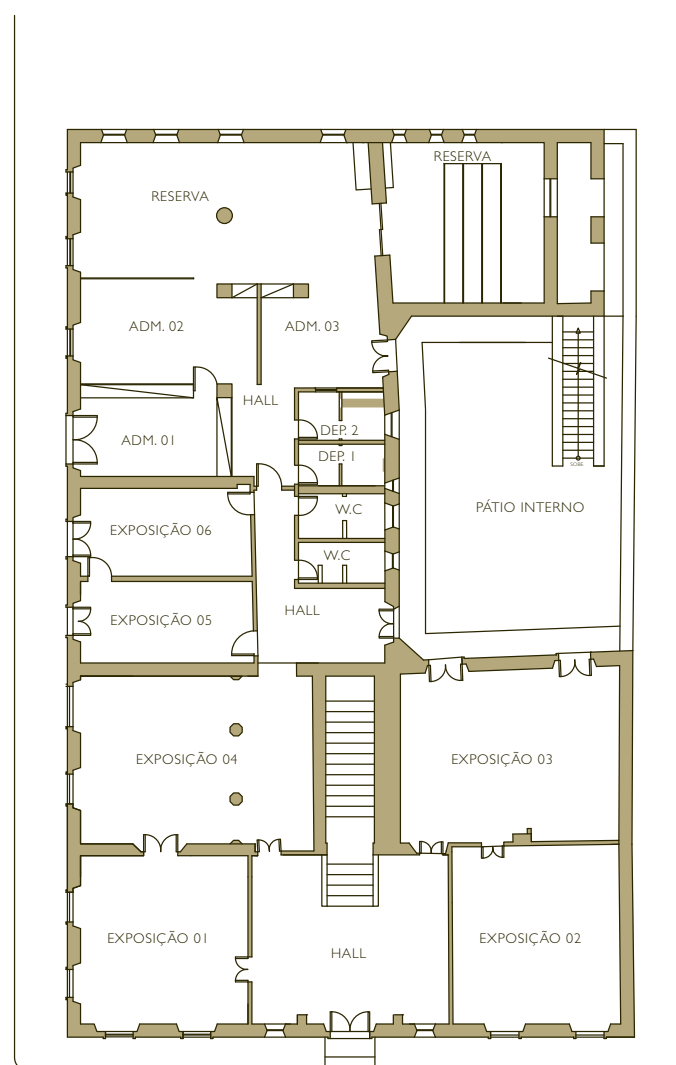
SITUATION

MUSEU DO ESTADO  
IPHAN INVENTORY/IMMOVABLE ASSETS



# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: PROF. LEÃO MAGNO STREET



GROUND FLOOR

ESCALA: 0 1 2 3 4 5 10 20

ESCALA: 0 1 2 3 4 5 10 20

UPPER STOREY





## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

URBAN SITE: SÃO CRISTÓVÃO

LOCATION: SÃO FRANCISCO SQUARE

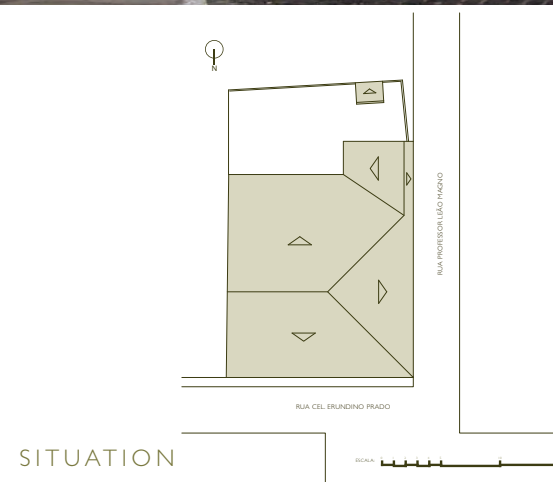
OTHER REFERENCES: COL. ERUNDINO PRADO AND PROF. LEÃO MAGNO  
STREET



FRONT VIEW

### ARCHITECTURAL CHARACTERISTICS

LAND AREA	402,56m <sup>2</sup>
PROJECTED AREA	303,24m <sup>2</sup>
CONSTRUCTED AREA	567,00m <sup>2</sup>
OCCUPATION RATE	75,32%
PRESENT FUNCTION	INSTITUTIONAL (UNDERGOING RESTORATION TO BE THE IPHAN HEADQUARTERS)
PREVIOUS FUNCTIONS	COMMERCIAL AND RESIDENTIAL
LAND STRUCTURE	RESULTING OF DISMEMBERMENT
LAND CLOSURE	BRICK MASONRY
CONSTRUCTION DATE	18 <sup>TH</sup> CENTURY
NUMBER OF STORIES	2 STORIES
BUILDING MATERIALS	COB, BRICK AND STONE MASONRY
WINDOW FRAMES	TIMBER
FLOORS	BRICKS AND TIMBER BOARDS
CEILING AND ROOFING	TIMBER BOARD CEILING



SITUATION

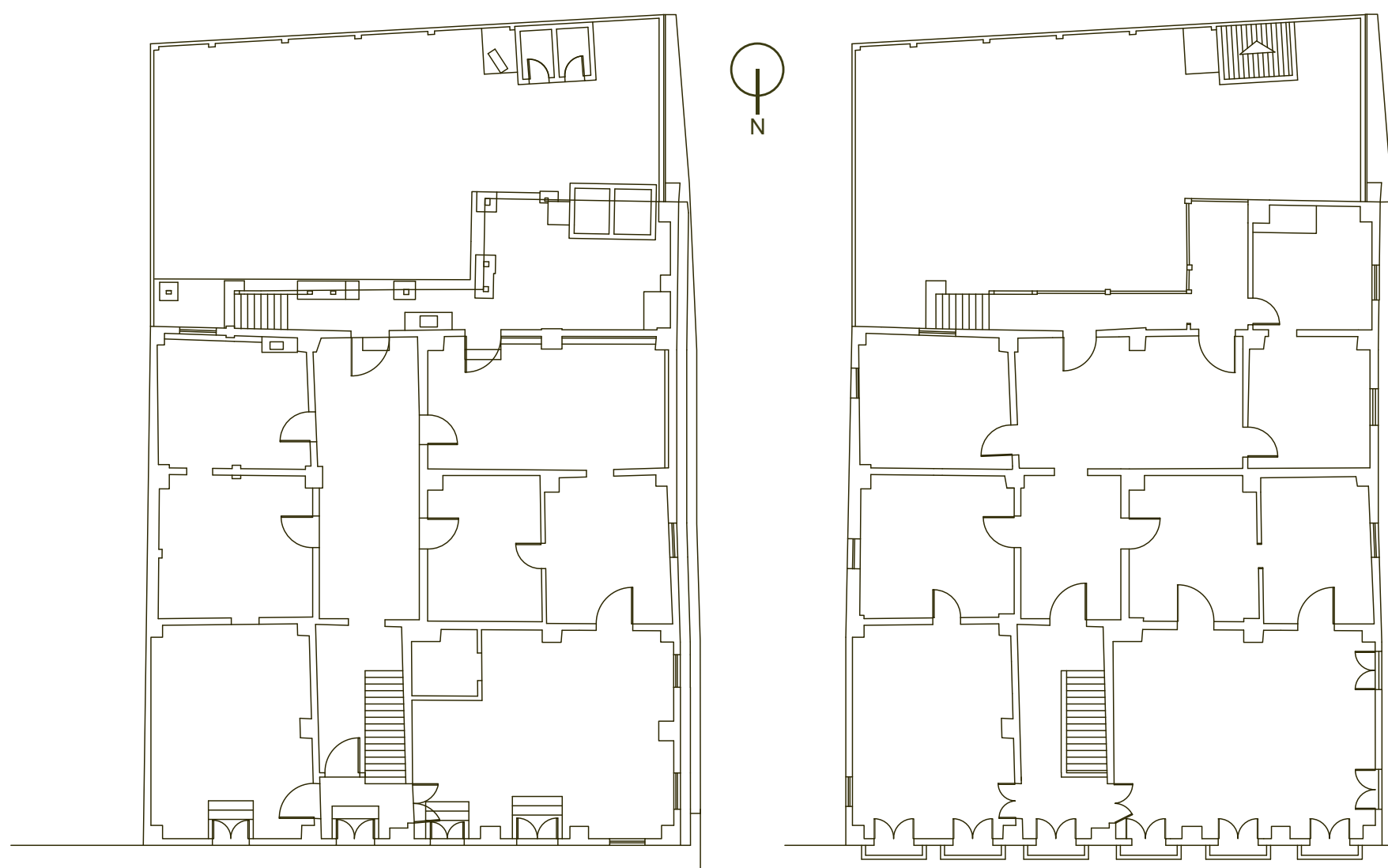
OUVIDORIA

# IPHAN INVENTORY/IMMOVABLE ASSETS



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URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: COL. ERUNDINO PRADO AND PROF. LEÃO MAGNO  
STREET



GROUND FLOOR

ESCALA: 0 1 2 3 4 5 10 20

SECOND FLOOR

OUVIDORIA

## IPHAN INVENTORY/IMMOVABLE ASSETS



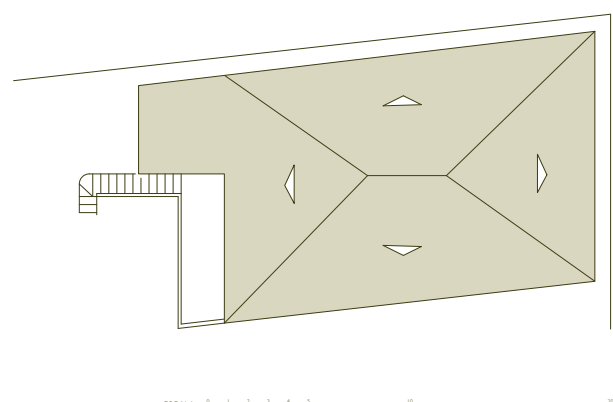


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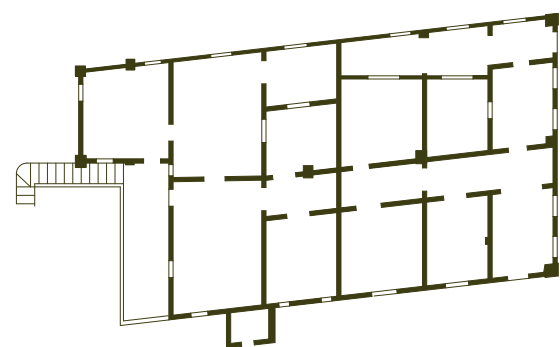
URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: PAI TOMÉ STREET



FRONT VIEW



SITUATION



GROUND PLAN

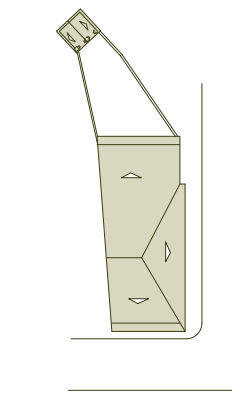
## ARCHITECTURAL CHARACTERISTICS

LAND AREA  
18,904,58m<sup>2</sup>  
PROJECTED AREA  
248,15 m<sup>2</sup>  
CONSTRUCTED AREA  
297,00 m<sup>2</sup>  
OCCUPATION RATE  
12,92%  
PRESENT FUNCTION  
RESIDENCE (PARISH)  
PREVIOUS FUNCTIONS  
HAS ALWAYS BEEN USED AS RESIDENCE  
LAND STRUCTURE  
RESULTING OF DISMEMBERMENT  
LAND CLOSURE  
MASONRY  
CONSTRUCTION DATE  
18<sup>TH</sup> CENTURY  
NUMBER OF STORIES  
SINGLE STOREY  
BUILDING TECHNIQUE  
MASONRY  
ROOFING  
TILES  
FAÇADE  
MORTAR, COLOURS YELLOW AND WHITE  
WOOD FRAMES  
TIMBER, COLOUR GREEN  
FLOOR  
CEMENTED  
CEILING  
NONE

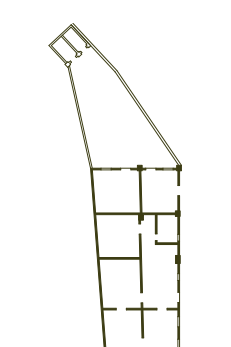
URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: FRIAR SANTA CECÍLIA STREET



FRONT VIEW



SITUATION



GROUND PLAN

## ARCHITECTURAL CHARACTERISTICS

LAND AREA  
189,59m<sup>2</sup>  
PROJECTED AREA  
152,00m<sup>2</sup>  
CONSTRUCTED AREA  
106,00m<sup>2</sup>  
OCCUPATION RATE  
55,91%  
PRESENT FUNCTION  
RESIDENCE  
PREVIOUS FUNCTIONS  
ÓRGÃO DA PREFEITURA, CARTÓRIO AND RESTAURANT  
LAND STRUCTURE  
ORIGINAL  
LAND CLOSURE  
MASONRY  
CONSTRUCTION DATE  
19<sup>TH</sup> CENTURY  
NUMBER OF STORIES  
SINGLE STOREY  
BUILDING MATERIALS  
ADOBE, PRESSED COB, BRICK MASONRY  
ROOFING  
TILES  
FAÇADE  
MORTAR, COLOURS WHITE AND YELLOW  
WOOD FRAMES  
TIMBER, COLOUR GREEN  
FLOORS  
CLAY TILES, HYDRAULIC TILES, CEMENT  
CEILING  
NONE

BUILDING N° 120/126

BUILDING N° 73



# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

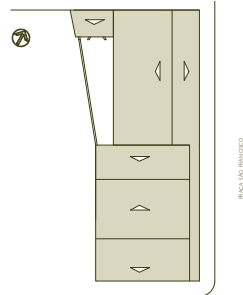
URBAN SITE: SÃO CRISTÓVÃO

LOCALIZATION: SÃO FRANCISCO SQUARE

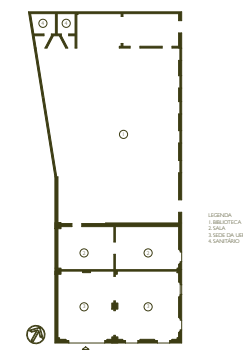
OTHER REFERENCES: IVO DO PRADO STREET



FRONT VIEW



SITUATION



GROUND PLAN

## ARCHITECTURAL CHARACTERISTICS

LAND AREA  
294,98m<sup>2</sup>  
PROJECTED AREA  
266,75m<sup>2</sup>  
CONSTRUCTED AREA  
223,24m<sup>2</sup>  
OCCUPATION RATE  
90,42%  
PRESENT FUNCTION  
INSTITUTIONAL (LIBRARY, HEAD OF THE UNIVERSITY)  
PREVIOUS FUNCTIONS  
ARMARINHO, DANCE CLUB, CRAFTWORK SHOP  
LAND STRUCTURE  
RESULTING OF RE-ATTACHMENT  
LAND CLOSURE  
MASONRY  
CONSTRUCTION DATE  
18<sup>TH</sup> CENTURY  
NUMBER OF STORIES  
SINGLE STORY  
BUILDING MATERIALS  
EARTH AND STRAW  
ROOFING  
TILES  
FAÇADE  
MORTAR, COLOUR WHITE  
WOOD FRAMES  
TIMBER, COLOUR GREEN  
FLOORS  
CLAY TILES, CEMENT, EARTH BLOCKS  
CEILING  
TIMBER BOARDS OR NONE

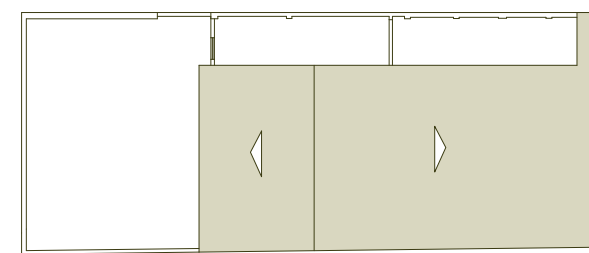
URBAN SITE: SÃO CRISTÓVÃO

LOCALIZATION: SÃO FRANCISCO SQUARE

OTHER REFERENCES: NONE

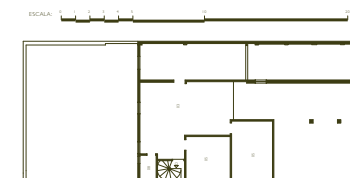
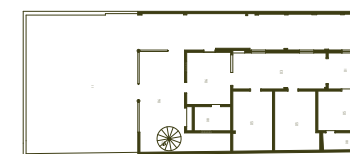


FRONT VIEW



ESCALA: 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

SITUATION



GROUND PLAN

## ARCHITECTURAL CHARACTERISTICS

LAND AREA  
246,21m<sup>2</sup>  
PROJECTED AREA  
135,71m<sup>2</sup>  
CONSTRUCTED AREA  
319,59m<sup>2</sup>  
OCCUPATION RATE  
55,12 %  
PRESENT FUNCTION  
RESIDENCE  
PREVIOUS FUNCTIONS  
HAS ALWAYS BEEN USED AS RESIDENCE  
LAND STRUCTURE  
ORIGINAL  
LAND CLOSURE  
BRICKS  
CONSTRUCTION DATE  
18<sup>TH</sup> CENTURY  
NUMBER OF STORIES  
2 STORIES  
BUILDING MATERIALS  
BRICK MASONRY  
ROOFING  
TILES  
FAÇADE  
MORTAR, COLOURS WHITE AND YELLOW  
WOOD FRAMES  
GREEN PAINTED TIMBER  
GATE  
GREY PAINTED METAL  
FLOORS  
CLAY TILES, CEMENT  
CEILING  
SLAB, NO CEILING

BUILDING N° 40

BUILDING N° 204



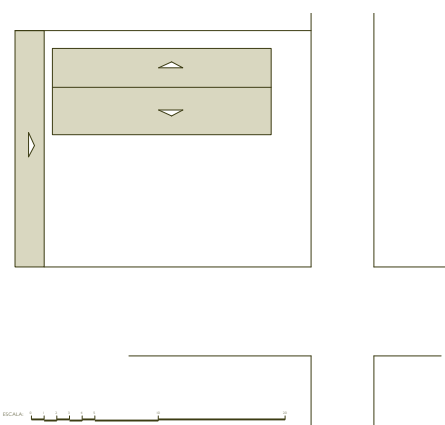


# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

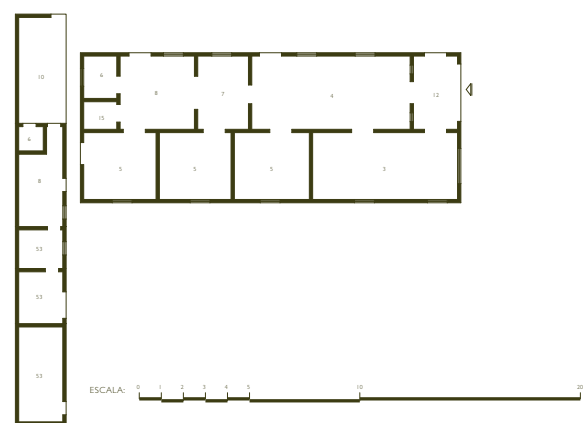
URBAN SITE: SÃO CRISTÓVÃO  
LOCALIZATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: IVO DO PRADO AND MAMEDE F. DANTAS STREETS



FRONT VIEW



SITUATION



GROUND PLAN

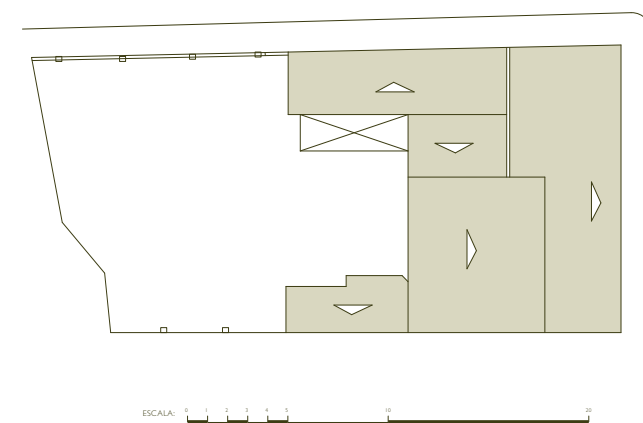
## ARCHITECTURAL CHARACTERISTICS

LAND AREA  
434,90m<sup>2</sup>  
PROJECTED AREA  
160,15m<sup>2</sup>  
CONSTRUCTED AREA  
160,15m<sup>2</sup>  
OCCUPATION RATE  
36,82%  
PRESENT FUNCTION  
RESIDENCE  
PREVIOUS FUNCTIONS  
HAS ALWAYS BEEN USED AS RESIDENCE  
LAND STRUCTURE  
ORIGINAL STRUCTURE, HASN'T BEEN  
DISMEMBERED OR RE-ATTACHED  
LAND CLOSURE  
MASONRY  
CONSTRUCTION DATE  
20<sup>TH</sup> CENTURY  
NUMBER OF STORIES  
SINGLE STOREY  
BUILDING MATERIALS  
BRICK MASONRY  
FAÇADE  
MORTAR, COLOUR GREEN  
ROOFING  
TILES  
WINDOW FRAMES  
WOOD AND GLASS, COLOUR GREEN  
FLOORS  
TIMBER BLOCKS, CLAY TILES, HYDRAULIC TILES,  
CEMENTED  
CEILING  
TIMBER (SAIA E CAMISA), SLAB, NUDE TILES

URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: PRAÇA SÃO FRANCISCO  
OTHER REFERENCES: MAMEDE F. DANTAS STREET



FRONT VIEW



SITUATION



GROUND PLAN

## ARCHITECTURAL CHARACTERISTICS

LAND AREA  
379,65m<sup>2</sup>  
PROJECTED AREA  
180,36m<sup>2</sup>  
CONSTRUCTED AREA  
180,36m<sup>2</sup>  
OCCUPATION RATE  
47,50%  
PRESENT FUNCTION  
RESIDENCE  
PREVIOUS FUNCTIONS  
HOTEL/RESIDENCE  
LAND STRUCTURE  
RESULTING FROM DISMEMBERMENT/RE-  
ATTACHMENT  
LAND CLOSURE  
BRICK MASONRY  
CONSTRUCTION DATE  
19<sup>TH</sup> CENTURY  
NUMBER OF STORIES  
2 STORIES  
BUILDING MATERIALS  
MUD AND DAUB (FAÇADE)/BRICK MASONRY  
(REMAINING WALLS)  
FAÇADE  
MORTAR, COLOUR GREEN  
ROOFING  
TILES  
WINDOW FRAMES  
TIMBER, COLOUR GREEN  
FLOORS  
CLAY  
CEILING  
TIMBER BEAMS, SLAB, NUDE TILE, PLASTER

BUILDING N° 74

BUILDING N° 06/90



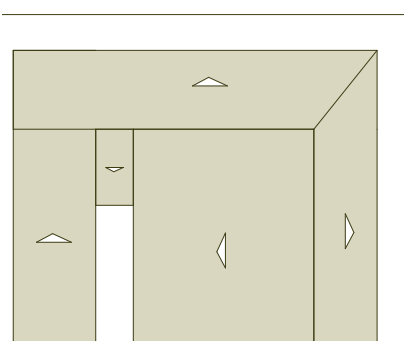
# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: FRIAR SANTA CECÍLIA STREET

URBAN SITE: SÃO CRISTÓVÃO  
LOCATION: SÃO FRANCISCO SQUARE  
OTHER REFERENCES: NONE

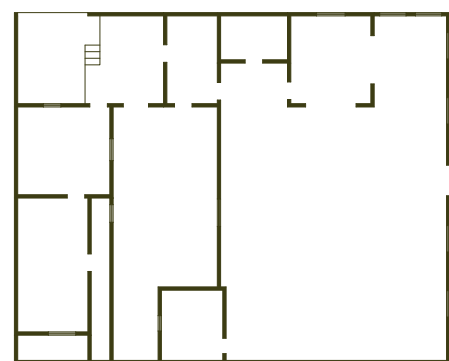


FRONT VIEW



ESCALA: 0 1 2 3 4 5 10 20

SITUATION



ESCALA: 0 1 2 3 4 5 10 20

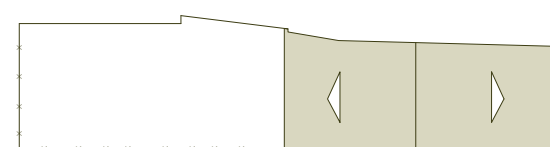
GROUND PLAN

## ARCHITECTURAL CHARACTERISTICS

PROJECTED AREA  
302,12m<sup>2</sup>  
CONSTRUCTED AREA  
126,00m<sup>2</sup>  
OCCUPATION RATE  
95,12%  
PRESENT FUNCTION  
MIXED (RESIDENCE AND COMMERCE)  
PREVIOUS FUNCTIONS  
RESIDENCE AND COMMERCE  
LAND STRUCTURE  
RESULTING FROM DISMEMBERMENT  
LAND CLOSURE  
MASONRY  
CONSTRUCTION DATE  
18<sup>TH</sup> CENTURY  
NUMBER OF STORIES  
SINGLE STOREY  
BUILDING MATERIALS  
ADOBE (COMMERCIAL UNIT) / BRICK MASONRY  
(RESIDENTIAL UNIT)  
ROOFING  
TILES  
FAÇADE  
MORTAR, COLOURS YELLOW AND WHITE  
WINDOW FRAMES  
TIMBER, COLOUR GREEN  
FLOORS  
CLAY, CEMENTED  
CEILING  
TIMBER BEAMS, DECORATED PLASTER, NUDE  
TILES

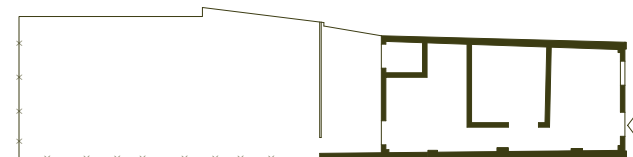


FRONT VIEW



ESCALA: 0 1 2 3 4 5 10 20

SITUATION



ESCALA: 0 1 2 3 4 5 10 20

GROUND PLAN

## ARCHITECTURAL CHARACTERISTICS

LAND AREA  
89,24m<sup>2</sup>  
PROJECTED AREA  
40,90m<sup>2</sup>  
CONSTRUCTED AREA  
57,00m<sup>2</sup>  
OCCUPATION RATE  
45,83%  
PRESENT FUNCTION  
RESIDENCE  
PREVIOUS FUNCTIONS  
RESTAURANT  
LAND STRUCTURE  
RESULTING FROM DISMEMBERMENT  
LAND CLOSURE  
NUDE BRICKS  
CONSTRUCTION DATE  
18<sup>TH</sup> CENTURY  
NUMBER OF STORIES  
SINGLE STOREY  
BUILDING MATERIALS  
BRICK MASONRY  
WINDOW FRAMES  
TIMBER, COLOUR GREEN  
FLOORS  
CLAY  
CEILING  
SLAB

BUILDING N° 190

BUILDING N° 198





HISTORY, CULTURE AND LANDSCAPE







# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

<p>1500</p> 	<p>1530</p>	<p>1534</p> 	<p>1548</p>	<p>1549</p>	<p>1575</p>   <p>01</p> <p>CONFLITOS COM INDÍGENAS ATÉ 1590</p>
<p>ARRIVAL OF CABRAL'S SQUADRON IN BRAZIL</p>	<p>FIRST HEREDITARY CAPTAINSHIPS INSTITUTED</p>	<p>HEREDITARY CAPTAINSHIP OF BAHIA GIVEN TO FRANCISCO PEREIRA COUTINHO (ON CONTEMPORARY MAPS, ROYAL CAPTAINSHIP BAHIA DE TODOS OS SANTOS [THE BAY OF ALL SAINTS]) THE AREA BETWEEN OLINDA AND SALVADOR WAS ALREADY BEING EXPLOITED AND THE SIRI (SERGIPE), POXIM, VAZA-BARRIS, REAL AND OTHER RIVERS WERE KNOWN.</p>	<p>THE DEATH OF FRANCISCO PEREIRA COUTINHO CAUSED HIS SON AND HEIR MANUEL PEREIRA COUTINHO TO SUCCEED TO THE CAPTAINSHIP. UNABLE TO PROCEED WITH THE ENTERPRISE, HE MADE IT OVER, UNDER CONTRACT, TO THE GOVERNMENT.</p>	<p>- 7<sup>TH</sup> JANUARY: CREATION OF THE GENERAL GOVERNMENT OF BAHIA, WITH JURISDICTION OVER ALL THE CAPTAINSHIPS IN BRAZIL. - THE SYSTEM OF HEREDITARY CAPTAINSHIPS WAS FOUND TO BE UNABLE TO MEET THE NEEDS OF COLONIZATION.</p>	<p>- JESUIT MISSION OF PADRE GASPAR LOURENÇO TO THE REGION OF THE RIVER REAL, UNDER ORDER FROM THE GOVERNOR LUIS DE BRITO. WITH HIM CAME SOME SOLDIERS WITH VIEW TO INSTALLING A SETTLEMENT. DESPITE ADVANTAGEOUS CONTACTS AND SETTLEMENT OF CONFLICTS, OTHER MILITARY CONQUEST ACTIONS IMPEDED HIS SUCCESS. - GARCIA D'ÁVILA BUILT HIS CASTLE, THE TOWER HOUSE, ON THE HILL OF TATUAPARA, BETWEEN SALVADOR AND THE RIVER REAL.</p>
<p>1580</p>  	<p>1590</p>	<p>1593</p>	<p>1597</p>	<p>1602/3</p>	<p>1607</p> 
<p>UNION OF THE PORTUGUESE AND SPANISH EMPIRES UNDER KING FILIPE II</p>	<p>ADMINISTRATION OF SÃO CRISTÓVÃO SET UP THE FIRST SITE ON THE BANKS OF THE RIVER SERGIPE OR COTINGUIBA, ON THE PRESENT COQUEIROS BEACH, ITS RUINS EXISTING UNTIL THE 18<sup>TH</sup> CENTURY. IT WAS A NECESSITY TO MAKE THE LAND CONNECTION BETWEEN OLINDA AND SALVADOR VIABLE.</p>	<p>THE FRENCH REAPPEARED BUT WERE SUBDUED BY TOMÉ DA ROCHA. FROM THERE AROSE THE NEED TO MAKE THE FIRST CHANGE IN LOCATION.</p>	<p>ARRIVAL OF THE JESUITS TO INSTALL A SCHOOL AND CHURCH IN THE SURROUNDING AREA, ON A SITE BETWEEN THE RIVERS VAZA-BARRIS AND POXIM/COTINGUIBA</p>	<p>SECOND SITE OF THE TOWN, NEXT TO THE BANKS OF THE MEETING BETWEEN THE RIVERS VAZA-BARRIS AND POXIM. THE GOVERNOR DIOGO BOTELHO AUTHORIZED THE CHANGE OF LOCATION REQUESTED BY THE POPULATION VIA ATTORNEY GASPAR DE FIGUEIREDO.</p>	<p>- IMPLANTATION OF THE SETTLEMENT OF SÃO CRISTÓVÃO IN THE REGION CALLED SIRÍ DEL REY, ON A SMALL HILL BY THE BANK OF THE RIVER PARAMOPAMA, A TRIBUTARY WHICH COMPOSES PART OF THE RIVER VAZA-BARRIS DELTA. - FIRST CHAPEL ON THE SITE OF THE FUTURE MAIN CHURCH - NAME OF SIRÍ OR SERGIPE SERVES, ON OCCASIONS, FOR SÃO CRISTÓVÃO. - ARRIVAL OF THE BENEDICTINES - THIRD SITE: 200 WHITE INHABITANTS</p>

1500 TO 1607



## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

1608	<p>THE BISHOP OF BAHIA, D. CONSTANTINO BARRADAS, ESTABLISHED THE MAIN CHURCH OF N. SRA DAS VITÓRIAS (OUR LADY OF THE VICTORIES), WHICH CARRIED THE ARMS OF THE FILIPES OF SPAIN ABOVE ITS ENTRANCE UNTIL THE END OF THE 19<sup>TH</sup> CENTURY. THEY WERE SCRAPED OFF ON THE INDEPENDENCE OF BRAZIL.</p>	1612	<p>A REPORT BY SERGEANT-IN-CHIEF DIOGO DE CAMPOS MORENO IN THE <i>BOOK WHICH INFORMS ON THE STATE OF BRAZIL</i>: "A SETTLEMENT OF MUD-AND-DAUB HOUSES CALLED SÃO CRISTÓVÃO"</p>	1617		1618		1630	<p>DUTCH INVASION: FIRST PHASE</p>	1637		1640	<p>– END OF SPANISH RULE OVER THE PORTUGUESE EMPIRE – 1<sup>ST</sup> AUGUST: REPOSSESSION OF SÃO CRISTÓVÃO BY THE PORTUGUESE</p>
1641	<p>RETURN OF THE DUTCH: ANDREAS, A DUTCH COUNT, RE-TAKES THE TOWN</p>	1642	<p>– CAPTAINSHIP OF SERGIPE CREATED BY THE DUTCH – ON 28<sup>TH</sup> FEBRUARY, THE CAPTAINSHIP OF SERGIPE WAS DONATED TO NOMO OLIFERDI BY THE SUPREME COUNCIL OF THE COMPANY OF THE INDIAS. – FELIPE CAMARÃO MADE A FAILED ATTEMPT TO TAKE THE CITY BACK</p>	1644	<p>RETURN OF PRINCE MAURICE DE NASSAU TO HOLLAND; ACCOUNTS OF SÃO CRISTÓVÃO: 100 HEARTHES, THE MAIN CHURCH, THE HOSPITAL AND THE CARMELITE MONASTERY</p>	1645	<p>SÃO CRISTÓVÃO AND SERGIPE WERE RE-TAKEN FOR THE 2<sup>ND</sup> TIME BY THE DUTCH; THE DUTCH REDOUBT FELL TO THE SIEGE OF D. JOÃO DE SOUZA AND THE DUTCH COUNT VAN VAGELS WAS IMPRISONED</p>	1648	<p>AFTER THE DEFEAT OF THE DUTCH, BALTAZAR DE QUEIROZ WAS NAMED CAPTAIN-IN-CHIEF</p>	1657		1659	<p>ON 5<sup>TH</sup> NOVEMBER A NEW SUPERIOR, FRIAR SEBASTIÃO DOS MÁRTIRES, WAS NAMED, BUT HE DID NOT FINISH THE WORK</p>






1608 TO 1659

TIMELINE





# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

<p>1676</p> <p>SÃO CRISTÓVÃO WAS RAISED TO BEING THE PARISH SEAT OF THE CAPTAINSHIP OF SERGIPE</p>	<p>1693</p> <p>12<sup>TH</sup> SEPTEMBER: START OF CONSTRUCTION OF THE NEW SÃO FRANCISCO MONASTERY, WITH FRIAR ESTEVÃO DE SANTA MARIA AS PROVINCIAL</p> 	<p>1696</p> <p>THE LAW COURT OF SERGIPE WAS SET UP: SEPARATION FROM BAHIA</p>	<p>1699</p> <p>BEGINNING OF CONSTRUCTION OF THE CARMO MONASTERY</p>	<p>1715</p> <p>THE THIRD ORDER BEGAN ITS PROCESSION OF ASHES. ONE CONCLUDES FROM THIS THAT THE CHAPEL WAS ALREADY FINISHED</p>	<p>1724</p> <p>– RECORDED IN THE HISTÓRIA DA AMÉRICA PORTUGUESA BY ROCHA PITTA: <i>THE CITY OF SÃO CRISTÓVÃO WITH SUMPTUOUS MAIN CHURCH N.S. DA VITÓRIA AND THE HANDSOME MONASTERY OF N.S. DO CARMO AND SÃO FRANCISCO.</i> – WRITTEN BY PADRE GONÇALO SOARES DE FRANÇA: <i>A TOWN WITH 450 HEARTHES AND 1595 SOULS IN THE SURROUNDINGS (LOW AREA, INCLUDING 32 SUGAR MILLS AND OTHER OCCUPATIONS)</i></p> 	<p>1730</p> <p>TITLE DEEDS FOR AN INCREASE OF AREA FOR THE SÃO FRANCISCO MONASTERY, ON 3<sup>RD</sup> MARCH</p>	
<p>1748</p>  <p>GILDING OF THE ALTARPIECE IN THE MONASTERY CHURCH BY BROTHER JOÃO MADRE DA CONCEIÇÃO</p>	<p>1757</p>  <p>WRITTEN BY VICAR MANOEL COELHO DE CARVALHO: 983 HEARTHES AMONG THE CONGREGATION, 4644 SOULS TO RECEIVE THE SACRAMENT (NOT INCLUDING INDIANS); IN THE PARISH, OUTSIDE, 6 AFFILIATED CHAPELS AND 3 SCHOOLS, ONE JESUIT AND TWO CARMELITE, AND, FURTHERMORE, 11 SUGAR MILLS.</p>	<p>1808</p> <p>REPORT ON THE <i>HISTORICAL MEMORY OF THE CAPTAINSHIP OF SERGIPE</i>, WRITTEN BY D. MARCOS DE SOUZA</p>	<p>1817</p> <p>REPORT IN <i>COROGRAPHA BRASÍLICA</i> (BRAZILIAN MAP), BY AYRES DE CASAL</p>	<p>1820</p> <p>– SERGIPE MADE INDEPENDENT FROM THE CAPTAINSHIP OF BAHIA – FIRST GOVERNOR NOMINATED BY D. JOÃO VI, BRIGADIER CARLOS CÉSAR BURLAMAQUI</p>	<p>1822</p> <p>– INDEPENDENCE OF BRAZIL – THE SÃO CRISTÓVÃO CHAMBER REQUESTED EMANCIPATION FROM BAHIA. – OCTOBER: GENERAL LABATOUT INSTALLED THE PROVISIONAL GOVERNMENT. – DECEMBER: THE CHAMBER ACCLAIMED D. PEDRO I.</p>	<p>1824</p> <p>– FIRST PRESIDENT OF THE PROVINCE: BRIGADIER MANOEL FERNANDES DA SILVEIRA – THE PROVINCIAL ASSEMBLY, AND GOVERNMENT/GENERAL COUNCILS FOR THE PROVINCE SET UP – 226 SUGAR MILLS REGISTERED – FIRST SECONDARY SCHOOL (ONLY LASTED ONE YEAR) – SÃO CRISTÓVÃO DECLARED THE CAPITAL</p>	<p>1825</p>  <p>CONSTRUCTION OF THE PALACE FOR THE PRESIDENT OF THE PROVINCE, IN THE SÃO FRANCISCO SQUARE</p>

