Our Ref. GB/AA/1590_Add. Info_1

Charenton-le-Pont, 17 October 2018

H. E. Mr António Nóvoa
Ambassador, Permanent Delegate
Permanent Delegation of Portugal to UNESCO
1, rue Miollis
75732 Paris CEDEX 15

World Heritage List 2019
Royal Building of Mafra – Palace, Basilica, Convent, Cerco Garden and Hunting Park (Tapada) (Portugal)

Dear Sir,

ICOMOS is currently assessing the nomination of “Royal Building of Mafra – Palace, Basilica, Convent, Cerco Garden and Hunting Park” to the World Heritage List, and an ICOMOS evaluation mission visited the property to consider matters related to protection, management, conservation and interpretation. ICOMOS is very grateful for the time, expertise and support that will be given to the evaluation mission by the State Party, local experts and other involved in the nomination process.

In order to help with our overall nomination process, we would be grateful to receive further information to clarify several points has already been submitted in the nomination dossier.

We would be grateful if the State Party could consider the following points and kindly provide additional information on these matters:

Comparative Analysis
ICOMOS notes that the comparative analysis that has been conducted examine separated elements/aspects of the nominated property, but did not consider the nominated property as a whole. Moreover, comparisons would need to be made with properties at national and international levels, inscribed or not on the World Heritage List, as requested by paragraph 132 of the Operational Guidelines for the Implementation of the World Heritage Convention, but these are not provided in the Nomination dossier. The aim of this work is to explain the importance of the nominated property in its national and international context.

ICOMOS would be pleased if the State Party could provide an overall rationale and relevant parameters for the comparative analysis and could identify properties on the World Heritage List, on the Tentative lists of State Parties and other properties which could be relevant for comparison with Mafra. This first step would help ICOMOS to understand in which way the nominated property could be said to stand among other comparable properties.

Buffer zone
The Buffer zone of the property forms a circumscribing strip of land of the same width around the nominated area, excluding the street network facing the palace of Mafra, which could seem to be
functionally linked to the Palace façades with visual axes and connections. ICOMOS would be pleased if the State Party could provide further information on the rationale for the delineation of the boundaries of the Buffer zone.

**Protection and management**

ICOMOS understands that some 60% of the Royal complex is used by the Portuguese Army/ School of Arms. Could the State Party provide information on the uses of the parts belonging to the Portuguese Army/School of Arms? Are these areas accessible to the public?

ICOMOS would also be grateful if some clarifications could be provided with regard to the management agreements for the nominated property. It would be interesting to receive information on this point, particularly with regard to the role of the Army within the management system and the Army's commitment to ensure the proper conservation of the spaces in its use and to allow access to these spaces by the representatives of the authority/ body responsible for heritage protection in the country.

ICOMOS appreciates that the timeframe for providing this additional information is short. Brief responses are required at this stage, and can be discussed further with the State Party if needed during the ICOMOS World Heritage Panel process.

We look forward to your responses to these points, which will be of great help in our evaluation process.

We would be grateful if you could provide ICOMOS and the UNESCO World Heritage Centre with the above information by **Wednesday 14 November 2018 at the latest**.

Please note that the State Party shall submit two copies of the additional information to the UNESCO World Heritage Centre so that it can be formally registered as part of the nomination.

We thank you in advance for your kind cooperation.

Yours faithfully

Gwenaëlle Bourdin  
Director  
ICOMOS Evaluation Unit

Copy to General Directorate for Cultural Heritage  
UNESCO World Heritage Centre
1. COMPARATIVE ANALYSIS

The Royal Building of Mafra is a genius representative of human creativity. It gathers the prominent European artistic manifestations and established the combination of the higher standards in aesthetic, engineering, architecture, hydraulics, unholy and religious culture, music, medicine and technology.

The Royal Building assumes itself as a historical and ideological document, conceived according to the vision of King D. João V, on the power and social organization of his time.

Due to their characteristics (ideological and polyfunctional), there are no fully coincident examples, so the comparison with other (monofunctional or more "conventional") goods appears to be fragmentary.

The Royal Building incorporates substantial differences from other properties (palaces, churches and religious monuments) within the comparative analysis stated in the present application including the UNESCO enlisted historic buildings.

This fact contributes to the recognition of the uniqueness of the property.

In material terms, the Royal Building is an indivisible heritage unit, which includes a built area (palace, convent and basilica) and a vast territory (garden and Tapada), with a total area of 1213.17 hectares. Although the nature of the spaces is diverse, they are not different realities, but only one, since the whole complex worked in symbiosis and considering that the Tapada was constituted exclusively for the self-sufficiency of the palace and the convent.

The Royal Building architectural signature reflects an Augustinian interpretation of the Solomon Temple, similar to the existing in the Saint Lawrence of Escorial Monastery¹. Although, instead of a more aesthetic Classical reformer of the Escorial, the Mafra’s Royal Building follows a Baroque traditional architectural style and closer to Jesuit architectural propagandism. Thus, assuming a rupture with the ideology behind the

¹ UNESCO site, 1984.
Escorial structural design to uphold the Absolut power of the Portuguese monarch above all institutions including the church.

This reaffirmation of a monarch’s Absolut power might observe in a similar ideologic architecture manifestation such as the Palace of Versailles. The royal residence raised in a vast area at a significant distance from the capital city as a sign of modernity. Versailles is presented on the UNESCO website as «résidence privilégié (...) embelli par plusieurs générations d'architectes, de sculpteurs, d'ornemanistes et de paysagistes, a été pour l'Europe pendant plus d'un siècle le modèle de ce que devait être une résidence royal.»

Nevertheless, there are substantial differences between both royal residences, as in Mafra the monarch upholds his public status rather than a private or personal introspection. Thus, in Versailles the king’s royal accommodation stands in the centre and most relevant area of the property as opposed to Mafra in which the Royal-Chapel (Basilica) assumed a prominent location as a conjunction between the monarch and the church having the king at the highest hierarchy.

Having the Versailles as an example, it is worth mentioning the Palace and Park of Fontainebleau from the 16th-century. This royal building surrounded by 144 hectares in which might be found a few similarities to the royal building of Mafra. In particular, when regarding the UNESCO website (tab – Brief synthesis) where it mirrors the Outstanding Universal Value and considered a «New Rome». Surrounded by an immense park, the palace, to which notable Italian artists contributed, combines Renaissance and French artistic traditions. The need to expand and decorate this immense palace created the conditions for the survival of a true artistic center. In fact, Mafra’s royal building was constructed in a later period but within similar objectives by merging the intentional proximity with Rome and at the same time with the purpose of stating a declaration of power upon the Portuguese empire.

Thus, if comparing the Royal Building of Mafra with other royal baroque European and Brazilian residences from earlier chronologies such as the Schonbrunn Palace (Vienna,
Austria)\(^6\) – 186.28 hectares, the Reggia di Caserta\(^7\) (Caserta, Italy) – 87.37 hectares, Neues Palais\(^8\) (Potsdam, Germany) and the Palace of Saint Cristóbal (Rio de Janeiro, Brazil) - nowadays having only 15 hectares; it is perceived that Mafra is beyond these, since it is composed of a set of functional elements that go beyond the mere idea of a residence of the monarch, to be essentially, a real and symbolic seat of the absolute power and the State..

Inspired in the outstanding Palacian architecture, churches and others Rome’s monuments such as the several greater basilicas (Basilicas of St. Peter, St. John of Lateran and Saint Mary Major), some minor basilicas (S. Andrea della Valle, Sant’Agnese in Agone, St Charles at the Corso (dedication Sts Ambrose and Charles Borromeu), Church of Christ, and others) and various palaces (Dora Pamphili, Chigi - residence of the prime minister of Italy, or Montecitorio\(^9\) - official seat of the Italian Chamber of Deputies). Thus, the Royal Building upraises from the mentioned properties by incorporating a wider range of functionalities as opposed to the monofunctionally of the others.

