

RELIGIOUS-CULTURAL HERITAGE ON THE IBERO-AMERICAN SPACE: A COMPARATIVE ANALYSIS OF THE POTENTIAL OF CHURCHES OF CARMO IN OLINDA (BRAZIL) AND FARO (PORTUGAL) ON THE TOURISTIC CONTEXT

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The research is financed by Fellow Mundus Project (European Commission)

ABSTRACT

The city of Olinda, located in the state of Pernambuco, Brazil, which received the title of World Heritage Site by UNESCO in 1982, plays an important role in the tourist-cultural scenario of the country. At the same time, the city of Faro, in the Algarve, has emerged as one of the important tourist destinations in Portugal. Joining the two cities, the Nossa Senhora do Carmo Churches present architectural and cultural standards and expressions that emerge as tourist and heritage attractions for both cities. The religious orders played an important role in the expansion of Portuguese art from the sixteenth century. The first Carmelite convent built in Brazil was in Olinda, in the year 1583, highlighting its historic perspective. The Nossa Senhora do Carmo church in Faro was built in 1719, due to a need to consolidate the religious movement in Faro society. In this context, this paper aims to identify convergences and divergences between the two monuments, as well as their potentialities and uses in the tourism context. To achieve the goal, the study was conducted by a qualitative approach, based on photographic analysis, observation *in loco* and semi-structured interviews with the actors responsible for the buildings. They were put in parallel construction standards, the interior ornamentation, the view as a tourist-cultural-religious attraction and religious, architectural and artistic influences in a Latin American context of the Carmelite order.

Keywords: Cultural Tourism. Architectonic Heritage. Nossa Senhora do Carmo Church. Olinda. Faro.

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1. INTRODUCTION

Cultural heritage emerges as one of the main attractions and potential source for the development of tourism. As tourism is based on the displacement of people seeking cultural, natural attractions, intangible or tangible heritage, among other factors, identifying heritage potential that act as tourist attractions becomes crucial for an effective management of the destination (UNWTO, 2012).

The Church of the Carmo located in the city of Faro, Portugal and the homonym church located in the city of Olinda, Brazil, take on an aspect that encompasses the historical architectural heritage and intangible heritage, due to their historical and religious character. In addition, the links concatenating the two heritages stand out because they belong to the same religious order, bringing together the history of two countries in different continents, connected by a historical-cultural process of colonization, with four centuries of history.

Besides the use of the two objects of study investigated in this paper, inserted in a tourist perspective, it is highlighted the aspect of sustainability and valorization of the heritage and improvement of cultural tourism (UNWTO, 2011)

In this context, this work aims to identify convergences and divergences between the two monuments, as well as their potentialities and uses in the tourist context, from a comparative study, putting in parallel the characteristics of the cities, the monuments and how those two heritage can be potentialized as a tourist attractive of the both cities.

2. CULTURAL TOURISM

When we study the typology of cultural tourism, we face two multifaceted terms - tourism and culture, which is embedded in varied interpretations, due to the scope and perspectives that can be adopted (Richards & Wilson, 2007). In addition, to delimit the focus adopted by this paper, we start with the two approaches of the European Travel Commission and World Tourism Organization (2005):

(1) The movement of persons to cultural attractions in cities in countries other than their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs and (2) all movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama to cities outside their normal country of residence.

It is necessary to point out that cultural tourism evolves to a more comprehensive and holistic stage, involving the co-creation process between the cultural tourist and the tourist destination, reaching what is called creative tourism, from the tourist experience and its new interaction with the culture of the destination (Richards, 2011).

According to Du Cros and McKercher (2015, p. 9), cultural tourism is treated as an umbrella term “that is best understood as representing a product class of experiences and activities that embodies a destination’s cultural heritage assets”. In this sense, cultural tourism means “all types of travelling, where the main motivation is to get to know cultural values” (Bujdosó, Kovács, Szűcs, & Rita, 2016, p. 73).

2.1 Historic Tourism

The traces of the past materials represents the memory of a nation, contributes to the preservation of the identity of a community, ethnic or religious, national, tribal or familiar, because it reveals its history. The historical tourism reminds us of this story, vibrating like the present, i.e., the cultural tourism in a historical context bring us the storytelling of the cultural aspects of the destination, as in a material or immaterial level (UNWTO, 2011).

The notion of historical monument and conservation practices have expanded from Europe to the world. In 1931 the first International Conference for the conservation of historic monuments was held in Athens, where only Europeans participated. The second conference, held in 1964 in Venice, had the participation of Tunisia, Mexico and Peru, non-European countries. Fifteen years later, eighty countries, all over the world, have signed the World Heritage Convention (Choay, 2006).

Historic tourism, today, shows the legacy left by our ancestors, conveying the importance of traces of the past and the global need to preserve and develop, in a sustainable perspective of tourism (OMT, 2013).

2.2 Heritage Tourism

At present, tourism represents an awareness of heritage values, contributing to its safeguarding. Patrimony is directly related to the familiar, legal, and economic structures of a stable society, rooted in space and time (Pignaton, Alcoforado, Antunes, & Gomes, 2016).

Heritage-tourism designates to people the usufruct in planetary dimensions of objects that represent patrimonial assets: religious architecture, civil architecture, masterpieces of the fine arts, among others. MacCannell (1976) already mentioned that through the mediation of cultural tourism, the built heritage will be the binding bond of the global society. World heritage sites are the most popular destinations in cultural tourism activities (UNWTO, 2015).