1676 TO 1829



# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



1836 TO 1967

TIMELINE





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



10



12



14



16



11

CONVENT'S CLOISTER



13

CONVENT'S CHIMNEY



15

TWO-STOREY BUILDING AT CASTRO ALVES STREET



17

TWO-STOREY BUILDING BY THE MAIN CHURCH SQUARE

CONVENT AND TWO-STOREY BUILDINGS, 1944 AND 2005  
COMPARATIVE PICTURES





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



18



19

SÃO FRANCISCO SQUARE, 1980 AND 1942

COMPARATIVE PICTURES

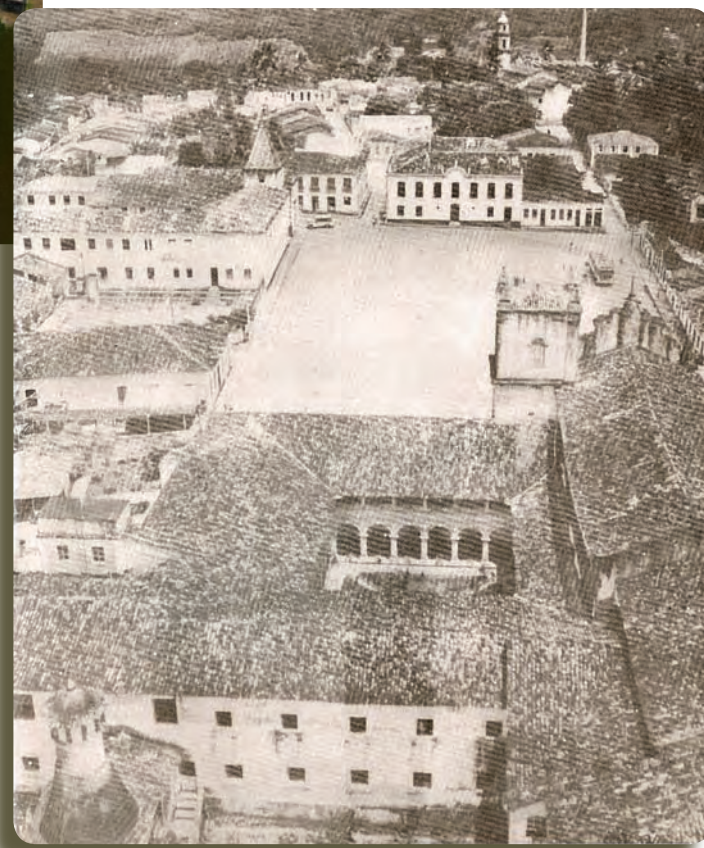




PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



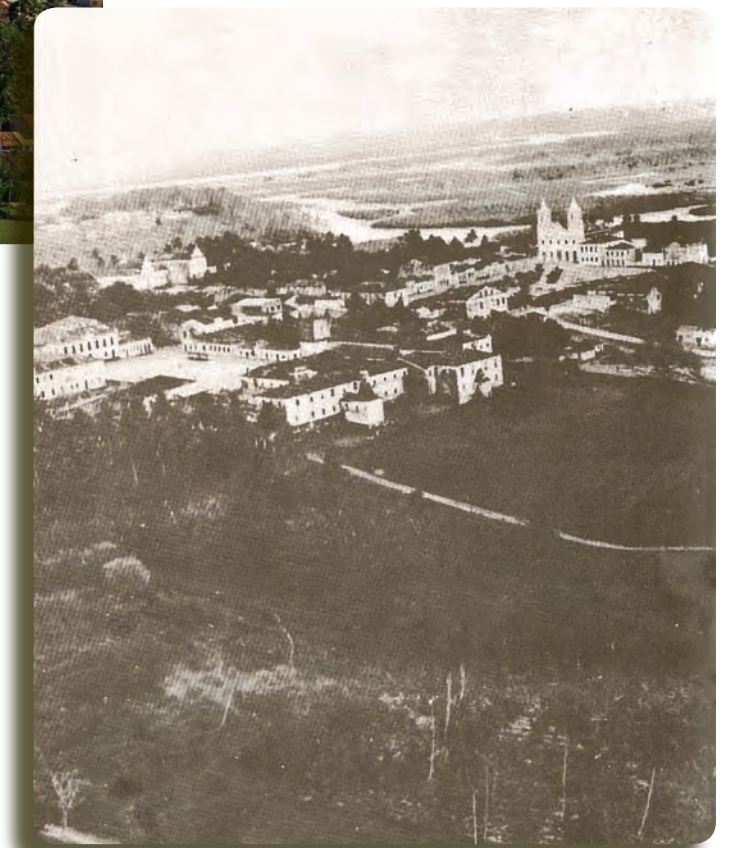
20



21



22



23

AERIAL PICTURES, 60'S AND 2006  
COMPARATIVE PICTURES





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



24



25



26 PROCESSION AT IVO DO PRADO ST. – 1960



27 CULTURE FESTIVAL (FASC) – 80'S – TAIEIRA DANCE



29 TAIEIRA DANCE



28 TREME TERRA WARRIOR (LOCAL FOLKLORE CHARACTER)



30 PROFANE TAIEIRA DANCE

RELIGIOUS AND POPULAR FESTIVITIES

OLD PICTURES





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



31 CADEIA (JAILHOUSE) STREET, ON THE BACKGROUND, SANTA CASA HOSPITAL – 1942



33 MAIN CHURCH SQUARE (MATRIZ) – 1942



32 CARMO (CARMEL) STREET – 1942



34 SÃO FRANCISCO SQUARE – 1942

STREETS AND SQUARES  
OLD PICTURES





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



35

MAIN CHURCH SQUARE, 1940'S



36 S. FRANCISCO CH. PORTICO – 1940



38

SÃO FRANCISCO SQUARE – 1970



37

MAIN CHURCH SQUARE – 1940



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SÃO FRANCISCO CHURCH – 1938

STREETS AND SQUARES

OLD PICTURES





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
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ARACAJU IN THE DISTANCE  
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THE CITY AND THE RIVERS VAZA-BARRIS AND PARAMOPAMA





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VIEWS OF SÃO FRANCISCO SQUARE

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THE CITY OF SÃO CRISTÓVÃO IN THE HISTORICAL DEVELOPMENT OF SERGIPE  
FROM COLONIAL TIMES TO OUR DAYS

MARIA THÉTIS NUNES







## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



TERRA BRASILENSIS – MAP FROM THE MILLER ATLAS. LOPO HOMEM, 1515-1519. BIBLIOTHÈQUE NATIONALE, PARIS, FRANCE. BRASIL DOS VIAJANTES.

The history of the city of São Cristóvão is identified with the earliest days of the colonization of the state of Sergipe.

Current historical research shows that the coast of the state of Sergipe, between the rivers São Francisco and Real, was discovered by the first exploratory expedition, led by Gaspar de Lemos, which came to Brazil in 1501, according to the Florentine pilot Amerigo Vespucci, who was a member of his crew. He speaks of the impossibility of disembarking the ships in the area of the São Francisco River estuary, but also of the discovery, soon afterwards, of *beaches easily accessible by boats and of tolerable anchorage*.

It can be concluded from Pero Lopes de Souza's *Diário da Navegação* (Log of the Voyage) that Martim Afonso de Souza's expedition sighted land in Sergipe at a distance of 6 leagues in 1531.

This territory between rivers was part of the Captainship of the Bay of All Saints (*Capitania da Bahia de Todos os Santos*) granted to Francisco Pereira Coutinho by a Letter of Donation, dated April 5<sup>th</sup>, 1534. The difficulties faced by the beneficiary of such grant, resulting from clashes between colonizers and the indigenous people, culminated in his imprisonment and death, which prevented him from reaching Sergipe. The expedition of the three governors-general also failed to reach it, despite the fact that the exploration of the region was one of the attributions of Thomé de Souza and the regiment he received from Dom João III. French pirates took advantage of the absence of colonial authorities, when they cooperated closely with Tupinambá indians to smuggle out quantities of the region's abundant Brazil wood and other extractive products.

As Portuguese colonization was established, there was a growing need for manpower. This could be met by enslaving the natives while occupying their lands. Equally important was the establishment of a regular means of communication between Salvador and Olinda, the two most important urban settlements in the region. This meant colonization of the territory of Sergipe *because no-one travels afoot in the land without being killed and eaten by the natives*. It was also imperative to ensure free access to the banks of the major rivers, obstructed by the presence of French contraband boats. Moreover, the excellent quality of the land sharpened the greed of Bahia cattle farmers. Combatting French contrabandists of Brazil wood on the river Real was one of the instructions brought by Luiz de Brito on taking office as Governor General of Brazil, based in Salvador.

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PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
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BRASILIAANZE SCHEEPVAARD DOOR JOHAN LERIUS GEDAAN UIT VRANERYK IN'T LAAR – PIETER VAN DER AA, 1556. A CARTOGRAFIA NA FORMAÇÃO DO BRASIL. INSTITUTO CULTURAL BANCO SANTOS.

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Attempts to initiate the colonization of Sergipe were made by means of an agreement between colonial representatives of the Portuguese State and great cattle farmers, notably Garcia D'Avila, the most important of them all.

*The direction of the occupation of Sergipe will be from South to North, starting from the Rivers Real and Piauí and their tributaries by means of allocation to settlers of lands for cattle raising and plantations, going as far as to the intermediary rivers – Vaza Barris, Cotinguiba, Jacaratuba, Siriri and finally São Francisco. (SOUTELO, Luis Fernando)*

*There existed, in the lands of Sergipe alone, around 1594, forty-seven corrals. (BRUNO, Ernani S.)*

The Jesuits had already begun to seek dominance over the local indigenous Sergipe population. In January 1575, Priest Gaspar Lourenço and Brother João Salônio crossed the River Real and began religious instruction with the founding of the São Tomé missions (probably where the town of Santa Luzia now stands), and the first Sergipe school, Santo Inácio, was opened some 10 or 12 leagues to the north on the banks of the river Vaza-Barris (perhaps where the town of Itaporanga now stands, and that of São Paulo next to the sea. To these townships came a large indigenous population headed by the chiefs Serigi, Surubi and Aperipê.

Accompanied by soldiers, some by land, some by sea, all *desirous to enlist the indigenes into slavery* (ACCIOLI, I et al), Governor Luís de Brito reached the land of the Missions. As Priest Gaspar Lourenço had forecast and forewarned, the indigenous chiefs, terrified, fled the missions together with their followers. This was the pretext used for violent attacks on villages, which were razed. The natives who escaped death fled to the wilderness. Luís de Brito withdrew from the Sergipe territory leaving no trace of colonization behind. Back came the French to exploit Brazil-wood trees, helped by the natives who had returned from the wilderness.

Towards the end of the 16th century, the Merchant Navy, in charge of the Portuguese overseas expansion, imposed the establishment of Brazilian colonization on solid foundations, with stimulus to agrarian production, which required land, a workforce and policing for full development. The Portuguese State priorities became: to attack the foreign-led pirates, to control the indigenous tribes who resisted slavery at the hands of

the colonizers and ensure cheap labor, and to occupy excellent pastures for the expansion of cattle-raising.

These projects included the occupation of the territory of Sergipe. In 1590, during the reign of Felipe II, Cristóvão de Barros, one of the members of the Provisional Board, which then governed Brazil, was to bring it about. *The base for the expedition – port and shelter – was the Tower House of Garcia D'Avila* (CALMON, Pedro). Well armed, with cannons, there were some 3,000 soldiers, between whites, mixed-race soldiers and Tapuia indigenous archers, and many colonialists who had come from Pernambuco and Bahia in the hope of enlisting slaves: *As this war is so just, sanctioned by The King himself, we hope to bring back many slaves*. Despite their heroism, the natives, entrenched in the river Vaza-Barris basin and numbering about 20,000 commanded by Chief Baepeba, the last of the great Sergipe chiefs, were defeated in the spring of 1590. Cavalry was an



BAHIA DE TODOS OS SANTOS (STATE OF BAHIA, NOWADAYS). J. T. ALBERNAZ I, 1616.

unknown weapon to the natives, and largely contributed to their downfall: some 2,400 died in battle, 4,000 were taken prisoners – and those who ran off to the north, towards the wilderness, were pursued. Expeditions kept up with the pursuit intending to enslave them.

The sacrifice of great contingents of indigenous people was held up as a triumph for the conquest of the Sergipe territory. With the intention of ensuring victory, Cristóvão

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de Barros founded the town of São Cristóvão, on the isthmus formed by the river Poxim, now part of the Aracaju region. He nominated Captain-in-chief Tomé da Rocha as the representative of the Government General with powers to fill the posts of Justice

and the Treasury, with Civil and Criminal jurisdiction. The town, the fourth in Brazil<sup>1</sup>, was called *Freguesia de N. S. da Vitória* (Parish of Our Lady of Victory) and came under the Bahia bishopric. The new Captainship was called Sergipe Del Rei

because of the victory under royal order and,

moreover, to distinguish it from Sergipe do Conde, in *Recôncavo da Bahia* (the Bahia Concave), an area developed around the sugar-cane industry by Mem de Sá, who, on his death, left it to his son-in-law, the Count Linhares.

King Felipe II donated to Cristóvão de Barros, by merit, the lands he had conquered, on condition that he shared them with those colonizers he selected as the best men and that he created settlements within a period of time fixed by the King. For reasons of security, between 1594 and 1595, the original town of São Cristóvão was moved by the inhabitants to a hilltop between the banks of the river Poxim and the coast. From there, in 1607, the town was moved again, to its present position, four leagues from the confluence of the Rivers Vaza-Barris and Paramopama, *allowing them to be closer to their farms* (MORENO, Diogo de Campos).

The outcome of Sergipe colonization was a victory for the Bahian farmers with large estates, especially those who chose to make livestock and cattle-raising their main activity – giving rise to these words by Felisbello Freire: *Rather than being a cultivator, the Sergipano (man from Sergipe) was a herdsman.*

*These herds would be the prime mover for Sergipe's recovery in the 17th century. The end of the century would mark the emergence of the first towns in the Captainship: Santo Antonio and Almas de Itabaiana, Nossa Senhora da Piedade do Lagarto, Santo Amaro das Brotas, all in 1697 and Santa Luzia do Piaqui in 1698. Vila Nova do Rio São Francisco, currently Neopolis, in 1732, Nova Távora, 1758, afterwards Tomar. Própria, 1801, Estância, 1831, Laranjeiras, 1832, Capela, Itabaininha, Nossa Senhora do Socorro e Campos, now Tobias Barreto, in 1835.*(SOUTELO, Luis Fernando).

The politico-administrative structure of the Captainship of Sergipe Del Rei was organized according to the determinations of the Rule of King Felipe, then in force.

Expansion of livestock rearing and agriculture for the cultivation of basics brought wealth to the new Captainship, which, as a centre of gravity, had *a population living in mud-and-daub houses called São Cristóvão* wrote, in 1612, the author of *The Book which Informs about the State of Brazil*. At the time of the second visit of the Holy Office (the Inquisition) to Salvador in 1618, São Cristóvão was already building its Main Church and its Town Hall and the presence of new Christians among the inhabitants was denounced (BRASIL).

Without a port to stimulate commercial activities, São Cristóvão became a town of bureaucrats and churchmen. The first were responsible for the politico-administrative machine: Captain-in-chief, Magistrate, Notary Public, Inquisitor, Accountant and Dis-



EAST COAST OF BRAZIL – SERGIPE AND BAHIA. ALBERNAZ, 1616.

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tributor, Town Governor, Jailer. The official church presence was due to the fact of the town being the seat of the General Parish Priest and the existence of Carmelite and Franciscan monasteries.

Another influence on the colonization of Sergipe was the tale of silver told by Belchior Dias Moréia, a farmer on the banks of the river Real. After traveling widely through the wilderness of Sergipe and Bahia at the end of the 16th century and the beginning of the 17th century, he claimed to have discovered rich seams of silver. He went to Europe and, for four years, he negotiated with the courts of Lisbon and Madrid for support in the exploitation of the mines. In 1619, the Governor General of Brazil, D. Luís de Souza, with a team, went with Belchior Dias Moréia to Itabaiana, to collect samples of rock for analysis by a Peruvian specialist, who accompanied the expedition. Not a trace of precious metal was found and this led to Belchior Moréia being taken under arrest to Bahia to be held until the Governor-General's expenses had been paid. His family paid the amount stipulated and he returned to his farm on the River Real, where, two years later, in 1622, he died at the age of 80. This tale, or legend, lived on and helped contribute to the recognition of Sergipe wilderness and the advance of cattle-raising, as confirmed by the many requests for lots in the region.

In 1637 the Dutch, under Segismundo Van Schoppke, invaded the Sergipe territory and advanced to the town of São Cristóvão, which already had 100 homes, 400 neighbors, the Main Church with the Felipe crest on its façade, built when Portugal was under Spanish dominion, the *Santa Casa de Misericórdia* (Hospital of Mercy) and the Carmelite convent, according to Prince Mauricio de Nassau's Report to the States General of Holland in 1644 (IBGE), information transcribed by Barléus and Robert Southey. Francisco de Brito Freyre, who accompanied Schoppke's expedition,

wrote a similar description to Nassau's and said that São Cristóvão had 400 inhabitants (FREYRE, Francisco de Brito).

During the eight years of Dutch occupation (1637-1645), the Sergipe territory turned into a guerrilla battlefield, with ambushes and chases on both sides. This interrupted colonization's march of progress. The town of São Cristóvão played an important part, firstly as a general headquarters of the Portuguese-Brazilian troops of Bagnuolo, and then of the Dutch. This resulted in great destruction.

After the withdrawal of the Dutch, the Captainship of Sergipe returned to its previous rate of growth and the town of São Cristóvão stood out as a political, administrative, judiciary and religious centre. As a political centre, it was home of the Captains-in-Chief, the Town Hall functioned there and most of principal events which marked Sergipe's history were administered from São Cristóvão. It was to become the Juridical centre as from 1696, after the setting up of the local justice, separated from the one in Bahia, as the residence of the Judges. It would also become the religious centre and the Parish headquarters as of 1676, when the Captainship of Sergipe was promoted as a result of the creation of the Archbishopric of Bahia.

Soon after the definitive implantation of colonization by Cristóvão de Barros in 1590, the church had become a power, either through the Religious Orders arriving there, or via Secular Clergy, set up in 1617, as the Lady of Victory Congregation, under the Bahia Bishopric. Other priests of the Habit of São Pedro were already in the Captainship of Sergipe as notable members of the rural society, as shown by the donations of lots.

Carmelite presence is recorded between 1618 and 1619, according to a document that donates them a plot of land.



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BRASILIA QUA PARTE PARET BELGIS, GEORGE MARGRAF AND JOHANNES BLAEUS, 1647 – PEDRO FRANCO PIVA COLLECTION, SÃO PAULO. A CARTOGRAFIA NA FORMAÇÃO DO BRASIL.

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They built a modest monastery which the Dutch found in São Cristóvão. The façade, from the 18<sup>th</sup> Century, is distinguished by a system of spiral ornamentation around a niche, and the proportions contain other elements together with Galilee columns, in a highly elegant close. Back from the church and the convent, there is a chapel for the Third Order of Carmel. The façade, decorated with sculpted stone, shows the date of 1745, probably that of the conclusion. It is composed of three arcades and the arches are covered by a shell, in the same style, as around the vestry basin and over the façade doorway.

The Franciscan Order bequeathed to Sergipe the most impressive architectural ensemble including the church, the convent and the chapel, which stand out in perfect harmony against the old Capital. In 1657 the first Franciscans came to the Captainship of Sergipe and in 1693 the foundation stone of the Bom Jesus Convent was laid, although the building was only finished in the mid eighteenth century, together with the Church. The cloister is formed by a gallery of arches with square pillars, with another high gallery above it, in which the columns directly sustain the wood roof framework, reminding one of the Brunellesque cloister of Santa Croce, in Florence. The originality of this construction has come to the attention of researchers of colonial art in Brazil, as Germain Bazin comments:



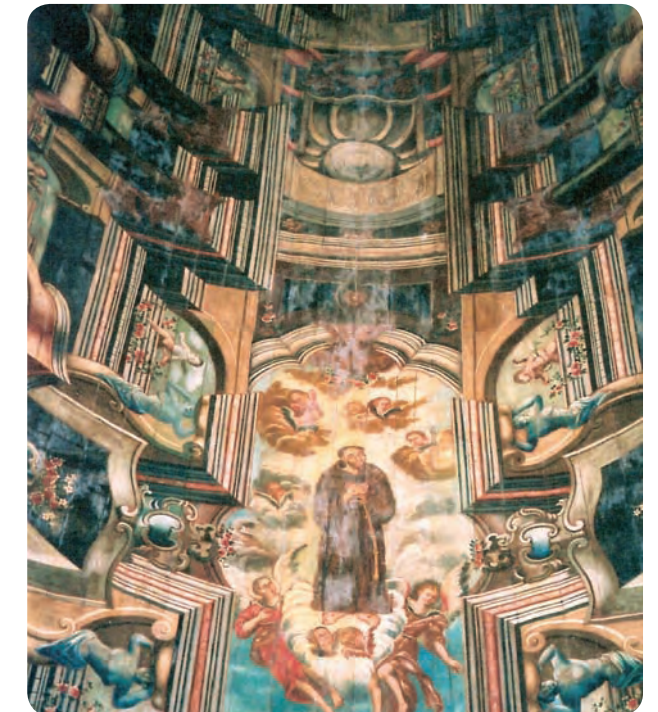
*The cloister of the Convent in São Cristóvão differs from the morphologic tradition. It is an original creation, with its square chamfered pillars and supporting an arcade with many saliences. The keystone is decorated with floral carvings and the external part is ornamented with big framed sections: these areas between the arches are decorated with acanthus leaves, (a few panels left empty). The spiral stone volutions beside the alcoves stand out: they support a pillar with cornices which sustains the pillars of the second storey.*

Lateral altars are featured in the interior of the church. They have gold and polychromatic carving with atlantes, and notably the image of

Saint Anthony with Child Jesus standing on a book *made out of wood richly lined in gold and niello enamel, with elegantly planned carving* (VALADARES, Clarival Prado).

Beside the church, the Third Order of São Francisco was built (now the Museum of Sacred Art). Begun in 1699, it was only finished in 1740. In the ensemble of the building, the interior of the Chapel stands out, covered with accomplished 18<sup>th</sup> century enlightenment painting, attributed by Manuel Quirino to the painter José Teófilo de Jesus:

*In São Cristóvão in the Third Order of São Francisco, José Teófilo left the surprising painting of the ceiling, a piece of decoration that brings together elements of two orders of architecture, with a pleasant disposition, mainly through the effects of perspective in the operations.* (QUIRINO, Manuel)



48 MUSEUM OF SACRED ART

There are other religious buildings in São Cristóvão, among which stands out the Main Church *N. Sra. das Vitórias* (Our Lady of Victories). It was built as the main parish church in 1608 by the Archbishop of Bahia, while Portugal was still under Spanish rule, which explains why the façade bore the crest of the Felipe of Spain (according to the historians of the Dutch occupation of Sergipe territory). The church was partially destroyed in the fires that beset the town in 1637 to 1645, and, after the



47 CARMEL CHURCH SACRISTY

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withdrawal of the occupying forces, normality was gradually restored to the Captainship of Sergipe along with reconstruction of the Church by local inhabitants. In 1666, the Town Hall sent a request to the King for help in the reconstruction. After a long drawn-out process, in 1702 the sum of 4,000 cruzados was allocated. It is thought the local inhabitants had already paid for most of the work. It is a temple with an imposing façade and the front is set off by two elegant towers faced with white Portuguese tiles. The doorways are in carved stone and the doors highly worked. The interior is of great simplicity. The *Santa Casa de Misericórdia* (Hospital of Mercy) is an institution dating from the first years of the town. The Church, however, is of the XVIII century. It bears a simple façade, with its front finished in ornate baroque style. The altar-piece contains paintings by José Teófilo de Jesus. The Church *N. Sra. dos Pretos* (Our Lady of the Black) was sponsored by the Rosario Brotherhood for the Black. It was started in 1746, a time when the sugar-cane industry brought many black slaves to the region. There



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is baroque influence in the doorway and in the pulpit pedestal, and a Rococo style sets off the lateral altars with columns added on, some time later, in white, blue, gold and red.

The Provincial Palace is one of the remaining public administrative buildings. Built during the term of office of the second President of the Province of Sergipe (after the Independence of Brazil), Manuel Clemente Cavalcanti de Albuquerque, it was inaugurated on 12 October 1826. Nowadays it is the Historical Museum of Sergipe.

As of the mid 18th century, when the sugar plantations were expanding through the fertile lands and the sugar industry reached the



50 THIRD ORDER OF CARMEL CHURCH



51 ESCURIAL SUGARCANE FARM

old Capital, the meeting point of the Vaza-Barris valley sugar mills, sugar-mill owners built houses there, for themselves and their families to go to on festival days. Many of them had elegant balconies worked in wood, which can be seen to this day.

In his 1808 socio-economic description of Sergipe, Dom Marcos Antônio de Souza referred to São Cristóvão as having 400 urban inhabitants and 5,000 in the district.

*The inhabitants consider themselves as distinctly well-born. In truth, there are families, the early settlers, of pure blood. White Europeans and their families could well number over 1,500. These are the men who serve in Administration, enjoy the best jobs and live a life of great satisfaction* (SOUZA, Marcos Antonio).



53 DIRÁ SUGARCANE FARM



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D. Pedro II, by occasion of his passage by the Province of Sergipe in 1860, visited São Cristóvão and recorder, in his Diary, the impression that the former capital has caused in him: *Positioned as a formidable city in the heights, dominating, on one side, a large flooded area, with fresh, good waters. It could have been best to open a canal reuniting the Vazas-Barris to the Cotinguiba than to move the Capital, since too many buildings were inutilised.* (BRASIL)

The Press gained a foothold in São Cristóvão: when it was the Capital there were various political and literary publications: *Noticiador Sergipense* (Sergipe News) 1835 – 1836, *Correio Sergipense* (Sergipe Post) – started up in 1838 and transferred together with the Capital to Aracaju in 1855, *O Sagitário* (Sagittarius) – 1838, *A Estrela Sergipense* (The Sergipe Star) – 1844 /1845, and *Tribuna Liberal* (Liberal Tribune) – 1853/1854. Perusal of these gives a good insight into the intellectual life of the town at the time. *“The Sergipe News” gave inestimable service to regional culture, for it was the medium of the first productions by contemporary authors to the whole country. These included “The Hymn to Sergipe” – lyrics by Oliveira Campos, set to music by Friar Santa Cecília. From then on, there came on stage other names such as Brás Diniz and Padre Lobo, whose productions gave historical continuity to our literature.* (LIMA, Jackson da Silva)

In 1848, in São Cristóvão, the Public Library was commissioned by President Zacarias de Goes e Vasconcelos. It started functioning three years later. There also occurred the first attempts to create secondary schooling in Sergipe with the setting up in 1834 of the Carmelite school, which only lasted one year. The second School was opened in 1847 and lasted until the transfer of the Capital, in 1855.

In the town of São Cristóvão, decisive events arose out of the battle for consolidation of the separation of the Sergipe territory from the Captainship of Bahia, granted by Royal Charter on July 8<sup>th</sup> 1820, by D. João VI. These events originated on the deposition of the nominated Governor, Brigadier Carlos Cesar Burlamaqui, under pressure from the troops coming from Bahia, to whom support had been given by local landowners. These battles, sometimes mistaken for those on the Independence of Brazil, were marked by the Acclamation of D. Pedro as Prince Ruler on October 1<sup>st</sup> 1822. On October 18<sup>th</sup>, General Labatut, heading the Liberation Army of Brazil, arrived in São Cristóvão and on December 1<sup>st</sup> 1822 D. Pedro I was joyfully acclaimed as Emperor of Brazil. Brigadier Manuel Fernandes da Silveira was nominated by D. Pedro I in November 1824 as the first President

of the Province of Sergipe. São Cristóvão remained the seat of executive power until March 17<sup>th</sup> 1855, when the Capital was transferred to the township of Santo Antônio de Aracaju. There had been functioning the legislative organs set up according to the Constitution decreed in 1824: the Governing Council being installed that year, the General Council for the Province in 1829 and, with the Additional Act to the Constitution of the Empire in 1834, the Provincial Assembly.



EMPEROR'S BRIDGE, ARACAJU

The population of São Cristóvão got up in arms on hearing the news of Pedro I's abdication of April 7<sup>th</sup> 1831, which contributed towards local authorities acclaiming the new Infant Emperor. Dom Pedro II's coming of age was a cause for celebration on July 23<sup>rd</sup> 1840. The inhabitants of São Cristóvão protested in vain against the Act of President Dr. Inácio Joaquim Barbosa of March 17<sup>th</sup> 1855, which transferred the Capital of the Province to the township of Santo Antônio de Aracaju. The Act had geopolitical justification at the time insofar as it aimed to bring together the political and economic axes. The port of Aracaju – the Cotinguiba, Bar as it was then known – was the embarkation point for the Sergipe sugar production, its main source of income. In vain, they appealed to the Emperor. A man of the people, one *João Bebe-Água* (John Drinkwater) became the symbol of resistance, and he kept, in vain, fireworks to celebrate the return of the Capital to São Cristóvão and its former glory.

With its churches, monasteries and centuries-old houses, it serves as a living document of the past of Sergipe, a page of its history to be preserved.

*Ahead is the sun, in awe before the arms, though violent,  
thou, Sergipe, lays't in the face of thine abodes the flames of  
Phoebe, and alone wants to be called the King.*

*Fame, that thou sees't blowing the bugles and tubas, shows not  
the effort, but the air of one who professes such great things.*

GASPAR BARLEU, 1647

## FROM COLONIAL TIMES TO OUR DAYS THE CITY OF SÃO CRISTÓVÃO IN THE HISTORICAL DEVELOPMENT OF SERGIPE







URBAN EVOLUTION OF SÃO CRISTÓVÃO  
ANALYSIS OF THE MORPHOLOGICAL EVOLUTION OF THE URBAN SPACE

JOSÉ LEME GALVÃO JUNIOR







## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



### CHAPTER I

#### PURPOSE OF CANDIDACY

São Francisco Square is a rectangular site defined by notable buildings – the São Francisco Church and Monastery (originally Bom Jesus Church and Retreat, then Santa Cruz) with the Chapel of the Third Order; the *Misericórdia* (Mercy) Monastery and Church and the Provincial Palace – and by the lines of early houses which complete the outline of this impressive place.

The square aggregates to São Cristóvão's historical, urbanistic and architectural scene by accommodating the surrounding houses and monuments defined in the original town plan. For this reason, São Francisco square is an integral and representative urban site of a cultural process that evolved from several historic periods of the Brazilian Northeastern region. The region is distinctly marked on the coastal band which corresponds to the first territorial assignment of the colony, with the Captainship of Sergipe as a part of the original Hereditary Captainship of Bahia.

The architectural complex of the São Francisco Monastery Square is a unique remaining example of the construction built by the Franciscan Order and associated Brotherhoods in the Portuguese Colony of Brazil. The implementation, usage program and architectural configuration, along with the urban setting, are factors distinguishing it from those built in Penedo, Marechal Deodoro, Recife, Olinda and other cities in Brazil.

São Cristóvão should be put into wider historical and geographical perspective before going into its urban evolution.

#### THE NORTHEASTERN REGION

All of the great Brazilian coastal strip of land to the East of the Northeast (between parallels 5° and 15°) is mainly composed of small valleys and large flat alluvial lands cutting into the checkerboards (*tabuleiros*). These

<sup>1</sup> See analysis of Square and Monastery in Annex X

<sup>2</sup> Denomination resulting from the toponym *sirií*, later *Sirií del Rey*, found in the earliest documents of regional historiography. It comes from the large mangroves and the quantity of crustaceans – *siris* (small crabs) – lasted more than a century, until it became *Sergipe del Rey* and later just *Sergipe*.

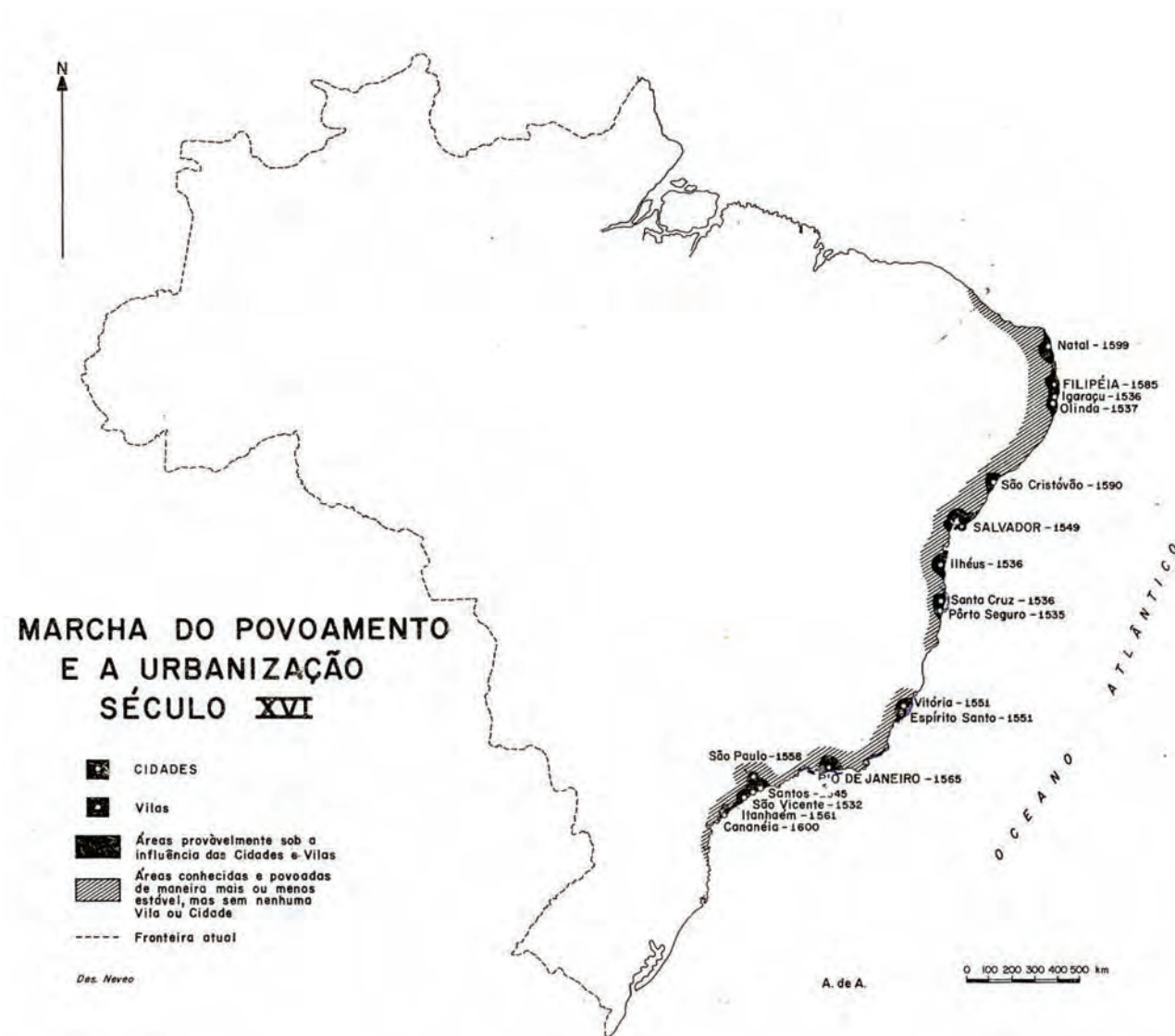
<sup>3</sup> Idem 1

<sup>4</sup> Northeastern name for “low plateau” on or near the coast, which leads to cliffs along the shore and pronounced, narrow valleys determined by the hydrographic system. This is the dominant morphological formation from the north Bahia coast to Rio Grande do Norte.





## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



came before the plateaus and escarpments, natural dividers between the areas called *Sertão* (backlands) and *Agreste* (dry lands). The system brings together fauna and flora of the ecosystems of the Atlantic Rainforest and that of the *Sertão*: with intrusions, some of them derived from the rivers which spring up on the plateaus and flow to the Atlantic.