It is also worth to mention, the incorporated a Central European architectural influence. Thus, comparable with the German-Austrian abbey of Gottweig\(^10\), Kremsmuenster\(^11\), Klosterneuburg (served as a model to the construction of Escorial), Sankt Florian (the larger monastery of the Austrian highlands) or the Benedictine abbey of Weingarten, namely the "Swabian St. Peter's", the Basilica of St. Martin, in Weingarten, the Benedictine Abbeys of Ettal, Ottobeuren Abbey and Wiblingen Abbey, all in Germany.

In some of these cases, the religious properties also include the royal accommodation, however, in Mafra, the conceptual hierarchy of the areas was performed following an

\(^6\) UNESCO site “Palace and Gardens of Schönbrunn”, 1996.
\(^7\) UNESCO site “18th-Century Royal Palace at Caserta with the Park, the Aqueduct of Vanvitelli, and the San Leucio Complex”, 1997
\(^8\) Incluído no “Palaces and Parks of Potsdam and Berlin”, UNESCO site, 1990.
\(^10\) Integra a Paisagem Cultural de Wachau, UNESCO site, 2000.
\(^11\) Tentativ list since 1994
opposite ideology. Thus, the royal accommodations incorporate the religious residence in a manifestation of the monarch`s power.

Within the Portuguese socioeconomic context worth mentioning the comparison made with other properties. The Royal Building of Mafra is the latest monumental building to be constructed by the Portuguese monarchy. It followed the construction of the Cister Abbey of Alcobaca\textsuperscript{12} (first dynasty) and the Monastery of Batalha\textsuperscript{13} (second dynasty) and the Convent of Christ in Tomar\textsuperscript{14} and the Monastery ofJerónimos\textsuperscript{15} both from the 15\textsuperscript{th} and 16\textsuperscript{th} centuries in the transition to a new dynasty. Apart from the Royal building of Mafra, all other monuments are already included in the List of World Heritage Properties.

The \textit{Tapada} was conceptualised to support the Palace to provide the required self-sufficiency widely required in these properties. Therefore, it is not acceptable to consider this area as a separated part or as an individual application for cultural landscape. Meaning that this area is included in the Royal Building but at the same maintaining its environmental and ecological purpose.

There is a remarkable difference of concept between the \textit{domain} existing in several parks of Europe and the Portuguese \textit{Tapadas}. Although in Mafra it seems to follow the French model of \textit{La chasse close} or walled hunting. A designated area to the hunting of trophies, where the hunting game kept in a circumscribed compound - the \textit{clôturée}. In fact, Mafra follows a much more "Portuguese" model, with natural areas to serve the self-sufficiency of the palaces regarding aquifer resources; feeding, hunting areas, farming, livestock, vineyards, gardens and orchards; and firewood and oils material for lighting, favouring the vegetation cover of forests and olive groves.

In the case of Mafra, \textit{Tapada} follows the above mentioned Portuguese model, still stands nowadays as a famous national park and natural sanctuary. Thus, maintaining a

\textsuperscript{12} UNESCO site, 1989.
\textsuperscript{13} UNESCO site, 1983
\textsuperscript{14} UNESCO site, 1983.
\textsuperscript{15} UNESCO site, 1983.
significant relation with the natural, forest and agricultural surrounding environment and Sintra’s landscape.

The Tapada of Mafra established in 1747 still maintains the initial limits after the purchase of several parcels of land from private owners. The area comprises a total of 1,200.47 hectares surrounded by a wall of 22km in length.

Tapada is the Portuguese designation given to enclosed areas, associated with real sites, which directly supports the palaces. It serves as an area for hunting, in a secure environment which also allows keeping wild animals protected from third-party hunting and, to avoid the undesirable presence of these animals in the adjacent agricultural fields.

In Portugal, other Tapadas persist in their areas, although direct their relation with the palaces is not consistent as in Mafra.

The oldest surviving Tapada in Portugal is associated to the Ducal Palace of Vila Viçosa (seat of the Ducal House of the Braganca dynasty (1640-1910)). Created in 1,515 by Duke D. Jaime, was successively enlarged and walled in an area of about 1,500 hectares. Nowadays, considered as a protected area for fauna and flora, the Tapada de Vila Viçosa is not physically connected to the Ducal Palace. However, its primary objective was to provide the conceptual idea of self-sufficiency the Palace as in the case of Mafra. This area comprehends dedicated sections to farming, cattle, forestry, orchards and vineyards and, nevertheless, as a protected hunting park.

Other royal palaces had their Tapadas but in smaller areas, or whose full integrity has not reached to the present caused by urban expansion.

In the western part of Lisbon, stands the old Tapada do Paço de Alcântara associated with the extinct royal residence created by D. João 5th in 1645. This walled area comprehends at about 100 hectares, and its primary function was to support the old Palace of Alcântara and after its extinction applied the same objective to (new) Royal Palace of Ajuda. The Tapada of Ajuda is nowadays a botanical reserve administrated by the School of Agriculture, integrated in the Technical University of Lisbon.

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16 A primeira paisagem cultural a integrar a lista da UNESCO na Europa em 1995.
There is also the *Tapada das Necessidades* (western Lisbon), created by King D. João 5\textsuperscript{th} in 1742. Nowadays reduced to at about 10 hectares is open as a public park associated to Ministry of Foreign Affairs and the to the Army.

As for the remaining royal palaces in the vicinity of Lisbon such as in Queluz, Sintra and the Setúbal peninsula, they were served by significant green areas including the gardens, orchards and some also had hunting parks. However, most of these landscapes did not prevail until nowadays.

The *Tapadas*, from the typological point of view, were primarily associated with the royal residences. Although, some other residences such as manor houses and churches had similar green areas but never using the term "Tapada" to characterise it.

Nowadays In Portugal, the *Tapada de Mafra* is a unique example of a preserved link between the Palace and these parks (Tapadas).

Thus, the *Tapada de Mafra* is a reference in the Portuguese heritage and similar to its international counterparts. Representing a direct alignment with the other parks and hunting parks associated with royal palaces, therefore, the Royal Building of Mafra is ensuring a relevant part in a European network.

Within the international panorama, parallels might be found such as in the French parks of Chambord with 5,440 walled acres; the magnificent Domaine de Versailles conceptualised by Louis 14 having at about 900 hectares (a fraction of its original extension); the Marly Forest with 6,700 walled acres; in Spain with the walled La Casa de Campo, surrounded having at about 1,722.60 hectares; the Granja de San Ildefonso, with about 1500 hectares; Aranjuez with about 2047.56 hectares and, in Italy the vineyard in the vicinity of Turin with 2,029 hectares.

As mentioned, the Royal Building of Mafra is a property that integrates the buildings and the rural landscape, with particular emphasis on the *Tapada* to support the self-sufficiency of the palace.
Not being an application specifically of landscape, but of a heritage site of monumental scope, the comparison with other patrimonial realities essentially oriented to the natural dimension can be made, but with some limitations.

The Royal Building of Mafra is considered as a seat of power suitably equipped with all symbolic attributes and physical resources, including a vast territory that can be interpreted as landscape, a circumstance that is inevitably subject to the primordial existence of the palace.

However, it is worth of mentioning The pair force hunting landscape in North Zealand in Denmark\(^\text{17}\). Some similarities might be found in the forest having approximately 4,543 hectares dedicated almost exclusively to the hunting activities. Emphasising the ideology of the absolute and symbolic power of the monarch over the society and nature.