Choay (2006) states that “the patrimonial domain is not limited to individual buildings, it comprises built-up complexes and urban fabric: urban blocks and districts, villages, entire cities and even a set of cities”, as shown by the World Heritage List established by Unesco. The cultural heritage is an essential component of the touristic industry, since the components of cultural heritage sustain cultural tourism and cultural tourism today contributes to the preservation of cultural assets (Pignaton, et al., 2016).

The destination management organizations (DMOs) must promote the sustainable development of tourism and local heritage, i.e., “effective tourism management of world heritage sites must sustain the conservation [...] while contributing to and supporting socio-economic development” (UNWTO, 2015, p. 10).

3. THE CARMELITES

Inspired by the prophet Elias (a model of spiritual father), united by the same ideal of a contemplative and authentically evangelical life, a community of crossed monks on Mount Carmel near the present city of Haifa in Israel was formed at the end of the eleventh century. They built a chapel dedicated to the Blessed Virgin, who gave birth to the Monastery of Our Lady of Mount Carmel, and became known as the "Brothers of the Blessed Virgin Mary of Mount Carmel" (Leoindelicato, 1741).

In about 1216 Pope Honorius IV granted the approval and officialized the Religious Order of the Brothers of the Blessed Virgin Mary of Mount Carmel with the "Bula Ut Vivendi

Norman". Due to the Muslim persecutions, the first emigrations to Europe happened from 1226 to 1229, where convents were founded in Cambridge (1249), Oxford (1253), Paris (1259), Bologna (1260), among other countries. As in other religious Orders, the need to reform in order to return the severity of the Rule of the Patriarch Albert of Jerusalem from an eremitical life in recollection and silence (Leoindelicato, 1741; Wermers, 1963) also arose within the Carmelite Order.

The order arrived in Portugal in approximately 1252, founding the first convent in Moura. From then on, the Order flourished and founded convents in Lisbon (1347), Colares (1450-1528), Vidigueira (1495), Beja (1526), Évora (1531), Coimbra (1571) with successive foundations all over the country (Almeida, 1968; Andrade, Pina, Santos, & Sousa, 2002; Azevedo, 2000).

In 1581, the Carmelite missionaries arrived in Brazil, in Olinda, Pernambuco (Oliveira & Ribeiro, 2015).

3.1. Brotherhoods or Confraternities and the Third Carmelite Orders

The confraternities, brotherhoods or third orders, were structures of different institutions where the main component was the religious one, expressed through the cult to a determined Saint (Lameira, 2005).

They were organized according to socio-professional statute. Could be part of this professional structure: military, seafarers, clerks, municipal clerks, municipal staff, among others; Social: natives of African origin. They could also be part simply by the devotion to Our Lady of the Carmo, Saint Anthony, among others (Lameira, 2005).

To lead the confraternities, brotherhoods or the third orders found people with privileged social statute and greater economic resources. These people not only sponsored the artistic commission, but also gave alms for the campaigns of works carried out in religious buildings (Lameira, 2005).

This devotional union originated several Brotherhoods or devout confraternities, among them, that of the Carmelites.

3.2. The City of Olinda, and the Church of the Old Convent of Saint Anthony of the Carmo

The city of Olinda was founded by the Portuguese in 1535, is located in the Brazilian northeast, in the State of Pernambuco. In the sixteenth century, fueled by the industrialization of sugar cane, it became the pillar of the Brazilian economy and the capital of the country. The Historical Center of the city of Olinda, with its rich architecture, boasts this prosperity (UNESCO, 2007).

About 100 years after its founding, it was sacked and burned by the Dutch, who destroyed several buildings and the original layout of the city, thus making Recife the capital of the country. It was rebuilt by the Portuguese, because of that, a large part of the Historic Center presents a chronology of the eighteenth century (Dias, 2008).

In the urban fabric of Olinda we find harmony between its religious buildings, gardens, small squares and residences. It boasts twenty baroque churches that contribute to its patrimonial wealth (UNESCO, 2007).

The Historic Center was not neglected with the urban transformations which normally take place over time, followed by a uniform urbanism, respecting the patrimony.

Due to the high degree of authenticity, the city was protected by several entities: by the Federal Government through the National Historical and Artistic Heritage Institute (IPHAN), by the State, which declared it a National Monument by UNESCO, which declared it Historical and Cultural Heritage of Humanity in 1982, among other protections (UNESCO, 2007).

The urban layout of Olinda is irregular; the streets adapt to a prominent topography and are organized as connecting axes between the centers of activity of the locality. It presents the shopping centers, the political center and the religious buildings, among them, the Church of the Old Convent of Saint Anthony of the Carmo.

When the first Carmelite friars arrived in Brazil in 1580, they were located in a Hermitage called Saint Anthony and São Gonçalo. In 1589 began the construction of the convent. The friars kept the name of the oracle whose hermitage evoked, so, unusually the convent was named Saint Anthony of the Carmo. With the fire provoked by the Dutch in 1630, the church and the convent, whose works were not yet completed, suffered great damage.

With the restitution of Pernambuco to the Portuguese government, in 1654, the convent is restored and becomes to be head of province in Brazil once again. Several campaigns of works were executed during centuries XVII and XVIII (IPHAN, 1999).

In 1820 the convent was abandoned and some of its assets disappeared. In 1847, it was in ruins, the north and east façades collapsed, resisting the main facade facing west (IPHAN, 1999).