These were the geophysical conditions which attracted the strategic political, economic and social investments of the Portuguese colonizers (and, for a time, the Dutch), which resulted in the well-known economic cycles which formed the country: extractivism, cattle-raising, sugar-cane and cotton planting. The “checkerboards” and the indentations provided protected ports to facilitate extractivism and other activities. Rivers and roadways helped to exploit the territory more safely. The escarpments and highlands provided a geomorphologic diversity for the various forms of settlement and use of the land. It is also important to highlight the fact that conquest was a necessary stage, preceding or concomitant with colonization. In the process of colonization, civilians, soldiers and churchmen all had their roles to play; intertwined but well defined.

Thus, the site on which the city was founded was a pioneer, not only for the political effect on the colonial territory and the first cycle of timber extraction, but also as a consolidated regional pole where the administrative Capital lay. Seen on a regional scale, it was a nucleus adapted to the existing geomorphology and the strategy necessary for colonization. It could be said to represent the administrative strategy of bringing together characteristics of the territory with the intention of establishing the minimum level of settlement to reconnoiter the land and its commercial exploitation, or, in other words, colonize it. Regular distances in maritime leagues and availability of good sites determined the first settlements, the first plantations, then the farms, the first communes, and then the missions and churches.

It is worth pointing out that a true urban network was only possible 100 years after discovery. This time was needed to overcome all kinds of problems, starting with the ever-present conflict between immediate interests and planning, which required time, patience, command, concerted funding, etc.

The first Administration was set up in 1590, on the banks of the River Cotinguiba or Sergipe. Only in 1607 did it obtain land and a definitive name, with São Cristóvão being part of a network which historically led the settlement in the North and Northeast of Brazil. The main ones are here selected, listed from north to south: Belém (1610), São Luiz (1612), Fortaleza (1637) c (1534), Natal (1599), Filipéia de N.S. das Neves (João Pessoa – 1526), Olinda (1535), Porto Calvo (1570), São Cristóvão (1590), São Salvador (1549), Porto Seguro (1534), Ilhéus (1534), etc. We shall see later how the network evolved.

### ANALYSIS OF THE MORPHOLOGICAL EVOLUTION OF THE URBAN SPACE

## URBAN EVOLUTION OF SÃO CRISTÓVÃO





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### THE URBAN SITE AND SETTING

Older descriptions and modern analyses all highlight a first impression of São Cristóvão: the characteristic and attractive urban setting on a hill rising up over the River Paramopama, a small tributary which stands out as part of the River Vaza-Barris estuary. The settlement was intentionally placed in this geomorphologic setting, so as to allow access, by land or water, visibility and defense, in a region rich in wood, game and fish, having good water and a hydrographic system to permit travel inland without resort to difficult routes or paths. The first steps were certainly to clear the area for building sites, with good visibility and defense for the people, and to make wood available to reach the navigable parts of the river with piers over the mangroves. Everything suggests the first port was São Francisco (current toponym), because there, the mangrove swamp was at its narrowest.

This theory is borne out by the erosion of the eastern slopes behind the Main Church which existed up to the end of the 19th century. The place was so much a part of the urban life that it was called the “Bom Jesus gully”. It seems clear that the area, besides the declivity and the deforestation, was not looked after in the normal way because it was neither a road nor the back yard of citizens’ houses or of monasteries. It remained abandoned to the elements until the risks forced the authorities to invest in the necessary containment and re-embankment of the slopes.

The urban network of Sergipe at the end of the 18th and beginning of the 19th century, as described by D. Marcos Antonio de Souza:

*There was a city, São Cristóvão, and seven villages: Santa Luzia do Piaguí, Nossa Senhora do Socorro do Tomar (today Gerú), Nossa Senhora da Piedade de Lagarto, Santo Antônio e Almas de Itabiana, Santo Amaro das Grotas (today das Brotas), Vila Nova Real do Rio São Francisco (now Neópolis) and Própria. Besides these, there were other villages, such as Nossa Senhora do Socorro da Cotinguiba, Nossa Senhora dos Campos do Rio Real and Pé do Banc, the indigenous missions of Patacuba, São Pedro, Senhora do Carmo de Japarutuba and Água Azeda, and the important hamlets of Laranjeiras and Estância. No change, therefore, in relation to 1802.*

In another passage, J. Silvério refers to the writings of D. Marcos:

*The bar of the river Vaza-Barris, with a depth of 16 palms at low tide, is navigable as far as Itaporanga. São Cristóvão, the capital, is the great tributary nucleus- only small vessels can enter it.*

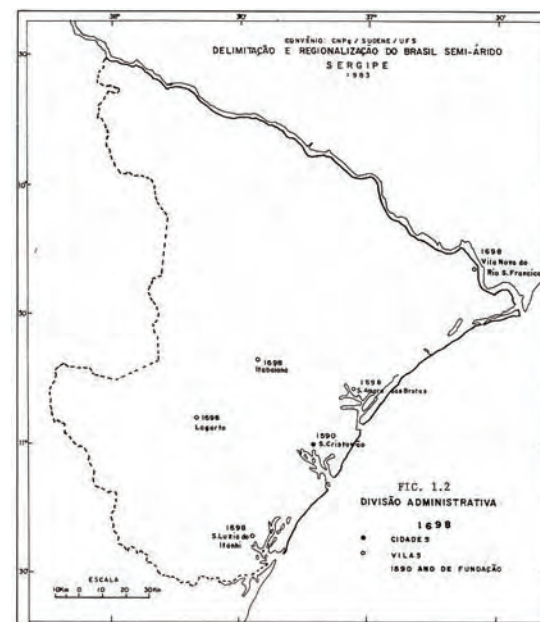
With regard to navigation channels, this same bar or sandbank must have been very different at the dawn of Sergipe’s colonization. The constant forest clearance on an ever-wider and deeper scale silted up the whole estuary. It is interesting to note that the other hydrographic basins in the northeast, with the exception of the São Francisco and the Paraguassú, are relatively small in dimension and volume. Many are particularly small in view of the impressive river mouths and the possibilities of good harbors for the vessels of the 16<sup>th</sup>-19<sup>th</sup> centuries.

<sup>5</sup> Many authors refer to this phenomenon, resulting from the exploitation and destruction of the Atlantic Forest, but systematic study didn’t take place before mid 20<sup>th</sup> century.

Every river mouth with a bar or sandbank made apparent by the tide and forming channels and mangroves, whether or not in an estuary, was called *ria* by the Portuguese. This word was also used to describe the apparent disproportional increase in volume of smaller rivers when they reached the bars near the coastline. For that, São Cristóvão, like Laranjeiras, Marechal Deodoro and Porto Calvo, among other Northeast settlements at the time, was put at an advantage.

The entrance to the port of the River Vaza-Barris, with its estuary, had even more<sup>5</sup> advantageous access for exploitation and forms of defense than the São Francisco, Real and Cotinguiba/Sergipe river entrances. However, all of them, and mainly the latter, ran through lands suitable for agriculture and cattle-raising. This meant, from the end of the 18<sup>th</sup> century to the middle of the 19<sup>th</sup>, greater development and wealth for the sugar-mill owners and the cattle farmers, precisely those influential in the transfer of the Capital to Aracaju.

In this way the natural geographic limits – river, mangrove and hillsides– provided for and defined the area necessary for the installation of the city, with its first roads and a gradual expansion during





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the 17<sup>th</sup> century. To this day, the area houses some of the principal functions of the city; it concentrates activities and brings greater urban dynamism, without generating great pressure or alteration in real estate development. Even so, a general urban control has been necessary, with patrimonial and cultural preservation being the key element in the process. A specially privileged cultural landscape can be seen on all the original site and its surrounding nature. Above all, in this case, the pre-existing natural environment and the urban structure, with its long historic trajectory, cannot be dissociated, thus giving form to a single cultural urban landscape. This was exactly what motivated the State and Federal authorities to issue a preservation order, besides the already-existing plans to preserve the city itself.

### CHAPTER II

#### THE URBAN EVOLUTION

After analyzing these aspects, and taking as reference the historiography of Professor Américo Simas and his team, it is possible to draw up an outline of the urban evolution of São Cristóvão, especially of the preserved area and, in it, the Square and Monastery of São Francisco, the central theme for this work.

#### THE FIRST PERIOD – SETTLEMENT INSTALLATION – 1607

São Cristóvão was founded by people relocated from the region. Despite the scarcity of records, it can be supposed they comprised a contingent of militia, some families and their dependants, some missionary priests and people passing through, in whatever segment. They could hardly have numbered more than one or two hundred residents in all. The effort at the very beginning had the advantage of rapid occupation of the new site, a hill where space, access, early construction, a port, defense, all that was necessary for its foundation and function was well provided for. The first axes of transport linked the first public spaces: the Main

<sup>6</sup> Unesco created this category of monument – Cultural Landscape – under an all-embracing notion of natural landscape modified by man. In this sense, it breaks and surpasses the theoretical formulation for heritage composed of either town buildings or of natural environment.

<sup>7</sup> There was merely the Urban Plan of São Cristóvão, elaborated in 1979 by the Federal University of Bahia and backed by the Sergipe State Government. Other more recent plans are regional and thematic, and concern the town itself.

<sup>8</sup> FILHO, Américo (Editor). Plano Urbanístico de São Cristóvão (Urban Plan of São Cristóvão) Vol. I and II. Governments of the States of Sergipe and Bahia, 1979.

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Church and the Town Hall squares, and the port (where activity was most intense). From the Town Hall (seat of power) square, the central pole of the new town, there emanated land access routes and probably an alternative port, only usable by boats of shallow draft sailing vessels, lighters and rowing boats, at high tide.

Apart from the deeper and more complex cultural aspects in history, the organization of the Iberian states had a determining effect on colonization. Lay power and spiritual power were intertwined in the courts. Religion provided the power of non-material values, as a form of sustenance and self-preservation. Material values, on the other hand, were distributed on age-old bases of territorial occupation in its progress and reversals of occupations, wars, domination, etc. In the 16<sup>th</sup> century the Portuguese and Spanish territories had scarcely progressed beyond models of city-states or of citadels closely linked to areas of rural production, whose inter-city axes were complex systems of balance of space and trade and stratified powers.

<sup>9</sup> The history of colonial domination and empires always shows a process of violence and cultural imposition in different degrees and forms. The Iberian empires were certainly the most extreme in the relations between laymen and religious figures.

Apart from the regions where the Spaniards found organized nations (Aztecs, Toltecs, Mayas and Incas) the picture in the Americas was the opposite, without any forms of organization that could be considered a network or system. From all points of view, but particularly that of urban spaces, it is essential to take into account that the conquest demanded systematized bases for colonization.

### 2<sup>ND</sup> PERIOD – CONSOLIDATION IN THE REIGN OF KING FELIPE

Regulations for urbanization and building in the New World reinterpreted the Iberian tradition, to make public places available as stages for the lay and the religious powers. The Portuguese and Spanish regiments for the new settlements in the 16<sup>th</sup> and 17<sup>th</sup> centuries found settlement conditions so very different and it was not possible to complete it. Portuguese colonization in Brazil lacked the intensive and extensive investment needed for such a vast country. This state of affairs, from almost before colonization, helps to explain why, during the unification of the Portuguese and Spanish crowns (1580 – 1640), there was no complete fulfillment of the Orders of King Felipe in Brazil. In any case, many examples of the scanty urbanization were completed and remained





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to bear witness. The São Francisco Square in São Cristóvão is one of them.

As of the foundation of the city, construction of the first Catholic church, the Main Church, was started. It was sanctioned ten years later, in 1617.

It played an important part in the definition of other public and private spaces in the incipient São Cristóvão. It was placed on the upper edge of the hill: its front facing east and its back towards the port, a method of occupation to help the defense system of the settlement, with its front façade turned to the internal public space and defining one of the limits of the square. On another side there was the Town Hall and the Jail, maybe in a building rented or appropriated, for the definitive Town Hall and the Jail were only built at the beginning of the 18<sup>th</sup> century and the town could not do without a place for Council meetings or prison for the condemned. Thus a meeting-place was set up where access paths met, an arena for debate and executions.

This first occupation was heralded by the Square with the Main Church and the Town Hall, the port (or ports), the axis which linked these, the land access routes, the safe borders of the hill, the water supply, the hostels and the residences of the monasteries and the would-be farmers.

As it is reasonable to suppose the town was founded with some 30 houses (besides the first churches), going up to about 100 houses at the time of the Dutch invasion, we can assume the population numbered at least 500. The 30 years of growth (1607 – 1637) showed the consolidation of the town and capital of Sergipe both as a port and bulwark of colonization and as an urban centre for the sugar mills and other forms of occupation and territorial exploitation. It is necessary to bear in mind that the process of colonization depended on the network of settlements, towns, rural establishments (civil and religious) and the fortifications isolated or built around the South American townships.

### 3<sup>RD</sup> PERIOD – THE DUTCH INVASION AND DESTRUCTION

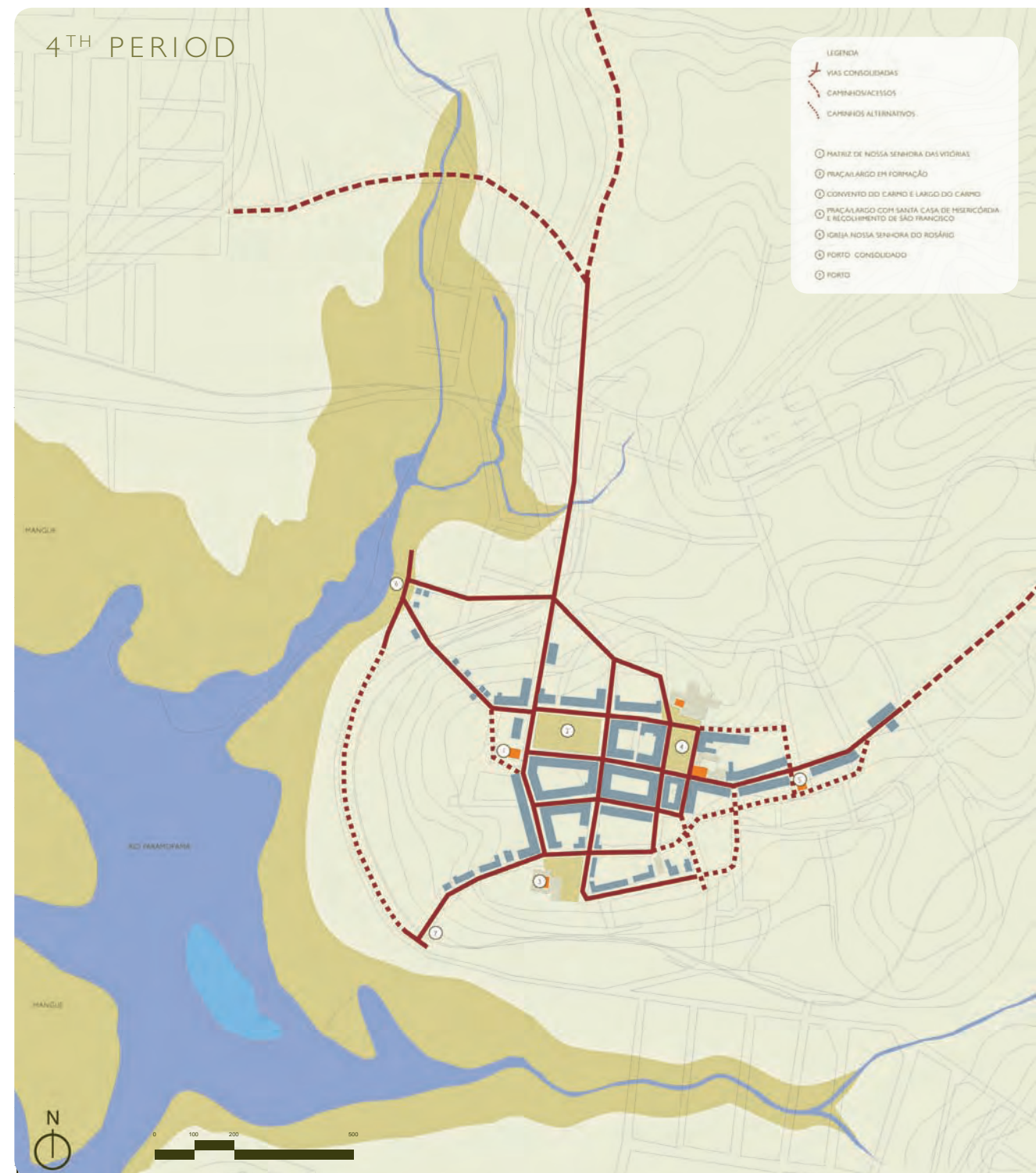
Sergipe became the furthest edge of the lands conquered by the Dutch, precisely on the border, where the conflicts were constant. Portuguese and Dutch military movements lacked support base camps or any kind of urban nucleus between Salvador and

<sup>10</sup> Variations in urbanization can be found, not only in settlements in Brazil, but also in Spanish America, with adaptations according to geographical features, climate, flora and fauna and, principally, the existing populations and civilizations in the light of the wider objectives of the church and the laity.





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Penedo and the warehouses and missions in the bays on the Rivers Vaza Barris and Sergipe/Cotinguiba. The consolidated nucleus of São Cristóvão had not yet produced a generation of national inhabitants, but it had certainly established its main esplanade on the hill and at least the Main Church, a house to serve and town hall and jail, and the incipient Carmelite and Franciscan monasteries, besides the missions of these same orders, as well as of the Jesuits and Benedictines in places near the city, as recorded in local history.

On the other hand, this same conflict left more precise chronicles of the period, when the Dutch refer to 100 hearths (houses), the Main Church, the Santa Casa de Misericórdia hospital and the Carmelite and Franciscan monasteries.

### 4<sup>TH</sup> PERIOD – RECOVERY AND RECONSTRUCTION

Successive destructions up to the formal creation of the Captainship of Sergipe and the final return to São Cristóvão in 1644 showed how much the colonial plans depended on the city and its territory. Thus reconstruction was started with renewed spirit and reports do not make mention of alterations worthy of note in the configuration of public and private spaces in the urban area. It is, however probable that the format and positioning of the Main Church in relation to the Central Square were altered, when the town layout was re-planned. New dwellers may have demanded better protected spaces near the churches and monasteries. We can, moreover, infer that, independently of the typology of the religious buildings already existing or under construction (Main Church, monasteries and retreats), the adjacent public spaces (squares and connecting roads) were also defined in their geometry and relative importance.

War against the Dutch and the French was now over, skirmishes against the indigenes had moved away into the wilderness and the urban structure was no longer so subservient to the necessity of defense. Urban occupation and growth had new socio-economic and cultural structures in a process whose greatest complexity was in the commercial and political relations between the Metropolis and the Colonies.

Urban projects, then, were not so bound in their external limits by metropolitan rules and cities spread out in their centers, outskirts and adjoining land.

## ANALYSIS OF THE MORPHOLOGICAL EVOLUTION OF THE URBAN SPACE URBAN EVOLUTION OF SÃO CRISTÓVÃO





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### 5<sup>TH</sup> PERIOD – THE CAPITAL OF THE CAPTAINSHIP – 1650 TO 1757

In 1648, the first government of the new Captainship of Sergipe was installed in São Cristóvão. Consolidation of the town began in light of requirements of a capital, where symbolic and ritual spaces for the ruling body and for people in public service are reiterated and reinforced. Successive repetition of space and urban rites caused a progressive slowdown in the demand for change or novelty. This stabilized and made the spaces traditional, and also allowed for ritual celebration of collective memory: holidays, feast days, processions, executions, etc.

In the light of this context, it is necessary to point out that, in 1657, the Monastery of São Cristóvão was founded. Before, it was merely a Retreat and a Chapel. Definitive foundation of the space allocated to the Monastery and the Square, together with the *Santa Misericórdia* Mission and the Government Palace, gave the city its most significant period in urban culture. At that time, the places for worship were shifted, in an important way, to a new area. The São Francisco Square became the dominant landmark for the people of Sergipe, at the same time as it relativized and distributed this scale of importance between the three sides of the triangle formed by the São Francisco monastery, the Carmelite Church and the Main Church, helped by other religious and civil works and, finally, by the urban ensemble itself.

### 6<sup>TH</sup> PERIOD – CAPITAL OF THE PROVINCE – 1823-1855

Independence declared, the Province of Sergipe and its Capital São Cristóvão were confirmed. Although not much had happened in the traditional urban structure, the gradual growth in the urban population and adjoining rural areas brought about a change, on the boundaries and in the few high-density areas, in the traditional means of construction. Many called these “vernacular”, in light of the repetition of arrangement and technique of construction. Most important to point out in this period is the evident flouting of urban regulation, brought about by continual irregular use of adjacent areas, before the Crown concession of uncultivated areas to the Church. During the Monarchy, many rules and regulations were laid down, some in use and some in abuse, not permitting that land was entirely made over to communities, bishoprics, missions or monastic orders. The configuration is important, meanwhile, because it preceded stagnation from transfer of Capital functions and the advent of the railway soon afterwards.

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### 7<sup>TH</sup> PERIOD – TRANSFER OF THE CAPITAL TO ARACAJU

The transfer was a traumatic process, inevitably, but here we are interested in the more immediate effects on the configuration of the space and the symbolic rites deriving from the powers of the capital.

It is worth making a quick assessment of the process. As with any change of this nature there is, from the start, an incompatibility: the old town no longer serves as a forum for development projects and other associated interests, but a large part of it remains. These remaining parts are, at the same time, the historic memory which led to and resulted in that particular moment and, precisely, the more complete representation of what is to be overcome. The new city will spend a long time denying the mother city that engendered it, until other generations recover its values and work to re-establish this memory and the regional and national ethos, against the fragmentation of the cultural structure, which, in one way or another, shelters that society. In the short term, there is the emptying of the city. Just as silences can be eloquent in music, in environments previously full of activities, rituals and powers, absences can be both eloquent and traumatic and for that community. It can not have been easy to witness this emptying and abandon, even if it was gradual, in such a way as to allow people to visualize alternatives for survival.

However it may have been, objects and memories related to the urban structure and its traditions remained, which even today are responsible for the rebirth of the historical city in the 20<sup>th</sup> century.

### 8<sup>TH</sup> PERIOD – THE HISTORICAL/TRADITIONAL CITY

At this time Brazil, and especially the Northeast region, began their entry into the Industrial Revolution. As a supplier of raw material, Brazil immediately saw herself on a comeback and demanded systems of transport to deliver her production.

São Cristóvão jumped in on the development fever represented by the railroad and the icon of progress, the train. Even though no social redemption came about even with so much money being made, this was the third most important milestone in urban development since its transformation into Capital of the Captainship.





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The railroad brought changes in the physical structure of the city, as with its social organization. A new and elegant society sprang up with new aesthetic and commercial values, along with shops and new areas and the railroad itself brought structures never seen before: large warehouses, stations, workshops, working-class housing developments, in short, a paraphernalia only seen in the socio-cultural revolution in labor relations, for example.

The urban structure had to adapt to the railroad, which passed through the town, dividing it and bringing it together, at the same time. The Station and the warehouses moved the axis of commercial interest even more to the Lower Town: no longer now a suburb but a place of affluence and relative importance. New architectural configurations brought new standards: standards which would be copied or repeated and putting an end to the “vernacular” elements in the process of revision of towns.

Thus, the structure of the town became consolidated in its two most important areas: that of the traditional Upper Town, on the hill, and that of the Lower Town, with its railroad and commerce. Uncontrolled growth had no effect on culturally important relationships: all in the town identified with the strongest image or point of reference. Thus, the complex under preservation order in the Upper Town, and the Lower Town, make up two of the principal parts of the present urban morphology, with, in addition, roads, systems of communication and, more recently, revival of interests and tourist demands.

### CHAPTER III

#### AN IMPRESSIONISTIC VIEW OF THE CITY

Even though adapted to the geomorphologic conditions of the site, the urban structure is a description of its evolution, composed of several original remaining elements and spaces, up to its present structure. The layout comes as a result of a system of poles (areas of more concentrated use and borders of interest) and axes/roads between or emanating from them. We have already identified the poles of evolution and urban consolidation and the areas and complexes resulting. This means urban growth, both in population and area, happened in such a way as to preserve much of its historical squares and buildings.

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Now the more recognizable evolutionary phases have been analyzed, some key points stand out.

Even now, the small hill where the city began is a reference point for visitors. On this natural plateau there is a road network formed: firstly, by accesses and focal points in concentration; then, by circulation flow between areas with greatest density of uses, linking the civil and religious powers to the ports, commerce, services and habitation; and lastly, the streets for housing and other use, with distance, alignment and ground plans always determined by the local authorities.

Focusing on the streets and squares and especially that of São Francisco, it seems right to suppose that the first alignment bordered in the direction east/west, between the extension of the axis connecting the Main Church and the Monastery Santa Cruz (now São Francisco): the southern line was demarked by the *Santa Casa de Misericórdia* and the houses alongside, and the northern line by houses as per dimensions laid down by King Felipe or, coincidentally, very close to them. Existing records do not do not make it clear if the quote “retreat and a little church” was the first building put up by the Franciscan College. In any case, the result was similar to that decreed in the Orders of King Felipe and, if so, there was certainly an early adaptation to the existing housing. Regu-

<sup>11</sup> Bazin, Germain. *L'Architecture Religieuse Barroque au Brésil*

lations for such an incipient settlement ended up by being only partially obeyed. It should be remembered that there were, at the same time, other rules and regulations, such as those determining relations between the lay and the re-

ligious world, happily resulting in concession of plots and administration of title deeds to the prelates and religious orders. For this, the plot which completed the Monastery resulted in standards remaining from the Middle Ages; its dimensions depended on the necessities for sustentation of the Monastery and on its relative importance in the city or the region.

Something else calls attention and merits analysis: the relative disposition between the Main Church and the São Francisco and Carmo Monasteries. The three form the vertices of a vast triangle; so thought at the time of construction. There was no cabalistic relationship, but a search for equilibrium between institutions which exercised power in the process of colonization. It is also clear that dimension and disposition stipulated





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Santa Casa, Igreja de Misericórdia e Assembleia Provincial - São Cristóvão - Tom II - 77



Convento de São Francisco - São Cristóvão - Tom II - 77

the boundaries, the dimensions of the squares and the part leased to public and private enterprise. One more feature should be noted in relation to the Main Church Square; placed off-center in relation to the Square. It is possible that on the left side of the church there was a residence and enclosed cemetery, but more to the north; apart from this, when the first street plans were drawn up, there must have been constructions erected on central axis of the Church Square. This type of adaptation was very common in Brazilian colonial urbanization. Meanwhile, this Square and that of São Francisco have similar dimensions.

The Carmo complex, however, differs from that. It has two squares, one in front and one to the right of the monastery buildings, although the boundaries are regular on the front and side. This does not compromise, merely affords different views for the Third Order and the Abbey Churches. Other constructions of public nature, including the Provincial Palace, blend in with these three areas. They are mostly where access roads meet (*N.S. do Rosário Church*), or they themselves are the convergence factor (*N.S. do Amparo*). An interesting case, still to be studied, is the Capuchin Monastery (Little Monastery). Certainly it could not have been established closer to the central area: no space was available. Its position, on the access road to Sergipe, must have been the best option at the time. Moreover, it had its own frontal square, now the *Praça da Bandeira*.

Apart from the most notable spaces and buildings, there are clear differences in the configuration of spontaneous implantation over various periods, from the mid-20th century till today. In truth, there is more governmental liberty granted and great eclecticism in the urban and architectural models, which have brought many new modes of occupation and construction. They are hardly strong candidates for tradition and permanence, for they err on the side of precariousness and ephemeral attractiveness.

The road plan of the traditional area (Upper Town and Lower Town) is almost all from the periods described in the previous chapter, although they have been straightened and given sidewalks and prioritization. The roads do, however, offer the same view of the older city, and, magnificently, the Monastery Squares.

The banks of the River Vaza-Barris estuary mostly remain as mangrove, partially reduced and polluted, but with the same morphological configuration as before. One presumes there has been a reasonably large accumulation of sediment, from erosion or

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URBAN EVOLUTION OF SÃO CRISTÓVÃO





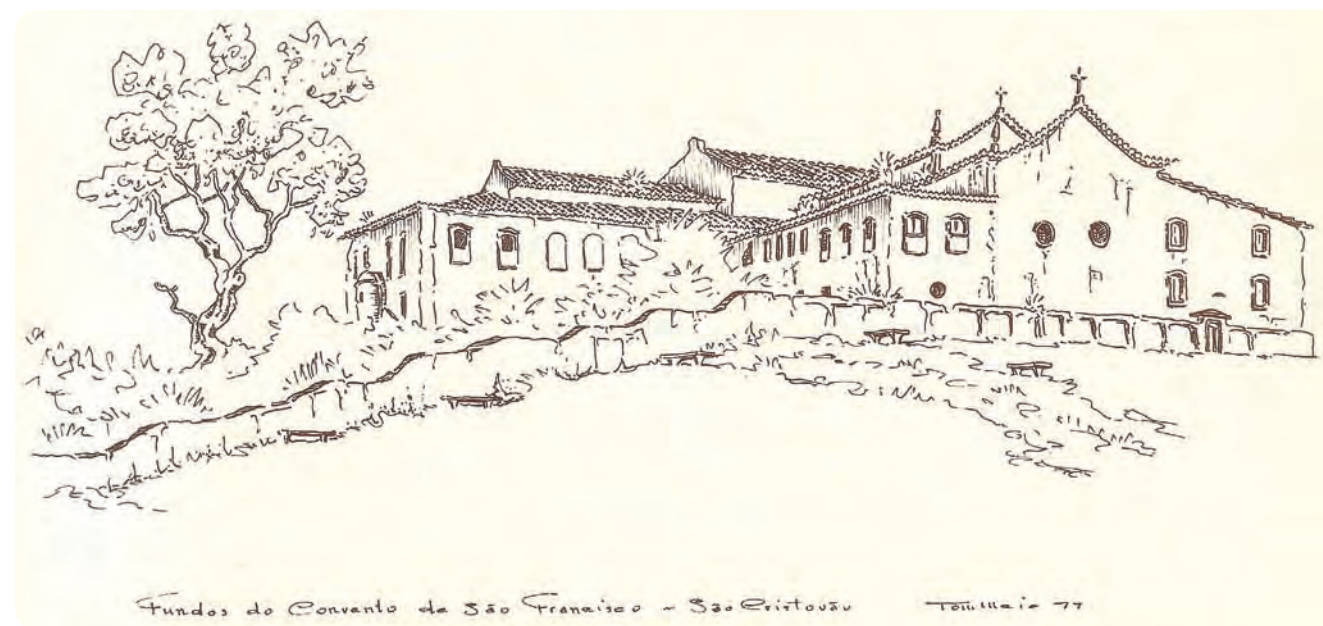
## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



other sources, particularly in front of São Cristóvão, in this delta called Paramopama. From the city the estuary spreads from south to east, with a line-of-sight covering at least 100 degrees. This gives an ample succession of unimpeded views of the historical part of the city and how there is no room for expansion there. The delta also assures a stable relationship in the context of shore and inshore, qualities which led to the initial choice of location. And the mangrove plays an integral part in its cultural landscape.

The railroad is another fundamental component, but unfortunately it is now almost completely abandoned. We have already seen the historical circumstances of the Industrial Revolution, from the moment it arrived at the city and how it transformed the general urban morphology. When considering that the fulcrum of protection and the application to the World Heritage List are based on the area under preservation order, the railway would make little difference without its present urban context.

Finally, we should repeat that the public spaces, created by the historical architectural complex, even though some buildings stand out more than others, has great harmony. Indeed, they were constructed for a protagonist role in the collective and social life of São Cristóvão. Added to these characteristics, non-material or intangible values are intimately intertwined to the social organization and traditional lifestyle peculiar to São Cristóvão, as related in this dossier.











SÃO CRISTÓVÃO  
ARCHITECTURE AND URBANISM

AUGUSTO SILVA TELLES







## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

### THE FORMATION OF THE TOWN

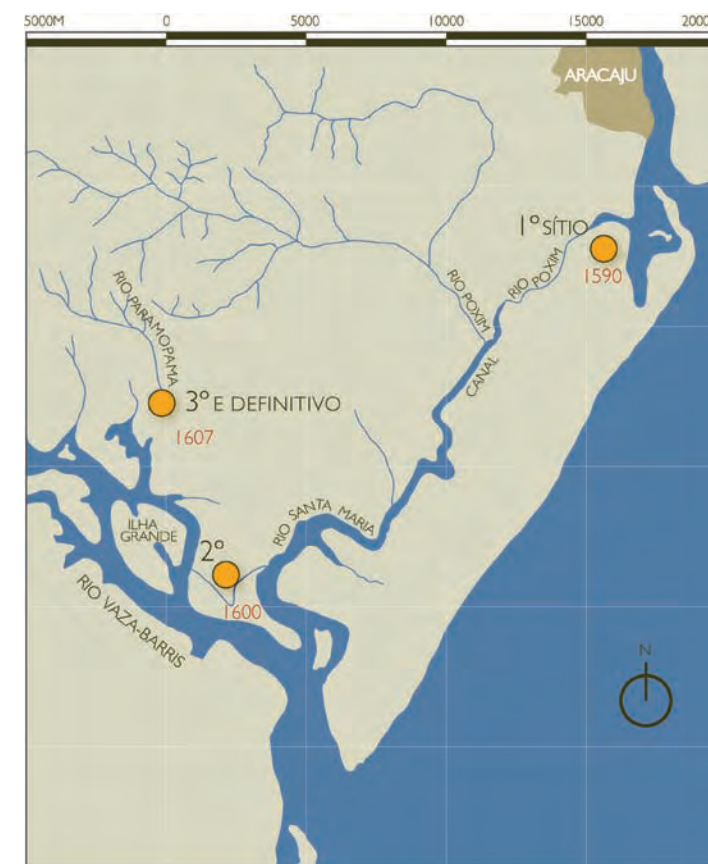
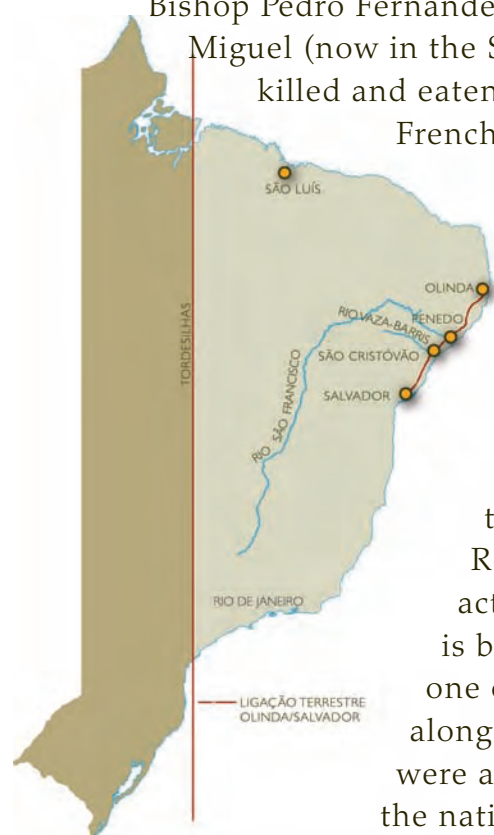
In the second half of the 16th century the two most important Brazilian towns were Olinda and Salvador. Land communication between the two needed to be established. This was the prime reason for the founding of São Cristóvão, once Capital of the Captainship and later Province of Sergipe. Indeed, the maritime route was fraught with danger: reefs existed from the Sergipe coastline to the south of Bahia and the estuaries of the rivers Vaza-Barris and Real (in Sergipe) and Itapicuru (in Bahia), were much feared by the sailors for their fierce currents and the ships' inability to handle shallows in the area (MORENO, Diogo de Campos). Another navigational problem was that: *From April to July, winds and currents favor navigation in the southerly direction, from Rio Grande do Norte to Cabo Frio and, from October to January, the elements helped navigation inversely* (VIANNA, Hélio). Moreover, the coastline of the present State of Sergipe, between the rivers São Francisco and Real, was inhabited by indigenous tribes which had fallen out with the Portuguese-Brazilians. It was in this very region that, in 1556,

Bishop Pedro Fernandes Sardinha, shipwrecked near the mouth of the river São Miguel (now in the State of Alagoas), was, together with his companions, killed and eaten by Caeté Indians. These Indians were in league with French pirates, negotiating Brazil-wood trees and other natural products.

In 1589, Cristóvão de Barros, Superintendent-in-Chief of the Treasury – who, along with Bishop D. Antônio Barreiros, had become Interim Governor of Brazil – decided to send in troops to put an end to the skirmishes provoked by the hostility of the wood-gatherers and the constant presence of French pirates on this section of the coast. One of the reasons for this initiative was Royal sanction against these indigenes, considering any action programmed against them a just war; another reason is believed to be that, years before, his own father had been one of those companions killed and eaten after the shipwreck along with Bishop D. Pedro Sardinha. The indigenous villages were attacked and so were the French, and both were beaten: the natives were declared prisoners-of-war and the French who

escaped death, sailed off. Now the shoreline was freed from these undesirable pirates, tenure having been re-imposed by Portugal and *land communication between Bahia and Pernambuco* (VARHAGEN, Francisco Adolfo) was guaranteed.

Cristóvão de Barros then set up a settlement called City of São Cristóvão near the mouth of the River Sergipe (now called the Cotinguiba, because Sergipe became the name of one of its tributaries), on a flat area on an isthmus, almost an island surrounded by a channel off the river Vaza-Barris, a channel which appears in the Brazil Empire Atlas of 1864 under *River Santa Maria*. The Book which Informs about Brazil notes: *The river Sergipe has a settlement of straw-covered mud-and-daub houses, calling itself the city of São Cristóvão*. This location, however, was highly unsuitable, being on a low-lying coastal area, vulnerable to attack despite the fortifications soon set up. Attacked and looted it was – by the Dutch – according to Milliet de Saint-Adolphe. The town was then transferred to a site on the banks of the River Poxim, a tributary of Vaza-Barris.