Within a national cultural and historical context dating to the beginning of the 16\(^{\text{th}}\)-century, the Tapada de Mafra is part of the essential resources to ensure the Palace self-sufficiency. Thus, distancing itself from the existing par force hunting parks in several European countries such as in France, Germany and Denmark.

The human interactions were decisive to the construction of the Tapada’s surrounding wall, aquifer resources and a vast network of military defence fortifications built during the 19\(^{\text{th}}\)-century dedicated to the protection of Lisbon against the Napoleonic invasions.

In addition to the above stated intangible relevance of the Royal building of Mafra, a wider range of heritage manifestations are included in this property such as the movable and immaterial cultural heritage.

Mafra converged the work of several international artists into a broader presence of Italians and French. It also contributed to a new aesthetic and artistic culture which defined the entire process to the reconstruction of Lisbon post-1755 tsunami. Thus, remarkably influenced the architecture and other forms of art expressed across the Portuguese empire.

\(^{17}\) UNESCO, 2015.
Mafra is a landmark in Portuguese history, across Europe and overseas as a stated influence can be observed in the Cathedral of Macau (China) and Cathedral of Goa (India) both enlisted as Unesco World Heritage.

Although, Mafra assumed a broader influence in Brazil with the construction of the Palace of São Cristóvão (Rio de Janeiro) and in the Royal Portuguese Library Office (Rio de Janeiro Library) which fashioned the creation of public library having Mafra as a primordial element. Such influence extended to the Church of Nossa Senhora da Candelária in Rio de Janeiro inspired in the Basilica of the Royal Building of Mafra architectural signature. Including a dome constructed in Lisbon from similar limestone to the Mafra’s Basilica and then shipped to the Rio de Janeiro. To this church and also influenced by the Mafra’s architecture a collection of statues in marble were shaped following the sculptural program of Mafra by second-generation architects and sculptures, thought in Mafra.

To the reconstruction of Lisbon post-1755, Mafra emerges as a reference school where most of the architects, engineers, contractors and artists were thought. Imposing standards in quality to the new city of Lisbon within a parameter of modernity and safety. Mafra directly inspired the design and dimensions of the Praça do Comercio (former Terreiro do Paço) and the construction of several churches. Including the Basilica of the Sagrado Coracao de Jesus (widely known as the Basilica da Estrela), the Church of Memoria among others. The Mafra’s influence also inspired the initial project for the Palace of Ajuda which have never been finished.

Note the case of the Infirmary, whose parallel is difficult to establish today, since it is the only one preserved in situ, without profound alterations or re-enactments, evoking the medieval infirmaries, heirs to the classical knowledge expressed by the Greek physician Cláudio Galeno (1st-century).

Nevertheless, other accessory elements in the fields of culture and art, such as the extensive collection of Italian sculpture (the most significant commission of its time by a sovereign in Rome); the beautiful Library containing relevant masterpiece illustrating the Baroque culture and an emerging Enlightenment; the six monumental organs designed to play together known as unique the collection in the world of that
dimension; and, majestic 120-bells set, comprising two of the largest carillons produced in Belgium's foundry workshops, two complex automatic clock mechanisms practically intact, both from the first half of the 18th-century and. Having mentioned that, the Belfries of Belgium and France\textsuperscript{18}, in which integrated important bell rings; however the difference is that the Mafra carriers are integrated into church bell towers, underlining the community's relationship with religious power. Although, in Mafra, one of the towers has a religious purpose and the other a profane or civil use (a unique circumstance in the world assuming a greater relevance as the fact that of each tower incorporated the largest bell collection known of it chronology across Europe.

In addition, the intangible heritage in Mafra assumed by its religious traditions, maintained by the presence of a church and brotherhood. According to the liturgical calendar, a series of initiatives prevailed since the foundation of the royal building. It stands out a set of the cortege which made them unique by the wealth of incorporated elements and, by the prevailing model followed since the 18th-century in other churches in the country.

The Royal Building emerges as a unique testimony of the above mentioned architectural signature. Its singularity has been proven through the present synthetic comparative analysis and, in which undertakes a significant level of integrity and authenticity expressed in the property.

It is also worth mentioning, the relevance of the inscription of the Royal Building fo Mafra in the UNESCO World Heritage list. Firstly, and widely mentioned, the recognition of this property as a masterpiece of human creative genius, revealing an essential exchange of human values in the first half 18th-century in Portugal and the cultural interexchange with various parts of Europe and of the world. Secondly, in the field of architecture, technology, monumental arts, urban interactions and landscape intervention. The recognition of a unique property as a testimony of singular architecture and its historical context. Thirdly, because it is directly and tangibly associated with events and living traditions linked to religious practice, the dissemination of painting and sculpture, and the literature of world expression of foreign travelers, from the 18th-century to nowadays and, finally, by the universal

\textsuperscript{18} UNESCO, 1999
expression obtained through the work "Baltasar and Blimunda" one of the most famous literary works by José Saramago, Nobel Prize for Literature in 1998.

By including the Royal Building of Mafra in the UNESCO World Heritage List, will highlight a world’s public recognition of this property within the international context. It will place this unique property at the same level of other monumental buildings enabling a vast set of resources for the safeguarding, research and valuing of the property. Thus, establishing wider opportunities dedicated to the local, regional and national cultural and economic development and, encouraging processes of identity and self-esteem, essential to the protection of the royal building.

The contribution of the Royal building of Mafra to the World Heritage List was widely mentioned in the present application, in particular, regarding the established criteria I, II, IV and VI. The Royal Building of Mafra is a remarkable cultural asset representing the partnership between Portugal with Europe and overseas. It is also a testimony of King João 5th vision of absolute monarchical power and one of the most relevant assets in the European Baroque context, with singularities that stand out from other contemporaneous properties which will undoubtedly enrich the UNESCO World Heritage List.

If the Palace is a hymn to the ingenuity of men, by what its monumentality represents, the National Tapada de Mafra is a hymn to Nature, by the exemplary way it preserves it.
2. Buffer Zone.

The present application maintained the new Buffer Zone within the Portuguese law (Article 43, Law no. 107/2001, of 8th of September, Vol. no. 2 Doc. 1, p. 8) published in the Act no. 178/92, Diary of the Republic, 2 series, no. 127, of 2 of June 1992. In addition, was also ensured a 75 meters buffer zone throughout the outerpart of the wall on it full extension.

This buffer zone aims to ensure the protection of the green area from external factors such as fire or other. Within the Greater Lisbon, the Fire Civil Protection System works on a 24 hours daily basis from the May to October in which are included land and aerial firefighter mechanisms.

Within the warmer months (from May to October) the Tapada implements a survey for fire detection located in the higher locations. In addition, the council of Mafra signed a protocol with the Portuguese Army to the survey of the woodlands. See Collaboration Protocol between the Training Infantry School and Mafra Municipality for surveillance of forest areas in the region of Mafra» (Vol. 2. Doc. 13, p. 410)

The weather conditions did not allow the comprehensive reanalysis of the previous application submitted by the Council. Thus, it was not possible to discuss and consider the queries placed by the expert during the visiting of last October (2018). Nevertheless, every query will be analysed in due time.
Map:
Municipality of Mafra

Designation:
Buffer Zone for the Royal Building of Mafra

Scale:
1:10,000

Application process of the Royal Building of Mafra to the UNESCO World Heritage List

Date:
December 2017

Delimitation of the Royal Building of Mafra
Buffer Zone
Cartography

0 375 750 1 500 2 250 3 000
PROTECTION AND MANAGEMENT

Within the area of the Property managed by the School of Arms, the use is adjusted to its mission\(^1\), in which military training as been the primary objective.