In 1907 the mayor of Olinda Colonel Cornelio Padilha orders to demolish what remained of the convent maintaining only the church. The convent is now in the care of the brotherhood of Senhor Bom Jesus dos Passos da Graça and becomes a national asset, being restored and launched for the religious service in 1915 (IPHAN, 1999).

Today, from the building that composed the convent, only part of the cloister porch is left, a gable with an access door to the convent and the half-buried foundations (see figure 1).

Figure 1: East façade of the Church of the Carmo of Olinda.



Source: Authors

After receiving several listings, the church was being restored over time, depending on the need for maintenance. This monument is of great historical-architectural value and, presently an exponent of Heritage Tourism.

The church floor plan has a square chapel, a single nave, a transept with a chapel, and four communicating side chapels, defined by arcades, flanked by Ionic columns, has no narthex and has two bell towers (see figures 2 and 3)..

Figure 2: Plan with the hill and the church of the Carmo of Olinda.



Source: IPHAN, FUPE – Code 20097596

Figure 3: Church of the Carmo of Olinda interior.



Source: Authors

The sacristy with entrance through the chancel is located to the east, as well as a porch of the cloister and the half-buried foundations of the other dependencies that comprised the convent.

Figure 4: East façade of the Church of the Carmo of Olinda.



Source: Authors

Regarding the facades we chose to describe only the main façade. The main façade to the south, painted white, has two registers (defined by friezes), gable, two bell towers delimited by Ionic columns and wedges (see figure 5).

Figure 5: Main south façade.



Source: Authors

In the first record, the axial portal is surrounded by a stonework base containing pedestals where two pilasters and four Ionic columns rest. At the center, finishing the door in cushioned wood, four pilasters appear on pedestals, and full arch. All this composition supports entablature finished by pinnacles. There are four pinnacles on the top of the columns. In this register there are also two gaps (see figure 6).

Figure 6: Axial portal of the Church of the Carmo of Olinda.



Source: Authors

The second register has two gaps in stonework, two framed windows with a triangular gable, topped with pinnacles, and at the center an edicule bordered by a frame, entablature and triangular gable topped by pinnacles whose interior appears a niche framed with the image of Our Lady of Carmo (see figure 7).

On the last register, a curvilinear gable with curved scrolls crowned by a cross is flanked by the steeples, which have six perfect round arch eyes, topped by pinnacles, the simple domes are also topped by a pinnacle (see figure 7).

Figure 7: Main south façade of the Church of the Carmo of Olinda.



Source: Authors

The interior is painted white, the floor is in ceramic tile, the high wooden choir, is supported by pilasters and two Ionic columns, the roof of the wooden nave, has a gable roof (see figure 8).

Figure 8: Church of the Carmo of Olinda interior with high choir.



Source: Authors

The single nave features: transept (with chapels), four chapels on each side, once filled with retables. The triumphal arch is a perfect arch, the vault of the chancel featured paintings, now with only fragments visible (see figures 9 and 10).

Figure 9: Nave with triumphal arch, chancel, transept and chapels of the Church of the Carmo of Olinda.



Source: Authors

Completely filling the tiled wall of this chapel is the altarpiece, formerly intended for solemn exposition of the Blessed Sacrament. The retable, of the third quarter of century XVIII, adopts a typology of a body and three branches, made in carved and gilded wood, presents a floor plan in a concave perspective, being composed of base with double registration. In the second record images of Saint Anthony and São Francisco stand out on a pedestal, it also has two bulged pedestal pairs on which there are pilasters. In the body at the center stands a glazed window with the image of Nossa Senhora do Carmo, the niches have an image of Saint Elias and Saint Eliseu. In the Attic a cartel with insignias of the Carmelite order stands out (see figure 10).

Figure 10: Retable of the main chapel and vault with fragments of paintings of the Church of the Carmo of Olinda.



Source: Authors

After the adversities of the time, in the first side chapel, in the transept, on the side of the Gospel is an altarpiece, from the last quarter of the eighteenth century, today dedicated to Calvary. The altarpiece itself adopts a typology of a body and three branches, made in carved and gilded wood, presents a straight floor plan, being composed of a base with double registration. On the table of the altar appears an individualized tabernacle. On pillared pedestals pilasters arise, the well-invested attic is ornamented with scrolls, shells, phytomorphic elements (see Figure 11).

Figure 11: Retable located in the transept on the side of the gospel of the Church of the Carmo of Olinda.



Source: Authors

In two chapels in the middle of the nave on the side of the Gospel are two altarpieces, probably from the last quarter of the eighteenth or early nineteenth century. They adopt a typology of a body and a branch, made in carved wood. Pedestals with pilasters appear on the bench. In the body in the center stands a glazed pedestal that displays images. A central flush is observed in the attic, resting on segments of curved gables (see figure 12).

Figure 12: Retables of the chapels on the middle of the nave, by the side of the gospel of the Church of the Carmo of Olinda.



Source: Authors

In the last chapel on the side of the Gospel underneath the high choir stands a Mannerist retablo in stonework. Mannerism was an artistic conjuncture that presented two phases the first between about 1550-1580 and the second between about 1580-1620. At this stage the "Treaty of Architecture of Serlio" is adopted as an example for a series of essays. The art foretells the long cycle of triumph of the Catholic Church (Lameira, 2016).