Here, however, the second São Cristóvão was to stay but a very short time because, despite being a better-protected area, it was low-lying, not allowing a broader view of the coast near the estuaries of the rivers in this basin. So, a second change was brought about, in 1606 or 1607, to a hill-top further inland, on the banks of the River Paramopama, a tributary of Vaza-Barris. There it remains to this day. This region on the Sergipe coastline – *zona da mata* (forested area) – is a narrow, 10-league-wide strip of land which follows the whole coastline, once forest, now plantations, mostly sugar-cane. To the west is another much broader belt, called *agreste* (arid land), with sterile, often stony, soil (CASAL, Aires de).

## ARCHITECTURE AND URBANISM SÃO CRISTÓVÃO





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SÃO CRISTÓVÃO





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### THE DUTCH INVASION

The Dutch invasion of the Northeast of Brazil began in 1624, when they conquered Salvador and part of the *Reconcavo*. They stayed there for about a year, then signed a term of surrender. But soon afterwards they returned, this time landing on the *Pau Amarelo* beach in the north of the town of Olinda. Their occupation, then, covered the whole of Northeast and even reached Maranhão (1641 – 1644). Sergipe came under attack and occupation, in 1637. In a note in his *The Book which Informs...* Hélio Vianna suggests there were herds of cattle in the region, which supplied the needs of the sugar plantations in Bahia and the Northeast. The main reason for the attack on these Sergipe lands south of the river São Francisco was to get possession of the cattle and use them to provide supplies for the sugar mills taken over in the Northeast, and to feed their own troops. Count Bagnuolo, in charge of the Portuguese-Brazilian troops, left Salvador and came to São Cristóvão. His troops camped there to do battle with the enemy Dutch. Defeated in battle he retreated, leaving behind everything burned and razed to the ground so as to leave nothing for the enemy. Barlaeus informs us that Bagnuolo took with him 8,000 head of cattle, and killed off 5,000 more, which gives an idea of the level of production in Sergipe at the time. *There were, on Sergipe lands, no fewer than 47 corrals* (BRUNO, Ernani S.). *São Cristóvão is already a town of one hundred dwellings* informed Maurício de Nassau in a 1645 (BARLAEUS, Gaspar) report to the East Indies Company. The town was further and destroyed by the Dutch, who attacked and occupied it twice, in 1637 and 1642.

The movement against the Dutch called the *Pernambuco Insurrection* mobilized all sectors of society in occupied areas. Resistance groups were formed, which resulted in the Dutch being expelled once and for all from Brazilian territory. The movement was of major importance for the formation of being a nation, for this fight to expel the invaders united the different segments of society.

But this period of Dutch occupation of the Northeast and lands south of the River São Francisco, highlighted by Sergipe and the town of São Cristóvão, brought losses, mostly irreversible. Fighting and fires destroyed all the historical archives in urban centers.

### THE URBAN GROUND PLAN

The town of São Cristóvão was planned and developed by the banks of the river Paramopama, on a steep rise to a reasonably extensive plateau. It now has the stamp of a high-lying town set in an extensive plain, where run the rivers Paramopama and Vazabarris. The downtown, low-lying part of São Cristóvão is where most development now takes place. In this way it has the hallmark of mediaeval towns and a form similar to several of the Portuguese-Brazilian towns, *on a rise, by the sea or navigable river* an acropolis (SANTOS, Paulo) such as Olinda, Vitória, Salvador, Rio de Janeiro and others.

The present Upper Town, which embraces the Historical Nucleus of São Cristóvão, corresponds to the third town, whose formation and initial development we have shown above. Occupation of the site started with the building of a new Main Church – keeping the same patron saint – Our Lady of Victory. Once the church was organized, the urban spaces were defined, corresponding to Erundino Prado Filho street (beside the Church) and Church Square (now *Praça Getúlio Vargas*) in front.



ST. CHRISTOPHER (SÃO CRISTÓVÃO), OUR LADY OF VICTORIES AND ST. MICHAEL. MAIN CHURCH ALTAR.

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Members of the Religious Orders arrived and built their first residences with chapels, preceding the erection of their monasteries. First were the Carmelites, in 1618, then the Franciscans, when the city was being rebuilt after the devastation by the Dutch. These Carmelites and Franciscans influenced the organization of the town, defining elements forming its ground plan, such as wide spaces, church access and churchyards, which would, at the same time, be public squares. These squares, together with that of Main Church, give the Upper





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THE THREE SQUARES

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LARANJEIRAS/SE

60 owing to the ad hoc nature of its construction. A similar conclusion can be reached if we compare São Cristóvão with Penedo, almost contemporary and nearby on the river São Francisco. Although it would appear to have similar plans, Penedo does not have the same width of public spaces. In its 20<sup>th</sup> century styling, it has only the square extending in front of the Town Hall, the Main Church and on to the Franciscan convent, and one other, narrow one, in front of Our Lady of *Corrente*, overlooking the São Francisco waterway.



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PENEDO/AL (ALL)

In São Cristóvão, in the Upper Town, the housing is planned like a chessboard, defining near-rectangular squares. The historical is made up of Church Square (now Getúlio Vargas Square and São Francisco Square and in between them, two more squares separated by an alley. The most important architectural town features are located there.

Town a predominance of civic and leisure space, not common in towns built in the 17<sup>th</sup> and 18<sup>th</sup> centuries, and special characteristics for a Brazilian colonial town. For example, if we compare the urban ground plan with that of Laranjeiras, built along the river Cotinguiba and somewhat more recently, we see Laranjeiras has a reasonable number of squares but much smaller. This is because the ground plan of the town is irregular,

### THE ARCHITECTURE

In the Upper City, the religious buildings are remarkable for their dimensions and the way they are set in the urban network, in relation to the whole constructed area.

#### RELIGIOUS ARCHITECTURAL HERITAGE

✿ The MAIN CHURCH OF OUR LADY OF VICTORIES, set in the Main Church Square, now Getúlio Vargas Square, is a building begun in the 17<sup>th</sup> century, which has undergone many alterations in the intervening years. Its façade is basically the result of late 17<sup>th</sup> century work with a central elevated decorative cornice, above which is an alcove with the image on the patron saint in it, topped by a pediment composed of a series of curves in the style of the churches of Pernambuco of the late 17<sup>th</sup> century, like Our Lady of Rosário, in Recife, or the Franciscan church of Marechal Deodoro in Alagoas. The plan is that of a church which began with single nave and a principal chapel, with the lateral sections, aisles, chapels and a church hall added later.

✿ CHURCH AND SANTA CASA DA MISERICÓRDIA (Holy House of Mercy) hospital are set in São Francisco Square. Building began at the beginning of the 17<sup>th</sup> century, since the *Misericórdia* chapel already existed in 1627. Its façade contains the entrance door and two windows at the level of the choir stalls, and high above, the flat cornice supports a façade formed by a sequence of curves. The squat bell tower is at the side of the church ending in a pyramidal structure, and beside it, on two floors, is the old hospital.

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✿ CHURCH AND CONVENT OF OUR LADY OF CARMEL and THIRD ORDER CHURCH, at the back of the third square, that of O Senhor dos Passos. A church with single nave runs alongside the monastery and has lost its tower and its belfry. Its façade presents three arches at the entrance of the porch, three windows at the same height as the choir stalls, and above a flat cornice supports a façade formed by a sequence of curves and volutions. Along the right side is the the





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OUR LADY OF CARMEL CHURCH

monastery, on the right the Third Order, which is set back, with its church situated between two sections of the little convent. Above the door is a niche between the two windows at choir stall height. Higher up, on the flat cornice, is a pediment composed of a sequence of curves.

✿ CHURCH AND MONASTERY OF SÃO FRANCISCO (ST. FRANCIS ASSISI) – whose church is also called Santa Cruz Church- with the chapel of the Irmãos Terceiros This is located in São Francisco Square, occupying the whole of the north side. This monastery is on the same model as other Franciscan monasteries in the Northeast from the oldest – Ipojuca, in Olinda, and Igarassu, in Pernambuco, or those located in Cairú and in Paraguassu, in Bahia, to the

more recent, such as those in Marechal Deodoro and Penedo, in Alagoas, in Recife, in Pernambuco, in João Pessoa, in Paraíba, – forming an architectural ensemble, the parts of which are designed on a common model. Only the monasteries of Salvador and São Francisco do Conde, both in Bahia, have a different architectonic style. Germain Bazin was the first to note this fact, analyzing these monasteries and observing their similarities and differences.

Following this same generalized style, the Franciscan monastery of São Cristóvão has a single nave with a narrower main chapel, and has a porch in front of it. The main chapel has side aisles and at the back is the vestry which takes up the whole width of the nave. In this church, the altar piece above the main altar as well as the side altars in the form of a cross date from the time of D. João V and the center of the altarpiece on the main altar, where a reliquary has a niche above it with the image of the patron saint, is lined with pairs of twisted columns, the whole covered with gold leaf and polychrome. In the vestry, there is a limestone basin, here the date 1725 appears.

The cloister, which follows the Franciscan model of a two-storeyed veranda is, however, an unusual work since in it the columns that are repeated in all the other monasteries are replaced by square-sectioned pillars with chamfered edges, which on the ground



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floor, support a series of arcades on the second floor, on which rests directly the wooden framework of the tiled roof. Besides this innovation, there is also the treatment given to the surfaces of the pillars and arcades with sculptural forms in relief – simple rectangles and shell-like forms among other motifs – repeated across the width of all the surfaces, creating, as a whole, areas of great beauty and grace. Beside this cloister is the refectory and its dependencies, including the kitchen with its central oven linked to a conical chimney which appears outside, behind the monastery. The chimney is like those of Cairú, in Bahia and Penedo, in Alagoas.

The nave of the Third Order chapel opens onto the nave of the monastery chapel by a large arch, similar to the crossed arch situated at the axis of the nave/ main chapel of this chapel. Externally, the monastery church shows a three-arched entrance to the porch and three windows at the level of the choir stalls. On the left the monastery building is on two floors and the windows are arranged at regular intervals, with a simple cornice above them which supports the wooden beams of the tiled roof, with the tower between them. The tower has recently been rebuilt on the same spot, after twice being damaged and finally being demolished.

On the right of the church stands the chapel of the *Terceiros* (Third Order), with its dependencies on two floors, with the front door in the façade decorated with stone door frame, noble and solid, with the windows alternating- windows on the ground floor in the spaces between the windows on the upper floor and vice versa.





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CLOISTER IN THE FRANCISCAN MONASTERY



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OUR LADY OF THE ROSARY OF THE BLACK (ROSÁRIO DOS HOMENS PRETOS) CHURCH, located in Rosário Street, began its functions in 1746. It has a triangular pediment with straight lines, doorways, two windows and ocular window, all in stone masonry, like the corbels. Its bell tower is low and the church has a single nave, main chapel and sacristy.

N. S. DO AMPARO DOS PARDOS CHURCH, located on Messias do Prado Street. Built in the end of the 18<sup>th</sup> century, it has a triangular pediment with volutions and central ocular window. It also has cushioned main door and a high bell tower, besides the single nave, main chapel and sacristy.



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### CIVIL ARCHITECTURAL HERITAGE

The civil architectural heritage, as happened in most Portuguese-Brazilian cities, is made up of rows of single storey houses and two-storey houses and defining alignments and public areas. Most of these buildings can be described as vernacular architecture, as the Portuguese called it, or *common architecture* in the words of Professor Kubler (an American historian who specializes in Iberian architecture). It represents the same type of work as defined by the ICOMOS letter on Vernacular Architectural Heritage: *a characteristic and picturesque creation of society which shows informal features, but*

CAPUCHINHOS (FRANCISCAN MONKS) HOSPICE, located in Rosary Street. It was built by Friar Cândido, already in the 19<sup>th</sup> century, circa 1843. The small church got ruined, and only the façade with triangular pediment is left. Nowadays, there is an inn functioning where used to be the monasterial area.



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is organized, an utilitarian, but also possesses interest and beauty. At the same time it bears witness to contemporary life and the history of the society concerned. Although the work of humans, it is also the product of time. In this central nucleus, some examples appear with special architectonic features, located at random around the two squares mentioned and the streets that interconnect them. These buildings – single storey or two-storey houses – show some significant groupings, like those alongside the Main Church where two-storey houses numbers 342, 328 and 298 are found; the first two certainly date from the 1700s, with the curved spans of their beams and the overhanging edges of their tiled roofs, supported on elegant and unusual cornices, while building number 298, belonging to the Town Council, dates from the second half of the 19<sup>th</sup> century, with a low decorative wall over the eaves, with horizontal beams, and above them a curved façade interrupting the parapet.



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TWO-STOREY BUILDINGS, FORMER TOWN HALL AND STATE MUSEUM

### ARCHITECTURE AND URBANISM

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Another picturesque group can be found on the opposite side of the Main Church Square between the streets that connect it with São Francisco Square, in two-storey buildings numbers 162 and 31, both certainly dating from the eighteenth century with the curved spans of their beams, 31 having a cornice forming a curved front at the center of the façade. On this same side, at the corner of Ivo do Prado and Pereira Lobo Streets, single storey buildings numbers 4 and 82 stand alongside the two-storey house with its overhanging balcony running the whole length of its façade (individually scheduled for preservation), and exceptionally good sample of residential architecture, which today houses a restaurant.

Another important ensemble is found in the São Francisco Square, where the highlights are: the two-storey house that used to be the Provincial Assembly, with beautiful, sturdy balconies with wooden balustrades the windows cut into the second floor, the two-storey ancient Provincial Palace, now the State Museum, both dating from the 1700s, although the second must undergone alterations in the 19<sup>th</sup> century, when the top of the roof had the addition of a rounded pediment in the center of the façade. The single-storey houses mentioned above which are beside them, and others that stretch along Ivo do Prado and Frei Santa Cecília Streets- one of them containing the municipal library- form an ensemble of similar houses, with all the characteristics of constructions dating from the 18<sup>th</sup> century. The single-storey constructions that fill the spaces between these groupings, as well as those in other places, are poorly preserved




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### THE SQUARES

Principal squares in the Upper Town are those of the Main Church, São Francisco and Carmo (now Senhor de Passos). The first two are the most important sites in the historical nucleus, as already explained.



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 PRAÇA DA MATRIZ – Large, rectangular, in front of the Main Church, it is connected to the Lower Town by several streets. Another road goes to the Senhor dos Passos Square and two more, Ivo de Prado and Frei Santa Cecília Streets, lead to the São Francisco square. These two streets, along with the two squares, make up the historical nucleus of the Upper Town. The Main Church is at the head of its Square, somewhat to the left, and its ample entrance is the beginning of Tobias Barreto street, to the left, leading to Senhor dos Passos Square. To the right, covering the whole of the top of the square, are the three two-storey houses already referred to, the first two certainly 18<sup>th</sup> century and the third 19<sup>th</sup>. The other head of the square, where Ivo de Prado and Frei Santa Cecília Streets intersect, two more two-storey houses are built, one dating from the 18<sup>th</sup> and the other the 19<sup>th</sup> century. On the same side, at the corner with Pereira Lobo Street, there is a two-storey house with a balcony running all along its façade, already referred to. These two-storey houses, along with the one-storey houses built between, belong to an ambit of vernacular architecture, but with a special cultural value. On analyzing





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this square, Professor Simas Filho said; *The Main Church Square, initial mark of the town, also grandiose (...), is bigger than that (of São Francisco) but with lesser majesty and dignity.* There is a bandstand in the middle of the square, eight-sided, on a platform about one meter high and with pre-molded pillars holding a guardrail. Cylindrical columns in the angles support an inverted cone roof, lined in green plastic. The square itself has many walkways around lawns, ornamental flower-beds, palm trees and plants.

✿ PRAÇA SÃO FRANCISCO – This is the best part of the town, with noble proportions. Its rectangular shape, roughly twice as long as it is wide, is delimited by the Franciscan domain to the north, the Misericórdia domain to the east, a line of two-storey buildings which once encompassed the Provincial Assembly and now the State Museum to the south, and, to the west, a line of single-storey houses including the Municipal Library. It can be seen that the Misericórdia chapel and hospital, alongside the square, occupy one half of the square's length. The Franciscan part has a different setup: a – the monastery as such, with its cloisters, refectory and dependencies, b – the church with its nave, decorated entrance, chief chapel, sacristy and bell tower, c – the Chapel of the Third Order of São Francisco and adjoining spaces, now used by the Museum of Sacred Art. The monastery is spread over the whole width of the square, but the buildings are not in a straight line. The monastery itself and the Third Order buildings stand back, and standing in front is the church nave with its decorated entrance. This Franciscan complex gives the Franciscan square, with its noble and harmonious setting, even greater value. Noble and harmonious it is, by its proportions and by the architectural characteristics of the buildings set there – the Misericórdia Hospital and Church, the two-storey building which was once the Provincial Assembly Hall, now the State Museum, and the ter-

aces of ground-floor houses. Enriching the square still more, there is, in its centre, a typical Franciscan cross set on a pedestal faced with a succession of curves, all in limestone. Professor Américo Simas Filho says: *There is dignity and majesty in this monumental urban space. He who climbs the road from the Lower Town and reaches the Square of São Francisco, will undergo the emotion of seeing a grandiose urban setting with fine architecture in the more important elements.*



Thus we understand that the historical nucleus of São Cristóvão and, in particular, São Francisco Square, represents important cultural value at world-wide level, meriting inclusion in the World Heritage list, under categories "ii" and "v", justified by the role São Cristóvão had in the whole of the Northeastern region, from the north of Bahia to the south of Pernambuco and by the Franciscan complex there established in the general movement of their monasteries to the Brazilian Northeast, but this one exceptional in the light of Baroque art and architecture. To this end, Germain Bazin also claims: *Cette oeuvre, d'esprit baroque, tranche avec le classicisme voulu des autres cloîtres; elle correspond à ce goût d'ornementation sculptée qui caractérise la région du Sergipe où l'on disposait de beaux matériaux calcaires*, which, in translation, gives:

*This work, in the baroque spirit, breaks with the intentional classicism of the other cloisters; it corresponds to the taste for sculptural ornamentation which characterizes the Sergipe region, where there were fine limestone rocks available.*





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THE SANTA CRUZ MONASTERY AND ITS MONASTERY CHURCH  
THE FRANCISCAN PRESENCE

LUIS FERNANDO RIBEIRO SOUTELO







## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

### THE MONASTERY

#### HISTORY

The Foundation of the Monastery dates from the 17th century, when the Provincial Chapter (1657) authorized the construction of three monasteries in Brazil, among which that of São Cristóvão.

*(...) one of them is Bom Jesus in São Cristóvão, formerly the town of Sergipe del Rei. A priest and a layman have gone there, and started building a Retreat and a small church, the title deeds having been given on 22 November 1659 and another title on 5 March 1730 (RÖWER, Friar Basílio)*

An 1834 document by the Prior of Carmo stated he did not know the date of the foundation of the Monastery, but that the Carmo convent was built on the same lot where the Franciscans put up a chapel of Saint Anthony, which they leased to us for a sum of three hundred and twenty réis (T. N.: Brazilian currency at the time) every month, an onus we still pay for, to this day. Was this really where the Franciscans first inhabited?

By a 10 September 1657 provision, the Governor General of Brazil, Francisco Barreto, approved the opening of a Monastery of the Order in São Cristóvão.

*"Let it be known to all that under this Provision the Rev. Provincial of São Francisco of this Province has presented to me a petition for His Majesty's Royal Charter for the building of monasteries in the Bay of this city of Bahia and elsewhere in this State, and that the inhabitants of São Cristóvão have given voice there should be a monastery there – and insofar as this government has the competence they asked me to grant it: given the particular service given by Our Lord to the divine culture and spiritual well-being of the inhabitants and to Your Majesty in the temporal conservation and expansion of that city and Captainship. By this I put my hand to approve the aforesaid petition and concede it to the aforementioned city of São Cristóvão in the Captainship of Sergipe." (NUNES, Maria Thétis)*

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In the last decade of the 17th century (1693), the foundation stone of the definitive monastery was laid. Construction work dove into a good part of the following century because so great was the poverty that, by 1760, neither Monastery nor Church had been completely finished. (RÖWER). The deposition is by Friar Jaboaão:

*"(...)and so they went on until the year of 1693, when, on September 12th, while Fr. Sebastião de Santa Maria was Provincial, the foundation stone of the new monastery was laid, which, with its church, is not yet finished, due to the poverty and indigence of the land (sic). (NUNES).*

Tardiness in completion of the works was provoked by the extreme poverty of the place and the Order itself. It was very common for a friar to explore the country's backlands on a fund-raising mission for construction of these monasteries, even because the Franciscans, by their rules, had to undergo a vow of poverty and possessed no assets other than those donated to their monasteries. A statement given to the local Judge, Manoel Joaquim de Souza Brito, in 1833, declared that the Order in Sergipe had no assets except for 7 slaves.

According to Friar Jaboaão, this extreme poverty led Brother João da Madre Deus, who wanted to gild the altar of Virgem da Conceição (T. N.: Immaculate Conception), to go out on the highways and byways of Sergipe, cap in hand, from farm to farm and house to house, to collect the necessary donations for the enterprise. With this, *the gilding of the altar-piece, a perfect image of Our Lady and other altar decorations were achieved.* (Friar Jaboaão, in NUNES).

We can conclude that the Monastery and the Church were undergoing some form of construction work for almost a century. Even so, in the 19th century, further repair work was already necessary.

While São Cristóvão was the Capital of Sergipe, the Franciscans leased rooms to several government departments such as the Provincial Assembly (the north Hall of the Monastery), the Public Library and the Provincial Treasury. It also sheltered the military barracks.

## THE FRANCISCAN PRESENCE THE SANTA CRUZ MONASTERY AND ITS CHURCH





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With the Imperial Government decree that staff of religious orders could not be renewed, the Franciscan Monastery received a severe shock, which led to a state of progressive abandonment; the monks died or were transferred to other Franciscan houses in the province.

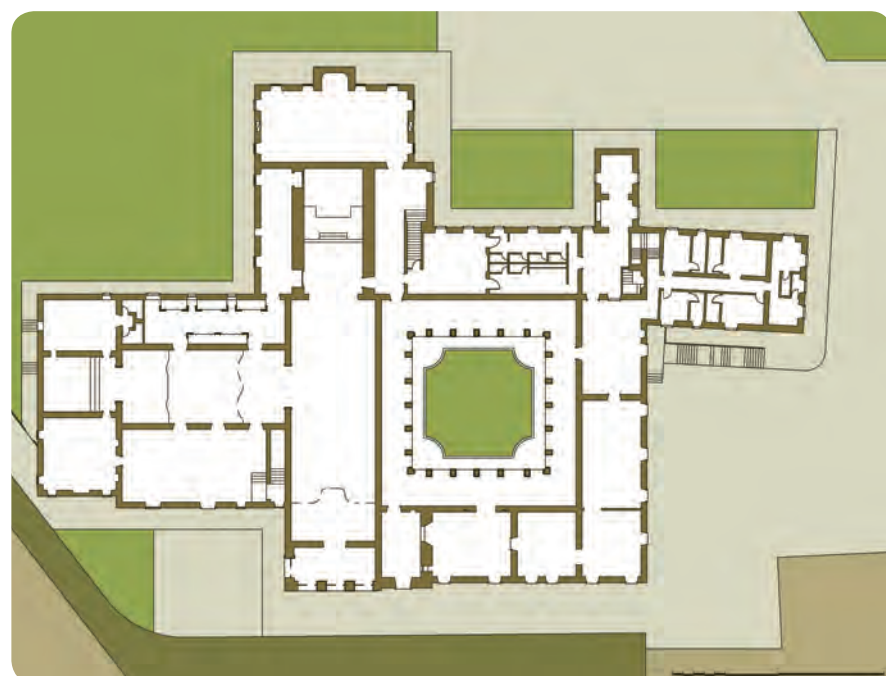
As of 1883, the monastery went into care of the parish vicarage, but, despite this it did not escape from sharing the bad luck of other abandoned monasteries in this city.

In 1902, with the return of the Franciscans to Brazil, the monastery was reborn. Its restoration had begun that year, or else, reconstruction is a more suitable word, owing to the years of deterioration and partial destruction by a fire that broke out in the garrison, in one of the rooms that housed General Augusto Cláudio Savaget's troops (1897) during the Canudos campaign.

In 1970, the Monastery was sold by the Archdiocese of Aracaju – to which it had been transferred in the late sixties – to the State. The plan was to set up a Study and Supervision Center for teachers, a Museum of Sacred Art and a Museum of Popular Art. In 1971, the Monastery's ownership returned to the archdiocese, under the condition that

a Museum of Sacred Art be installed by the Third Order, which was done in 1973.

In the beginning of the eighties, it went through a restoration period, which included the collection in the Museum. For a good part of the nineties, it housed the Archbishopric seminary, later transferred to Aracaju. The year of 2005 witnessed new interventions, including the remodeling of the Museum.



THE CONVENT'S GROUND PLAN

## ARCHITECTURAL CHARACTERISTICS



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In the architectural complex, the monastery stands left by the Church, which closes off one of the sides of the cloister. On the ground floor there are service areas, including the kitchen with its wood stove and conical chimney, along with the parlor.

Among these monasteries, three (Cairu, Penedo and São Cristóvão) maintained their kitchens outside the building area, next to the refectories.

These unusual buildings are similar to those in large European monastic kitchens in the Middle Ages. They are square buildings, with the cooking stove placed in the middle and smoke escaping through an enormous conical chimney place on top of the cubic construction (BAZIN, Germain).

These unusual buildings are similar to those in large European monastic kitchens in the Middle Ages. They are square buildings, with the cooking stove placed in the middle and smoke escaping through an enormous conical chimney place on top of the cubic construction (BAZIN, Germain).



CAIRU, BA



PENEDO, AL



SÃO CRISTÓVÃO, SE

## THE FRANCISCAN PRESENCE THE SANTA CRUZ MONASTERY AND ITS CHURCH





## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

Access to the cloister from the outside is given by a small lobby with padded doors, which starts from the base of the tower. On the ground level there is only the ambulatory around the cloister. On the upper floor, apart from the gallery placed above the ground-floor circulation, we find a corridor leading to the cells. The cell area, which occupies three sides of the quadrangle, is accessed by a staircase in the corridor, between the cloister and the sacristy, in the back of the Monastery church.



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The most notable part of the monastery is the beautiful cloister, with its square pillars and chamfered angles, complete balustrade and arcades decorated with plant motifs carved in stone. Information obtained from the *Livro de Atas e Registros do Convento de São Francisco* (the Book of Acts and Registers of the Monastery of São Francisco), from 1904, shows that the cloister arches were coated with a layer of lime, probably from one of the paint jobs done while the monastery was in the hands of the parish vicarage.

The monastery church follows very much the same pattern as other Franciscan churches in the Northeast, with a single nave, lateral aisles that ensure free access to the main chapel and connect the cloister to the sacristy, to the left (Epistle side) and to the right (Gospel side), and the main



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chapel to the sacristy, as well as to the Third Order cemetery. The main altar piece with reredos (T. N.: a salient frame above the alter, lined with fringed cloth) has four pairs of twisted columns and throne. The apse (T. N.: a great arch separating the main chapel and the nave in traditional Brazilian church architecture) is finished in wood with some gilded engravings, and has two refined altar pieces, bathed in dark-colored gold and dedicated to Our Lady of Immaculate Conception and Saint Anthony.

In truth, the abovementioned reredos is the work of a German friar, who copied it in dedication to Saint Anthony, in view of its having been partially destroyed by fire. The work was started in 1916 by Friar Mansueto Fisher and finished in 1919. The whole of the next year was spent by Fr. Manoel Schweizer in painting and gilding it.



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*"On April 3rd Our Lady's altar was inaugurated. Out of the ashes and ruin of this Monastery there emerged an ancient piece, nearly thought as lost, but of great artistic value. Skilled hands of competent artists such as Brother Mansueto Fisher and Friar Manoel Schweizer restored the old and worm-eaten piece in such a way that the beauty and purity of style exceeds the original. Completely new are the four most beautiful caryatids, the two columns to the Epistle side, the central image's pedestal, some component pieces, the arches, the cornices, cordons and friezes. The altar table is by Brother Bartolomeu Sturn."* (BRASIL)

Apart from the wooden pulpit with gildings and lambrequins, the nave has tribunes on the Epistle side, connected to the aisle placed above the ground level of the cloister, all guarded by balustrades. On the Gospel side, the tribunes are connected to the staircase of the Third Order, the choir stalls and the gallery leading to the great hall which once housed the library.





## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

The choir stalls, with a small tribune, have a balustrade of turned wood. An apse, today enclosed by glass, used to give way, from the church, to the Third Order chapel. If it had wrought iron railing in the past, there is not enough information to reach a conclusion. Access to the church from the churchyard is given by means of an entrance, which leads to an inscribed door. The façade of the church is a mixture of classical style (triangular pediment) and baroque (with more intricate embellishments). In the door panel, on a small niche, there is the image of St. Francis of Assisi. The choir stalls, with molded low-arch windows, are above the three entrance arcades.

The tower has a very curious and peculiar story. According to available information, it was completed in the 19th century.

*The Engineer responsible for erecting that handsome part of the seraphic temple, as the Ancient said, did not take the necessary care in examining the foundations laid in September 1693, when building on the above-mentioned Church began. He started working on the tower, which was to be a monument of true perfection and the noblest in São Cristóvão. When almost finished, there appeared a fissure, a crack big enough for many to affirm it would have to come down.*



Demolition took place in 1849. In the 20th century, German friars put up, on the existing foundations, a new tower, small and light, made of wood covered in zinc, with finishing – a conic cupular figure.

*The old foundations inspired little confidence, because the old tower fell down, due to the great arch to the north side and principally because of the great fissure in the east wall which worsened when, at the beginning of the work, heavy quantities of building material were placed on top. Nonetheless, the exterior of the head-piece greatly offends all the rules of style and aesthetics, because the lines of a conic-cupular figure hardly contribute to the immediate continuation of lines and diagonals of quadrilaterals and rectangles down below. (BRAZIL)*



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THE SEVENTIES

In 1938, Friar Ildefonso replaced the zinc tower with a neo-classical one. The odd, non-conforming tower was taken down when the preservation order was issued. Finally, on occasion of the monument's restoration by IPHAN – the National Institute for Historical and Artistic Heritage – in the 1980s, it was decided that the tower should be left as it was, as it stands to this day.

### CHAPEL OF THE THIRD ORDER OF SÃO FRANCISCO HISTORY

At the side of the Monastery church, perpendicularly, is the chapel of the Third Order of São Francisco. Its position is unique, differing from the Third Order Franciscan chapels set up in other regions in the country, especially Northeast. The chapel is usually placed parallel to the rest of the architectural complex, instead of perpendicularly. The construction is contemporary with that of the first monastery, dating from the second half of the 17<sup>th</sup> century.

*(...) In the same year in which the Retreat of the first founders was started, says the Notary Public, the Third Order of Penitence was also there, but was not included in the old book of election: and, if it was so, without doubt, they were the same local Prelates and their commissaries, who carried it on until December 31st 1707, when they elected themselves as the first commissaries. Then on came the Procession of Ashes, for the which in the Notar's offices here was registered on 4 October 1715, with its Commissary Preacher Brother Amaro da Visitação, Minister of the Order Manuel Gonçalves Bouças and the two-time Provincial Friar Cosme de Espírito Santo.*

The Procession of the Ashes referred to went on, uninterrupted, until 1838, when the tradition was broken until 1855. That year, the last in which São Cristóvão was capital of the province, it was held for the last time. The Minister of the Venerable Third Order





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of São Francisco, Joaquim Ferreira Barbosa, was invited on February 21<sup>st</sup>.

Since the construction of the chapel happened in the same time as its takeover, what was the conclusion date?

Usually, it is set in 1741. However, in the sacristy basin, another date challenges the researchers: 1725. What does it stand for? The conclusion of that area or the whole construction? Or the construction of the first chapel of the Third Order, that later would be enlarged? These questions are, in truth, an open enquiry that simply cannot be answered for lack of documentation.

### ARCHITECTURAL CHARACTERISTICS

One enters the Third Order by a stone doorway, with the emblem of the Franciscan Order above that of the Imperial coat of arms (with coffee and tobacco and the D. Pedro crown). The windows are traced in curved settings and the saccades are guarded by iron railings. All the arches are surrounded by stone. The windows in frontal façade and in the back have recesses to sit in.



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When entering the convent, there is a hall that leads to the sacristy with the 1725 stone basin and a jacaranda-wood arch. The three old cabinets, leaning against the walls, were transformed into glass-fronted cabinets when the chapel turned into the Sacred Art Museum.

On the upper floor, on the face that overlooks the square, a large hall and another smaller one are above the entrance hall and the sacristy on the



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ground floor. The connection between the two wings on the upper floor is made by the choir stalls of the chapel, whose balustrade, like that of the pulpits, made of cast iron, was placed there at the time of the refurbishment undertaken by the German friars in the early years of the 20th century.

Leaving the choir stalls through a gallery with a full arch at its opening, the large back hall of the monastery is reached, the place where the Franciscans' library is kept.

The windows in this part of the monastery have balconies and balustrades with twisted columns. This large hall stands above the sacristy. A corridor with a full-arched room hangs above the necropolis and the north sacristy.

Because of its architectonic unity, the artistic elements that mark the monastery, the chapel and the church, and also the perfectly integrated parts and whole, the Saint Francis ensemble is one of the highest achievements of colonial art in Sergipe.

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THE FRANCISCAN PRESENCE  
THE SANTA CRUZ MONASTERY AND ITS CHURCH









MEMORIES AND DAILY LIFE AT SÃO FRANCISCO SQUARE  
TRADITION, FAITH AND CELEBRATION

JOSÉ THIAGO DA SILVA FILHO







## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



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São Francisco Square has its History. Among the many definitions for a square, one of the most popular is that of a broad open space surrounded by buildings. A notion that applies notably to the São Francisco Square, which takes its name from the portentous Franciscan monastery, which, alongside the *Santa Casa de Misericórdia* hospital, the Provincial Palace and the Law Court, form a rectangular area that hosts most events in the city's life. With the passing of the centuries, this square came to play a part in the people's imagination: dispossessed settlers have begged for help at the doors of the hospital, as have orphans, widows and so many other unfortunates; the Dutch have burned and killed in their attempts to control the city, piling up dead bodies in the public square; Franciscans have organized workers for the construction of a monastery; elegant formalities have marked the inauguration of new Captains-general or judges.

Old São Cristóvão has a medieval configuration – it is reminiscent of an acropolis – architecturally designed in the mind of its builders as two cities or two planes: the upper town and the lower town. The upper town, or historic site, was the seat of the political, judicial and religious power structure of the Captainship of Sergipe D'El Rey. The lower town was destined for trade and for fishing made possible by the river Paramopama, a tributary of the river Vaza-Barris and, besides that, it was the main sugar-cane production zone. Different actors from different social classes gathered there, but, on very rare occasions, they got together in the squares of the age-old city. The three Squares of the Main Church, The Carmel Church and São Francisco are located centrally in the historical part. Those squares witnessed battles, civic ceremonies, religious acts and profane festivals, special moments to the city of São Cristóvão and its trajectory.



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People, power and the clergy have left their marks on São Francisco square. So many personalities have acted there that to cite them is pointless and to quantify them, impossible. We are stimulated to speculate what Gregório de Matos Guerra must have thought and felt when he was in São Cristóvão by the end of the 17<sup>th</sup> century. Although his caustic verse does not contain flattering description of the town of Sergipe Del Rey, the baroque poet claims to have encountered two monasteries, six priests and three scholars. And yet the old capital of Sergipe, very quiet, very poor, differed from Salvador, the capital of Bahia, whose affectionate nickname was Hell's Mouth. São Cristóvão appealed to Maria Rita Lopes Pontes, Sister Dulce, when she began her studies in one of the city's convents (1933). There, the devoted mother of the poor was given the name of her grandmother and baptized into the congregation of *Imaculada Conceição* (Immaculate Conception). Deemed a saint for her social work and devotion, sister Dulce's name is among the list of Brazilians awaiting canonization by the Vatican.





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
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NOSSO SENHOR DOS PASSOS PROCESSION

TRADITION, FAITH AND CELEBRATION

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MEMORIES AND DAILY LIFE AT SÃO FRANCISCO SQUARE





## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

The São Francisco Square has Religion. The monastery, which once housed the Franciscan order, with such a dynamic role in the social life of the city, isn't the only religious highlight. The Carmelites, and monks from so many Catholic brotherhoods, have always organized church fêtes, sermons, outdoor Masses and processions in this square. Both the Procession of *Nosso Senhor dos Passos* and the Torchlight Procession, as well as the acting out of Christ's Passion, take place in the São Francisco Square. And they have effectively been a part of everyday life in the city for over four centuries of living history.

The São Francisco Square has Celebration. As the main space for events such as Carnival, Saint John's Festivities, the City Serenade and the São Cristóvão Art Festival (FASC), the square gathers the dancers of typical folk dances such as *frevo*, country music or *farró*, and bohemian and popular artists. Intangible cultural heritage blooms notably in this square. During the serenades, thousands of spectators enjoy the performances of national music artists against this baroque setting that complements the romanticism of the songs and the beauty of moonlit nights.