For the accomplishment of its mission, the School of Arms requires an area with a set of infrastructures that allow theoretical, technical and tactical training. For this purpose, it has using the convent of the Royal Building of Mafra, and supporting areas and green spaces.

In the Convent:

- Accommodation (using the old cells of the friars and other suitable areas for this purpose);
- Dining (using the kitchen of the friars, dining rooms and other suitable spaces);
- Offices assigned to various entities responsible for the planning, coordination and delivering such training;
- Auditoriums for training;
- Research and library;
- Museum accessible to the public;
- Storage facilities for miscellaneous materials.

In the support areas:

- Stables and veterinary to accommodate about one hundred and fifty horses many of them of Lusitana race, destined to practice sports and military ceremonies.

The Military Tapada:

Due to its size (350.78 hectares) and characteristics, the Tapada Militar incorporates the infrastructures necessary to practical training activities, such as physical training, technical and tactical training and equitation circuits.

Since the beginning of the 19\(^{th}\)-century, the various units installed in the Real Building of Mafra pursue a policy of "open doors" to the public in general and more specifically to the institutions of the municipality of Mafra. Being a military unit, such visits have been carried out on request.

The School of Arms (SA) has been using the convent area respecting its safeguarding and fostering its openness to civil society. This is accomplished through visitation and social and cultural events in close collaboration with the National Palace of Mafra, Council of Mafra and other national and foreign institutions. Recent event include the celebration of the 300th anniversary of the Royal Building of Mafra.

As part of the nomination to the World Heritage List, the School of Arms has committed itself to ensuring weekly visits, preferably at the weekends and public holidays.

The visiting circuits of the Convent and Tapada area (military and public) are included in the first volume of the Nomination of the Real Building of Mafra2. They are regulated by the Protocol signed in 2013, included in the second volume of the Nomination3. During the guided tours, visitors can see the class hall, the primitive concierge, the lavatory room, the Profundis room, the dining room, the convent kitchen, the boxwood garden, the elliptical room, the living room of literary acts and the Museum of the Schools of Arms.

In the triennium of 2015-2017, the visitors increased to 17,543 people. Commonly in groups which and until October 2018, counted on 5,863 visitors4, without taking into account the participants in cultural and social events.

The visiting circuit the Military Tapada is also included in the Nomination for inscription5. The itinerary contemplates the visit to the water mines, parts of the aqueduct and the Fort of the defense Lines of Torres Vedras, in Juncal.

On the other hand, in the National Park of Mafra, it is possible to visit the entire national forest within several circuits prepared to pedestrian and bikes. Passing through the source of the ferras waters and viewpoint, the Defense lines of Torres Vedras do Sonível, Milhariça and Valério, part of the aqueduct, the habitat of various wildlife and ecosystems in which several protected species are found. In the forest, some trees stand out because of their size and age, such as a cork tree, classified tree of public interest, about 300 years old, and also some built spaces, such as the Environmental Interpretation Center of Tojeira, the museum of hipomóveis (carriages belonging to an equestrian trailer), D. Carlos III

3 Volume II (annexes), document number 14, p. 417-428
4 2015: 5789; 2016: 5236; 2017: 6518; 2018: 5863
5 Nomination of the Royal Mafra Building to the UNESCO World Heritage List, Vol I, p. 451
hunting lodge, the D. Maria I Palace (now a tourist accommodation unit), and several viewpoints and other points of interest.

In the short and medium term, it is planned to clear the view between the Cerco Garden and the east façade of the palace, by removing old and spurious constructions (former workshops of military materials and vehicles from the mid-20th-century)\(^6\).

Regarding the role of the School of Arms in the management of the property, we highlight the surveillance and protection of the forest areas of Military Tapada,\(^7\) as well as the compliance with the Security Plan\(^8\) which imposes a refined attention to the built, given the specificity of this space for military use. In this case, the areas of prevention and security are also complementary and symbiotic with the plans in the National Tapada and the National Palace, given that there is a global and not fractional vision from the heritage set that must be defended.

The Portuguese Army, including the School of Arms, as a user of cultural heritage classified in Portugal, is, by nature and in time of peace, committed to the conservation of cultural heritage in articulation with the responsible national entity and the compliance with the law.

Thus, with respect to the preservation and maintenance of the Property, the School of Arms interventions are in compliance with the Law of Portuguese Cultural Heritage (Law no. 107/2001)\(^9\), translated in Volume II (annexes) of this Nomination\(^10\), in particular Articles 45 and 46, relating to conservation and restoration projects and works, and maintenance interventions, as well as Decree-Law no. 140/2009, which establishes the legal regime for studies, projects, reports, works or interventions on cultural goods classified or to be classified, in particular Articles 7, 8 and 22, which regulate the inspection, monitoring and implementation of interventions.

In this way, the School of Arms, through its planning and annual budgets, defines a set of intervention priorities. Subject to the appreciation, approval and supervision of the entity that safeguards the Portuguese cultural heritage, in this case the General Directorate of Heritage Cultural,

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\(^6\) Nomination of the Royal Mafra Building to the UNESCO World Heritage List, Vol I, p. 164, picture 139
\(^7\) Nomination of the Royal Mafra Building to the UNESCO World Heritage List, Vol. II (annexes), document number 13, p 411
\(^9\) It defines the bases of the policy and of the regime of protection and valorization of the Portuguese cultural heritage.
given that they affect a well classified as a National Monument or in its Legal Protection Zone.

The School of Arms is a relevant partner in the maintenance and preservation of the property, a fact that is evident in the level of investment carried out annually and expressed in tables 23, 24 and 25 in the first volume of the Nomination\textsuperscript{11}, whose supervision, monitoring and follow-up are carried out by the General Directorate of Heritage Cultura, according to Decree 140/2009\textsuperscript{12}.

Information regarding the School of Arms as a partner of the management of property, is included in the Nomination dossier,\textsuperscript{13} namely a set of measures to be developed in the medium and long term, in line with the specific objectives and action plan proposed in the Management System also in the dossier\textsuperscript{14}. In particular, we stress the gradual plan to demolish spurious, ephemeral or obsolete constructions, namely: the old workshops near the separation wall with the Cerco Garden, which limits the view to the east façade of the Palace; parietal survey of a separation wall with the Cerco Garden to verify the existence of possible walled walks between the old recreation of the friars and the garden; availability to authorize the elaboration of an Archeological Chart in the Tapada (Military Tapada and National Tapada).

Also about the protection and management of the Property, these areas are operationalised from the "Management Unit". Who reports to the General Directorate of Heritage Cultural responsible for "Monitoring the application of international conventions within the areas of the attributions and competences in particular the Convention for the Protection of the World Cultural and Natural Heritage, through the implementation of its technical guidelines "\textsuperscript{15}.

The Management Unit has its primary task the organization of regular and extraordinary meetings with a view to the discussion of matters that concern the integrated management of the property, establishing a system by unifying data and processes common to the entities, in

\textsuperscript{11} Nomination of the Royal Mafra Building to the UNESCO World Heritage List, Vol I, p.473-476
\textsuperscript{12} Nomination of the Royal Mafra Building to the UNESCO World Heritage List, Vol I, p. 16 and Vol II, p. 547
\textsuperscript{13} Nomination of the Royal Mafra Building to the UNESCO World Heritage List, Vol. II, document number 13, p. 410.
\textsuperscript{14} Nomination of the Royal Mafra Building to the UNESCO World Heritage List, Vol. II, p. 547
\textsuperscript{15} Paragraph a) of paragraph 1, of article 2, of Administrative Rule no. 223/2012 of July 24, which defines the nuclear structure of the DGPC.
accordance with their own powers and attributions, in order to organizational objectives by rationalizing means and processes.