Probably one of the oldest retables in Brazil, was executed by the convent community in the third quarter of the seventeenth century. The identity of the artist responsible for this work is unknown. It is known that in Brazil the first retables, until the sixteenth century, were sent from Lisbon metropolis, but with the increasing need for these religious equipment, it became difficult to meet the demands and costs also no longer compensated. Then the labor force came from Lisbon and, later, local labor (Lameira, 2016).

The retablo in question is a devotional copy of three themes adopting a single-body and three branches typology. Done in limestone, it presents a flat floor plan, based with two registries.

On the bank lie four columns with truss coated with flutes, differentiated in the lower third part, which support, the entablature with triangular gables.

In the center, in the body, there is a framed niche delimited by pilasters and perfect arch arches, where the image is exposed. The attic features an interrupted triangular gable, topped by a cross, flaps arise on the sides (see figure 13).

Figure 13: Mannerist retables located on a chapel underneath the high choir, by the side of the gospel of the Church of the Carmo of Olinda.



Source: Authors

3.3. Faro and the Church of the Third Order of Our Lady of Monte do Carmo

The city of Faro has always been an important commercial point, due to its geographical position. The earliest records date back to the fourth century BC, a period of Phoenician colonization. Its name at that time was Ossonoba, and represented one of the most important urban centers of the southern region of Portugal. Between the second and second centuries bc, the city was dominated by the Romans, later by the Visigoths. In 713 the city was conquered by the Moors, (Câmara Municipal de Faro, 2016, Domingues, 1971, Neves, 1974).

In century IX, still under Moor domination, is given the name of Santa Maria of the West. In Century XI happens to be designated Santa Maria Ibn Harun being, then, capital of an independent principality. Still at that time it receives a new wall, and changes its designation to Santa Maria de Harune, (Câmara Municipal de Faro, 2016, Neves, 1974, Nunes, 1987).

With the independence of Portugal, in 1143, D. Afonso Henriques and his successors began the expansion of the country to the south, already with the reconquered territories of the Moors. In 1249 the Portuguese named it Santa Maria de Faaron or Santa Maria de Faaram (Câmara Municipal de Faro, 2016; Neves, 1974).

In Century XIV Faro was a very prosperous city and the Jewish community began to gain importance because they were great entrepreneurs. The prosperity of the Jews was interrupted by D. Manuel, in December 1496, when he expelled from Portugal the Jews who did not convert to Catholicism. This monarch invested heavily in the city of Faro expanding it urbanistically, outside the limits of walls, with religious buildings, customs, hospital, butcher, among others, (Câmara Municipal de Faro, 2016 and Neves, 1974).

In 1540 D. João III elevates Faro to the city and, consequently, in 1577 receives headquarters of the bishopric. The XVII-XVIII centuries were a period of great expansion, (Câmara Municipal de Faro, 2016; Neves, 1974).

With the earthquake of 1 of November of 1755 the city suffered several damages that also reached the patrimonial buildings like convents, castle, Episcopal Palace, churches, among others.

From the nineteenth century the city began to expand more rapidly and in the last decades of the 21st century with greater impetus.

Among the religious heritage buildings of the city of Faro that have stood the test of time, is the Church of the Third Order of Our Lady of Monte do Carmo.

A charter issued by D. Mariana, the wife of D. João V and the grantee of Faro, reveals her intention to build a temple dedicated to Our Lady of Carmo. The initial idea was of a chapel and a hospice. On January 12, 1713, the deed of Horta de São Pedro was written by Bishop António Pereira da Silva, a perpetual prior of the Carmelite Order (Brito, 1994; Gielbes & Neto, 2005).

In 1715, D. António Pereira da Silva died, and his nephew, Colonel Francisco Pereira da Silva, took over the proceedings. The church is completed on April 23, 1719 and is blessed by his protector Cardinal José Pereira de Lacerda. In the third decade of the eighteenth century the construction of the hospice began, where worked, António Martins, António Nunes Gato, master mason Manuel Antonio, master António Domingues, master Mason Domingos Alves, carpenter Gaspar dos Reis, officer Of locksmith Manuel de Oliveira the carpenter João Baptista and Clemente Velho de Sarre (Brito, 1994; Gielbes & Neto, 2005).

In 1735, Manuel Martins won the contest for the *risk-making* of the main chapel altarpiece, which concludes his work in 1739. The image of Our Lady of the Rosary was painted and upholstered by António Dias (Gielbes & Neto, 2005; Lameira, 1991).

In the fifth decade of the XVIII century, the works of the hospice were completed, and a second campaign of work began in the church directed by the master Diogo Tavares e Ataíde, son of members of the Carmelite community (Gielbes & Neto, 2005).

The lateral altarpiece of Santa Teresa of Avila, 1741-1744, was initially executed by Manuel Martins, and the work was completed by the workshop of Tomé da Costa and Francisco Xavier Guedelha (Gielbes & Neto, 2005).

On May 7, 1742, the master stonemason Francisco de Ataíde e Fonseca performs in precious stones the work of a portal, the lavatory and the churchyard. The same master stonemason takes the risk of the two bell towers (Gielbes & Neto, 2005).

In 1750 begins the construction of the façade that will only be completed in the nineteenth century. In 1751, the altarpiece of the chapel of Saint Vicente Ferrer, the current altarpiece of Saint José, located on the nave on the side of the epistle, is made by the workshop of Tomé da Costa and Francisco Xavier Guedelha, (Gielbes & Neto, 2005; Lameira, 2007).