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Finally, and equally important, it is worth highlighting the fact that this square is a typical postcard of the historic city that has always delighted visitors and researchers, and which takes us back to the true insight of Eurico Amado when he claims that the São Francisco Square is certainly the most beautiful and harmonious colonial architectural ensemble in Brazil. In it, the visitor has the impression of being part of a remote instant in History, living with the earliest roots of national identity. One should not forget that the Historical Museum of Sergipe and the Museum of Sacred Art are situated in this square, in the former premises of the Provincial Palace (1960) and the Monastery of the Third Order of São Francisco (1974), respectively. Both of them allow the visitor to understand the imagery and thought – and to reconstruct – life and the religious and social atmosphere in the 17th, 18th, 19th and early 20th centuries.





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SERENADE EVENING, 2006



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FASC, 2005.



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CARNIVAL, 2005



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WARM-UP FOR THE SÃO CRISTÓVÃO-ARACAJU RUN, 2006

TRADITION, FAITH AND CELEBRATION





SÃO CRISTÓVÃO: CULTURAL ASPECTS  
INTANGIBLE HERITAGE

AGLAÉ D'ÁVILA FONTES







PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

CITY

FREIRE RIBEIRO

*Heraldic, in a scape through the mild morning  
São Cristóvão, in reveries, the fortified mountain!  
'Tis a landscape both Christian and Saracen  
with towers to the sky and crosses to the heights,  
thus tranquil, thus light, thus spirit and thus fair!*

*In the streets, something of a distant past  
Which marvels and allures any dreamer,  
Ancestral convents... centenarian convents  
filled with great peace within the solitude,  
whispering beneath the moonlight a thousand secrets to  
the wind  
that, on the endless nights, are funereal laments  
of blackmen deceased in the labours of servitude!*

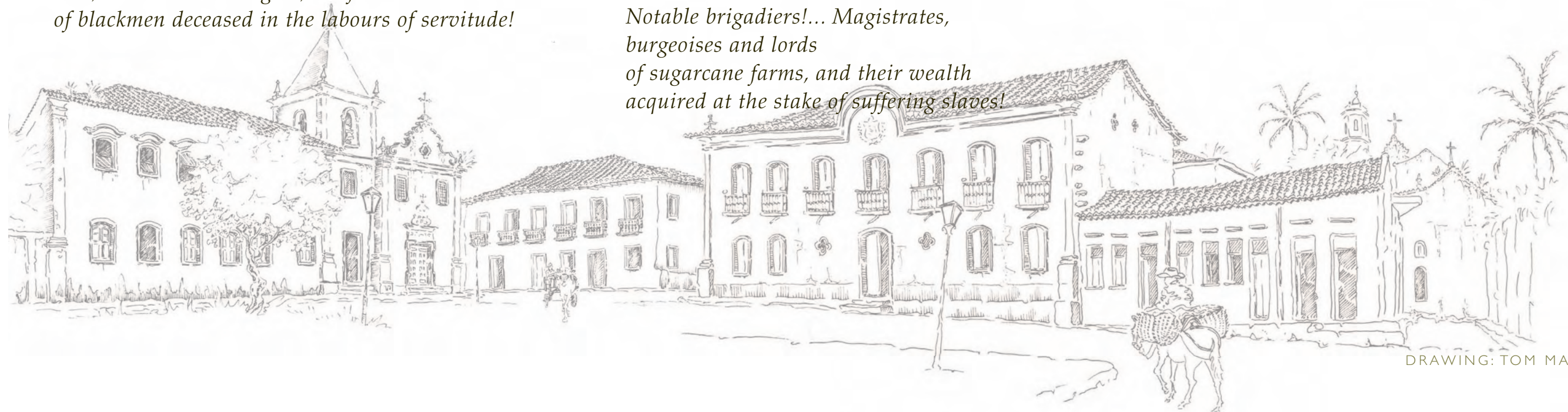
*Ancestral convents... sacred workshops  
of this immortal Faith of wise preachers  
that sought the backlands in long journeys,  
with nothing but their crooks and JESUS in their lips!*

*Imponent buildings, now mute, silent,  
when yore they shun in royal splendour,  
– somnolent buildings  
that resemble crooked giants  
remind us of the EMPEROR!...*

*And the people quivering on glorious processions  
up and down the steep slopes,  
lighting, then, after the famous nights,  
several bonfires  
that seemed, when gazed upon at the distance,  
stars on the earth sown!  
Notable brigadiers!... Magistrates,  
burgeoises and lords  
of sugarcane farms, and their wealth  
acquired at the stake of suffering slaves!*

*Revolution in the square... The rumours  
of BEBE-ÁGUA, heroic and martial  
against INÁCIO BARBOSA, in times past  
when the old Capital was moved!  
All is gone... Today, the city  
sees itself lost in old renown,  
it is a cry of pain through the mountain  
down into the Paramopama valley!*

*And when the night, candid and serene  
among the stars, mystical, floats,  
SÃO CRISTÓVÃO, novice of sorrow  
Praying in the niveous Missal of Light!*







## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

### INTRODUCTION

The cultural history of São Cristóvão is not only present in Freire Ribeiro's poem, it is also on the beauty of its architecture, on the urban configuration impregnated by medieval influence. Thus, it is divided in two plans to assume the distinct actions of religious and productive space: paying and buying, faith and trade as the necessary foundations for its development.

Its land was ripped off from the natives in a bloody battle lead by Cristóvão de Barros, on January 1<sup>st</sup> 1590, by order of the Portuguese and the Spanish Crowns that were on the hands of Felipe I, when they were an Iberian Union. After the victory, a loam fortification was built and called São Cristóvão. It was a city-fortress, and the capital of the province of Sergipe Del Rey, that was born blessed by Our Lady of Victories.

### RELIGION AND HABITS

Mutiny and conflicts were also responsible for the exaltation of the Catholic faith. The clear Portuguese influence is observed not only in its architecture, but also on the strong religious presence that influenced the festivities calendar, mainly the praising rituals, such as processions, 9 and 13-day prayers, masses and celebrations.



*Nossa Senhora da Vitória* (Our Lady of Victories) is the city's oracle, a homage paid by Cristóvão de Barros for their victory over the natives. But there is greater devotion to *Senhor dos Passos* (Our Lord of the Steps, referring to the steps of the Passion), whose celebration takes place on the second Sunday of Lent. The so called *Passos* Celebration gathers a meaningful number of believers, not only from the city, but also from neighbor regions, who come to follow the steps (*passos*) as payment for the promises made after having reached their grace. It is common to see people carrying bundles of log on their heads, or even kneeling over the pavement stones to complete the whole course of the procession.



According to the graces reached, it is a habit to take "legs", "arms", or any other part of the body made of wood or wax to *Senhor dos Passos* Church to put on the space that, in 1990 became the Ex-Votos Museum. Until some decades ago, the penitents used to employ blades, in a self-flagellation process, in payment for their promises.

In São Cristóvão, faith can be identified all year round in its churches full of believers, where, besides masses, also 9 and 13-day prayers and Sisterhood meetings take place, which reassure the faith that marks the municipality history so well.

The number of churches confirms the religious faith:

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- ✿ N. Sra. das Vitórias Church – Mother Church;
- ✿ *Carmo Maior* Church – Carmelites church and convent;
- ✿ *Carmo Menor* or *Senhor dos Passos* Church, where Ex-Votos Museum is located;
- ✿ N. Sra. do Rosário dos Homens Pretos Church;
- ✿ N. Sra. do Amparo dos Homens Pardos Church;
- ✿ São Francisco Church and Convent – where the Sacred Art Museum is.

*Santa Casa de Misericórdia* completes the religious spaces, with the small church of Santa Izabel. When Felipe I gave Cristóvão de Barros the special mission of conquering the Captainship of Sergipe Del Rey in 1589, he did more than that. In 1608 he determined that, among other buildings, *N. Sra. das Vitórias* should be built. But it was only finished in 1702, and for such purpose the king sent the substantial amount of *four thousand cruzados*. Both towers were then covered with white Portuguese tiles, and the decoration with stone spirals was outstanding, and embellished its façade. Although very simple, the church gained a wavy front and the portals were made with ashlar stones, with fine finishing. The fights between the Portuguese and the Dutch contributed for the decay of the economy in the province, and it was difficult to reconstruct São Cristóvão, that was burnt down and looted by Dutch soldiers.





## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

However, in 1690, one more space for faith began to be built, and it was dedicated to *N. Sra. do Amparo*, the blacks' protector. Religious devotion in São Cristóvão got stronger. In the XVII century, Santa Casa de Misericórdia was created, and with its attached church, it composes one of the vortices of São Francisco Square. According to the researcher Anderson Nascimento, there was a small church there before 1627, because on Baltasar Barbunda's will, made on March 10th of that year, the institution received 20 cruzados, and the testator's last will was:

*I order my body to be buried at Santa Casa de Misericórdia Church in this city of São Cristóvão.*

With the development of sugar cane economy, the Province gained life, and the sugar mill masters showed their money power with donations to the Church. They were worried about saving their souls from the devil, and tried to contribute for the construction of churches and chapels, stimulating the construction of spaces dedicated to the Catholic faith. The Franciscan priests, or from other orders, used the donations not only to build, but also to embellish what was there before. Therefore, the religious architecture got richer.

In 1657, they launched the foundations of the church and of Santa Cruz Convent, first name given to São Francisco convent. The most important monument of baroque art in the city started to be built from that little loam church. It was not easy to build it, for the province was going through financial problems, making it difficult to finish it. Due to an inscription on its sacristy limestone from 1725, we believe that it was inaugurated that year.

Another important faith mark, the Carmel church and convent, brings on its bulge the marking presence of the Carmelites who probably started its construction in 1699 amplifying it between 1739 and 1744, and its conclusion was probably in 1766. The convent presents simple and austere ashlar arcades and columns in its cloisters. One can also notice the artistic language of that time on its doors cushioned in diamond point.

Carmo Maior Church has a Major-Altar with four twisted columns and six lateral altars, where one can also observe twisted columns. The tribunes are supported by the carving on the lateral altars, where the images of Our Lady of Carmel with Baby Jesus, Saint Elijah, Saint John the Baptist, Saint Anna, Saint Luzia, Saint John the Evangelist, Our Lady of *Soledad* and Our Lady of *Bom Sucesso*, are all decorated with gold, silver, ivory and precious stones. Today, the lateral altar has only the images of Our Lady of Carmel and Saint Teresa, they do not have the riches of the past. Many of them have gone to the archive of the Sacred Art Museum. Close to *Carmo Maior* Church is *Carmo Menor* church that has this name because it is smaller (*menor*), or *Senhor dos Passos* Church, where the religious community prepares the Passos Celebration to praise that Saint.



Another very popular religious party that takes place in the city is the drivers' procession, dedicated to São Cristóvão. It has specific characteristics, and its preparation involves mass, procession and blessing. Four images of the Saint come from neighboring cities, Aracaju, Itapora, Socorro and Laranjeiras: they all gather in the drivers' patron's procession of the city of São Cristóvão. During the mass, celebrated at *N. Sra. das Vitórias* church, the drivers put their vehicles keys on the altar. After the mass, they take the keys to form the great motorized procession. The mass is over when the priest blesses the cars and believers with holy water.

According to Mariés and Lima, the popular Catholicism should be understood not like the popular classes Catholicism, but rather like everyone's Catholicism, in opposition to the *official Catholicism, proclaimed by the ecclesiastic hierarchy that tries to infuse it through its agents into the catholic population*. The blessing of the cars, their keys, their owners and their partners is, therefore, everyone's procession.

When the Sisterhood tried to establish the catholic faith among the slaves, with the sugar mills' masters' "permission", they also built temples dedicated to the blacks' devotion, because they could not get into churches. That was when *N. Sra. do Amparo* church was built.



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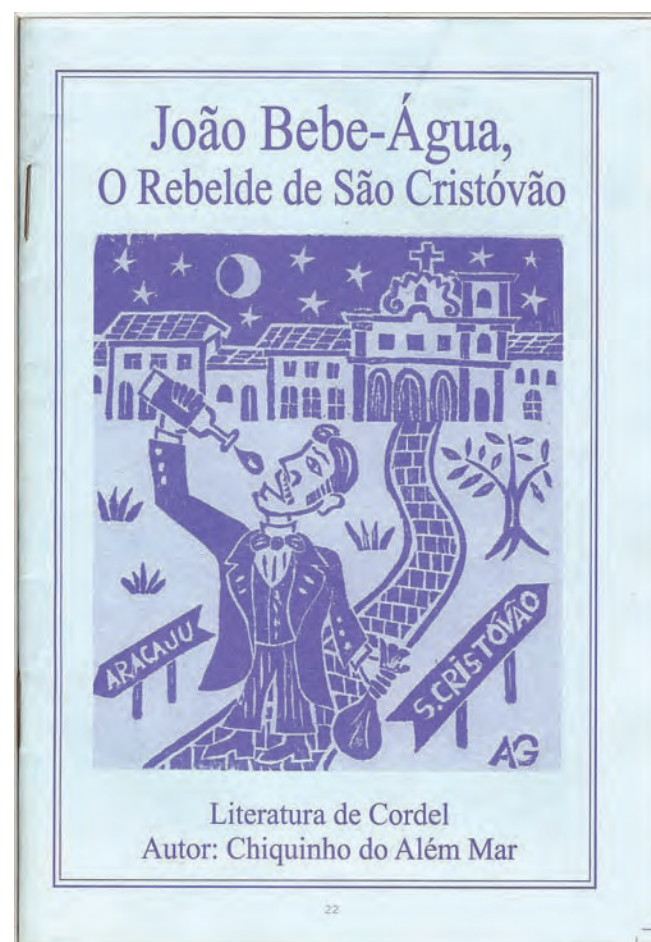
It is important for us to call attention to the two-storey house that sheltered the Provincial Government of São Cristóvão, not only because of the political administration, but also for what it means for the culture of the State until today. Two floors were built with stones and lime, its seven upper windows and also four windows from the ground floor open to São Francisco square. It has a central door that invites visitors to get in and visit the archive of the Historical Museum of the State, which is located there. One can notice the Empire symbol over the upper central window. Its construction was finished in 1826 and the Emperor, Pedro II, was a guest at the Provincial Palace when he visited Sergipe.

Another political and very meaningful fact in its history took place in the Audience and Dispatches room on March 17th, 1855, when resolution n° 413 was signed, changing the capital to Aracaju. Inácio Joaquim Barbosa was the President of the Province. The change from one city that was already structured in its political and cultural life, to the sands of Aracaju, an insalubrious area, full of marshes, was something that caused a rebellion among the people of São Cristóvão, although the reason for the act had been widely disclosed by the authorities of that time, as the histologist Thiago Fragata says:

*...there were difficulties of production drainage through Paramopama River, making the transportation services more expensive, there was also the absence of an administrative center, since the public departments worked at the convents and at Santa Casa de Misericórdia facilities.*

There were manifests all over the city; losing economical and political power is not something easy to accept. There were popular verses that circulated from mouth to mouth against Inácio Barbosa, who would have been influenced by Maruim Baron.

*The Baron is in hell  
and Batista in the depths  
the 'catinga' follows  
like a safe on the back*



The criticism refers to Inácio as a miser, because he was a mulato. The public safes were taken away during the night, by oxcarts with fat and soap on the axes, in order not to wake the city up, which was innocently asleep unaware of the change of power that would be installed on the sands of Aracaju, upgraded to city and capital at once.

João Nepomuceno Borges was a rebel, that stood out due to the eloquence of his voice. He invited the population to rebel, and he gathered more than four hundred people on Matriz square, to impede the change from happening.

It was a fragile dream, just like the fireworks that he kept to use when the capital came back. There was only one promise he managed to keep, the one of never "setting foot" in the new capital. He was known as "João Bebe Água", what, according to some people, was due to the fact that he liked to drink "water that birds do not drink". He drowned his sorrows in alcohol, but his name was remembered, not as the ex-employee of the Incomes Customs in Santo Amaro, but as the one who had the courage to speak, write and show everyone his love for the city.

He died in 1890, without seeing his dream come true. However he became a street name, and in his honor, the road São Cristóvão – Aracaju was also named after him. He is still remembered on cordel literature verses, on a pamphlet launched during the last Art Festival of São Cristóvão:

<i>John got a nickname</i>	<i>Such was his promise</i>	<i>He then stored, at home</i>
<i>Because of his appetite</i>	<i>Somewhat out of proportion</i>	<i>Fireworks made for celebration</i>
<i>Cachaça of all kinds</i>	<i>Of never stepping the land</i>	<i>He believed in a comeback</i>
<i>He enjoyed to sip around</i>	<i>That was the new capital</i>	<i>And held his hopes very high</i>
<i>He then became Drink-Water</i>	<i>Of never going to Aracaju</i>	<i>São Cristóvão as the capital</i>
<i>The water that knocks one down...</i>	<i>Not for any festival</i>	<i>Just a castle in the sky...</i>





# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

## ART FESTIVAL

### A MARK ON THE CULTURAL HISTORY OF SÃO CRISTÓVÃO



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When the Federal University of Sergipe – UFS decided to honor the 150 years of the Independence of Brazil, it chose the city of São Cristóvão to host its Art Festival. There were two reasons: the first, was the fact that it is a historical city, with great beautiful architecture, and ex-capital. The second was the fact that its campus is in the municipality of São Cristóvão. The Festival would then close its compromise with culture, art and history. It was 1972.



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Fasc, as it became known all over the country, aimed at gathering scholars, professors, students and artists to create a space where not only Sergipe culture was representative, but where the artistic production of the University could become known, congregating also other Brazilian universities in an interchange with the presence of their theater, music, popular culture, dance, and fine arts groups. The seriousness of the work developed made Fasc and São Cristóvão famous all over Brazil.



## INTANGIBLE HERITAGE SÃO CRISTÓVÃO: CULTURAL ASPECTS





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place at Paulo Sarazate School and at the Orphanage Imaculada Conceição. The erudite music on its turn, made the churches open their doors to a diverse public that had the opportunity of watching shows such as:

- The Symphonic Orchestra of Bahia
- The Symphonic Orchestra of Paraná
- The Symphonic Orchestra of Paraíba
- The Symphonic Quartet of UnB
- Carl Bernstein – U. S. A.
- Paulista Metal Quartet – SP

Choirs, polyphonic groups, orchestras, trios, quartets and symphonic bands, together with painting, sculptures and photographs exhibitions, gave São Cristóvão a new form of cultural living, and allowed art to be

The University, then, looked for partners for the development of Fasc, having found on the projects developed by Funarte – National Foundation of Art, fundamental support, completed by the Government of the State of Sergipe in all of its editions. As a result, the cultural action in the State spread all over, and at the University, where students formed groups such as:

- Mamulengo de Cheiroso – dolls theater
- Expressionista – theater
- Experimental – theater
- Raízes – children's theater
- Imbuça – street theater
- Cacua – folkloric dance

Fasc became a cell of incentive for the different artistic languages. The city was enlightened with colors, sounds, chants, gestures and was enlivened with its spaces used for shows presentations, such as the ones that took

seen as an element of human enrichment. The Cultural Debate Forum that took place at the Historical Museum allowed critical analysis about interesting themes from the Literature of Brazil and Sergipe.

After so many years, one cannot deny the great influence that Fasc had over São Cristóvão, for it modified in an expressive way the young people's behavior, who started to see in art a way on the search for identity.

The Festival had a negative phase when the Federal University of Sergipe, its producer, decided to hand its execution responsibility over to the City Hall of São Cristóvão. Financial difficulties and also little cultural engagement for a few years did not help the event to have good artistic level. Fortunately, people were awakened to its importance. From 2005, the Art



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and Culture Festival valued again the different existing artistic expressions, what also brought back the universities actions towards regional culture.

Exhibitions, literature debate sessions, folkloric groups presentations were added to the scenic and musical activities. Posters exhibitions from all the festival editions also took place, as a means to reactivate the memory of the biggest art event of the Northeast.



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## MUSEUMS

### A) HISTORICAL MUSEUM



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None of the cities in Sergipe would be more adequate to host the memory records of the State history than São Cristóvão. Its secular churches, its Provincial Palace present a structure that must be enjoyed. So, there is no better place for the Historical Museum to be than on the old residence of the President of the Province.



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The old palace was running the risk of being transformed into a private gymnasium when the journalist Lauro Barreto Fontes asked Junot Silveira, who was the Secretary of the Governor, Luiz Garcia, to transform the building into a museum, what happened through Law Decree nº 988 of September 2nd, 1960, Luiz Garcia Government.



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However, after saving the building, Junot had the job of organizing the archive and, for that, he counted with not only the financing help from Iphan, but also with the painter Jenner Augusto's help to put the picture gallery together, restore damaged paintings and also donate his own priceless works.

The historical museum also keeps furniture from that time, a collection of old arms, and a room dedicated to Horácio Hora, where one can have access to his most famous painting, Ceci e Peri, that portraits characters from the indigenous historical romance, O Guarani, by José de Alencar.



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### B) SACRED ART MUSEUM



University of Sergipe and the State Government, on April 14th, 1974, its organizational structure evolved until it was transformed into Sacred Art Museum Foundation, in 1985 and that answers for its own functioning. The institution also counts with the support of the State Government.



This museum is located on the wing of the old Ordem Terceira, in São Francisco convent, it is known for having an archive of the most pure “artistic and religious representation of Brazilian art, that flourished on Sergipe d’El-Rey’s lands from the XVII to the beginning of the XX century, with golden and polychromatic sculptures, gold-plated and silver-plated furniture and adornments”<sup>6</sup> This is due to the fact that the cultural assets that marked the beauty of the churches, and even the sugar mills, were brought to the museum, besides that, many pieces donated by the society compose the space of religious valorization. This effort has been compensated, for nowadays the Museum is known for its archive and for its impeccable organization.

It was created from a covenant celebrated among the Archdiocese of Aracaju, the Federal







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### C) EX-VOTOS MUSEUM



This museum was created to value the popular faith and its praising elements for the grace reached. Such elements were taken from Carmo Menor and they are made of wood, plaster, and paraffin. There are arms, legs, breasts, and heads filling up the ground floor and the upper floors of the Museum, representing cured diseases. There are also photographs and hair locks that stand for aspects of graces reached.

The sensitivity of the museologist Eliane Fonseca was responsible for its creation and installation. It was then subordinated to the Sacred Art Museum Foundation. The Ex-Votos Museum had Iphan's and the State Government of Sergipe's support, and in 1990 it was inaugurated in the facilities of Carmo Convent, during the festivities of the 400 years of the State of Sergipe. Every year the archive gets bigger, with pieces deposited by believers as payment for their promises made to Senhor dos Passos.







## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

### IMMATERIAL ASSETS

#### A) DANCES AND AMUSEMENT

Darcy Ribeiro wisely says that *the first cause for the ultramarine expansion (sic), and therefore, for the discoveries, was the young national unification of Portugal and Spain*. After being colonized, Brazil received strong Iberic contribution to our popular culture, what impregnated our pastimes and dances with the nostalgia of the blessed, the tap dances, and the turnings of the Warrior. We cannot forget the beauty of Reisado's (celebration of Epiphany) and Pastoril's (an outdoor folk play) marches, nor the marking rhythm of the drums and flutes of the zabumbas (a popular band composed of wind and percussion instruments), shaped by the ethnic mixture. Brazilian popular culture flourishes in São Cristóvão too, sometimes with Iberic characteristics, sometimes with African and Indigenous characteristics, and some other times with a little of each; this is a strong mixture that can be found on Reisado, São Gonçalo, Samba de Coco and Caceteira folklore, as well as in Taieiras, Batalhão de S. João and Bacamarteiros.

Drumming and marches, accordions and drums, tambourines and small guitars define the sound and instruments that compose the base for the chants, rhythms and styles present on dances and pastimes. Popular characters stand out in the cultural history of

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São Cristóvão and have defended the permanence of folkloric groups throughout the years.

“Seu” Raimundo dos Santos, is 85 years old and shares with his wife, Maria, the responsibility of São Gonçalo, Bacamarteiros and Samba de Coco groups. São Gonçalo is a votive dance, with chants and viola touches, praising São Gonçalo do Amarante, a Portuguese saint that dedicated his life to saving women from prostitution. The promises made by the devoted, and paid by

the group, are developed in seven journeys where the chants and dances are present. But, regardless of the promises, the group makes presentations in devotions parties, civic parties, and at festivals and cultural meetings.

The Bacamarteiros, a strong presence on the June cycle, use blunderbusses and gun powder to execute a kind of choreography marked by postures that allow the balance of the shooter on a static posture. Unlike groups from other cities, women can also be shooters. D. Maria is the proof of that, Seu Raimundo's wife, excellent on the blunderbuss. The rattle is always present on the chants that follow the group, they are usually in coco rhythm.

*Bacamarteiros*

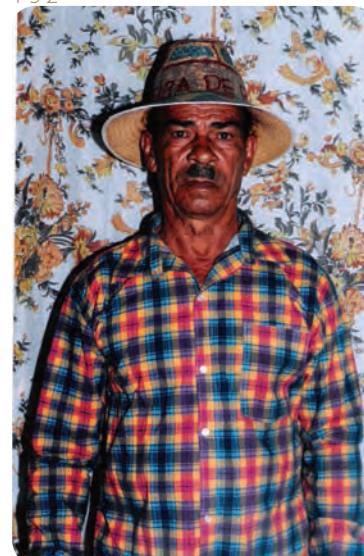
*Turn the cane to the ground*

*Put the finger on the trigger*

*Make it blow*

Samba de Coco has African influence, and drumming as its trademark. Men and women dance “Samba de Coco de Raimundo e Maria”, as it is known in São Cristóvão. The central character of the circle dances is the verses maker or coqueiro. Tap dances, swinging and belly-bumps derive from African dances, which are sensual and with intense

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rhythm. There is an interactive participation among the many dancers and pastimes masters. Mr. José Gonçalves dos Santos, known by the whole community as *Master Rindu*, is the responsible for Chegança, Marujada and Caceteira. The first two are of acute Iberic contribution, and the latter brings the African mark on its sensual drumming and swinging.

Caceteira comes from the old tradition founded by João de Cota, who was also a General of Chegança, then came D. Bui, and finally “Master Rindu”, after the others' death. On São João's day, Caceteira follows a ritual around the Christ on the top of a hill, where once there was a chapel. Chants, dances and fires compose the ritual.

### INTANGIBLE HERITAGE

## SÃO CRISTÓVÃO: CULTURAL ASPECTS





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Chegança de São Cristóvão started in 1910, when a group formed by Alfredo dos Santos and by the commoners Cochete, Boca-piu and Manuel Messias were present to all the popular parties of the city. Today, Chegança is waiting for financial support to restart its activities.

Saturnino Prudêncio dos Santos, dearly known in the city as “Master Satu”, is the responsible for Reisado Mirim, formed by 25 children between 8 and 14 years old. He started learning the “game” from his father. At first, he would play the role of the “bull” of reisado, a fantastic element responsible for playing with the audience and for the “partilha” (sharing), when the bull, killed by Mateus, is symbolically divided among the ones present. This journey is of great importance within the pastime. His group exists since 1958, to cheer up parties, festivals and meetings inside and outside São Cristóvão.



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“Seu” Jorge Santos directs União group that congregates many folkloric manifestations such as Taieiras, Reisado, Batalhão and Samba de Coco. “Seu” Jorge comes from a family of players, it all started with his grandmother, and now he is the one who coordinates Taieiras and Reisado from Christmas cycle to Epiphany, and Batalhão and Samba de Coco during June cycle. Each period has the same elements, but appropriate costumes. His group is called União, meaning the union of ages, because it is formed by youngster, adults and elderly. The players and the merry fellows from the

In the small population of Tinharé, Maria de São Pedro dos Santos is the head of a Reisado formed by 18 elements. It was founded by Tonho da Pedreira, also called Tonho da Paixão or Tonho Caboclo, and Maria de S. Pedro is its master, who works also as “Dona do Baile”.



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different groups are fishermen and commoners who have also given their contribution, and are still participating of the city cultural activities.

Langa is a special group dedicated to São João. It does not have the characteristics of the other folkloric groups. It is formed exclusively by women who wear white and pink, and have red and blue ribbons that are transformed into aesthetic objects, when they cross each other over shoulders and heads according to the chants. It is more like a praise ceremony where people dance moderately, without any worries, in a true collective game, with beauty on the sobriety of its movements.

The missionary Irmã Caridade is the head of The Elderly Pastoral, which carries out a religious work of people’s culture preservation. With the elderly from the Pastoral she created groups of Reisado, Samba de Coco and Portuguese Dances. The latter is due to the fact that she is a Portuguese from Beira-Baixa region, who has been in São Cristóvão for more than 30 years, and therefore, has already gained the community respect. She makes presentations at parties, cultural meetings and festivals. Due to her missionary action, she gets help from Masters “Rindu” and “Satu” for the preparation of Reisado and Samba de Coco. The Portuguese dances, on the other hand, are rehearsed by Irmã Caridade herself, and she presents folkloric choreographies from the regions of Minho, Algarve, Beira-Alta and Beira-Baixa. She has been developing her work for 12 years and counts with the total of 15 elements.



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### B) HANDICRAFT

According to Kleber Dantas, handicraft has lived in “an eternal oscillation between beauty and usefulness, pleasure and service. Handicraft teaches us sociability and collectivity lessons. In the Northeast, the diversity of raw material and of imaginary richness have a strong handicraft contribution that encompasses straw woff, useful or artistic ceramics, laces and bibos, sculptures and toys, and sweet flavors that stimulate our taste with bonbons, biscuits, cakes and liquors.

In São Cristóvão, the queijadas flavors, gum little biscuits, sequilhos and liquors always seduce locals and tourists. Queijada, a sweet made with reino flour, butter and milk, finished up with a coconut sweet that delicately covers it like a biscuit, is known all over Brazil and abroad.

One of the most famous queijadeiras was Geninha (Eugênia Santos), who lived on Amparo Street. She was a charismatic character, not only for her gentile way of serving everyone, but also for her queijadas and gum little biscuits incomparable flavor, what, according to her, was due to the fact that she used a firewood oven made by her “deceased husband”. One of Geninha’s greatest happiness was when she was invited to give a course of Fasc pedagogical program, about her “traditional knowledge”. When Geninha died, other confectioners started to make queijada too, for example: Marieta, Leda, Zezé, in the population of Pedreiros, and the ones that are part of Casa da Queijada, on Matriz square, in São Cristóvão. But queijada is not the only handicraft made in São Cristóvão.



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Maria, wife of “Seu” Raimundo, São Gonçalo’s head, is a confectioner too, and according to the people, she has *fairy hands*, not only to make *queijadas* and manioc biscuits, but also to sew *Bacarmarteiros’s*, *Samba de Coco’s* and *São Gonçalo’s* groups costumes.

Lu, who lives in Lauro Rocha allotment, crafts artistic with oysters and shells casks.

Maria, who lives on Av. Tancredo Neves, and Margarida, from Vila-Nova street, make crochet. Lourdes Tavares, who lives on Amparo, makes flowers for houses and brides.

Georgina, from Gracho Cardoso street, enchants everyone with her cross stitch, and Maurina, from S. Roque street, makes a kind of patchwork called *cobertas de taco* (blankets), which is very traditional.



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Straw is always an important element for the manufacture of either artistic or useful objects connected to popular culture. At fairs, it is common to find hats, mats, baskets, as well as bags, belts and sandals made of straw. Josefina and Joanina are great straw artisans. Their skilled hands weave and mould straw objects according to their imagination, and offer everyone who goes to São Cristóvão the opportunity of acquiring hats, baskets and mats, the fruit of their daily labor.



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### C) SÃO CRISTOVÃO LIRA “JOÃO BATISTA PRADO”

The presence of Music Bands is part of the musical tradition of many cities, they are the famous Philharmonics. São Cristóvão has the same tradition. During the religious and civic parties, Philharmonics bring joy to the city, and are reason for pride for the ones who listen to them, and for the ones who are part of them.



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THE LIRA HEADQUARTERS

According to José Santos, teacher Judite is the responsible for the first seeds of São Cristóvão Music Band, as a school group. When it started to be managed by João Batista Prado, it slowly became a Philharmonic, first conducted by José Meireles, being today José Fortunato da Silva its titular Conductor. It counts with 46 musicians and 35 students who, attracted by





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instrumental practice, penetrate on the theoretical foundation, especially the one related to wind instruments. One cannot ignore that in the past, and also today, music has been a uniting element, because at every moment it brings emotional beauty. In the Lira case there is more: it plays the role of developing on the student their creative capacity. It reaches then, one of art goals: to be a means of “self-satisfaction”, and not only of communication

among men”<sup>9</sup>. São Cristóvão Lira divides its work between acting and communicating. Thus, it is adequate to different activities, such as to follow religious or civic parties on which its instruments echo in the city like a Symphonic.

### D) POPULAR FESTIVITIES

#### CARNIVAL

Carnival is taken in Brazil as the biggest party, however it is not free from criticisms, many of which for being a polemic event. If, on one hand it opens a participation channel for everyone, on the other hand it is identified as a profane party that brings in its



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bulge, extravagances regarding sex, alcohol and freedom. The carnival dancer breaks the boredom of work escaping from daily-life monotony, and for some days does everything he is allowed to.

The origin of Carnival in Brazil is “entrudo” that means entrance, beginning, and brings some violence from the Portuguese Carnival, where throwing “smelly lemon water, powder, flour and even

pans on people were allowed”. Due to its acute religious formation, Carnival in São Cristóvão is not a strong event. The church has always tried to suppress this spontaneous manifestation, and it could not be different in São Cristóvão.

Carnival activities happened anyway, though without great communitarian appeal. “Seu” Jorge Santos, coming from a dancers’ family, of both folklore and Carnival, organizes a school of samba that, during the whole year, collects resources to “go out on the streets” during the Carnival Cycle. Everybody participates: youngsters, adults and elderly. The most interesting thing is that the group formed by Irmã Caridade, a missionary sister, also takes part of the school of Samba. During Carnival, the Reisado ladies become school of samba elements.



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#### SÃO JOÃO

In the Northeast the June cycle is one of the richest cycles of our cultural identity. This party has clear Portuguese influence, and is the result of the agglutination of pagan rituals that praise the land. It tries to unite and transform the long gone cults, and integrate them to the religious praising spirit of the Catholic saints. The habit of celebrating São João, São Pedro and Santo Antônio, came to Brazil through the hands of



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the colonizers, and was established mainly in the Northeast, where faith was integrated to the profane aspects of the party. Prayers, processions and novenas were associated to dances, superstitions, myths, food and habits that cheer up the parties of this cycle.

São João in São Cristóvão, like in every city in the Northeast, takes place in the month of June that is marked by the parties. It brings back the praises to the saints of the month of June as sacred elements, through





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9 and 13-day prayers, and processions. The profane side is present on the preparation of arraiais, where forró trios and quadrilles are presented. The electronic forró bands give shows on stages made for great mobs. As to protect the physical patrimony, São João is celebrated in the low city, or on public spaces far from São Francisco square.

### SERENADE



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are moments to share good Brazilian popular music, transforming São Francisco Square into a great celebration.

### PEOPLE WHO MAKE THE CITY

At first, it may seem that the Art Festival of São Cristóvão gave birth to the painter Vesta Viana, but she was born in S. Cristóvão, and found on its houses and on its slopes, inspiration to make national dimension art, nevertheless, such art was born from the simplicity of the city and from the girl's shyness. Jorge Amado, a Brazilian literature illustrious writer, talked everywhere about her art, which he discovered in São Cristóvão. Vesta Viana made her name among paints and brushes, colors and forms. But, in fact, the meeting between the society and her work during the Art Festival of São Cristóvão gave a boost to her art. At that time Vesta already had her studio, produced, and sold her paintings all over the country.

*"In opening speeches, collective and individual exhibitions, debates and courses given, the naïf painter shines, paints and is successful in the 70's and 80's. Even without academic instruction, Vesta Viana was recognized by specialists and critics who turned her work into a research object. Antônio Olinto and Zora Seljan, for example, ordered Vesta Viana's paintings from London, as the newspaper A Tarde da Bahia informs (n. 369, de 27/08/1976)".*

The city is made by the literate or illiterate men's actions, personalities with opposite roles, whose huge differences are reflected on the society itself. Like poets, such as Manuel Ferreira, the painters Vesta Viana, Ricardo, Paulo César and Fábio, and also the popular classes leave their names on the history of the city. Many people are known by their nicknames, rather than by their birth names, such as the old midwife D. Yayá de Xixiu, who assisted the childbirth of many women from various generations and different social classes, or the black Sinhá Fuluringa, with her pan that shone like the sun, covered with a white cloth, going from door to door offering her delicious porridge. Or also Enequeta, chubby and black, who sold porridge and arroz doce at the Train Station.

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One cannot let the lack of memory erase the character of Nô Prado (Erundino Prado), with his love for music translated in the form of choirs and bands. Or Zeca de Noberto, who strongly defended the permanence of Reisdos, Lambe-sujos and cabacinhas games in their city.

Vadinho's and José Augusto's hands transform wood into carrancas, a distorted head carved in wood that decorates the prow of boats, and, according to sailing tradition, scares away bad spirits, and defends boats and houses. Vadinho and José Augusto are also worth being registered on people's memories. The transforming forces can give to the city another face, but one cannot forget the people who have contributed for its most authentic cultural identity.