Standardised services will be shared optimizing decision making processes, in particular in the following areas:

a) Historical-scientific research;

b) Establishment of a ticketing for visits and other shows;

c) Cultural, recreational and tourist activities;

d) Didactic activities with educational establishments;

e) Permanent monitoring of the areas built by multidisciplinary teams of the DGPC in the components of architecture, engineering and conservation and restoration, and in case of necessity add other valences;

f) Permanent monitoring of the garden areas, as well as their maintenance and conservation;

g) Standardization of processes and procedures;

h) Monitoring of forest areas;

i) Benchmarking Security Plans;

j) Promotion and dissemination of cultural activities.

This Management Unit also provides for the creation of an Advisory Committee, to be convened at the request, which should include the participation of local entities or specialists, in meetings or sectoral consultations, to issuing technical-scientific opinions.

This is currently in consultation with the entities involved.
Reply to the interim report and additional information requested by ICOMOS (ref.GB/AA/1590/IR, December 21, 2018)
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### I part – The Cerco Garden and the Tapada of Mafra

1. The Cerco Garden - functionality and legacy.

1.1 The Cerco Garden in the past

The Cerco Garden integrated into the original construction plans for the Royal Building of Mafra was subject to several dramatic and successive reformulations of the original plans, in part due to the enlargement of the Palace to the east. Within this stir moments, the compliance between the Cerco Garden and the Palace most probably lost the conceptual theories and practices from the late 17th-century to the mid-18th-century.

An imaginary axis connects the adjacent area to the palace’s facade, continues through the designated Cerco Garden, protrudes in the woodlands planted in the top of the slope ascending through the stairs, alluringly raised where the old plants record fountains and water-tanks. The axis finishes in the garden’s wall, after being interrupted on its perpendicular, defining a Greek cross bounded by diagonals in an oblique square, according to the traditional metric in fifths and tenths. Intentionally the square’s vertices are inscribed in the parallels defined by the north and south facades of the palace, replicating the radiant stereotomy of the building for a few meters until the walled perimeter.

![Imaginary axis connecting the palace’s facade, continues through the designated Garden](Googlemaps)
The diagonals and the perpendiculars establish their path to the north, through the woodlands and the flower pots and water elements of considerable expression such as the mill and the elliptical tank on the terraces.

A symbiosis may be found between these drawings and the conceptual paths on the Versailles’s woodlands, Marly's metric and geometry, La Motte Tilly’s plans for the castle and park, Dezallier’s suggestions; Filippo Juvarra’s sketches and drawings in particular, "The view of the castle of Rivoli south facade, 1722-23, Staatliche Museen and the Kunstbibliothek of Berlin, the Royal Palace of Madrid and Stupiggini’s later gardens among many others. Nevertheless, more affinities may be found on the deprived facades of the Royal Palace in Turin and Riofrio where topiary motifs dominate the gardens and punctuated by pieces of water. Although, the similarities as mentioned earlier may be considered as mere resemblances which do not justify the parallels between programs and projects imposed on royal and other aristocratic properties.

Tree stalls according to the original design of the 18th century

It becomes difficult to have a clear understanding of the Cerco Garden conceptual design when confronted by a gigantic architectural model. As a bastion for the national tradition of enclosed gardens, it follows several reformulations undertaken on environmental and financial contexts, which are not clearly understood judging by the substantial investments made in the palace and later in the Tapada. The deviations aggravate this challenging interpretation to the contemporary typologies in Portugal, perhaps justified by the decision made in placing the Palace and the Tapada in the top priority and relevance in comparison with other elements included in the Royal Building.
The use of related programs and treatises, such as Antoine-Joseph Dezallier d'Argenville's *La théorie et la pratique du jardinage*, published in 1709 and 1713, contributed to the understanding of such distinguish local, regional, national and even international cultural values. Dezallier d'Argenville program, adopted in Portugal, provides precise conceptual details for the palace’s surroundings and Manor houses including the gardens of apparatus marked by *parterres*, farms\(^1\) and the woodland as relevant areas for accommodation and amusement.

Within this context, scenarios were simulated to gain a better understanding of the surviving cultural values in this garden. Thus, at the moment, the lack of relevant information culminates in need of performing a further investigation to theorise explanatory hypotheses.

From the simulated scenarios, it was possible to identify the most plausible hypothesis:

I. During archival investigation focus on the chronology of the facts, was assumed that the purchase contracts of such land, has its primary objective in the installation of a walled compound in which includes a palace, woodlands, terraces and gardens.  
II. During the construction of such endeavour, plans were changed resulting in the extension of the Palace occupying the flat area in which the first gardens were

\(^1\) The base would be the deployment of a complex way aulic, recreation and productive around the maintenance in the headwaters forest, half the hillside residence and other attachments, framed by gardens, followed by vegetable gardens and orchards, as well as lands of sowing, ensuring parallel access to a relevant terrace.
planted. Thus, the “parterres” or flower pots were partially loss demanding its reformulation.

III. The priority given to the construction of the Palace relegated the garden to a second level in the funding relevance.

IV. Funding and other resources constraints dictated the cancellation of slopes is levelling, cofferdams and some of the planned infrastructures.

V. According to the existing documentation, gardens were reduced to a narrow area to the east without overlapping with the planted woodlands aligned by the axis starting from the facade of the palace.

VI. The established concept to introduce traditional ball games was respected in the Royal building of Mafra by including them in the transition area between gardens and the woodlands.

VII. It was assumed, or at least is justified by the simulated scenario that these woodlands are no more than the beginning of paths under the “goose leg shape” or the recognisable “quincuncio”. These resemble the woodlands in Le Notre, instead of being garden areas as previously assumed.

VIII. The woodlands structure limited by axes and perspectives would easily disguise irregular walled boundaries without loss of quality in the aesthetic options. The absence of water elements in these areas emphasises the character of this area, which may reveal the limitations of water resources.

IX. The location of the gardens was chosen in compliance with the soil features. Therefore, gardens were planted along the north facade where the soil is more regular and has greater proximity to the water deposits. This location, however, has its inconvenient during winter and strong north winds.

X. This scenario has its limitation, in particular, by lacking in relevant information. Especially, by data referencing work performed on landscape modelling despite the Palace’s ground level modelling. Information is lacking in detail about the construction of supporting walls, waterfalls and other water elements and the tilling and plasterwork, as opposed to the information on other aristocratic properties.
1.2 The Cerco Garden today.

1.2.1 Main features.

Nowadays, the walled garden and woodland, preferable term instead of forest for the purpose of the present document. The gardens and woodlands spread towards to the East and north of the palace, on a multilevel terrace sequence. The extension of the Palace to the East reduced the planned garden to an area occupied, nowadays, by the terrace and military facilities followed by the much-appreciated woodlands. Based on the imposing axial structure, representations of the past are confirmed in the place, by superimposed simple geometric motifs and contextualised within a grid of paths. In some of the crossed paths statues of 2.3m high, provides the sense of depth and continuity by using interrupted viewpoints. To the west is located the traditional ball game yard, built in stonework (53m in length /12m wide) has a multilevel profile, descending by stairways of eight steps sided by a benched wall, decorated with low relief in the shell shape (adapted from Lima 2005; Simões 1999).

Although, the scenario mentioned above refers to the 18th-century contexts, nowadays, the same place includes a picnic area and a playground. From the woodlands begin the axis parallel to the Palace’s north façade. One of these paths ascend to the east Tapada’s access gate, and the other descends to the Bicas Square gate. In the descending path, two distinct and successive terraces supported by a wall references the “old” garden (from the 18th-century) and “new” garden (from the 20th-century). Each of these quadrangular gardens centred by tanks and fountains to which, diagonals axis converges from the east by stairways sided by two stone fountains dropping to tanks once covered by false marbled and ornate benches flower pots.