After the earthquake of 1755, the church suffered several damages demanding campaigns of work. However, in 1757, the work of carving of Saint Alberto's chapel was completed by master Manuel Francisco Xavier, who also made, in 1775, the altarpiece of Saint Efigénia, the current altarpiece of Saint Simão Stock. In this same year, the last floor of the property is finished (Gielbes & Neto, 2005).

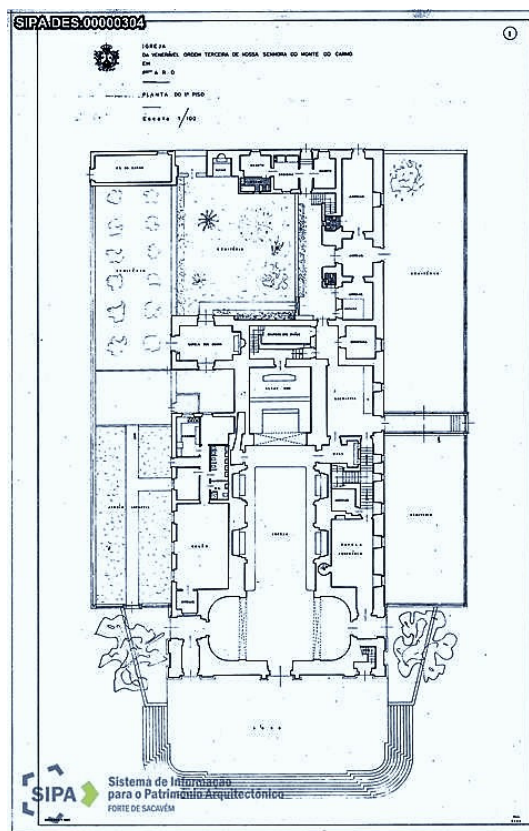
In 1794, the painter José Ferreira da Rocha, from Faro, executed the painting in architectural perspective of the ceiling covering of the main chapel (Gielbes & Neto, 2005; Mello, 2000).

In 1816, the chapel of the bones is built with the bones removed from the cemetery that existed behind the main chapel (Gielbes & Neto, 2005).

The campaigns of work were continuous to maintain the integrity of the building, and in the twentieth and twenty-first centuries, critic restoration campaigns were engaged. Having the building being classified as Monument of Public Interest on December 24, 2012, (Gielbes & Neto, 2005).

The church's floor plan features a square main chapel, a single nave with four reentrant side chapels, a high choir integrated on the elliptical floor plan narthex, with two bell towers. The sacristy with entrance near the main chapel is located to the east, the church has annexed facilities around and a courtyard to the north. The chapel of the bones is located to the north.

Figure 14: Floor plan of the first floor from the Church of the Carmo of Faro.



Source: SIPA (nd)

In regards of the façades, we chose to describe only the main façade. The main façade to the south, painted white, displays three register defined by friezes, two bell towers delimited by wedges and pilasters set on plinths, which support the entablature at the level of the second frieze (see figure 15).

Figure 15: Main façade from the church of the Carmo of Faro to the south.



Source: Authors

The first register has three entrances, the axial portal that is defined by two Corinthian columns, grounded on pedestals and, entablature topped by urns with cresset. Bypassing the portal, there are two niches with baldachin, exhibiting the images of Saint Elias and Saint Teresa de Avila. The other two entrances, located in the bell towers, are finished by curved pediment, surmounted by small spectacles (see figure 16).

Figure 16: Axial portal of the Church of the Carmo of Faro.



Source: Authors

The second register presents five windows: the central one is defined by pilasters, showing volutes with flower pots, pediments countercurved and, in the center of it, there is a card with the insignia of the Order of Nossa Senhora do Monte do Carmo; the others are framed, also presenting counter-pediments. Above the three central windows, three trilobed glasses open.

In the last record, there are three windows topped by yellow frames ornamented with phytomorphic elements, volutes and shells. The steeples feature four loops rounded by a perfect back frame, the cupulins are profusely ornamented with volutes, phytomorphic elements, and shell-shaped, and topped by pinnacles (see figure 17).

Figure 17: South facade of the Church of the Carmo of Faro.



Source: Authors

The interior of the church is painted white, the floor is of marble, wood and has a lambril of surrounding tiles. The narthex is designed in an elliptical floor plan and on this is the high choir covered with edge dome with the coat of the Carmelite order to the center, the floor is in ceramic tile. The single nave is covered with a cradle dome, features four chapels with altarpieces, separated in half by the pulpit. The triumphal arc of the perfect round is covered with gilded carving ornamented with vegetal elements, to the center of the arch stands out two fluttering angels with insignia of the Carmelite order (see figure 18 and 19).

Figure 18 and 19: Interior of the Church of the Carmo of Faro.



Source: the authors

The cradle dome of the main chapel has paintings in architectural perspective (see figure 20). Filling completely the front wall of this chapel, there is an altarpiece designed by

the carver Manuel Martins, from Faro. He made three risks, one to the altarpiece, one to the throne, and finally to the tabernacle. The work was adjusted for 1.200\$000 réis, on August 20, 1735 (Lameira, 2007).

The altarpiece itself is a Eucharistic example that adopts a typology of two bodies and three sections. It was made of carved chestnut wood gilded, it presents a floor plan in a concave perspective, and is composed of a basement on double registration (Lameira, 2007).