### INTANGIBLE HERITAGE

## SÃO CRISTÓVÃO: CULTURAL ASPECTS



MAN AND LANDSCAPE  
SOCIOENVIRONMENTAL ASPECTS

EDINALDO BATISTA DOS SANTOS





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### OCCUPATION OF THE SERGIPE TERRITORY

São Cristóvão is a historically important landmark for an understanding of the territorial formation along the coast of Sergipe. Founded in 1590, it was capital of the province until the 19th century; it housed relevant historical-cultural assets and is now seen as having great potential for tourism.

*In Vilar's educated view (1991), the whole process of conquest and occupation of Sergipe territory went hand-in-hand with the expansion of cattle raising. The extensive areas given by the potentates in Garcia d'Avila's Tower House were engaged in cattle raising, along with the settlement of the region. (...) Cattle opened up paths, later replaced by roadways. Those paths connected the backlands to the coastal zones and constituted, along with the waterways, the first economic corridors of the colony.*

### CONTEXTUALIZATION

#### DEMOGRAPHY AND URBANIZATION

Located in the East of the State, the municipality of São Cristóvão had boundaries with the municipalities of Itaporanga D'Ajuda, Nossa Senhora do Socorro and Aracaju, about 25km away. It covers an area of 437.437 km<sup>2</sup>, in its territorial unity, and has, according to the 2000 Census, a population of 64,647. Among those, 63,116 live in the urban area and 1,531 in the rural area. The city has a demographic density of 149.81 habitants per square kilometer and a growth rate of 3.08% per annum (IBGE, 2000). The geographic coordinates of São Cristóvão are: latitude 11°01'03", longitude 37°12'00" and average height above sea level of 47 meters.

On a municipal scale, São Cristóvão shows the most significant growth in the State. In between the last two censuses, the population has increased by more than 17,000, among which 16,883 live in areas deemed to be urban. These figures show a symptomatic position for São Cristóvão as having the lowest rural population density along the Northeast coast of the State: about 2,3 % of the population reside in rural areas, increasing from 1325, in 1991, to 1531 in 2000, an increase of 206. This is statistical proof of urban migration force in Aracaju, and, for this, São Cristóvão has a complexity that is exceptional on the southern coast.

Typical urban problems in city areas make it harder to study territorial problems on a municipal scale, which accounts for the difficulties typical in rural areas that are still persistent.

#### ENVIRONMENTAL SANITATION

This topic deals with elements revealing quality of life and the environment, such as: piped water, bathrooms per house, garbage collection and number of doctors per inhabitant. It is easily noticeable that public services tend to be concentrated on the urban area, owing to the population density, to the detriment of services offered to rural population, often very limited and sometimes reaching alarmingly low proportions.

Concerning water supply, 80.12% of the households in the municipality have piped water to their homes and 77.30% have bathrooms and piped water. 67.91% have municipal garbage collection services in urban areas. Electric power is delivered to 90.72%. Elementary education reaches about 80.90%, while 91.92% of children between 7 and 14 attend school. The HDI of the municipality is considered average of 0.700, while HDI – Education reaches 0.823.

#### TOURIST POTENTIAL

São Cristóvão has a natural tendency to historical-cultural tourism, since it was once the stage for Brazilian Colonial experience in Sergipe, where Baroque expression came into being in various internationally-recognized religious monuments. Its singularity in the 18th century urban complex still preserved.

The municipality is listed as an area of special interest, to be benefited by action from PRODETUR/NE II – Program for Developing Northeastern Tourism, a part of the Coconut-tree Coast Pole of Tourism for which, in answer to Law 41 of the City Statutes, this Plan for Integrated Development for Sustainable Tourism – PDITS has been set up.

As one of the oldest cities in Brazil, São Cristóvão awakes visitors' interest by the rare architectural and cultural ensemble it houses, fundamental to reheat the regional economy. At this moment, the whole ensemble is a target for action by the Program for Revitalization of the Historical and Cultural Heritage – Monumenta Program – as a re-

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sult of the agreement signed by the Ministry of Culture and the Government of Sergipe, with financial support from IBD (International Development Bank).



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BARRA SLOPE PORT

The privileged geographic location, on the banks of a river/ sea/estuary environment, is conducive to ecological and leisure tourism, with fishing and aquatic sports. Proximity to the Capital, capable of providing infra-structure and good access by road or water underline these advantages and this born-to-be tourist location.

### PHYSICAL CHARACTERISTICS

#### VEGETATION

In Sergipe, as in other Brazilian States, forest fragmentation is a direct result of the advance of the agricultural frontier and the growing extractivism of forest products (Porto, 1999). Silva et al (2004) and Rodrigues et al (2003) observe that most of the remaining forest is in private hands, and thus it is subject to the most diverse perturbations caused by improper use of the land.



VAZA-BARRIS AS SEEN FROM THE BACK OF THE MAIN CHURCH

The Municipality of São Cristóvão has a green coverage consisting of brushwood, rare fragments of Atlantic rainforest, sandbanks, mangroves and hygrophilic vegetation. That specific sort of mangrove is the type of coastal vegetation which shows a significant degree of anthropization in the areas extending around the seat of the municipality

The Municipality of São Cristóvão has a green coverage consisting of brushwood, rare fragments of Atlantic rainforest, sandbanks, mangroves and hygrophilic vegetation. That specific sort of mangrove is the type of coastal vegetation which shows a significant degree of anthropization in the areas extending around the seat of the municipality

through the presence of the port, with population settlements, eroded slopes and coconut trees. The species *Laguncularia racemosa* (white mangrove) is predominant. There are also mangrove woods on the island and on the banks of the estuary of the Vaza-Barris River. These are still relatively well preserved and physiographic types can be observed, as shown in the picture below:



148 ISLAND GROVES AND RIVER BANK MANGROVE ON THE ESTUARY OF THE VAZA-BARRIS

The estuary region of the Vaza-Barris, where it traverses the municipalities of São Cristóvão, Aracaju and Itaporanga d' Ajuda, contributes to a landscape of rare scenic beauty. The meeting of fresh and salt water produces one of the world's richest ecosystems, the mangroves. Along the coast, the dune ecosystems have undergone intense degradation from their natural characteristics. Extensive coast-line forests were cut down and animals were exploited and commercialized in the days of the Discovery.

The occupation of the coastal zone is a worldwide tendency, and, along with such disposition, the Brazilian coast has been a preferential area for urban, touristic and industrial occupation. It has been progressively degrading the coastal ecosystems. What

### ASPECTOS SOCIOAMBIENTAIS

## A PAISAGEM E O HOMEM





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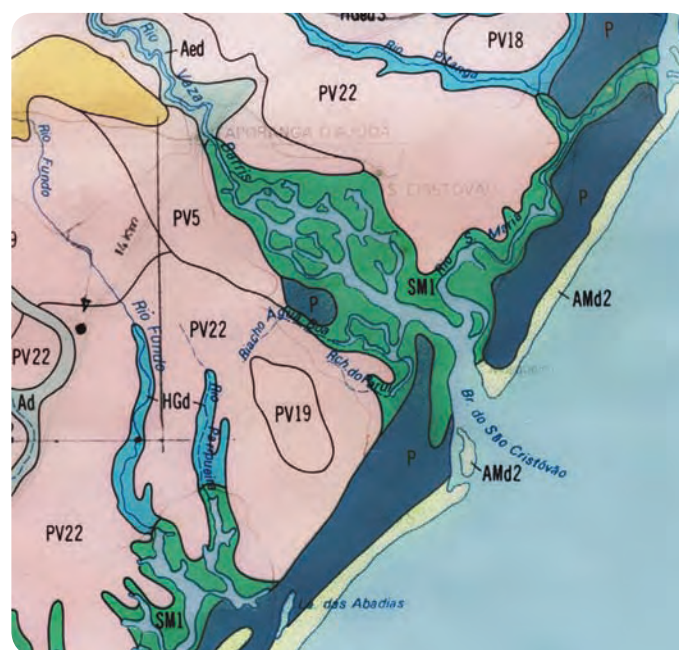
remains of this vegetation is under preservation order, with use limited, under State Decree no. 2,795/90, which set up the Area for Environmental Protection of the Mouth of the River Vaza-Barris.

The anthropized areas are formed by ruderal vegetation, normally associated with pastures and coconuts, which represent the greatest use and occupation of the soil in the municipality. There is also the presence of lagoons formed by wet depressions between sand strips which work as interfaces between coastal zones, inland water and marine water. They represent transitional ecosystems in the coastal area (Esteves, 1998). On that particular area of pools and lakes, the main species to be found are *Thypha domingensis* and *Lwdivigea octovalvis*.

### PEDOLOGY

The soils of the municipality are typically red-yellow podsolic soils merging into mangroves, alluvial soils, dystrophic or eutrophic red-yellow latosols, lightly humid gley and quartzose marine sands.

### GEOLOGY AND GEOMORPHOLOGY



The geological characterization of the area fits into the Coastal Province and Continental Margin represented by the sedimentary coastal basins of the Meso-Cenozoic, and its submerged extensions on the continental margin, developed from the Jurassic. In the state, this province includes the sedimentary basin of Sergipe and restricted segments of the Tucano Basin, besides superficial formations from the Tertiary and Quaternary periods (SANTOS, 2003). These geological aspects are illustrated in the following picture:



GEOLOGICAL MAP OF THE ESTUARY REGION OF RIVER VAZA-BARRIS

The predominant form of the relief is the hill with rounded crests and peaks but, nevertheless, there are also some inter-river tubular stretches. The homogeneity of the forms is due to the sedimentary characteristics of the rocks; their drainage depth, however, varies.

### CLIMATE AND RAINFALL

The climate can be classified as wet mega-thermic: the wetness eases up in the summer. Average rainfall is 1,331.4 mm per year. Temperature varies between 23oC in the coolest months (July and August) and 31oC in the hottest months. Average temperature is 25.2, and the rainy season goes from March to August.

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Under the Köpen climate classification, based on temperature and rainfall, the region falls into the category As (humid tropical climate, dry in summer). For Soares (2001), rainfall indices on the coastal strip show annual averages distinct and coherent, equivalent to 1.900mm on the coastal strip, 1,800mm in the middle section and 1600mm on the upper section.

Climatically, the rainfall regime in the region under study is maritime in type. It is defined by a dry season from spring to summer, September to February, and the monthly rainfall varies from 79mm (September) to 61mm (February). The rainy season, in the autumn and winter, has levels that vary between 138mm and 124mm (March and August), peaking at 315mm in May.

### WATER RESOURCES

Federal Law no. 9.433/97 establishes the hydrographic basins as basic units for monitoring and planning of water resources, based on the French experience (BRASIL, 2002). Planning for hydrographic basins is conditioned to their importance in decisions taken by the management, bearing in mind that reserves of usable water are becoming scarcer. In Sergipe, Law no. 3.870/97 was sanctioned, regulating the State Policy and creating the State Fund for Water Resources (SERGIPE, 1999).

The hydrographic basins of the municipality are those of the River Sergipe, which has tributaries such as the Rivers Comprido, Poxim and Pitanga, and those of the River Vaza-Barris, with the Rivers Prata and Paramopama as its tributaries. The River Vaza-Barris begins and ends in the Municipality and flows through the Lower Town of São Cristóvão.

In the last third of its length, during the dry season, the Paramopama becomes a narrow stream, devoid of any ciliary vegetation and totally polluted by untreated domestic effluents. It carries a heavy organic load, which raises its BOD (biochemical oxygen demand) and makes fluvial fauna life impossible. During the rainy season it causes havoc for the inhabitants, mainly in the district of Pintos and Fábrica Velha Avenue, because its obstructed bed causes flooding of houses, streets, roads and avenues in the Lower Town. The Seat of Municipal Government is supplied with drinking water from two springs: one, at the source of Banho Morno, also called River da Besta, in the Colina

district; the other is the River Comprido, between the settlements of Colônia and Rita Cacete, in the interior of the municipality.

The hydrographic sub-basin of the River Poxim, supplying 30% of drinking water for Aracaju, has similar pollution problems to those of Paramopama, made worse by the dumping of urban solid waste and extraction of sand in the region of the Quissamã.

### THREATS TO THE SURROUNDINGS

Looking at environmental aspects, the current situation sees certain elements under threat. However, this does not concern the valuable physical assets, the object of this report, but more so the life quality of the population. Otherwise, we see:



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PARAMOPAMA IN LOWER TOWN

A – Pollution and silting of the River Paramopama, brought about by the lack of marginal vegetation and the dumping of untreated domestic effluents and other waste. This is most critical in the lower part of the course of the river, where it flows through the urban area.

B- Degradation of the mangroves, whether due to urban expansion to the area surrounding the city, or to predatory crab gathering, or to crab farms within the mangrove, this being the best area for the activity.



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### SOCIOENVIRONMENTAL ASPECTS

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E – Rapid demographic expansion in the districts Rosa Elze, Eduardo Gomes, Luis Alves and Tijuquinha, brought about mainly by their proximity to the capital, Aracaju, as in the picture below:

F – Few job opportunities and low wages, causing an increase in indices of absolute poverty, an army of poverty-stricken people and consequent pressure on the environmental resources;

C – Deforestation of hills, river banks and valleys around the town, giving rise to erosion, causes silting of rivers and compromises the system of basic sanitation.

D – Uncontrolled growth of the municipality and illegal occupation of the river banks, giving way to favelas (shanty-towns) in the city;

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Program would involve the river bank communities in actions of awareness-raising, environmental education and replacement of ciliary vegetation, together with implantation of a sewerage system for the area.

Other steps should be taken such as measures of environmental control and inspection, with the purpose of preserving the environmental resources.

It is also understood that adoption of a public policy for job and income creation would greatly alleviate the suffering of part of the community.

With such instruments being adopted, it is possible to create a positive future scenario, based on enterprises enhancing the sustainable socio-environmental context of the municipality of São Cristóvão, as a means of improving the quality of life there.

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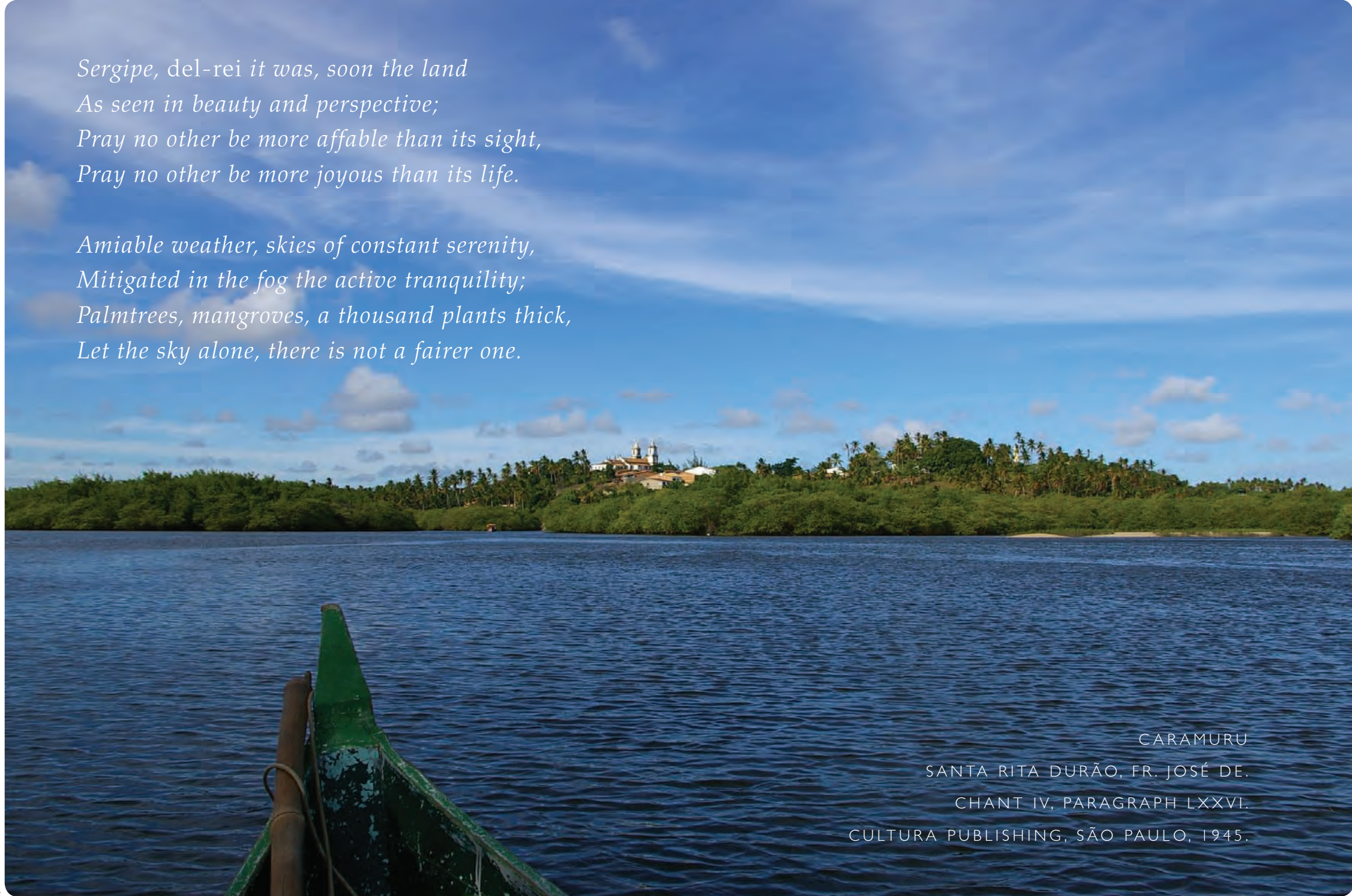
### NATURAL CATASTROPHES AND PRECAUTIONS

There are no records of natural catastrophes, except for the annual flooding of the River Paramopama, which, since it occurs in the Lower Town, does not place any of the scheduled buildings in the Upper Town at risk.

Nonetheless, preventative measures could and should be put into place under a well-thought-out plan, establishing norms for occupation and use of urban territorial space, which should be approved in a Participative Municipal Direction Plan. On the other hand, the setting up and implementation, by the Public Authority, of a comprehensive Program of Revitalization of the River Paramopama demands urgent attention. This

## SOCIOENVIRONMENTAL ASPECTS MAN AND LANDSCAPE





*Sergipe, del-rei it was, soon the land  
As seen in beauty and perspective;  
Pray no other be more affable than its sight,  
Pray no other be more joyous than its life.*

*Amiable weather, skies of constant serenity,  
Mitigated in the fog the active tranquility;  
Palmtrees, mangroves, a thousand plants thick,  
Let the sky alone, there is not a fairer one.*

CARAMURU  
SANTA RITA DURÃO, FR. JOSÉ DE.  
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- [WWW.INFONET.COM.BR/FASC](http://www.infonet.com.br/fasc)







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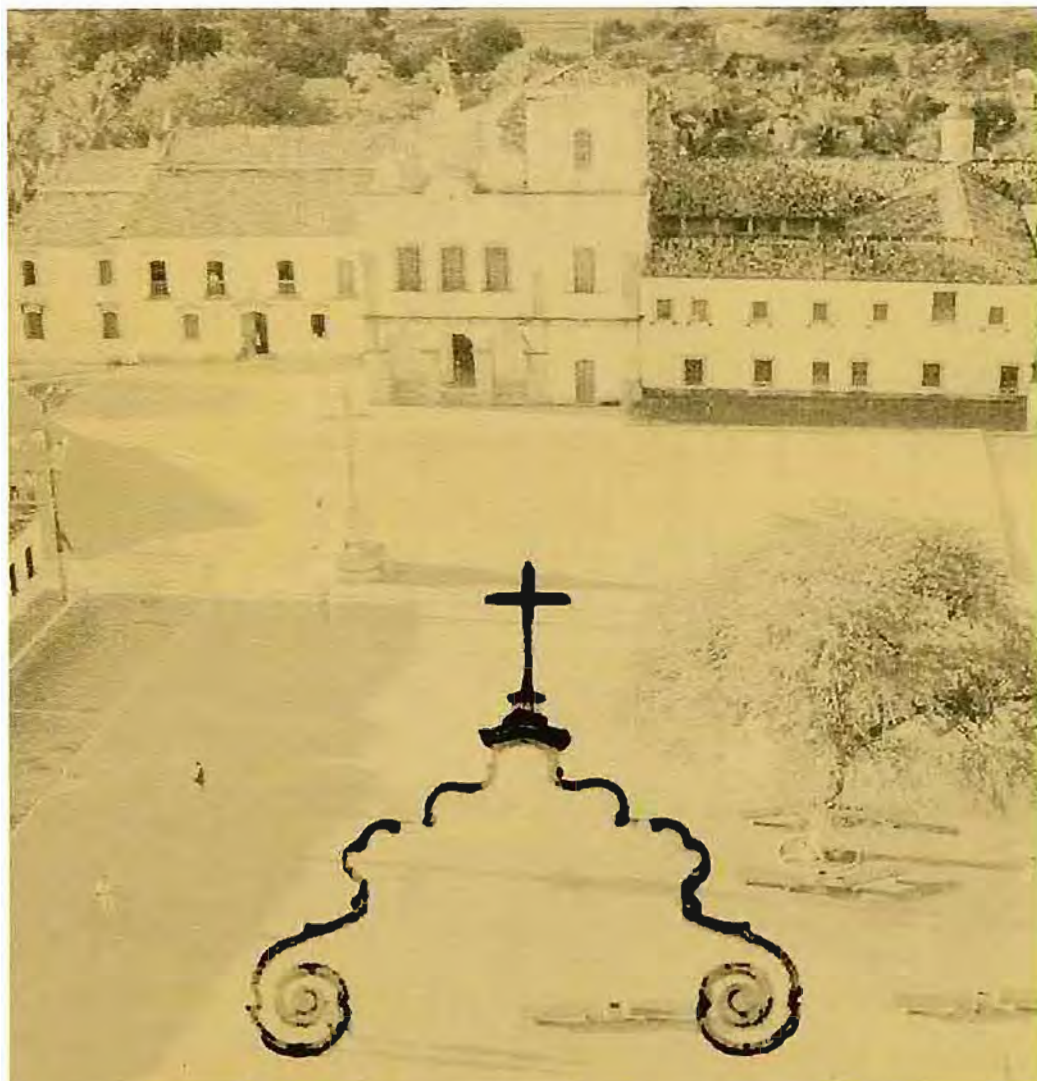
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## PICTURE CREDITS





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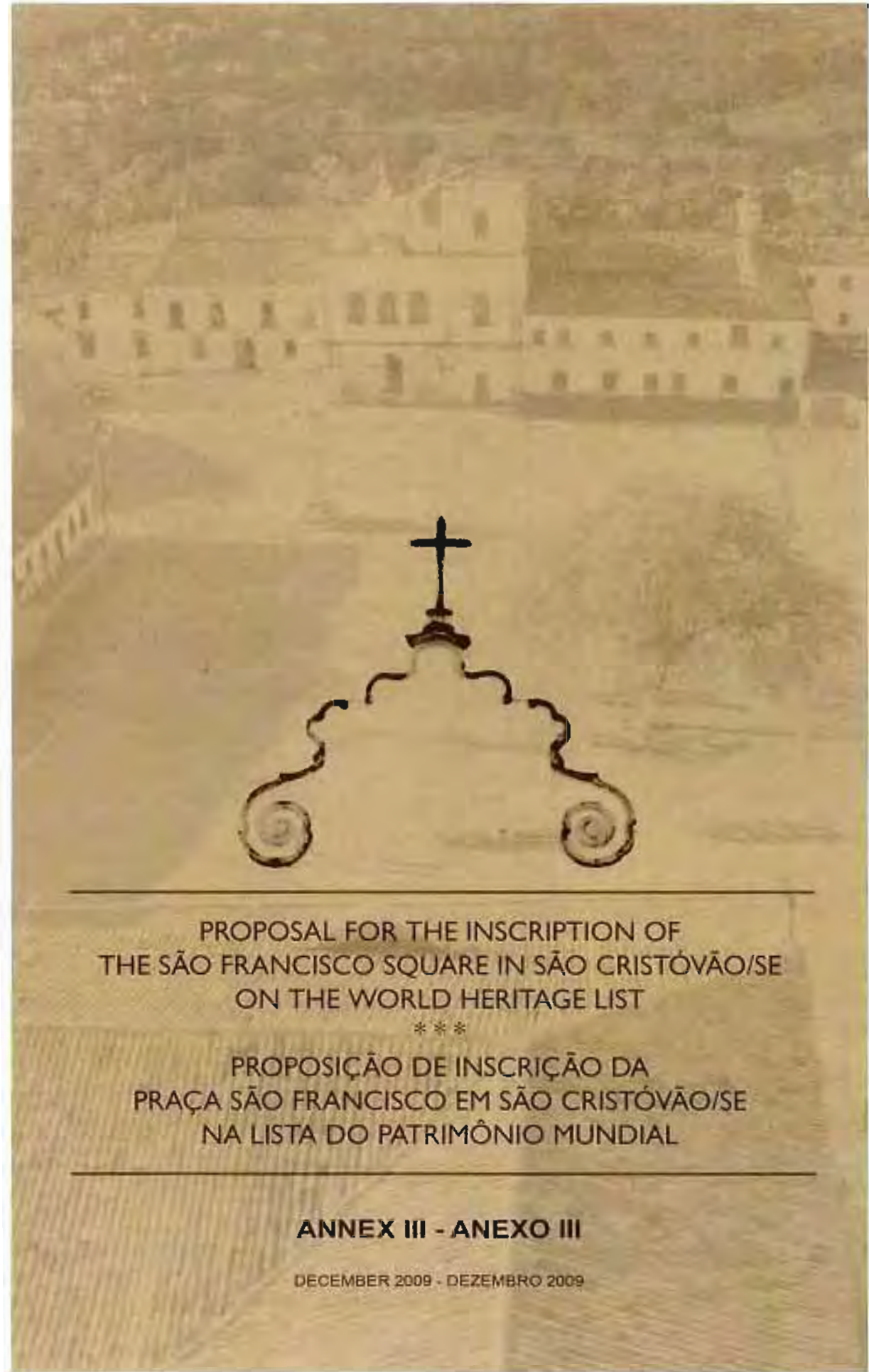
PROPOSAL FOR THE INSCRIPTION OF  
THE SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE  
ON THE WORLD HERITAGE LIST

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PROPOSIÇÃO DE INSCRIÇÃO DA  
PRAÇA SÃO FRANCISCO EM SÃO CRISTÓVÃO/SE  
NA LISTA DO PATRIMÔNIO MUNDIAL

**ANNEX II - ANEXO II**

DECEMBER 2009 - DEZEMBRO 2009



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PROPOSAL FOR THE INSCRIPTION OF  
THE SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE  
ON THE WORLD HERITAGE LIST

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PROPOSIÇÃO DE INSCRIÇÃO DA  
PRAÇA SÃO FRANCISCO EM SÃO CRISTÓVÃO/SE  
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**ANNEX III - ANEXO III**

DECEMBER 2009 - DEZEMBRO 2009





# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

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## SUMMARY



# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

## GEOGRAPHIC COORDINATES

ALTITUDE: 47M

LATITUDE: 11° 00' 53" SOUTH

LONGITUDE: 37° 12' 22" WEST

## ROAD DISTANCE

ARACAJU: 26KM

SALVADOR: 311KM

RECIFE: 536KM

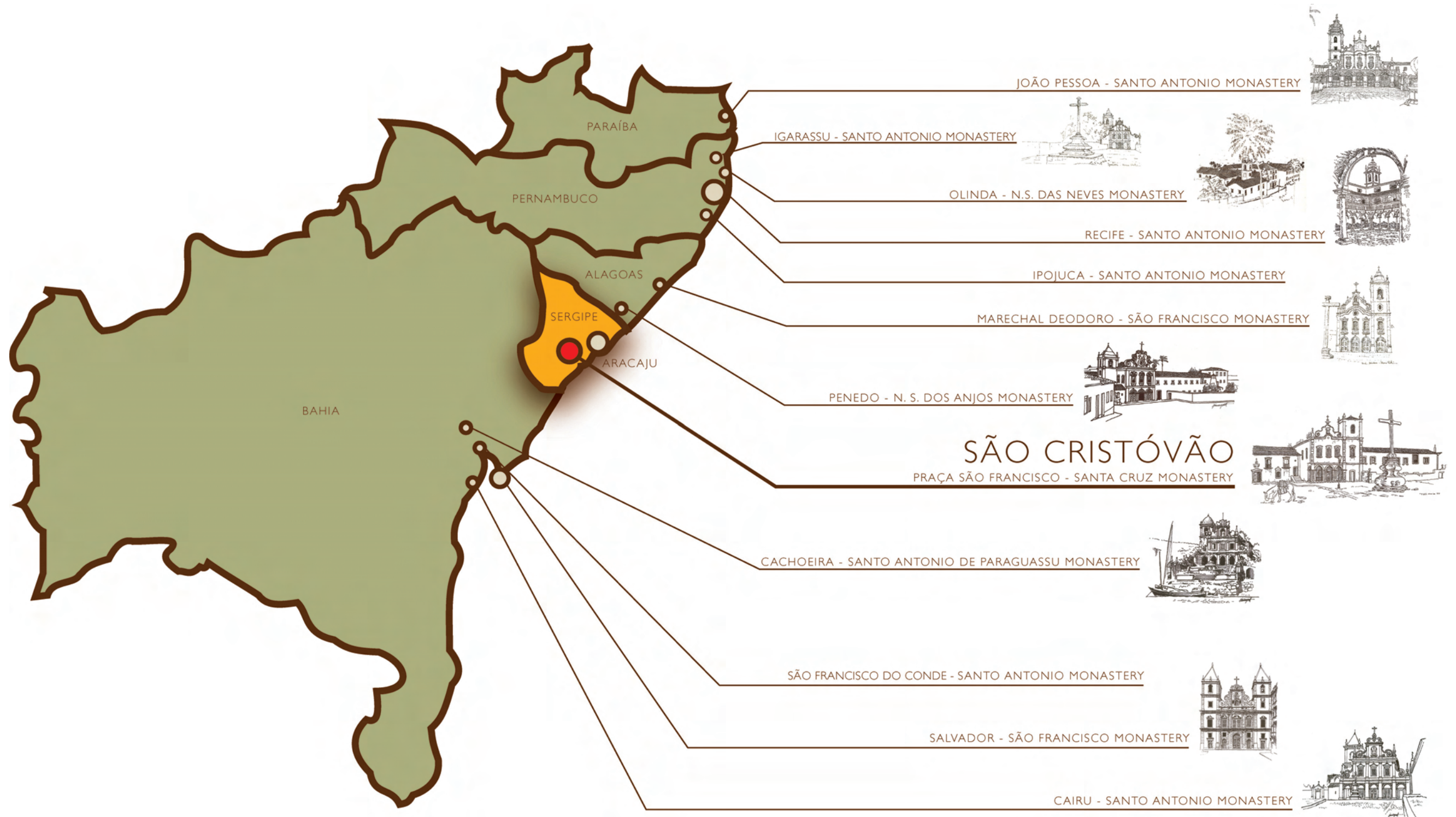
BRASÍLIA: 1708KM







# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST







# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

Starting from 1492, the American territories, under the Portuguese and Spanish Crown (1580/1640), inhabited by different populations such as indigenous, Europeans, Africans and Asians, had language and religion as the main elements of unification. Under the two Crowns, Franciscans, Dominicans, Carmelites and Jesuits had a very important role in the evangelization of the indigenous people and the consequent conquest of the new territories.

The Franciscan buildings established in the Spanish America, such as the São Francisco Monastery in Quito, Ecuador (1533), considered the first to be built in South America, and the São Francisco Monastery in Lima, Peru (1656/1672), as well as São Francisco churches in Santiago, Chile (1572) and in Havana, Cuba (1580/1714), though similar in their architecture to those in the Portuguese America – with cloisters as structural elements – were conditioned



1 Plaza San Francisco - Quito



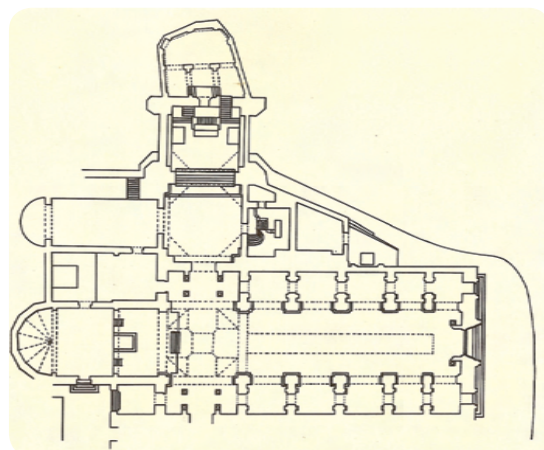
2 Plaza San Francisco - Lima



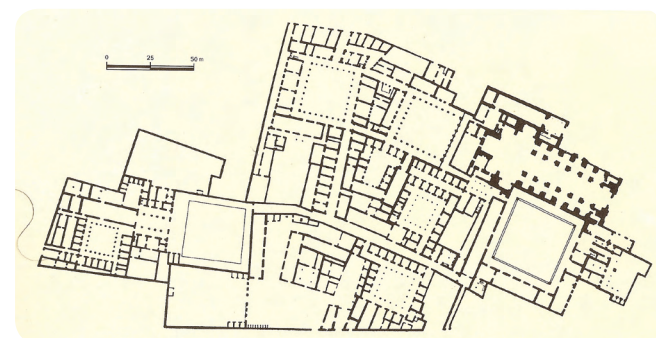
3 Plaza San Francisco - Havana



4 Plaza San Francisco - Santiago



Monastery - Quito



Monastery - Lima

to the Spanish urban design. However, all the architectural monastery structures have their main façade open to atriums and squares, with their dimensions varying according to the way they were built and maintained within the urban structure. In Quito the square is larger than the others and as big as a city block. Lima's Monastery has a very large atrium (*adro*), the shape of an urban square, which is considered the greatest of all times located in Latin America. Both in Quito and in Lima the buildings have much bigger vertical and horizontal volumes, in such way that their large front spaces are proportional.

The Franciscan architectural monastery structures in Brazil are similar to the Spanish ones in their main structures, as a consequence of the Order's organization and rules.

## THE STABILISHMENT OF FRANCISCAN MONASTERIES IN THE SPANISH AMERICA AND BRAZIL'S NORTHEAST COMPARATIVE ANALYSIS





# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

Their differences lie in the architectural details, the building materials, the sacred decoration, the dimensions generally smaller and, in particular, the urban situation.

It is well known the contrast of the Iberian urbanization in the main cities. The Spanish has checkered plans that define uses, accesses and spaces of lay and religious powers. The Portuguese presents a less rigorous planning, more in accordance with the natural topography than with the orthogonal geometric benefits. Both strategies were subject to prior or later adjustments, depending on their situation. While the Philippine model allowed adaptation, for example, to encompass the big urban areas required by the monasteries, the Portuguese urbanization advanced in new regulations.

With regards to the establishment of the City of São Cristóvão, previously called Sergipe del Rey at the time when Portugal and Spain were under the same Crown, there was the possibility of adopting the Philippine Code and then an orthogonal plan since its first design. The town was situated away from the seacoast and determined by the setting of regular squares, with polarizing characteristics, where the main and secondary roads converged.

*Apart from the deeper and more structure cultural aspects in history, the organization of the Iberian states had a determining effect on colonization. Lay power and spiritual power were intertwined in the courts<sup>1</sup>. Religion provided the power of non-material values, as a form of sustentation and self-preservation. Material values, on the other hand, were distributed on age-old bases of territorial occupation in its progress and reversals of occupations, wars, domination etc. In the 16th century the Portuguese and Spanish territories had scarcely progressed beyond models of city-states or of citadels closely linked to areas of rural production, whose inter-city axes were structure systems of balance of space and trade and stratified powers.*



9 São Francisco Square  
São Cristóvão



5  
San Francisco Square  
Quito



6  
San Francisco Square  
Lima



7  
San Francisco Square  
Havana



8  
San Francisco Square  
Santiago

*Excluding the regions where the Spaniards found organized nations (Aztecs, Toltecs, Mayas and Incas), the situation in the Americas was quite the opposite, without any form of organization that could be considered a network or system. From all aspects, particularly the urban spaces, it is essential to take into account that the conquest demanded systematized bases for colonization. The urbanization and building codes in the New World reinterpreted the Iberian tradition, turning public places available into stages for the lay and the religious powers. The Portuguese and Spanish regiments for the new settlements in the 16th and 17th centuries found very different settlement conditions that it was not possible to complete it entirely. Portuguese colonization in Brazil lacked the intensive and extensive investment needed for such a vast country. This state of affairs, from almost*

<sup>1</sup>The history of colonial domination and empires always shows a process of violence and cultural imposition in different degrees and forms. The Iberian empires were certainly the most extreme in the relations between laymen and religious figures.





## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

*before colonization, helps to explain why, during the unification of the Portuguese and Spanish Crowns (1580 – 1640), there was no complete fulfillment of the Orders of King Felipe<sup>2</sup> in Brazil. In any case, many examples of the scanty urbanization were completed and remained to bear witness. The São Francisco Square in São Cristóvão is one of them.<sup>3</sup>*

Portuguese squares are irregular most of the time and the churches have their volumes closer to the adjoining buildings. In spite of the diverse architectural configurations, the volumes and spaces of Santiago and Havana's churches are similar to the Brazilian ones, also because of the single bell tower. On the other hand, none of them makes use of the narthex (*galilé*), which in the Brazilian monasteries works as the transition between the square or atrium and the sacred interior of the churches. Robert Smith notices that they are *like loggias in the Italian sense (...)* where the poor, the blind, the crippled took shelter and waited for the daily alms and in holidays gave place to those who could not get into the churches for different reasons.