To the west the elliptical stonework brick bottom tank (6,6 m larger axis and 5,96 m smaller axis) fed by a small frown in the west side and the monumental millstone comprises a stonework arch and rustic ashlars (7,48 m high / 8,04 m wide main; 4,80 m high / 7,10 m wide smaller; 2,60 m side of the

---

2 There are still doubts about the references to the game in times attributed to lay people: “Of all the playgrounds once existing, the only one that remains in good condition belonged to the friars of Mafra, being located in the enclosure of the old vegetable garden or Conventual Fence, now called the Cerco Garden. The stone benches are still preserved for the assistants to enjoy the episodes of the game, which, in the opinion of Gustavo de Matos Sequeira, “were not few, and that provided the players with some rather comical attitudes” (After the Earthquake, v. 3, 1967, p. 355); “In this garden there were, initially, seven games, four of ball, two of “orange” and one of hoop, which were later reduced to one of the games of ball, with dimensions of 226 x 40 palms (49,72m x 8,8m), surrounded by stone benches and having, on the north side, two iron balconies over a small marble body, with stairs, elevated above the floor of the game. This game is the only one that survives in Portugal in a good state of conservation. Jogo da Bola (Ball Game Field), a very common practice during the 18th century, was also popularly known in Mafra area as Jogo das Almas (Game of Souls), a name that came about because it was deposited in a box of alms intended for the souls of Purgatory the money for renting the game venue. More recently, in the first decades of the twentieth century, in the municipality of Mafra would be restricted the practice of the game of the ball, being confined to taverns and grocery stores and eventually falling into oblivion. (Gandra, sd.).
hexagon, 8,90 m water conduction in high, 4.54 m radius of the well). From which, part of the masonry aqueduct (51 m in length, 8,66 m high and 0,67 m wide) provides water to the tank and from this supplies a variety of fountains in the garden. The applied water supply system which despite short in number, may provide relevant information about the composition of the axes and terraces. This water tank is surrounded by limestone sidewalk and benches and decorative box (*Buxus sempervirens*).

From the water tank, flows a landscape featured by meadows shaded by large trees. Interrupted on the south side by an aromatic garden sided by the council garden’s nursery which potentially is overlaying the former convent garden; and, on the north side where is located the garden support facilities, the cabinet of the manager and bird cages.

### 1.2.2. Components, technical solutions and materials (some)

#### 1.2.3 Engineering and materials.

**Landscape Modelling:** Involved rock cutting, landscaping and levelling in the main building and surrounding area. As opposed to the garden area where landscape modelling was reduced to a minimum which is reflected across the terraces.

**Walls, slips and stairways:** The Cerco garden including the gardens and woodlands is inserted in a stone masonry wall. Several interventions integrated other materials such as mortar bricks and cement or concrete.

It is assumed that the terraces are supporting walls constructed using the same materials and complemented by ceramic tiles.

The water extracted in the various pits flowed throughout several halfpipe tiles and ceramic pipes to supply the garden. The operating water system included ventilation wells, decanting tanks before reaching the management/distribution waters tanks by use of bronze valves.

**Hydraulic System:** Four freshwater springs supply the garden’s water system: the noria and the garden’s small well, *Tapada’s* gate well next to the convent’s northern gate, *Tapada’s* gate well next to the main gate and the *Mina da Cerca* (water mine) next to the South corner of the wall.

The irrigation of the water system was ensured by hand using bucket or wheel mill and more recently by hand water pumps.
Later these freshwater springs were complemented by *Sonível* pits. The water system resides on the gravity to supply a strategically located tank from which the substance was provided to the spouts, waterfall and fountains. Thus, the water system was dependent on the elevation of water in the well which guaranteed the necessary pressure in the pipes probably made of lead.

**Rainwater recycling and sewers system:** The side canals and sewer pipes ensure the water drainage on the connecting pavements in the woodlands and gardens.

The employed drainage system worked by gravity and was probably installed during the construction of the pavements.

As stated by the king’s librarian: "All or almost all of these arms [drainage pipes] flows under the Box Garden including the north side sewers initiated in the patios, fountains and kitchens culminating in a water line used to through this waste away. This network built in masonry responsible for the drainage extends through a large area and guarantees enough space in the galleries for humans to go through". This statement also refers "[...] these masonries made galleries are vast and side by another where humans can also pass through having a beam of more or less 15 spans [3,30m] and six-span wide [1,32m]".

The design of this network contrasts against other drainage systems by the efficiency and conceptual engineering solutions. Thus, these canals/sewer systems provide efficient support to the drainage of large quantities of wastewater and at the same time to maintain a reasonably clean environment inside the pipes and galleries. The interruption by decanting tanks avoids clogging, contaminations and subsequent siltation of the water line.

**Water elements:** In addition to the above-mentioned water elements it became relevant to stress the fountains and basins built into the garden support wall, integrated into false decorative ornaments.
Statuary and decorative elements: Despite the sculptures destroyed in the past, nowadays, the very few remaining are installed in brick-and-mortar enclosures scattered across the Tapada.

Vegetation: According to the documentation the Cerco Garden integrates the following plant and tree species:


From the species mentioned above, it became relevant to highlight the native plants and trees planted within the past decades and followed by the most commonly used in the 1800s gardens for aesthetic or fashion concepts and the plants introduced by landscape architects and gardeners during the 1950s and 1960s. Within this environment/landscape, even the most complex specimens should not be considered as independent from the others since they are part of an integrated landscape.

1.2.4 Woodlands and gardens cultural relevance

It is worth mentioning that the reformulation of the original plans for the Palace, in particular, when it refers to extent its area, had a direct impact on the original garden dimensions. Therefore, the majestic, glamour and high standards assumed for the construction of the Palace were not taken
into consideration for the garden. Therefore, the adopted material selection and resources criteria are not in line with the position taken for the construction of the Palace. Aesthetic and technical concepts replicate the standard solutions from the 18\textsuperscript{th}-century. Thus, the gardens and woodlands may not be considered as an outstanding programme/icon for the national or European Several hypotheses may justify these discrepancies: deep constraints have prevented complex and sophisticated solutions or, the assumption that the gardens represent less critical equipment in the vast complex of Mafra (building and Tapada).

2. The Tapada of Mafra

2.1 The Tapada in the past

2.1.2 The Tapada functionality and legacy

It is essential to understand the genesis and functions of the Tapada and its relation into the landscape. This area has no limitations regarding its purpose, as indeed included more than fauna with a cinegenic interest inserted in a walled area. The comparable tapadas have different methods of maintaining their limited access areas. The "Vedas", "Parcs" or "Parks" access may present several options such as masonry walls, wood fence or even moats. The dimensions varied from large properties integrating small rural areas and supporting structures, to the small "paddock".

The complex task of restricting the area aimed to guarantee the installed habitats potentiate plant and animal production, privilege the ecological food chain, ensure the animal birth control, mitigate the risk of uncontrolled fire and avoids poaching. In addition, these restricted areas ensured the supply the most needed fuel such as firewood, timber and farming.

The mutations on the landscape followed the aesthetic concepts and a scenario to the hunter by including obstacles such as water lines, slopes, cliffs\textsuperscript{3}.

The concept of Tapada supposes a singularity and difference with the existing Domaine in several European parks. Although in Mafra, the concept, follows, roughly speaking, the French model of La Chasse Close (Canned Hunting), an area intended for hunting trophies, where hunting game happens in a restricted compound (Clôturée). In Portugal Palaces should ensure their self-sufficiency in food and fuel, as opposed to from a model supported on the payment of taxes in commodities, self-sufficiency implied the contain animals, water reserves, farming, livestock, vineyards, vegetable, Orchards, firewood, timber and specific trees such as olive oil for lighting.