The tabernacle is individualized and rests on a bench. In the body at the center stands a dressing room with a monumental stepped pyramidal throne, once destined for the solemn exposition of the Blessed Sacrament. The attic, which accompanies the clasp of the chapel, stands out in the central part of a large carriage lined by two angels, representing, in high relief, the Senhora do Carmo delivering the scapular to São Simão Stock. The carcass entablature fills the side walls (Lameira, 2007) (see Figure 20).

Figure 20: Main chapel and respective altarpiece of the church of the Carmo of Faro.



Source: Authors

In a chapel located on the nave beside the Epistle, there is the old altarpiece of Saint Vicente Ferrer, now chapel of Saint José. Made in 1751 by the engraver Tomé da Costa, from Faro, for the amount of 300\$000 réis. After the work was completed, in 1752, he earned 314\$000 réis to add the attic, which adopted the rococo style, being the first manifestation of this, in the Algarve. The sponsorship of this work was supported by the executors of João Dias Rosado (Lameira, 2007).

This exemplar is devotional to three themes, featuring as an altarpiece typology in *arch*. Made of carved and gilded wood, it has a floor plan in concave perspective, the bases have double record, single body, three sections and attic.

In the bank there are two pairs of corbels with herculean boys, which support torsal columns with a shaft filled with a wreath of flowers. In the central part stands a throne in steps. In the body, the other columns follow the same adornments, at the center of the latter stands the image of Saint José, topped by a canopy with valances. In the lateral sections there are images of perfect shape. The entablature is restricted to the architectural elements, the attic is structured between two full arches.

The *arch* is presented in full archivolt, the frontispiece is all ornamented with ear forms, phytomorphic and shell-shaped elements. In the trimmed pediment, the image of an angel rests (See Figure 21).

Figure 21: Old altarpiece of São Vicente Ferrer from the Church of the Carmo of Faro.



Source: Authors

Located in a chapel beside the Gospel, facing the altarpiece of Saint Vicente Ferrer, stands the altarpiece of Saint Teresa de Avila. It was initially executed in 1741 by Manuel Martins and completed in 1744 by the workshop of Tomé da Costa and Francisco Xavier Guedelha (Gielbes & Neto, 2005).

This exemplar is devotional to three themes, featuring as an altarpiece typology in *arch*. Made of carved and gilded wood, it has a floor plan in concave perspective, the bases have double record, single body, three sections and attic.

In the central part stands a throne with the image of Santa Teresa de Ávila and two angels. In the body, the torsal columns present imoscapo and the shaft is filled with vegetal elements and Herculean boys. In the lateral sections, there are images of perfect shape. The entablature is restricted to the architectural elements, the attic is structured between two full arches.

The *arch* is presented in full archivolt, the frontispiece is all ornamented with acanthus leaves and in the center stands a placard with the oracle. The image of an angel appears on the trimmed pediment (see figure 22).

Figure 22: Altarpiece of Saint Teresa de Avila from the Church of the Carmo of Faro.



Source: Authors

Located in a chapel beside the Epistle near the high-choir stands the altarpiece of Saint Simão Stock. It was executed by Manuel Francisco Xavier in the third quarter of the 18th century (Gielbes & Neto, 2005).

This altarpiece is devotional to three themes, featuring as an altarpiece typology in *arch*. Made of carved and gilded wood, it has a floor plan in concave perspective, the bases have double record, single body, three sections and attic.

In the bank on corbels, supported by Herculean boys, four columns appear. In the central part stands a throne with image of São Simão Stock. In the lateral sections, there are images. The entablature is restricted to the architectural elements, the attic is structured between two full arches.

The *arch* is presented in full archivolt, the frontispiece is all ornamented with volutes and phytomorphic elements. The image of an angel appears on the trimmed pediment (see figure 23).

Figure 23: Altarpiece of Saint Simão Stock of the Chrch of the Carmo of Faro.



Source: Authors

In a chapel beside the Epistle next to the high-choir, there is the altarpiece of Saint António. It was executed in the third quarter of the eighteenth century.

The altarpiece is devotional to three themes, featuring as an altarpiece typology in *arch*. Made of carved and gilded wood, it has a floor plan in concave perspective, the bases have double record, single body, three sections and attic.

In the bank on corbels, supported by Herculean boys, four columns appear. In the central part stands a throne with an image of Saint António. In the lateral sections, there are images. The entablature is restricted to the architectural elements, the attic is structured between two full arches.

The *arch* is presented in full archivolt, the frontispiece is all ornamented with scrolls and phytomorphic elements. Above the pediment, the image of an angel appears (see figure 24).

Figure 24: Santo António Altarpiece of the Church of the Carmo of Faro.



Source: Authors

The bones chapel has a rectangular floor plan, it has two access doors with bow-tie of turn-perfect, the cover is a cradle dome, in the floor there are tombstones sepulcra, all the interior is covered by bones disposed in ordered form, the altar has a glazed niche and an altar table also covered with bones.

Figure 25: Bones Chapel of the Church of the Carmo of Faro.



Source: Authors

4. METODOLOGY

The aim of this study was to understand the phenomenon of the tourism at the Churches of Carmo in Olinda (Brazil) and Faro (Portugal) and to develop a comparative research between them. This study was based on the data collected in an exploratory research. The fieldwork, with on-site visits, were primordial to portray the investigated reality, following the principles developed by Jennings (2010).