The São Francisco Square in São Cristóvão is mentioned in the Dossier as a unique urban structure because it has special characteristics compared to other squares in the Brazilian colonial towns. *In verbis*:

*These squares, together with that of Main Church, give the Upper Town a predominance of civic and leisure space, not common in towns built in the 17th and 18th centuries, and special characteristics for a Brazilian colonial town. For example, if we compare the urban ground plan with that of Laranjeiras, built along the river Cotinguiba and somewhat more recently, we see Laranjeiras has a reasonable number of squares but much smaller. This is because the ground plan of the town is irregular, owing to the ad hoc nature of its construction. A similar conclusion can be reached if we compare São Cristóvão with Penedo, almost contemporary and nearby on the river São Francisco. Although it would appear to have similar plans, Penedo does not have the same width of public spaces. In its 20th century styling, it has only the square extending in front of the Town Hall, the Main Church and on to the Franciscan convent, and one other, a narrow one, in front of Our Lady of Corrente, overlooking the São Francisco waterway.<sup>4</sup>*

<sup>2</sup> Variations in urbanization can be found, not only in settlements in Brazil, but also in Spanish America, with adaptation according to geographical features, climate, flora and fauna and, mainly, the existing populations and civilizations in the light of the wider objectives of the church and the laity.

<sup>3</sup> José Leme Galvão Junior, in Dossier São Francisco Square in São Cristóvão/SE, pg. 79.

<sup>4</sup> Augusto Silva Telles, in Dossier São Francisco Square in São Cristóvão/SE, pg. 95.



10  
San  
Francisco  
Square  
São  
Cristóvão

In the book *Formação de Cidades no Brasil Colonial*, architect Paulo Santos analyzes the Latin American squares as follows:

*The frequent occurrence of the Main Square (Plaza Mayor) as the centre of the urban composition and the checkered design as its complement, in the Spanish colonized towns, resulted from the existence of a uniform legislation (...), until it became, at the time of its "Recopilación" under Felipe III, at the beginning of the 17th century, a true legislative Code, to which in the urban field one must attribute the unity of the design.*

And the Philippine Ordinances (text adapted to modern English):

*Law #9: The site, size and disposition of the square must be as ordered.*

*The Main Square is the starting point for the village, at the seaside, nearby the harbor's dock and if at a Mediterranean area, should be placed in the middle of the village: its square shape with prolongations must be at least one and a half times longer than wider, so as to be more convenient for the parties on horseback and others; its size must be in proportion to the number of neighbors and take into consideration the village growth, not less than 200-feet-long and 300-feet-wide, nor greater than 800 feet and 532 feet, and so it will have an average size and good proportions, if they are 600 x 400 feet; four main streets are generated from each corner of the square, and from these other ones, two from each corner; the four corners facing the four main winds, so as to avoid the four winds inconvenient effect; the whole outline and the four main streets must have doorways, much to the pedestrians' comfort; and the eight streets that are generated by the four corners must be free, that is to say they will not meet at the doorways, so as to have free access to the square and the street.*





# PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

Therefore, as a structural element of the urban design of the 16th century Brazilian colonial towns, São Cristóvão's São Francisco Square is an uncommon, unique example, due to being in accordance with the Spanish urbanization resolutions. Its dimensions, 51-meter-wide by 73-meter-long, are very close to the proportions (length/width) dictated by the Ordinances, as well as the four streets and other three less important paths are originated from the corners of the square. Defined mostly with big preserved buildings, it was and continues to be a place that shelters and generates cultural manifestations in town and the main reference center of its everyday life.



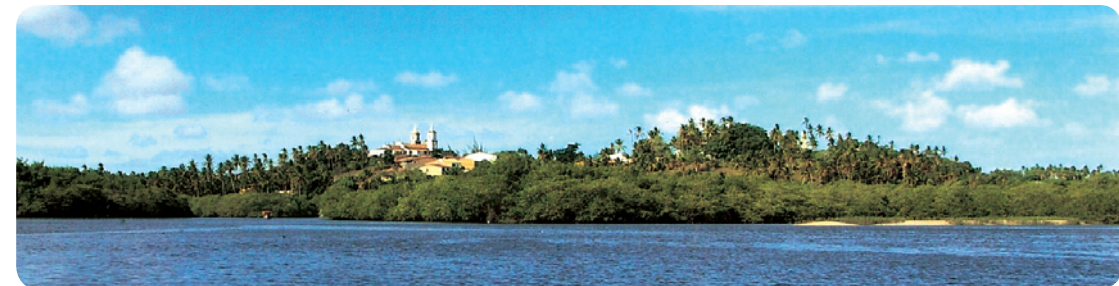
11 São Francisco Square  
São Cristóvão

The São Francisco Square and Monastery architectural structure is one of the main remaining among those built by the Franciscan Order and the Brotherhoods associated to the Portuguese Colony in Brazil. It simultaneously stands out and represents at large the historical period of colonization through evangelization, which also confirms



São Francisco Square  
São Cristóvão

the European conquests in America. Its usage program, dispositions and architectural configuration, in addition to the urban space layout, are crucial elements that not only distinguish the structure from those built in Penedo, Marechal Deodoro, Recife and Olinda, among others, but also represent them in the scenery of the 17th and 18th centuries.



12  
São  
Cristóvão  
Landscape





PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE  
IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST



13 Church and Monastery  
Santo Antonio - Ipojuca  
Pernambuco Estate - 1606



14  
Church and  
Monastery  
São Francisco  
  
Marechal  
Deodoro  
  
Alagoas  
Estate  
  
1682



15 Church and Monastery  
Nossa Senhora dos Anjos - Penedo  
Alagoas Estate - 1684



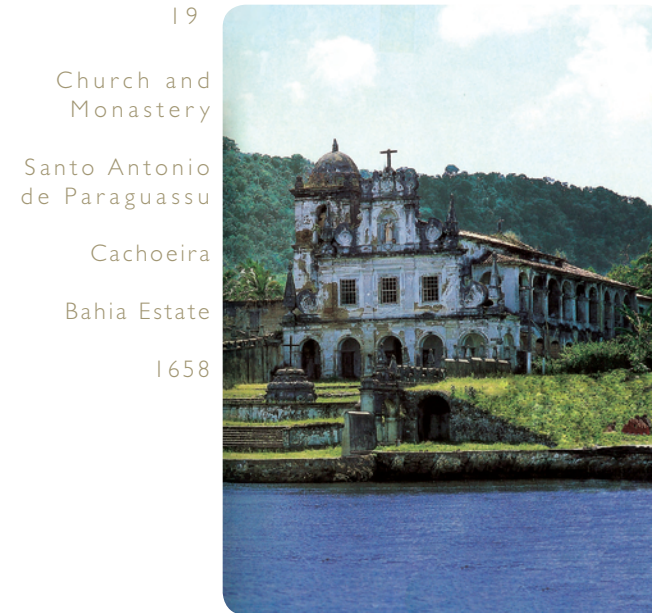
16 Church and Monastery  
Nossa Senhora das Neves - Olinda  
Pernambuco Estate - 1585



17 Church and Monastery  
Santo Antonio - Igarassu  
Pernambuco Estate - 1588



18 Church and Monastery  
Santo Antonio - Cairu  
Bahia - 1654



19  
Church and  
Monastery  
  
Santo Antonio  
de Paraguassu  
  
Cachoeira  
  
Bahia Estate  
  
1658



20 Church and Monastery  
Santo Antonio - João Pessoa  
Paraíba Estate - 1589





## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

21

Church and  
Monastery

Santo Antonio

Recife

Pernambuco  
Estate

1606



22 Church and Monastery  
São Francisco - Salvador  
Bahia Estate - 1686



23 Church and Monastery  
Santo Antonio - São Francisco do Conde  
Bahia Estate - 1636

According to Germain Bazin, Art historian and the former chief curator of paintings at the Louvre Museum,

*One of the most original creations of the Brazilian religious architecture was the group of monasteries built by the Franciscans in the Northeast, between Salvador, in Bahia and João Pessoa, in Paraíba (...), which present unprecedented solutions and logical development, and have as a starting point people trained in the second half of the 17th century, assuming that they formed a true school of builders belonging to the Order.*<sup>5</sup>

*Those religious Franciscan convents interfered in the city's disposition in the defining of its urban design elements, with the creation of wide spaces in front of their churches, the atriums, which are, in some cases, public squares.*<sup>6</sup>

The architecture of the Northeast Franciscan monasteries, according to architect Benedito Toledo<sup>7</sup>, is the result of a long evolving process which left convents of great proportions in the Northeast, equipped with notable cloisters due to the rhythm of their arcades and their climate adaptation, with sheltering atriums and façades where artists were allowed to carry out refined stonework. Toledo affirms that *adding those values to the inside of the churches, covered with gold and holding a mystical atmosphere, we have in the Brazilian art a picture full of poetry.*

The oldest of the Franciscan monasteries, Nossa Senhora das Neves, in Olinda, Pernambuco, started being built in 1585. During the Dutch invasion, five of them were already established or under construction. They were strongly damaged by the invaders and rebuilt after 1650. The Franciscans, particularly, stood out in the rebuilding, followed by the Carmelites. They even created an architectural style for churches and monasteries, The Franciscan School of the Northeast. Architect Augusto Silva Telles, in his *Atlas dos Monumentos Históricos e Artísticos do Brasil*, relates the main characteristics:

*these buildings, in essence, form a structure which has an inner court in its center – the cloister – that opens to the central patio by means of verandas, in two floors, surrounded by the monastery and the churches on one of its sides. Usually, the Irmãos Terceiros*

<sup>5</sup> Germain Bazin, in *Arquitetura Religiosa do Brasil*, vol. I – pg. 137

<sup>6</sup> Augusto Silva Teles, in *Dossiê Praça São Francisco em São Cristóvão/SE* – pg. ???

<sup>7</sup> Architect Benedito Toledo, in *Historia da Arte no Brasil*, vol. I pg. 149





## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

*chapels are perpendicular to the naves of the convent churches, and are connected to them by impressive arches. In some cases, as for example in Recife, Olinda and João Pessoa, the ornamental richness of the chapels highly exceeds that of the convent churches. The inside walls are mostly covered with tile bands. The churches have arcades that open to the façade, a space called narthex. Above the arcade there is the priests' choir floor, with windows; the volutes sustained by the pillars make a transition to the ground floor and, finally, there is the baroque pediment. The wide atriums, with a stone cross at the front, usually confer a monumental character to those buildings. Their interior is plain, and with a single nave, except the one in Recife, which has three naves and a profound main altar. At the back of the main altar there is the huge vestry, which is, in some monasteries, richly decorated with tiled panels, chest of drawers and cupboards, paintings and a wash basin. The ceilings have painted panels or are ornamented with architecture paintings in a single panel. (See comparative chart)*

These structures maintain the general guidelines adopted by the Franciscans in the Brazilian Northeast, where the atrium with the cross evoking the Passion cult is a strong reference, as well as the narthex and the single, retreated bell tower. Nevertheless, the inevitable growth of Brazilian towns, especially in the 20th century, reduced or modified such transition spaces in most of the structures. The atriums survived, but most of them without the great former perspectives. Even the one in Salvador, which kept its earliest space, has had its original activities replaced by a massive tourist visitation nowadays.

Finally, we should emphasize that in the São Francisco Square in São Cristóvão the public spaces created by the historical architecture structure have great harmony, even though some buildings stand out more than others. Indeed, they were constructed for a leading role in the collective and social life of the town and region. Added to these characteristics, intangible values are intimately intertwined with the social organization and São Cristóvão's particular and traditional lifestyle, as mentioned in this dossier.

24

Sacred Art  
Museum in  
Sao Francisco  
Convent

Sao Cristovão  
Sergipe- 2008



25

Sacred Art  
Museum in  
Sao Francisco  
Convent





Sao Cristovão  
Sergipe- 2008










## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

MONASTERY/CITY/ STATE/ date of building/ photo	Insertion in the urban space – atrium, square, or public square/ cross	Constructive and design elements	Façade characteristics: narthex, pediment, central niche	Interior ornamentation: gold wood engraving, sacred images, painted ceiling and pictures, tiles, silver ornaments	Single tower and position in the façade	Prominent kitchen chimney
SÃO FRANCISCO MONASTERY OR SANTA CRUZ/ São Cristóvão/Sergipe (1658 – 1693) 	The Franciscan architectural structure is part of the urban design; the atrium with the cross is incorporated in São Francisco Square (56x 72m), one of the most important of the historical center.	Such as in all Franciscan structures, the cloister is the central element of the design. The single nave convent church is placed on the left, and on its left there is the Third Order Chapel, perpendicular to the church longitudinal axis; the entrance is through a great arch. The square-shaped cloister is surrounded by arcades and has an inner court; the second floor has pillars with entablature and shelters the friars' cells and the library. On the ground floor, there is the vestibule, beside the church, and there are some rooms around the cloister, as the chapter room and the dining hall.	The church façade is characterized by the pediment, the narthex with a triple arcade, topped by the three rectangular choir windows. Two high Tuscan pillars stand alongside of the façade and sustain the architrave with the projecting cornice that forms the pediment base. The pediment has volutes and a central niche that shelters the image of the Order patron saint; with the exception of Ipojuca church, all the others have a "bull's eye" window.	Following the Franciscan School characteristics, the interior of the church contains the main altar, two altars beside the cross arch and a pulpit. The church has D. João V style altars; the vestry keeps a sculpted limestone wash basin, as well as the beautiful cloister. (See Dossier p.114)	It stands on the right side of the church. This tower and the one in Marechal Deodoro Monastery are exceptions because they are not retreated from the church façade.	It maintains a huge conical chimney linked to the kitchen oven, in the back part of the monastery.
SANTO ANTONIO/ Ipojuca/Pernambuco (1606 – rebuilding 1654) 	The monastery rests in an irregular ground. There is a reduced atrium, limited by the monastery side wall, the church façade and a support wall on the front.	It follows the style of the other ones: monastery with square-shaped Tuscan cloister, two floors, the first of which presents arcades and the second has entablatures. Only Ipojuca and Paraguassu monasteries have the cloister on the right side of the convent church.	Ipojuca Monastery façade presents a pediment, and is the first example of the Franciscan School, according to G. Bazin. The monasteries in São Cristóvão, Marechal Deodoro, Penedo and Olinda follow the same characteristics, except for the simple pediment, and the absence of niche and "bull's eye" window.	The staircase and the cloister are ornamented in the same style. A fire in 1935 damaged all the movables inside the church.	It stands on the right side of the church; the façade is retreated and the belfry has the shape of a bulb.	None.
SÃO FRANCISCO/ Marechal Deodoro/ Alagoas (1682 – 1723) 	Marechal Deodoro and Salvador monasteries are atypical establishments, due to the detached Third Chapel. The atrium was damaged by the construction of a street.	The Third Chapel was built a few meters from the convent church. The cloister pillars are similar to the ones in Ipojuca's Franciscan Monastery church arcade.	The pediment is the same of the Ipojuca Monastery type.	The staircase has a stone handrail decorated with floral motifs. The ceiling is painted in D. João V style.	Similar to São Cristóvão Monastery, the tower is not retreated from the convent church façade, and has a high terrace.	None.
NOSSA SENHORA DOS ANJOS/ Penedo/Alagoas (1684 – 1783) 	The atrium is interrupted by a street in front of the church nowadays; the cross rests upward, in the front part of the square.	This one is different due to the Third Chapel, which is parallel and next to the single nave convent church, and also because of the cloister with built-in coupled pillars. These pillars are similar to the ones in Ipojuca's Franciscan Monastery church arcade.	The stone and sandstone pediment is richly elaborated and detailed; with strong volutes, it stands out from the other buildings for its ornamentation motifs.	The church and the chapel wood engravings are in elaborate rococo style. The church ceilings are decorated with architectural paintings in a single panel, such as the ones in João Pessoa and Penedo churches.	The two-terraced tower has a pyramidal belfry.	The original kitchen remains and the big cone-shaped chimney stands out in front of the monastery.

\* Some of the Franciscan Monasteries of the same period: Vitória-ES (1591); Rio de Janeiro-RJ (1606); Santos-SP (1639); São Paulo-SP (1639); Vila Velha-ES (1650); Itanhaém-SP (1655).







## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

MONASTERY/CITY/ STATE/ date of building/ photo	Insertion in the urban space – atrium, square, or public square/ cross	Constructive and design elements	Façade characteristics: narthex, pediment, central niche	Interior ornamentation: gold wood engraving, sacred images, painted ceiling and pictures, tiles, silver ornaments	Single tower and position in the façade	Prominent kitchen chimney
NOSSA SENHORA DAS NEVES/Olinda/Pernambuco (1585 – rebuilding 1757) 	<p>The Franciscan structure is located in Olinda's historical center and is composed by blocks with independent façades, internally connected and adapted to the ground declivity. There is a cross in front of the atrium, which was obstructed by a street.</p>	<p>Unconventionally, the Franciscan structure is formed by three different adjoining blocks. The two-storey monastery displays a beautiful straight-lined portal, house of prayer, chapel and the Third cloister, which has an arcade sustained by Tuscan columns; on the upper floor little columns support the shaft. Nossa Senhora das Neves and Paraíba monasteries are the only ones whose design authorship is known: Friar Francisco dos Santos. It is the oldest Franciscan monastery in Brazil; the building permit, granted by Felipe II, dates back to 1583, the time when donations were awarded to the future convent to be established in Olinda.</p>	<p>The church has a narthex with triple arcade, on top of which there are three straight-lined windows and side volutes on the corners, a remarkable characteristic of Franciscan monasteries, pediment with a central niche and lateral pinnacles. The vestry arcade presents an identical detail to that of the narthex in Ipojuca monastery.</p>	<p>There is a single nave church, covered with tile panels, plain high altar and side altars. On the left side of the nave, the entrance to the Third Chapel is an arch, with stunning painted panels in the ceiling. The vestry has beautiful tile panels, silver ornaments, paintings and large chests of drawers.</p>	<p>The single tower is on the right, retreated from the façade. The belfry has terraces and bulb-shaped crowning covered with tiles.</p>	<p>None.</p>
SANTO ANTONIO/ Igarassu/Pernambuco (1588, rebuilding 1661) 	<p>There is a large, rectangular atrium in front of the church, limited by side walls, with a cross on top of a strong stone pedestal. That is the typical establishment of the second series of Franciscan monasteries.</p>	<p>The convent church has a single nave and a plain cloister. On the upper floor there is a base for each column sustaining the framework of beams. According to Germain Bazin, it represents the origin of the second type.</p>	<p>Pyramidal façade, narthex with triple arcade, on top of which there are three choir windows. Beside the corners, there are two volutes that embellish the wall. The baroque pediment, with no niche, has an emblem and four pinnacles. It is representative of the transition between the triangular and pyramidal types.</p>	<p>The nave has tile-covered walls which display scenes of Saint Anthony's life. The church ceilings are ornamented with architectural paintings in a single panel, such as in João Pessoa, Penedo and Igarassu churches. The narthex ceiling is made of wood panels. There is an interesting art museum inside the monastery structure.</p>	<p>There is a retreated tower, on the right, with bell-shaped crowning.</p>	<p>None.</p>
SANTO ANTONIO/ Cairu/Bahia (1654) 	<p>The large atrium, in front of which there is a cross, was damaged by a street. Only one of the side walls remains.</p>	<p>The monastery cloister has three arcades on each side. On the ground floor there are stone pillars that sustain arches. On the upper floor the pillars, made out of a single rock and with a thick shaft, support a wooden architrave. Cairu and Ipojuca monasteries present perfect style coherence, because they were both entirely built in the 17th century, according to Bazin.</p>	<p>Again according to Bazin, Cairu monastery pyramidal façade is the second prototype of the Franciscan School, including the ones built after it. Its shape is the result of the superposition of three floors with decreasing width. On the ground floor there is a five-arcade-portal with Tuscan pillars; on the second floor, three pillars separate the choir windows. The pediment with volutes has in its center a tabernacle with the image of the patron saint. The volutes appear from the pediment to the arcade cornice.</p>	<p>All the spaces inside the structure present outstanding tile panels. In the vestry, the window frames are surrounded by tile ornaments, as well as the magnificent marble and limestone wash basin, which is identical to the one in Santo Antonio de Paraguaçu.</p>	<p>The tower is retreated from the façade. The pyramidal belfry is covered with tiles.</p>	<p>It maintains the elegant cone-shaped chimney linked to the kitchen oven.</p>






## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

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<p>SANTO ANTONIO DE PARAGUASSU / Cachoeira/ Bahia (1658 – 1686)</p> 	<p>Established alongside Paraguassu River, it is in perfect harmony with the landscape. The atrium, with half walls, goes down to the pier, by means of a staircase built on the different levels of the ground. There is a richly sculpted stone cross in the middle of it.</p>	<p>The architectural structure is partially ruined. The monastery had an arched aqueduct which brought water to the kitchen. There is indication that the cloister building system would have been such as in the other Franciscan monasteries, with the Tuscan columns on the ground floor and on the second floor the entablature being sustained by columns. Only in Ipojuca and Paraguassu the monasteries are situated on the right side of the convent church.</p>	<p>As in Cairu, the pyramidal pediment is characterized by huge volutes that are repeated and crowned by pinnacles.</p>	<p>There are remains of the tiles that surrounded the cloister and the domelike narthex. The wash basin is similar to the one in Cairu Monastery. The altar-pieces, cross arch and balustrade were removed to the Secretariat of Education in Salvador.</p>	<p>There is a retreated tower on the right side with domelike belfry.</p>	<p>None.</p>
<p>SANTO ANTONIO/ João Pessoa/Paraíba (1589 – rebuilding 1700)</p> 	<p>The large atrium in front of the church is sided by two tiled walls that display the Way of the Cross figures in niches. In its entrance, there is an outstanding stone cross.</p>	<p>Five stone arches, three in the middle being the smaller ones, give entrance to the narthex; a beautiful stone portal opens to the single nave. The second floor has three windows. There is a two-storey cloister, sustaining arcades both on the ground and the second floors, and Tuscan columns supporting the roof-edges, similar to the other Northeast Franciscan monasteries.</p>	<p>Highly ornamented pediment influenced by Cairu and Paraguassu churches, although the volutes are designed in rococo style. Santo Antonio Monastery structure, according to Bazin, is one of the most beautiful baroque art <i>mise en scène</i>.</p>	<p>Tiles cover the half-walled cloister arcades and other spaces. The ceilings of the churches are ornamented with architectural paintings on a single panel, like the ones in João Pessoa, Penedo and Igarassu churches. Such as Igarassu monasteries, it has the narthex ceiling decorated with paintings and above the portal doors there is rich stone ornamentation.</p>	<p>Single bulb-shaped bell tower on the left, retreated from the church, covered with white and blue tiles.</p>	<p>None.</p>
<p>SANTO ANTONIO/ Recife/ Pernambuco (1606 - rebuilding 1669)</p> 	<p>The atrium was damaged by the establishment of a street and the withdrawal of the cross.</p>	<p>The convent cloister is on the left side of the church. The Third Order chapel, known as Golden Chapel, is on the right side of the church and has an atypical cloister, because both ground and upper level arches have the same height. The convent church has a beautiful dome covered with tiles and supported by pendants. The structure is also composed by the Third Franciscan House of Prayer, with a remarkable limestone portal. It is very similar to Ipojuca Monastery in relation to some details found in the arcade, the wash basin and the cross arch.</p>	<p>The pyramidal façade is similar to the one in João Pessoa Monastery, with no niche on the pediment and an Order emblem.</p>	<p>The Third Order chapel (1652 – 1722) is one of the richest of all; the walls are covered with paintings and tile bars, by the artist Antonio Santiago. The ceiling is made of panels separated by gold wood engravings. Tile panels cover the cloister arcade walls, the consistory, corridors, staircase and the church entrance hall.</p>	<p>The tower is retreated from the façade on the right side and has atypical belfry covered with white tiles.</p>	<p>None.</p>
<p>SÃO FRANCISCO/ Salvador/ Bahia (1686 – 1752)</p> 	<p>The atrium does not encompass the whole church façade, which is in front of a very long square that goes up to Terreiro de Jesus. There are two-storey houses on the sides of the atrium; the cross stands out.</p>	<p>The great Convent church (1708 – 1723) is different from the others, due to its three naves. The Third Chapel is parallel to the convent church, as in Marechal Deodoro, and has its own façade. There are other characteristics that make it distinct, including: double towers, three stone-arched portals, the highest of which is the one in the middle and two rows of superposed columns. Due to its dimensions and the sumptuousness of its tiles, Salvador's cloister is the most impressive among the Northeast Franciscan monasteries.</p>	<p>The pediment with volutes on the sandstone façade is similar to the ones in Cairu and Paraguassu convent churches. The Third Order church façade, next to the Monastery, is typical and unique in Brazil, with strong Spanish-American influence. Completely sculpted in limestone, it is a detached building, beside the convent church, with a richly ornamented façade.</p>	<p>An outstanding gold wood engraving covers the whole interior of the nave, main chapel and side chapels, distinguishing it as the most richly ornamented among all.</p>	<p>There are two towers which are not retreated from the façade and form together with São Francisco do Conde Monastery the only exceptions regarding the single tower typology.</p>	<p>None.</p>



## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

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<p>SANTO ANTONIO/ São Francisco do Conde /Bahia (1636- rebuilding 1718)</p> 	<p>It is established in the upper town, from where it is possible to have an exuberant view of Baía de Todos os Santos (All Saints' Bay). The atrium maintains the walls, although they do not have the original characteristics anymore. Despite being in front of the present Artur Sales Square, the atrium is not integrated to it.</p>	<p>The structure is formed by church, monastery and Third chapel, which are perpendicular to the convent church. It differs from other structures because the Third Order has a second inner court.</p>	<p>There are five arches on the façade, three of which correspond to the church building and the others open to the entrance hall and the Third Order. It is similar to Salvador's convent church façade.</p>	<p>Key characteristics: the chairs, the <i>jacarandá</i> chests of drawers and bars, the oil painted panels, the wash basin and the paintings on the nave ceilings. There are tile panels in the nave, main chapel, vestry and choir.</p>	<p>There are two towers with pyramidal belfry, covered with tiles and parallel to the church plan, as in Salvador.</p>	<p>None.</p>
<p>CONCLUSIONS Presenting São Francisco Monastery, in São Cristóvão, as the main focus.</p>	<p>São Cristóvão Franciscan Monastery, such as the other Northeast Franciscan convents, is notable for being in harmony with the landscape; the unaltered presence of terraces in the architectural structure induces to the contemplation of nature. The square stands out among the others because it keeps the original configuration of the atrium and promotes gatherings of the community.</p>	<p>In relation to the other convents that form the Franciscan School of the Northeast, São Cristóvão Franciscan Monastery structure presents perfect uniformity in its design and constructive elements. The structure volume and its adaptation to the ground express complete harmony with the disposition of the inner spaces. According to Germain Bazin, it is one of the most original creations of the religious architecture in Brazil, due to "unprecedented solutions, great and monastic simplicity and with its melodious cloisters".</p>	<p>Generally speaking, the façade derives from the series of monasteries classified in the same group (Olinda, Penedo, Marechal Deodoro and São Cristóvão), with triangular pediment and originated from Ipojuca convent.</p>	<p>The excellent limestone present in the region favored the creation of an original example of ornamentation in the arcades and cloister pillars, as well as in the other elements of the structure.</p>	<p>Such as Marechal Deodoro Monastery, the tower is not retreated from the church façade. It presents a single tower and terrace, like the other convents of the same typology.</p>	<p>Among the Franciscan monasteries, only the ones in Penedo, Cairu and São Cristóvão maintained the chimney that is linked to the kitchen oven.</p>



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Present Iphan's Office, in São Francisco Square, São Cristóvão/SE, 2008.



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Cloister's São Francisco Monastery, in São Francisco Square, 2008.





## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST

A partir de 1492, os territórios americanos submetidos pelas Coroas Portuguesa e Espanhola e habitados por diferentes populações, indígenas, européias, africanas e asiáticas, tiveram a língua e a religião como principais elementos de unificação. Sob ambas as Coroas, Franciscanos, Dominicanos, Carmelitas e Jesuítas exerceram papel de fundamental importância na evangelização do indígena e conseqüente conquista dos novos territórios.

Os complexos franciscanos implantados na América Espanhola, como o Convento de São Francisco, em Quito, Equador (1533), considerado o primeiro Convento na América do Sul, o de São Francisco em Lima, Peru (1656/1672) e também as Igrejas de São Francisco de Santiago, Chile (1572) e de Havana, Cuba (1580/1714), conquanto mantenham semelhanças arquitetônicas com seus pares da América Portuguesa – com a presença dos claustros como elementos estruturantes dos projetos – condicionaram-se às formas urbanas espanholas. Entretanto, todos os complexos conventuais têm a frente principal aberta para adros e praças, cujas dimensões variam conforme foram construídas e mantidas na estrutura urbana. Em Quito a praça é mais generosa e equivale a uma quadra urbana. O conjunto conventual de Lima reserva um adro de grandes proporções, configurando-se como uma praça urbana, e é considerado o maior da América Latina em todos os tempos. Tanto em Quito como em Lima as edificações possuem volumes verticais e horizontais bem maiores, de modo que os grandes espaços fronteiros lhes são proporcionais.

Os complexos conventuais franciscanos no Brasil se fizeram similares aos hispânicos nas estruturas fundamentais, razão direta da organização e posturas da Ordem. Diferenciam-se nos detalhes arquitetônicos, nos materiais construtivos, na decoração sacra, nas dimensões geralmente menores e, em particular, na situação urbana.

É conhecido o contraste dos urbanismos ibéricos nas matrizes urbanas. O espanhol, com planos em malha xadrez definindo usos, acessos e espaços de poder laico e religioso. O português, com planejamento menos rigoroso, mais de acordo com a topografia natural do que com os benefícios geométricos da ortogonalidade. Ambas as estratégias eram, todavia, sujeitas a ajustes conjunturais, prévios ou posteriores. Tanto o modelo filipino admitia adaptações para abrigar, por exemplo, as grandes áreas urbanas requeridas pelos conventos, como o urbanismo português avançava em regulações posteriores.

No caso da implantação da cidade de São Cristóvão, antes denominada, Sergipe del Rey, época em que Portugal e Espanha estavam sob uma única Coroa, houve a possibilidade de adotar o código filipino e logo a ortogonalidade desde o primeiro traçado. Recuada da costa marítima e determinada pela implantação de praças regulares, com características polarizadoras e para onde convergem as vias principais e as secundárias.

*Além de aspectos culturais mais profundos e complexos na história, a organização dos estados ibéricos tinha uma característica determinante para a colonização: o poder laico dos reis imbricava em suas cortes o poder Divino ( ). A religião provia o poder real de valores imateriais, como forma de sustentação e auto-preservação. Por outro lado, os valores materiais eram distribuídos sobre bases milenares de ocupação territorial, em suas marchas e contramarchas de ocupações, guerras, domínios etc. No século XVI os territórios português e espanhol mal saíam dos modelos de cidades-estado ou cidadelas vinculadas fortemente ao seu espaço de produção rural, cujos vínculos interurbanos eram complexos sistemas de equilíbrio espacial, comercial e dos poderes estratificados.*

*Com exceção das regiões onde os espanhóis encontraram nações organizadas (Astecas, Toltecas, Maias e Incas), o quadro nas Américas era oposto, sem qualquer forma de organização que pudesse ser considerada uma rede ou sistema. Sob todos os aspectos, mas principalmente em relação aos espaços urbanos é fundamental considerar que as Américas exigiram bases sistematizadas para conquista e colonização. As regulações urbanas e edificações para o Novo Mundo reinterpretaram a tradição latina, particularmente ibérica, de disposição de espaços públicos como cenários dos poderes laico e religioso. Os regimentos português e espanhol para as novas povoações nos séculos XVI e XVII encontraram condições tão díspares de assentamento, que efetivamente não foi possível levá-los a cabo completamente. A colonização portuguesa no Brasil ainda carecia de extensos e intensos investimentos, face ao território incomensurável a ser conquistado. Essa condição ainda quase preliminar da colonização ajuda a explicar porquê, durante a unificação das coroas Espanhola e Portuguesa (1580-1640), não houve realização plena também das Ordenações Filipinas no Brasil ( ). De toda forma, muitos componentes da parca urbanização do período foram obedecidos e permanecem seus testemunhos, como é o caso da Praça São Francisco, em São Cristóvão.<sup>3</sup>*

<sup>1</sup> história de dominação entre nações e nos impérios coloniais demonstra sempre um processo de violência e imposição cultural, variando os graus e formas. Entretanto, os impérios ibéricos foram certamente os mais extremados na inter-relação laico-religiosa em suas estruturas.

<sup>2</sup> variantes de urbanização podem ser vistas não só nas povoações brasileiras, mas também nas da América Espanhola, adaptando-se a todas as circunstâncias de terreno, clima, flora e fauna e, principalmente, às populações e civilizações pré-existentes, face aos objetivos maiores dos poderes laico e religioso.



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As praças portuguesas são irregulares na maioria das vezes e as igrejas têm seus volumes mais próximos das demais edificações vizinhas. Mesmo assim, e apesar de arquiteturas de configurações diversas, os volumes e espaços resultantes das igrejas de Santiago e Havana, por exemplo, se assemelham às brasileiras, inclusive pelo campanário único. Por outro lado, nenhuma delas utiliza a galilé que, nos conventos brasileiros, faz a transição entre a praça ou adro e o interior sacro das igrejas. Robert Smith nota que *são espécies de loggias no sentido italiano (...) onde os pobres, os cegos, os aleijados esperavam abrigados a esmola diária e nos dias de festa dava lugar aos que por diversas razões não podiam entrar na igreja.*

No Dossiê já havíamos apontado São Cristóvão, e em particular a Praça São Francisco, como detentoras de características especiais entre os núcleos urbanos brasileiros do período colonial. *In verbis:*

*Essas praças, somadas à da Matriz, conferiram ao núcleo urbano da cidade alta um predomínio de amplos espaços de lazer e cívicos, o que era incomum nos núcleos urbanos do Brasil seiscentista e setecentista, o que distingue, assim, São Cristóvão como uma cidade com características especiais dentre os núcleos brasileiros do período colonial. Por exemplo, se compararmos a trama urbana dessa cidade com a de Laranjeiras, cidade próxima que se desenvolveu ao longo de trecho do rio Cotinguiba e é algo mais recente, verifica-se que, embora Laranjeiras tenha número razoável de praças, elas são de muito menores dimensões, ao passo que a trama urbana é plenamente irregular, de caráter espontâneo. Observação com conclusão assemelhada pode ser feita por meio de comparação da estrutura urbana de São Cristóvão com a de Penedo, núcleo quase coetâneo, e também próximo, à margem do rio São Francisco. Apesar de, em princípio, parecer possuírem planos com estruturas semelhantes, Penedo não possui a mesma largueza em espaços públicos; na sua feição novecentista, ela tem apenas a praça que se estende fronteira à Câmara, à Matriz e se prolonga até o Convento Franciscano, e uma outra, estreita, à frente da Igreja de Nossa Senhora da Corrente, debruçada sobre a calha do São Francisco.*<sup>4</sup>

Paulo Santos, ao analisar as praças latino-americanas em “Formação de Cidades no Brasil Colonial”, diz:

*A freqüência da Praça Maior como centro da composição urbana e do traçado em xadrez como*

*seu complemento resultou nas cidades de colonização hispânica, da existência de uma legislação uniforme (...), até se tornarem à época de sua “Recopilación” sob Felipe III, no começo do XVII, verdadeiro Código legislativo a que, no campo urbanístico, se deve atribuir, a unidade dos traçados.*

E as Ordenações Filipinas, *ipsis litteris:*

*Lei IX: Que o sítio, tamanho e disposições da praça sejam como se ordena.*

*A Praça Maior donde se há de começar a vila, sendo em Costa de Mar, se deve fazer ao desembarcadouro do Porto, e se for em lugar Mediterrâneo, no meio da vila: sua forma em quadrado prolongado, que tenha pelo menos de comprimento uma vez e meia de sua largura, porque será mais conveniente para as festas a cavalo e outras: sua grandeza proporcional ao número de vizinhos e tendo em consideração o crescimento das vilas, não seja menos que 200 pés de comprimento por 300 de largura, nem maior do que 800 pés de comprimento por 532 de largura, e resultará mediana e de boas proporções, se for de 600 pés x 400 pés; da praça saiam quatro ruas principais, uma por meio de cada canto e demais destas, duas por cada esquina: as quatro esquinas voltadas aos quatro ventos principais, por que saindo assim as ruas da praça não estarão expostas aos quatro ventos, que será de muito inconveniente; todo o contorno e as quatro ruas principais, que dela hão de sair que tenham portais para a comodidade dos transeuntes; e as oito ruas que sairão das quatro esquinas, sejam livres, sem encontrar-se nos portais, de forma que tenham acesso direto com a praça e a rua.*

Portanto, na qualidade de elemento estruturante do traçado urbano das cidades seiscentistas coloniais brasileiras, a Praça São Francisco de São Cristóvão constitui exemplo incomum e único, por sua similitude com as determinações do urbanismo hispânico, cujas dimensões de 51 metros de largura por 73 metros de comprimento muito se aproximam da proporção comprimento/largura ditadas pelas Ordenações, assim como, dos cantos da praça se originam quatro ruas e outras quatro vias de menor importância. Configurada em sua maior parte por edificações de grande porte, íntegras e preservadas, continua sendo pólo de manifestações culturais da cidade e principal centro de referência e vivência de seu cotidiano.