\textsuperscript{3} At the base: Le Livre de chasse, written between 1387 and 1389 by Gaston Fébus, Count of Foix and Viscount of Béarn
The Tapada of Mafra follows the Portuguese multifunctional model, already experienced in earlier palaces, as of Vila Viçosa (1515), Alcantara (Lisbon) (with a Tapada created in 1645) and Necessidades (Lisbon) (1742).

The Tapada of Mafra is considered as a reference in the Portuguese cultural heritage in comparison with other similar national and international buildings and taking a relevant part in the European network.

Nowadays the unique example which maintains its integrity and direct linkage with a Royal Palace is the Tapada of Mafra. This Tapada continued to be walled and keeping its primary objective of supporting the palace to which was more recently added an educational and pedagogic functionality.

In the international panorama a few parallels to the Tapada of Mafra may be found, although none with exact match to the Portuguese concept of "Tapada", in several European countries, especially in France, Germany, Austria, Italy, Denmark and the United Kingdom, where hunting parks, some of them dating back to the Middle Ages and Renaissance, gained great visibility as a mechanism for affirming absolute monarchical power in the context of Baroque.

The area occupied by the Tapada dates from 1744 formally instituted by the Royal Decree of 1747. In the transition from the 18th-century to the 19th-century the Tapada was divided into two major areas: "The Tapada was thought to be a large part sown with wheat and barley by servants, whom
His Royal Highness had sent it to, and with more than a thousand trees planted and the sowing of pine forest [...].

The Tapada was included in the defensive system of the Torres Vedras (Linhas de Torres), in which the Juncal, the Sonível, the Milhariça and the Valério stronghold were built. Although, despite several impacts on the Tapada’s area, the entire area was rebuilt between 1823 and 1834.

Thus, the Tapada was divided into three major areas the First dedicated to farming, the Second to agriculture, and the Third to hunting and woodlands.

Around 1840, King Fernando II transforms Tapada into Granja Real (experimental Royal Farm), introducing new agricultural, forestry and livestock practices.

This Royal Farm, owned by the Portuguese Crown, has developed as a research space for new farming and livestock practices, articulating with other state institutes, with the objective of promoting innovative practices to improve the national productive system. One of the greatest contributions of this "laboratory" was the replanting of the vineyard in several parts of the country, after its extermination by phylloxera.

As a way of managing this vast territory, several records of the vegetal cover were elaborated, allowing not only their statistical accounting, but also the study of the interaction of the different species. Example of this record is the blueprint indicating the plants and trees and their distribution.
In 1969, by triggered by Baeta Neves, technicians from the Inspectorate of Hunting and Fisheries initiated several studies focus on the existing fauna and flora in the Tapada.

In 1987 Tapada is considered Biotope Corine (SIPA), under the program Corine/Landcover (IST)- being manifest and declared the environmental value of the Tapada, reconciling environment and hunting.

The creation of the Cooperative of Public Interest in 1998, assumed to be an essential milestone to enhance the Tapada resources. The year 2002 is marked by the application of the military Tapada to the prize "National Defense and Environment".
2.2 The Tapada today

2.2.1. Structure

View of the Palace of Mafra from the Tapada [Francisco Sales Foundation, Rio de Janeiro]

Based on later descriptions and local physiography, several distinct areas are included in the Tapada: vegetable gardens, orchards, farming, agricultural, woodlands in terraces, forests and water lines. From local observation and thematic cartography, the limits of the Tapada was not based on the imposition a landscape structuring model similar to other contemporary Cerco Gardens. Once the option of hierarchization of spaces was clearly stated:

I. More human impact in the vicinity of the palace and the Cerco.
II. Of transition, it is indicating the paths that pull out of the latter, advancing through the slope less steep, intentions to rule the access to hunting zones and to permit carriages runway.
III. More distant and rugged, which would enhance the intentional maintenance of environmental conditions as essential to the implementation of a natural-feature Tapada. To ensure habitats indispensable to the regeneration of periodically decimated populations. Diversify scenarios and privilege multiple activities, ensuring the regeneration of populations.

The above-mentioned morphological and functional boundaries contributed to the administrative division of the Tapada:
I. **Outer Tapada or First Tapada**, having at about 360 hectares, includes the Cerco Garden and the School of Infantry and the Military Center for Physical Education and Sports. This area of the Tapada was previously abundant in rabbits and adequate to hunting of smaller animals \(^4\) hosts the firing range nowadays. This area also comprises a dam, at the middle along Valla installed in 1823-1824 "seeding land, groves, pine wood forest, some lagoons with plenty of water (with which there is a small garden in a pleasant site of recent formation, called the Garden of the Ponds) and a Valle Lindíssimo [Beautiful Valley], completely covered by the Grove, and full of natural beauties, to which is given the Valle de Camões [Camões Valley] name"; Farming workshops and a mansion near the main entrance” (Ivo, 1906).

II. **Mid Tapada or Second Tapada**, having about 346 hectares hosts the highest spots (Alto da Aguda 276m and Alto das Lombas 260m) and the lowest (Porta do Codeçal). The Mid Tapada most appreciated for the hunting is adequated of more magnificent animals hunting a place of the strongly rugged landscape marked by pinewood forest, groves, and plenty of water. In this Tapada the "Casal do Abbade" fountain, the first to supply the palace and the Celebredo, which is the most pleasant and picturesque part of this Tapada where even today there is a mansion where the Royal Family rested in the days of Great Hunts.

III. **Inner Tapada**, Third Tapada or North Tapada, has 476 hectares located in steep slopes and narrow valleys, was also subject to the General Forestry Regime and managed by the Cooperative of Public Interest since 1941. The Tapada is located at the north and according to several authors proceeded to sow and where took place the hunting of bigger animals.

### 2.2.2. Components, technical solutions and materials

**Topography:** As a general rule, there are no significant transformations, but some levelling and terraces were performed in the 18\(^{\text{th}}\)-century to allow the construction of buildings, tanks, gardens and orchards.

**Walls:** The Tapada is surrounded by a wall with 21Km in length having ten gates: “1) Door of Horta dos Frades (or Mafra), which gives to the palace’s square, near the north façade. 2) Gate of Paz next to the village of Paz at the north of Mafra; 3) Gate of Murgeira, at the northwest boundary of the Tapada. 4) Gate of Codeçal, on the road connecting Mafra to the village of Gradil. 5) Gate of Barroca,“\(^4\)

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\(^4\) "The garden was separated from the Tapada by a stone and lime wall, with 15 spans tall and 3 spans thick (3,30m x 0,66m). Has two entrances at the north and south sides, garnished with wooden doors. Later was added an entrance at the west (sealednowadays). It is divided into two parts different level, on which the south upper part were used for agricultural fields and orchards and, the lower part for vegetable garden. Along the wall that separates them run a street that mediates 1.154 spans in length (253,88m) sided with flowers, among them predominated the jasmin. “ (Ivo, 1906).
Telhadouro or Gradil, next to the corner of the wall on the northwest side; 6) Gate of Vale da Guarda, near the eastern end of Tapada, connecting the road Malveira-Torres Vedras. 7) Gate of the Valério. 8) Gate of Abrunheira, at the far south. 9) Gate between Abrunheira e Carapinheira. 10) Red Gate, at the boundary South near to the village of Carapinheira, allows entry to the road of Malveira. Adjacent to the palace there is a large walled park with a wall of fifteen spans tall and four thick, with the length of three leagues and in it, there are several species of hunting”.