Initially, a bibliographical research was carried out revealing the development of the Religious Order, the emergence of the Brotherhoods or Confraternities and the Third Orders, the history of the cities of Olinda and Faro over time.

Then, with the on-site visit, a photographic record was carried out which assisted in the description of the buildings: architecture, floor plan, façade, cover, floor, respective works of art, among others, and interviews with the actors present: officials and church leaders, and tourists who visit the churches.

As for the typology, it is a comparative study, seeking a specific deepening, aiming at a sharper investigation of the phenomenon, while promoting a comparative perspective of the real events, taking into account the empirical investigation of holistic contemporary phenomena (Mizruchi & Schwartz, 1987).

Therefore, the Church of the Convent of Santo António do Carmo in the city of Olinda and the Church of the Third Order of Our Lady of Monte do Carmo in the City of Faro were investigated, based in the multicases study (Yin, 2013)

As for the approach, the study that is presented here was designed to associate historical, architectural and tourist characteristics of the churches and it is developed from the qualitative approach, based on a comparative process of interpretation, done with the objective of discovering concepts and relations in the raw data, and to organize these concepts and relationships in a theoretical explanatory scheme. This approach was chosen because it was aligned with the phenomenon investigated due to the subjectivity present in the methods used, namely the structured interview and observation, not based on pre-established hypotheses.

To handle the data collected, it was used the comparative analysis method contained in the bibliography, in the documentary analysis, in the photographs taken in the place and in the interviews, identifying similarities and incongruences of the two constructs. Finally, data triangulation was done (Bryman, 2015), concluding the research and reliability of the analysis.

5. DATA ANALYSIS

The present study put in parallel the constructive patterns, the interior ornamentation, the insertion as tourist-cultural-religious attraction and the religious, architectural and artistic influences in an Ibero-American context of the Carmelite order.

The following table shows the data collected, presenting a comparative analysis, in a qualitative approach, between the two buildings of the Carmelite Order in an artistic, architectural and tourist context. It is intended, therefore, to explicit the idiosyncrasies of each patrimony investigated, considering the insertion of the churches in different countries, yet inserted in correlated cultures.

It is also presented, in a tourist / religious approach: the use of the buildings; in a tourist approach: attractiveness, number of visitors, type of public attending the churches annually, the months of the year with greater affluence and the amount charged on entering the buildings.

Table 1: The comparative analysis

Church of the Old Convent of Santo António of the Carmo of Olinda	Church of the Third Order of Our Lady of Monte of the Carmo of Faro
Initial Use: Convent of the Carmelite Order	Initial Use: Confraternity Church or Carmelite Brotherhood

Current use: religious, Catholic Church; Cultural: art exhibition	Current use: religious church of confraternities and brotherhoods; Cultural: art exhibition
Protection: by the Federal Government through the National Historical and Artistic Heritage Institute (IPHAN), by the State, which considered it a National Monument, and by UNESCO, which declared it, in 1982, the Historical and Cultural Patrimony of Humanity	Protection: monument of public interest
Main tourist attraction: context where the church is inserted, historical city patrimony of humanity	Main tourist attraction: the bones chapel
The number of visitors per year is seasonal	32,000 people visit per year
The number of Brazilian visitors is higher than foreign visitors	The number of foreign visitors is higher than the number of Portuguese
The months of greater affluence are: December, January and February	The months of greater affluence are: July and August
No entrance fee, voluntary contribution	Ticket price € 2.00 adult; € 1.00 child and adult over 65 years; Groups, up to 10 people, € 1.00
Architecture / Ornamentation / Art	Architecture / Ornamentation / Art
Single nave church with square main chapel	Single nave church with square main chapel
Nave with six communicating chapels defined in arcades and Ionic pilasters	Nave with four reentrant chapels
It has no narthex	Windguard and narthex (elliptical floor plant)
Features two bell towers	Features two bell towers
Wooden nave roof and gabled roof	Nave roof in cradle dome
The cradle dome of the main chapel had paintings (today only fragments remain)	The cradle vault of the main chapel features paintings in architectural perspective
It presents the main altarpiece and six	It presents the main altarpiece and four

altarpieces in chapels in the nave (Some disappeared)	altarpieces in chapels on the nave
Façade	Façade
Façade painted white with two bell towers	Façade painted white with two bell towers
Façade with two lofts	Façade with three lofts
Façade with an entrance, axial portal	Façade with three entrances two lateral doors and in the center the axial portal
Façade with a canopy niche displaying image in the second register	Façade with two canopy niche displaying image in the first register

In a religious context it was verified that the church of the Carmo of Olinda once belonged to a convent of Carmelite evocation, whose edification was in the care of the own religious order, probably, sponsored by entities, or even by individuals. The church, which has weathered the inclemency of the years, is now used as a Catholic church for religious service.

The church of the Carmo of Faro, in religious circumstance, belonged to a brotherhood or confraternity of the Order of Carmo, where the main component was the religious one, which was expressed through the cult to Our Lady of Carmo. The construction of the building had royal patronage, the commissioning of the works of art also counted with the support of members of the clergy and individuals. Today, the building belongs to the Third Order of Our Lady of Carmo and is used for Catholic worship.