O conjunto arquitetônico da Praça e do Convento de São Francisco é um dos principais remanescentes entre os que foram edificados pela Ordem Franciscana e Irmandades

<sup>4</sup> Augusto Silva Telles - Dossiê Praça São Francisco em São Cristóvão/SE, pg. 99.





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consociadas na Colônia Portuguesa do Brasil. Simultaneamente destaca-se e representa vasto período histórico da colonização pelo viés da evangelização e corroboração sacra às conquistas européias na América. Seu programa de uso, os ordenamentos e sua configuração arquitetônica, além da disposição no espaço urbano, são componentes determinantes para distingui-lo daqueles construídos em Penedo, Marechal Deodoro, Recife e Olinda, entre outros, mas também para representá-los no cenário dos séculos XVII a XIX.

Segundo German Bazin,

*Uma das criações mais originais da arquitetura religiosa no Brasil foi o grupo de conventos construídos pelos franciscanos no Nordeste, entre Salvador/BA e João Pessoa, na Paraíba.(...), e que apresentam soluções inéditas, cujo desenvolvimento lógico, que tem como ponto de partida tipos formados na segunda metade do século XVII, pressupondo uma verdadeira escola de construtores pertencentes à Ordem.*<sup>5</sup>

*Esses conventos religiosos Franciscanos interferiram na ordenação da cidade ao definirem elementos formadores de sua trama urbana, com a criação de espaços amplos, fronteiros às suas igrejas, constituintes dos seus adros que, em alguns casos, ao mesmo tempo, são praças públicas.*<sup>6</sup>

A arquitetura dos conventos franciscanos no Nordeste, conforme Benedito Toledo é o resultado de um longo processo evolutivo que deixou no Nordeste conventos de proporções generosas, dotados de claustros notáveis pelo ritmo de suas arcadas e por sua adequação ao nosso clima, de adros acolhedores e frontispícios onde se permitiu aos artistas a realização de apurada obra de cantaria. Somados esses valores aos interiores das igrejas, recobertos de ouro e possuídas por um clima de misticismo, teremos um quadro cheio de poesia na arte brasileira.

O mais antigo dos conventos franciscanos, Nossa Senhora das Neves, em Olinda, Pernambuco, começou a ser construído em 1585. Quando da invasão holandesa, cinco

<sup>5</sup> Germain Bazin, in *Arquitetura Religiosa do Brasil*, tomo I – pg. 137

<sup>6</sup> Augusto Silva Teles, in *Dossiê Praça São Francisco em São Cristóvão/SE* – pg





já estavam implantados ou em construção. Fortemente danificados pelos invasores, foram reconstruídos depois de 1650. Distinguiram-se, particularmente, os franciscanos na retomada das reconstruções, seguidos dos carmelitas. Os franciscanos chegaram mesmo a criar um tipo de arquitetura para igrejas e conventos, a Escola Franciscana do Nordeste. Augusto Silva Telles, no Atlas dos Monumentos Históricos e Artísticos do Brasil, relata as características principais: estas edificações são, em essência, compostas por um conjunto que tem ao centro um pátio - os claustros - estes se abrem, por meio de avarandados, em dois pisos, para o pátio central, contornado pelo convento e pelas igrejas que ocupam um dos lados. Em geral, as capelas dos Irmãos Terceiros estão colocadas perpendicularmente às naves das igrejas conventuais, para as quais se abrem por imponentes arcos. Em alguns casos, como, por exemplo, em Recife, Olinda e João Pessoa, as capelas excedem, em muito, a riqueza ornamental das igrejas conventuais. As paredes internas, em sua maioria, são revestidas de barras de azulejos. As igrejas possuem pórticos com arcadas para a fachada - a galilé. Por cima do pórtico fica o pavimento das janelas do coro dos frades, volutas amparadas nos cunhais ligam ao pavimento inferior e concluindo a fachada o frontão barroco. Os amplos adros, com um cruzeiro de cantaria à frente, conferem, não raro, a essas edificações um caráter monumental. Internamente são muito sóbrias, com nave única, exceto a de Recife, com três naves e capela-mor profunda. Nos fundos da capela-mor, a imensa sacristia, em alguns conventos, ricamente decorada com painéis azulejados, arcaz e armários, pinturas e lavabo. Os tetos são apainelados com pinturas, ou decorados com pinturas arquitetônicas em um único painel. (ver quadro comparativo)

Tais conjuntos guardam as linhas gerais adotadas pelos Franciscanos no nordeste brasileiro, onde o adro com seu cruzeiro evocando o culto pela Paixão é uma marcante referência, assim como a galilé e o campanário único e recuado. Porém, o inevitável crescimento das cidades brasileiras, principalmente no século XX, constrangeu ou alterou esses espaços de transição na maioria dos conjuntos. Sobreviveram os adros, a maioria agora sem as perspectivas generosas de antes. Mesmo o de Salvador, que manteve seu espaço primitivo, não exerce mais suas funções originais, hoje substituídas pela visita turística massificada.

Finalmente, vale reiterar que, na Praça São Francisco, em São Cristóvão, os espaços públicos gerados pelo conjunto arquitetônico histórico têm grande força unitária, mesmo havendo maior destaque para determinadas edificações, afinal foram construídas para um papel protagonista na vida coletiva e social da cidade e região. A essas características estão imbricados valores imateriais ou intangíveis, relativos à organização social e aos modos de vida tradicionais e peculiares de São Cristóvão, já relatados no Dossiê da Praça São Francisco.



## PROPOSAL FOR THE INSCRIPTION OF SÃO FRANCISCO SQUARE IN SÃO CRISTÓVÃO/SE, BRAZIL, IN THE WORLD HERITAGE LIST




CONVENTO/ CIDADE/ ESTADO/ período de construção/ foto	Inserção no núcleo urbano do adro, praça ou largo/ presença de cruzeiro	Componentes da planta e elementos construtivos	Características de fachada: galilé, frontão, nicho central	Decoração interior: Talha dourada, imaginária, pintura do forro, telas pintadas, azulejos, alfaia	Torre única e posicionamento na fachada	Chaminé da cozinha em destaque
<p>CONVENTO SÃO FRANCISCO OU SANTA CRUZ São Cristóvão/Sergipe (1658 – 1693)</p> 	<p>O conjunto franciscano está inserido na trama urbana. O adro com cruzeiro está incorporado à Praça São Francisco (56x 72m), uma das principais do centro histórico.</p>	<p>O claustro, como em todos os conventos franciscanos, é o elemento centralizador da planta. À esquerda se localiza a igreja conventual, de nave única, e à esquerda desta, a Capela da Ordem Terceira, perpendicular ao eixo longitudinal da igreja, com acesso através de grande arco. O claustro de formato quadrado é rodeado de arcadas com pátio central. O segundo piso é provido de pilares com entablamento e abriga as celas dos frades e a biblioteca. No térreo, portaria ao lado da igreja, e em volta do claustro, diversas salas, sala do capítulo e refeitório.</p>	<p>A fachada da igreja se caracteriza pelo frontão triangular, encimado por três janelas retangulares do coro e galilé com arcada tripla. Duas grandes pilastras toscanas ladeiam a fachada e sustentam a arquitrave com cornija saliente, que forma a base do frontão. O frontão é contornado por volutas, com nicho central que abriga a imagem do santo da ordem. Com exceção de Ipojuca, todos os demais conventos apresentam óculo em sua fachada.</p>	<p>Seguindo as características da escola franciscana, o interior da igreja contém, além do altar-mor, dois altares laterais ao arco cruzeiro e púlpito. A igreja tem altares no estilo D. João V. A sacristia conserva lavabo de pedra calcária esculpida, assim como o belíssimo claustro (Ver Dossiê pg.114).</p>	<p>Apresenta torre única à direita da igreja, assim como o convento de Marechal Deodoro, o que constitui exceção, por não estar recuada da fachada da igreja.</p>	<p>Conserva a enorme chaminé cônica do forno da cozinha, na parte posterior do convento.</p>
<p>CONVENTO SANTO ANTONIO Ipojuca/Pernambuco (1606 – reconstrução 1654)</p> 	<p>O convento está implantado em local acidentado. Apresenta adro de proporções reduzidas, delimitado pela parede lateral do convento, pela fachada da igreja e, à frente, por um muro de arrimo.</p>	<p>Segue a regra dos demais: convento com claustro toscano quadrangular, de dois andares, sendo o primeiro com arcadas e o segundo com entablamentos. Somente os conventos de Ipojuca e Paraguassu têm o claustro ao lado direito da igreja conventual.</p>	<p>De frontão triangular, conforme classificação de Germain Bazin, o frontispício do convento de Ipojuca é o primeiro protótipo da escola franciscana. Seguem as mesmas características os conventos de São Cristóvão, Marechal Deodoro, Penedo e Olinda, exceto pela simplicidade do frontão, ausência de nicho e óculo.</p>	<p>A escadaria é ornamentada no mesmo estilo do claustro. Um incêndio em 1935 danificou todos os bens integrados da igreja.</p>	<p>Torre única, à direita, com recuo da fachada. Campanário em formato bulboso.</p>	<p>Ausente.</p>
<p>CONVENTO SÃO FRANCISCO Marechal Deodoro/Alagoas (1682 – 1723)</p> 	<p>Implantação atípica, assim como o convento de Salvador, por ter a capela Terceira em prédio isolado. O adro foi prejudicado pela inserção de uma rua.</p>	<p>A Capela Terceira foi erguida a poucos metros de distância da igreja conventual. Os pilares do claustro são similares aos do pórtico da igreja do convento franciscano de Ipojuca.</p>	<p>Frontão triangular, segue tipologia do Convento de Ipojuca.</p>	<p>Escada com corrimão de pedra decorado com motivos florais. Teto pintado em estilo D. João V.</p>	<p>Semelhante ao convento de São Cristóvão, apresenta a torre sem recuo do plano da fachada da igreja conventual, com mirante.</p>	<p>Ausente.</p>
<p>CONVENTO NOSSA SENHORA DOS ANJOS Penedo/Alagoas (1684 – 1783)</p> 	<p>O adro atualmente está interrompido por uma rua fronteira à igreja. O cruzeiro permanece no início da praça, em aclave.</p>	<p>Diferencia-se pela capela Terceira paralela e próxima à igreja conventual de nave única e ainda pelo claustro com pilastras geminadas embutidas. Estes pilares se assemelham aos do pórtico da igreja do convento franciscano de Ipojuca.</p>	<p>Frontão triangular elaborado em pedra, arenito, com profusão de detalhes, ricamente trabalhados, com vigorosas volutas. Destaca-se dos demais por sua ornamentação.</p>	<p>As talhas da igreja e da capela apresentam estilo rococó pesado. Os tetos das igrejas são decorados com pinturas arquitetônicas num único painel, como os das igrejas de João Pessoa e Penedo.</p>	<p>Torre recuada com dois mirantes e campanário piramidal.</p>	<p>Permanece a cozinha primitiva, dotada de grande chaminé cônica colocada à frente do convento, com grande destaque.</p>

\* Alguns Conventos Franciscanos do mesmo período: Vitória-ES (1591); Rio de Janeiro-RJ (1606); Santos-SP (1639); São Paulo-SP (1639); Vila Velha-ES (1650); Itanhaém-SP (1655).









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<p>CONVENTO NOSSA SENHORA DAS NEVES Olinda/Pernambuco (1585 – reconstrução 1757)</p> 	<p>O conjunto está inserido no núcleo histórico da cidade de Olinda. O Complexo Franciscano de Olinda é composto por um conjunto de blocos com fachadas independentes que se ligam internamente e se adaptam aos declives do terreno. O adro, dotado de cruzeiro à frente, foi interrompido por uma rua.</p>	<p>Conjunto franciscano atipicamente composto de três blocos distintos e geminados. O convento de dois pavimentos apresenta bela portada de verga reta, casa de oração, capela e claustro dos terceiros. O claustro é em arcada apoiada em colunas toscanas. No piso superior, pequenas colunas apóiam verga. Este convento e o da Paraíba constituem os únicos de autoria conhecida, de Frei Francisco dos Santos. É o convento franciscano mais antigo no país, para o qual Felipe II concedeu alvará de construção em 1583, data em que foram concedidas as primeiras doações ao futuro convento de Olinda.</p>	<p>A igreja tem galilé com arcada tripla, encimada por três janelas de verga reta e volutas laterais nos cunhais, característica marcante dos conventos franciscanos, além de frontão com nicho central e pináculos laterais. A arcada da sacristia apresenta detalhe idêntico ao das arcadas da galilé do convento de Ipojuca.</p>	<p>Igreja de nave única, revestida de painéis de azulejos, tem altar-mor sóbrio e altares laterais. À esquerda da nave abre-se arco para a capela Terceira, que apresenta belíssimo teto em painéis pintados. A sacristia tem bonitos painéis de azulejos, alfaias, pinturas e arcazes.</p>	<p>Torre única à direita, recuada da fachada. O campanário com mirantes tem coroamento bulboso revestido de azulejos.</p>	<p>Ausente.</p>
<p>CONVENTO SANTO ANTONIO Igarassu/Pernambuco (1588 – reconstrução 1661)</p> 	<p>O grande adro retangular fronteiro à igreja tem muros laterais que o delimitam e cruzeiro sobre robusto pedestal em pedra. Implantação típica dos conventos franciscanos da segunda série.</p>	<p>Igreja conventual de nave única e claustro despojado. No pavimento superior existe uma sapata para cada coluna suportando o vigamento do telhado. Segundo Germain Bazin, representa a gênese do segundo tipo.</p>	<p>Apresenta frontispício piramidal e fachada com arcada tripla na galilé, encimada pelas três janelas de verga do coro. Ao lado dos cunhais, duas volutas arrematam o muro. O frontão barroco, sem nicho, tem emblema e quatro pináculos. Representa a transição entre os dois tipos de frontão: triangular e piramidal.</p>	<p>A nave tem paredes revestidas de azulejos representando episódios da vida de Santo Antonio. Os tetos das igrejas são decorados com pinturas arquitetônicas em um único painel, como os das igrejas de João Pessoa, Penedo e Igarassu. A galilé tem um forro apainelado. Há uma pinacoteca de grande interesse artístico e histórico instalada nas dependências do convento.</p>	<p>Torre recuada, à direita, com coroamento campaniforme.</p>	<p>Ausente.</p>
<p>CONVENTO SANTO ANTONIO Cairu/Bahia (1654)</p> 	<p>O amplo adro, com cruzeiro à frente foi prejudicado pela implantação de uma rua. Permanece apenas um dos muros laterais.</p>	<p>O claustro do convento de três arcadas de cada lado possui no térreo pilares de pedra que sustentam arcos abatidos. No piso superior, os pilares talhados em única pedra e com fuste engrossado sustentam diretamente uma arquitrave de madeira. De acordo com Germain Bazin, os conventos de Cairu e Ipojuca apresentam perfeita unidade de estilo, por terem sido edificadas por inteiro no século XVII.</p>	<p>O frontispício piramidal do convento de Cairu, conforme classificação de G. Bazin, é o segundo protótipo da escola franciscana, incluindo os que se seguem. A composição é piramidal, com superposição de três andares de larguras decrescentes. No térreo, o pórtico de cinco arcadas tem pilastras toscanas. No segundo piso, três pilastras separam as janelas do coro. O frontão com volutas tem ao centro um tabernáculo com a imagem do santo padroeiro. Volutas descem do frontão até o final da cornija do pórtico.</p>	<p>Destacam-se os ornamentos em painéis de azulejos em todos os espaços do conjunto. Na sacristia, revestimentos em azulejos emolduram as janelas e o magnífico lavabo de lioz e de mármore. O lavabo é idêntico ao de Santo Antonio de Paraguassu.</p>	<p>A torre é recuada da fachada. O campanário em forma piramidal é revestido de azulejos.</p>	<p>Conserva a elegante chaminé cônica do forno da cozinha.</p>




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CONVENTO SANTO ANTONIO DE PARAGUASSU Cachoeira/ Bahia (1658 – 1686) 	Está implantado à beira do Rio Paraguassu em perfeita harmonia com a paisagem. O adro com muros em meia altura acompanha o desnível do terreno até o cais, por meio de escadaria, tendo ao centro cruzeiro ricamente lavrado em pedra.	O conjunto está parcialmente em ruínas. O convento possuía um aqueduto sobre arcos que abastecia a cozinha. Há indícios de que o sistema construtivo do claustro teria sido como o dos demais conventos franciscanos, com as colunas de ordem toscana no térreo e colunas do segundo pavimento sustentando diretamente o entablamento. Somente em Ipojuca e Paraguassu os conventos estão localizados à direita da igreja conventual.	Como em Cairu, o partido de frontaria piramidal é caracterizado por imensas volutas que se repetem e finalizam em pináculos.	Apresenta vestígios dos azulejos que emolduravam o claustro e a galilé, em abóbada de aresta. Lavabo similar ao do Convento de Cairu. Os retábulos, o arco cruzeiro e a balaustrada foram transportados para a Secretaria de Educação em Salvador.	Apresenta torre recuada ao lado direito e campanário abobadado.	Ausente.
CONVENTO SANTO ANTONIO João Pessoa/Paraíba (1589 – 1700) 	O amplo adro fronteiro à igreja é ladeado por dois muros revestidos de azulejos com as figuras da Via Sacra em nichos. Destaca-se um monumental cruzeiro de cantaria à entrada do adro.	Cinco arcos em pedra, sendo os três do meio de menor dimensão, dão entrada para a galilé. Belíssima portada de cantaria dá acesso à nave única. O convento apresenta claustro nos dois pisos e apoios em arcadas no térreo. O segundo piso, com três janelas, tem colunas toscanas que apóiam o beiral do telhado, semelhante aos demais conventos franciscanos do Nordeste.	Frontão mais ornamentado, influenciado pelas igrejas de Cairu e Paraguassu, entretanto as volutas são desenhadas no estilo rococó. O conjunto do Convento Santo Antonio, segundo Germain Bazin, é uma das mais belas mise en scène da arte barroca.	Azulejos recobrem as meias paredes das galerias do claustro e demais espaços. Os tetos das igrejas são decorados com pinturas arquitetônicas num único painel, como os das igrejas de João Pessoa, Penedo e Igarassu. O forro da galilé é decorado com pinturas, como nos Conventos de Igarassu. Apresenta rica ornamentação em pedra sobre as portas do pórtico.	A torre sineira única, em formato bulboso, à esquerda e recuada do corpo da igreja, é revestida de azulejos brancos e azuis.	Ausente.
CONVENTO SANTO ANTONIO Recife/ Pernambuco (1606 – 1669) 	O adro foi prejudicado pela implantação de uma rua e a retirada do cruzeiro.	Claustro conventual à esquerda da igreja. A capela da igreja da Ordem Terceira, conhecida como Capela Dourada, ergue-se à direita da igreja e possui atipicamente um claustro, onde os arcos do piso superior têm igual altura daqueles do piso térreo. A igreja do convento tem uma belíssima abóbada revestida de azulejos apoiada em pendentes. Compõe ainda o conjunto a Casa de Oração dos Terceiros franciscanos, com belíssima portada em pedra lioz. Apresenta grandes semelhanças nos detalhes da arcada do lavabo da sacristia e arco cruzeiro com o convento de Ipojuca.	O frontispício piramidal se assemelha ao do convento de João Pessoa, e apresenta emblema da ordem e ausência de nicho no frontão.	A capela da igreja da Ordem Terceira (1652-1722) é uma das mais ricas entre todas. As paredes revestidas de pinturas apresentam barra de azulejos de autoria do artista Antonio Santiago. O forro é de painéis separados por talha dourada. Painéis de azulejos recobrem as paredes das galerias do claustro, consistório, corredores, escada e portaria da igreja.	A torre recuada da fachada à direita tem campanário atípico revestido de azulejos brancos.	Ausente.
CONVENTO SÃO FRANCISCO Salvador/ Bahia (1686 – 1752) 	O adro não abrange toda a fachada da igreja, voltada para uma praça muito alongada que se estende até o Terreiro de Jesus. Sobrados compõem as laterais do adro, onde o cruzeiro ocupa lugar de destaque.	A ampla igreja do Convento (1708-1723) difere das demais, pois apresenta três naves. A Capela Terceira é paralela à igreja conventual, como em Marechal Deodoro, e possui fachada própria. Outras características também a diferenciam: duplas torres, três portadas em arco de pedra, sendo a do centro mais alta e duas ordens de colunas superpostas. O claustro de Salvador, por suas dimensões e suntuosidade dos azulejos das galerias, é o mais monumental entre os conventos franciscanos do Nordeste.	A fachada de arenito tem no seu frontão com volutas similaridades com o encontrado nas igrejas do Convento de Cairu e Paraguassu. A igreja da Ordem Terceira, anexa ao Convento, apresenta fachada atípica, única no Brasil, com forte influência hispano-americana, em estilo plateresco. Totalmente esculpida em pedra calcária, constitui um prédio isolado, lateral à igreja conventual, com frontispício ricamente decorado.	Exuberante talha dourada reveste todo o interior da nave, capela-mor e capelas laterais, distinguindo-a como a mais ricamente decorada de todas.	Duas torres sem recuo da fachada constituem, juntamente com o Convento de São Francisco do Conde, as únicas exceções à tipologia de torre única.	Ausente.





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CONVENTO SANTO ANTONIO São Francisco do Conde /Bahia (1616 – reconstrução c.a. 1718) 	Implantado na cidade alta, possibilita exuberante vista da Baía de Todos os Santos. O adro permanece, embora com muros descaracterizados. Apesar de estar voltado à atual Praça Artur Sales, o adro não a integra.	O conjunto é constituído por igreja, convento e capela Terceira, perpendiculares à igreja conventual. Diferentemente dos demais conjuntos, apresenta nas instalações da Ordem Terceira um segundo pátio interno.	O frontispício tem cinco arcos, dos quais três correspondem ao corpo da igreja e os demais dão acesso à portaria e à Ordem Terceira. Apresenta semelhanças com a fachada da igreja conventual de Salvador.	Destacam-se o cadeiral, os arcades em jacarandá, os painéis a óleo, o lavabo, as grades de jacarandá e as pinturas nos forros das naves. Há painéis de azulejos na nave, capela-mor, sacristia e coro.	Duas torres com campanário piramidal, revestido de azulejos, paralelas ao plano da igreja, como em Salvador.	Ausente.
CONCLUSÕES Apresentando o Convento de São Francisco, em São Cristóvão, como foco central.	O convento franciscano de São Cristóvão, como os demais conventos franciscanos do Nordeste, prima pela harmoniosa inserção na paisagem. A constante presença de mirantes no conjunto arquitetônico induz à contemplação da natureza. Por conservar a configuração original do adro e manter-se como praça vivencial, apresenta-se como único entre os demais.	O conjunto conventual franciscano de São Cristóvão apresenta plena uniformidade dos componentes da planta e elementos construtivos em relação aos demais conventos da escola franciscana do Nordeste. A volumetria do conjunto, aliada à adaptação ao terreno, expressa plena harmonia com a disposição dos espaços internos. O complexo do convento de São Francisco integra o conjunto da Escola Franciscana definido por Germain Bazin como “uma das criações mais originais da arquitetura religiosa no Brasil, pelas soluções inéditas, pela grande simplicidade em seus despojamentos monásticos e com seus claustros melódicos”.	O frontispício deriva, em linhas gerais, da série de conventos classificados como do tipo de frontão triangular (Olinda, Penedo, Marechal Deodoro e São Cristóvão), originado do convento de Ipojuca.	A disponibilidade de excelente material calcário na região favoreceu a criação de um exemplo original na ornamento das arcadas e pilares do claustro, como também dos demais elementos do conjunto.	Como o convento de Marechal Deodoro, a torre não está recuada da fachada da igreja. Apresenta torre única e mirante, como os demais da tipologia.	Entre os conventos franciscanos, somente os de Penedo, Cairu e São Cristóvão mantiveram a chaminé do forno da cozinha.





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GOVERNMENT OF THE STATE OF  
SERGIPE

*State Secretariat of Infrastructure*  
*State Secretariat of Culture*

INSTITUTO DO PATRIMÔNIO HISTÓRICO E  
ARTÍSTICO NACIONAL  
*8<sup>th</sup> Regional Superintendency of Iphan*

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United Nations  
Educational, Scientific and  
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Organización  
de las Naciones Unidas  
para la Educación,  
la Ciencia y la Cultura

Организация  
Объединенных Наций по  
вопросам образования,  
науки и культуры

منظمة الأمم المتحدة  
للترقية والعلم والثقافة

联合国教育、  
科学及文化组织

## The Culture Sector

H. E. Mr João Carlos de Souza-Gomes  
Ambassador  
Permanent Delegate  
Permanent Delegation of Brazil to UNESCO  
UNESCO House

WHC/74/MR/279

8 October 2010

**Subject: Inscription of São Francisco square in the town of Cristóvão  
(C 1272rev) (Brazil) on the World Heritage List.**

Dear Ambassador,

I have the pleasure to inform you that the World Heritage Committee, at 34th session (Brasília, Brazil, 25 July – 03 August 2010), examined the nomination of the *São Francisco square in the town of Cristóvão* and decided to **inscribe** the property on the World Heritage List. Please find below the Decision **34 COM 8B.43** adopted by the Committee. However, please note that the Statement of Outstanding Universal Value included in the text of the Decision will have to be revised and finally adopted at the 35th session of the Committee in Bahrain, June 2011.

I am confident that your government will take the necessary measures for the proper conservation of this new World Heritage property. The World Heritage Committee and its Secretariat, the World Heritage Centre, will do everything possible to collaborate with you in these efforts.

The *Operational Guidelines for the Implementation of the World Heritage Convention* (paragraph 168), request the Secretariat to send to each State Party with a newly inscribed property a map of the area(s) inscribed. Please examine the attached map and inform us of any discrepancies in the information by and not later than **15 December 2010**.

The inscription of the property on the World Heritage List is an excellent opportunity to draw the attention of visitors to, and remind local residents of, the *World Heritage Convention* and the outstanding universal value of the property. To this effect, you may wish to place a plaque displaying the World Heritage and the UNESCO emblems at the property. You will find suggestions on this subject in the *Operational Guidelines for the Implementation of the World Heritage Convention*.

In many cases States Parties decide to hold a ceremony to commemorate the inscription of a property on the World Heritage List. Upon request to the World Heritage Centre by the State Party, a World Heritage Certificate can be prepared for such an occasion.

I would be grateful if you could provide me with the name, address, telephone and fax numbers and e-mail address of the person or institution responsible for

the management of the property so that we may send them World Heritage publications.

Please find attached the brief descriptions of your site, prepared by ICOMOS and the World Heritage Centre, in both English and French. As these brief descriptions will be used in later publications, as well as on the World Heritage website, we would like to have your full concurrence with their wording. Please examine these descriptions and inform us, by and not later than **15 December 2010**, whether there are any changes that should be made. If we do not hear from you by this date, we will assume that you are in agreement with the text as prepared.

Furthermore, as you may know, the World Heritage Centre maintains a website at <http://whc.unesco.org/>, where standard information about each property on the World Heritage List can be found. Since we can only provide a limited amount of information about each property, we try to link our pages to those maintained by your World Heritage property or office, so as to provide the public with the most reliable and up-to-date information. If there is a website for the newly inscribed property, please send us its web address.

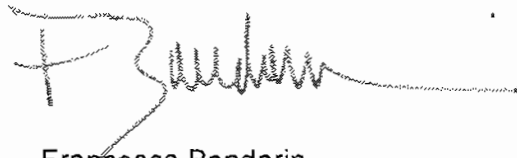
As you know, according to paragraph 172 of the *Operational Guidelines for the Implementation of the World Heritage Convention*, the World Heritage Committee invites the States Parties to the *Convention* to inform the Committee, through the World Heritage Centre, of their intention to undertake or to authorize in the area protected under the *Convention* major restorations or new constructions which may affect the outstanding universal value of the property.

The full list of the Decisions adopted by the World Heritage Committee at its 34th session is available on line at <http://whc.unesco.org/en/sessions/34COM/>

May I take this opportunity to thank you for your co-operation and for your support in the implementation of the *World Heritage Convention*.

Please accept, dear Ambassador, the assurances of my highest consideration.

Yours sincerely,



Francesco Bandarin  
Director A.I.  
World Heritage Centre

Cc: National Commission of Brazil for UNESCO  
ICOMOS  
UNESCO Office in Brasilia



### **BRIEF DESCRIPTION**

São Francisco Square, in the town of São Cristóvão, is a quadrilateral open space surrounded by substantial early buildings such as São Francisco Church and convent, the Church and Santa Casa da Misericórdia, the Provincial Palace and the associated houses of different historical periods surrounding the Square. This monumental ensemble, together with the surrounding 18th- and 19th-century houses, creates an urban landscape which reflects the history of the town since its origin. The Franciscan complex is an example of the typical architecture of the religious order developed in north-eastern Brazil.

### **BREVE DESCRIPTION**

La place São Francisco, dans la ville de São Cristóvão, forme un quadrilatère à ciel ouvert, entouré d'édifices imposants anciens tels que l'église de São Francisco et son couvent, l'Eglise de Santa Casa da Misericórdia, le palais provincial et les demeures associées de différentes époques autour de la place. Cet ensemble monumental, avec les maisons du 18<sup>e</sup> siècle et du 19<sup>e</sup> siècle avoisinantes, crée un paysage urbain qui reflète l'histoire de la ville depuis son origine. L'ensemble franciscain est un exemple de l'architecture typique de cet ordre religieux qui s'est développée dans le nord-est du Brésil.

### **Extract of the Decisions adopted by the 34th session of the World Heritage Committee (Brasilia, 2010)**

#### **Decision: 34 COM 8B.43**

The World Heritage Committee,

1. Having examined Documents WHC-10/34.COM/8B and WHC-10/34.COM/INF.8B1.Add,
2. Inscribes the **São Francisco Square, in the Town of São Cristóvão, Brazil**, on the World Heritage List on the basis of criteria (ii) and (iv);
3. Takes note of the following provisional Statement of Outstanding Universal Value:

Brief synthesis:

The São Francisco Square, in the town of São Cristóvão, in the North East of Brazil, is an exceptional and homogeneous monumental ensemble made up of public and private buildings representing the only testimony of the period during which the Portuguese and Spanish crowns were united. The São Francisco Square constitutes a unique example of an urban settlement which merges the patterns of land occupation followed by Portugal and the norms defined for towns established by Spain. Established in accordance with the length and width required by Act IX of the Philippine Ordinances, this square incorporates the concept of a Plaza Mayor as employed in the colonial cities of Hispanic America, while at the same time inserted in the urban pattern of a Portuguese colonial town in a tropical landscape. Hence, it may be considered a remarkable symbiosis of the urban planning of cities of Portugal and Spain. Relevant civil and religious institutional buildings, the main one being the complex of the Church and Convent of São Francisco, surround the square. Different from other typological layouts of convents, the São Francisco complex has a unique and dynamic composition, emphasized by a rupture from the concept of balance and symmetry as well as by the monumental scale of the São Francisco Square, which constitutes its churchyard and where its monumental stone cross is located. The square reflects the exceptional vitality of an open public space, complete in its urban configuration, illustrating its history over four centuries and adapted to its uses as a place for the cultural manifestations and celebrations of the daily routines and evolution of that society.

**Criterion (ii):** The São Francisco Square is the only outcome of the merging of the modes of territorial occupation and settlement of Portugal and Spain according to which urban settlements

were established in their respective colonial empires. This property reflects an exceptional interchange of visions and urban and architectural models, which occurred due to the extraordinary historic circumstances of having the two rival Empires under one crown.

**Criterion (iv):** The São Francisco Square constitutes an exceptional example of a unique model of urban and architectural typology that has been preserved as a space that seats religious and civil powers. It shows a paradigm of integrated rational town planning and adaptation to the specificities of the local topography. It is a landmark used as a place for social and cultural manifestations.

#### Integrity

The integrity of the property is ensured by the fact that all the attributes necessary to convey its Outstanding Universal Value are encompassed in its boundaries. These attributes are intact and complete. No potential threats have been identified. Moreover, the property has maintained a harmonic insertion of constituting elements in its urban and natural surroundings.

#### Authenticity

The Square and associated buildings within the nominated property are authentic in terms of the way they portray their historical and social significance within the life of the town. Works to the Square itself have retained its characteristics while improving the infrastructure, amenity and security for pedestrians.

#### Protection and management requirements

The property and its buffer zone enjoy sufficient and adequate legal protection that has been improved throughout the years to ensure their proper conservation. Appropriate management policies are in place, among which an Urban Plan devised with the participation of stakeholders, including the local population and religious orders. The Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN), through its regional office, is responsible for the physical conservation of the property, while the local government is responsible for land use and compliance with planning regulations.

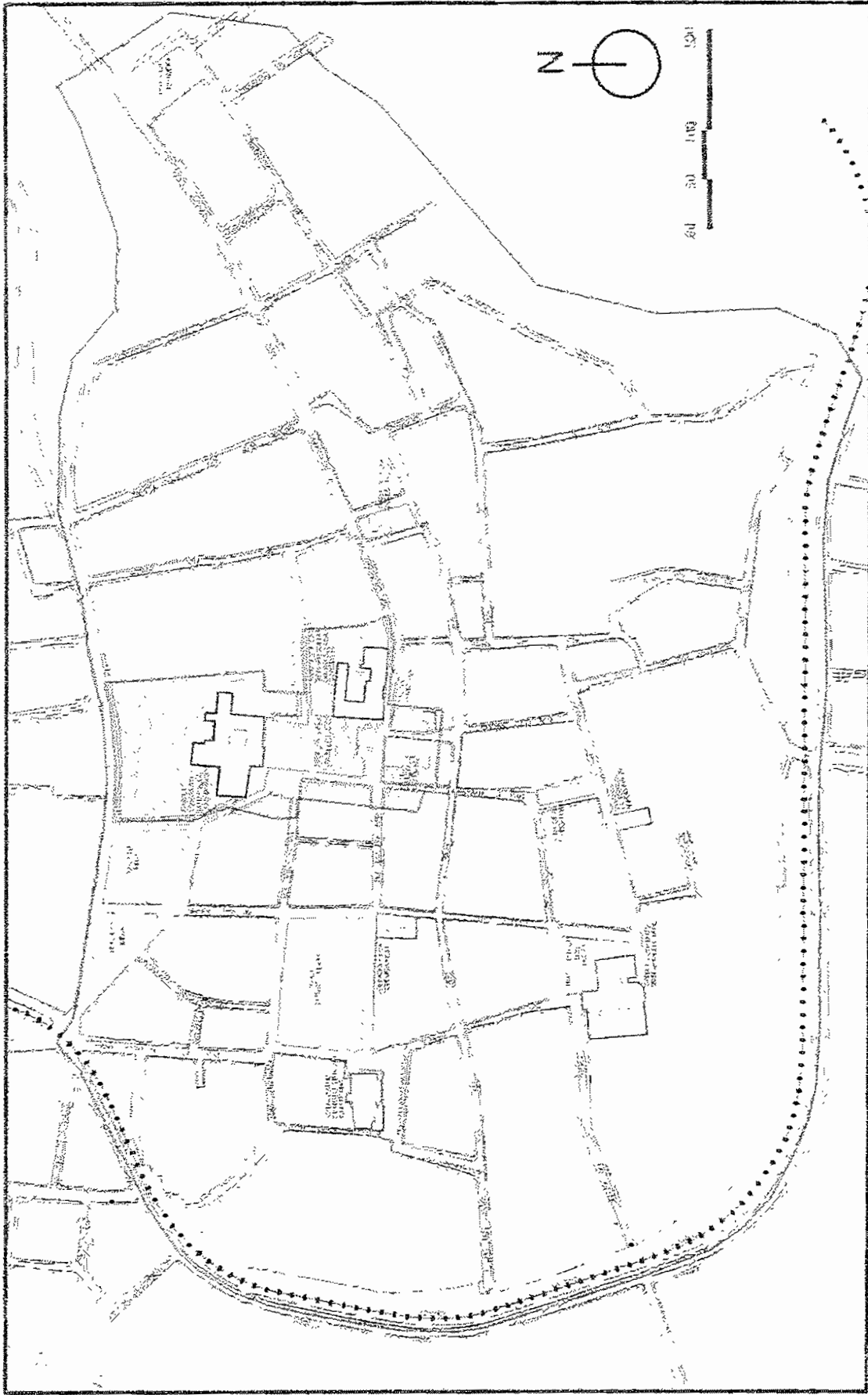
#### 4. Recommends that the State Party:

- a) Ensure the implementation of the Management Plan and improve the management structure of the property;
- b) Ensure greater coordination among the different levels of government, as well as increased participation of the community and other interested bodies;
- c) To establish and implement a monitoring system for the conservation of the property in the long term, including key indicators and the designation of a monitoring body.

**Surface and coordinates of the property inscribed on the World Heritage List by the 34th session of the World Heritage Committee (Brasília, 2010) in accordance with the *Operational Guidelines*.**

State Party	Name	ID N	Area	Buffer Zone	Centre points Coordinates
Brazil	São Francisco Square in the Town of São Cristóvão	1272 rev	3 ha	2500 ha	S11 00 58 W37 12 36





UNIT 13 DAS AREAS DE PROTECCION PROTECTED AREA BOUNDARIES:

- PALACE SQUARE SAN FRANCISCO
- PATRIMONIO MUNDIAL / WORLD HERITAGE PROPOSED AMPLIFICATION
- CENTRAL HISTORIC / HISTORICAL SITE
- AREA TO BE ADOPTED / PROTECTED AREA (PDA)
- ENTORNO / BUFFER ZONE (PDA)