In regards of the classification and protection of these buildings, considered as cultural patrimonies or cultural goods, it was identified the following protections. The Church of the Carmo of Olinda, inserted in a historical city context, is protected: by the Federal Government through the Institute of National Historical and Artistic Heritage (IPHAN), by the State, which considered it a National Monument and by UNESCO that declared it, in 1982, Historical and Cultural Heritage of Humanity. The church of Carmo of Faro is considered a national monument and public interest instructed by the DGPC - Directorate General of Cultural Heritage - in articulation with the regional directions of culture, based on a governmental decree.

In a tourist contingency, the study revealed that the main attraction of the church of Carmo of Olinda is the context where the building is inserted, the historical patrimony of humanity. The number of visitors per year, more frequented by Brazilians than by foreigners, the months of the year with the largest affluence are December, January and February, the access to the building is a voluntary contribution.

The Church of the Carmo of Faro, in this context, presented the following reality: the bones chapel represents the main tourist attraction; per year, it is visited by 32,000 people, most of them foreign; the months of greater affluence are July and August; admission costs € 2.00 for adults, € 1.00 for children and adults over 65 and groups - above 10 people - € 1.00.

In the description of the buildings it was verified that the floor plant of the Church of the Carmo of Olinda has single nave with a square main chapel. The nave has six communicating chapels defined by arcades and Ionic pilasters. Probably due to climatic factors, the church does not have narthexes with wind guards, it is verified the existence of two bell towers. The roof of the nave is made by wood with gable roof, the main chapel is covered by a cradle dome that presented paintings (today only fragments remain). The church displays the main altarpiece and six altarpieces in chapels on the nave, some of which have disappeared.

The Church of the Carmo of Faro floor plant shows a single nave building with a square main chapel, four reentrant chapels, elliptical floor plant narthexes with wind guards, and two bell towers. The cover of the nave is cradle dome, the main chapel is covered with a cradle dome, however, with paintings in architectural perspective. It presents the main altarpiece and four altarpieces in reentrant chapels on the nave.

The façade of the Church of the Carmo of Olinda is painted white and bears two bell towers, it has two elevations presenting the first only one entrance, the axial portal. The second register displays a niche with canopy and picture. Finishing the façade, there is a triangular pediment.

In regards of the façade of the Church of the Carmo of Faro, it is painted white, presenting two bell towers, it has three elevations, in the first register appears three entrances two lateral doors and in the center the axial portal, it also displays two niches with baldachin.

6. CONCLUSION

The objective of this article was to make a comparative study between the Church of the Old Convent of Santo Antônio do Carmo of Olinda and the church of the Third Order of Our Lady of Mountain of Carmo in Faro. The buildings were placed in parallel, focusing on the insertion of these as a tourist-cultural-religious attraction, verifying the religious influences exercised by the Carmelite Order and the Brotherhood of Carmo in the construction / architectural / artistic standards, in an Ibero-American context of Carmelite order.

It was verified that the church of the Carmo of Olinda was conventual and the church of the Carmo of Faro belonged to a brotherhood or confraternity, at the moment the two buildings still carry out religious functions, they open for the cult.

The construction of the old Olinda convent church was based on Order of Carmo, probably also benefiting from the help of the faithful, the Carmo church in Faro was endowed with royal patronage and the following works campaigns also counted on the contribution of members of the clergy and individuals.

Through the classification and protections acquired, it was noted the importance of these buildings, which over time underwent several restoration campaigns, and were considered cultural heritage. The church of Carmo de Olinda inserted in a historical city obtained several classifications, by entities such as: the Federal Government, the State Government and by UNESCO that declared, in 1982, the city Historical and Cultural Patrimony of the Humanity.

Based on a governmental decree, the church of Carmo of Faro was considered a national monument and public interest. It was observed, in this sense, that although the church

of Carmo of Faro is better preserved than the church of Carmo of Olinda, it did not obtain such important classifications. In this way, the conclusion was reached that the insertion of the Olinda church within a historic center contributed to the various classifications that it obtained.

Nevertheless, the tourist attraction of the church of Carmo of Olinda is the context where it is inserted, i.e., in an important historical city. The church of Carmo of Faro, in spite of the numerous important art works that preceded the 19th century, was the main tourist attraction the chapel of the bones, held in 1816.

The study revealed that the number of visitors to the church of Carmo de Olinda is seasonal, which is more frequented by Brazilians than foreigners, that the months of the most visited year is December, January and February and are not charged entrance to the building, contribution is voluntary.

In this context, the church of Carmo de Faro per year receives 32,000 tourists, most of them foreigners, the most frequent months are July and August the ticket costs € 2.00 for the adult, € 1.00 for children and adults over 65 Years and groups - up to 10 people - € 1.00.

Although only two buildings have been put in parallel, it is possible to admit that there is a Carmelite way of building itself, due to the architectural and artistic analogies between the two buildings.

The churches have a single nave with a square chapel, they have several chapels that are located on the nave, there are no side chapels (next to the triumphal arch), the chapels are covered by a cradle vault with paintings, the Attic Carmelite Insignia. The facades are painted white, displaying two bell towers - covered with cupulins, bearing a canopy niche and image of the oracle, the axial portals are well elaborated, with pedestals where columns or pilasters, entablature, pinnacles, all done in stonework.

Finally, it was possible to perceive that the city of Olinda and Faro play an important role in the tourism / cultural scenario in the countries where they are located. The Carmelite churches, presented, integrate the architectural heritage of these cities, revealing cultural importance and emerging, in this way, as tourist attractions. It was also possible to observe that the Carmelite order played an important role in the expansion of Portuguese art, evidencing its own way of production.

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