Buildings and other constructions: The Tapada Nacional include scattered house guards across the forest and the buildings of the Celebredeo. Thus, includes the former Hunting Pavilion, Manor House, Casa da Tojeira. This building integrates the visiting path dedicated to the cinegetic activity, animal traction vehicles and a garden developed in three levels. Where it is possible to observe examples of stonework requalification and where exotic species predominate. In the "military" Tapada includes several types of equipment to support military activity.

Hydraulic system: It comprises water capitation, storage reservoirs, conduits and distributions of distinct complexity. In the essence of is the use, seats the exploitation of rainwater and springs or mines by driving them to tanks. These reservoirs are then used to irrigation and animal feed. Some of these mines feed the water tanks and fountains of significant size located in the surrounding area. Others are conducted to the aqueduct that supplies the palace.

Flora: nowadays comprises:
I. Arboreal stratum – marked by "a vast area of tame pine (Pinus Pinea), followed by the Wild pine (Pinus pinaster), preceding the land for the Morris Oak (Quercus Faginea) and the Cork Oak (Quercus suber) sometimes associated with the previous. There are platan, walnut (Juglans SP) and other hardwood, both in mixed hardwood and resinous forests, as associated with dense forest. There is also the wild olive tree (Olea Europaea Was. Silvestris) and in the brae galleries, the Populus (Populus SP), Blane trees (Platanus SP), willow (Salix SP) and Fraxin (Fraxinus SP). Eucalyptus (Eucalyptus globulus) occupies less than 10% of the area".

II. b) Claymore stratum; "The Tapada is a degraded habitat, with an almost exclusive predominance of the Erica (Erica scoparia and Erica lusitanica), in 80% of its area "in addition to the Gorse [Furze or Whin] (Ulex parviflorus and Ulex minor). It also records Mastic (Pistacia Lentiscus), Kermes oak (Quercus coccifera), Flax-leaved daphne (Daphne gnidium), Common hawthorn (Crataegus Monogyna), Sweet pittosporum [native daphne, Australian cheesewood, Victorian box or mock orange] (Pittosporum undulatum), and the Myrtle (Myrtus communis).

III. c) Herbaceous stratum – dominant species is represented in 30 hectares, constituting a nutritive supplement for the gams and deer, which also adds significant areas, where the presence of foetuses (Pterydium aquilinum) is representative, referring to the Braquipodium (Brachypodium phoenicoides) for wetlands".

View of the Tapada, drawing of Queen Maria Pia, 1885
[DGPC / PNAjuda]
Fauna: nowadays, comprises:

I. Standing among other animals, the mammals: deer, gams, boars, foxes, badgers, weasels and rabbits;

II. Among the birds stands “the birds of prey” confirmed the Bonelli’s eagle, round wing eagle, vulgar pawnshop, northern goshawk (*Accipiter gentilis*), hawk, owl of the bush, the owl of the towers, galician owl, owl of ears and small owl. In addition to these are many other hunting bird species including partridges, pigeon pigeons, doves, galinet, torches, twigs, blackheads, and others.

III. Large animal hunting according to the 1996 census, there are 450 fallow deer and deer, and more than 100 boars.

Maintenance and Conservation: The actions are undertaken to the preservation of nature, environmental quality maintenance in the various areas of *Tapada*, including weeds control, fire prevention and conservation of rural practices that have prevailed in the *Tapada*.

2.3. *Tapada’s Cultural relevance*.

There are certain testimonies of the cultural value. Although, it is not easily noticeable the secular knowledge which supported the selection of its location. Based on an evaluation performed about the local climate, hydrological, edaphic and botanical resources to support the preservation of the animal life. Under the ecological perspective, even if empirically sated. The acknowledgement of the existing potential offered by the local landscape. The investment made in the wall. The coherent planning of the landscape distinguishing areas of agricultural production of the woodlands and forests. The nuance of the landscape, markedly artificial in the adjacent area to the palace to the natural towards the *Tapada*. The buildings and equipment associated with venatory practices, notwithstanding of its construction dates. The Mediterranean ancestral technologies to capture water and storage it, identifiable in the many mines, galleries and masonry tanks. The balanced management techniques of the *Tapada* as an extremely sensitive ecosystem hard to replicate. The rural perspective based on the anticipation of risks and the mitigation of impacts under which may depend on the stability of the animal populations. Interventions performed over time potentiating scenographies and panoramas. The prevalence of this activity over the centuries.

The values of the *Tapada* do extinct on the examples mentioned above, in particular, because over decades relevant contributions have been integrated such as the creation of landscaped gardens by
referenced specialists. The installation of a farm model [Royal Farm or “Granja Real”] which introduced new techniques in the exploitation and management of the Tapada.

2.3.1. Hydraulic
The descriptions of the gardens and the Tapada include several references to springs, mines, fountains, pipelines, tanks, dams and other isolated hydraulic types of equipment. These apparatuses were installed aiming to supply the fountains, tanks, gardens, vegetable gardens and orchards. As rural structures, integrated small-scale hydraulic systems, support different activities and ensures the day-to-day supply of water for domestic purposes, irrigation and even to feed animals across the Tapada.

These water captures did not always ensure continuous supply throughout the year which intrinsically may provide additional information such as: by the old local denominations, as the Fountain of Mijaseca. In accordance with the recent evaluation of the extraction of water, should be noted that the capture in the mines oscillates at the end of the 19th-century between 40 L/24 h to 12,268 L/24 h. Despite the fact that the measurement is limited by the existing documents it is understood that the level of water varied during the year. In addition to the records referring to the reduction of the water level, it is possible to obtain an idea of the level per equipment:

I. Mines of the Sonível: 38,251, 24 L/24h.
II. Mines of 1st Tapada (14 without records): 43,855 l/24h.
III. Mines of 2nd Tapada (1 without records): 17,356 L/24h.
IV. Mines of 3rd Tapada (7 without records): 16,366 L/24h.

The Aqueduct
The dispersal of water captation and the reduced flow of extraction proved to be ineffective in supplying this large building. The construction of the aqueduct was justified by the need to gathering the water provenance in Sonível and to connect them in the Cerco Garden. The location of the water storage and then supply the Palace, Convent, Annexes, gardens, vegetable gardens and orchards.

The aqueduct of 5,402m in length involved: the use of springs and the water pitts in a total of 32 subsurface captures. The entrelace of the various supporting pipelines and the gravitic force of the extracted waters through masonry galleries. The use of limestone and half pipe tile. The construction along the path of water chambers and junction boxes. The tanks are located at different strategic ground level adjacent to the Cerco Garden’s wall. The distribution of tanks through which the water was distributed to the Palace and gardens.
In some descriptions and charts focus on the aqueduct’s pipelines, mentioned that this equipment supplies reservoirs from which other pipelines connect to the Palace and gardens. Depending on the inferred from the conduction of water under the gravitic forced essential to supply the Palace in higher ground level and functioning of the fountains. Although, such descriptions are not consistent with documentation in which the aqueduct would end in the sizeable elliptical lake and this to the surrounding water pit. From this, using a monumental Noria, the water ran through a masonry tube of 50m in length and accumulated in a tank. This reservoir allowed than to ensure the distribution of water to the various spouts and fountains, in some cases in gutters a current solution before the 18th-century and, but later ransacked.

The lack of information about the installation of these equipment is in the origin of certain questioning such a construction dates, components, systems, solutions, efficiency and changes that may interfere in the achieved conclusions:

I. In the aqueduct of Sonível:
   By the caption of water in the springs conditioned to flow rate of 38.709 L/24h, according to measurements of July 1897 recorded in the document about the springs, aqueducts, wells, fountains, etc., belonging to the Warehouse of the Royal properties of Mafra.
   The water conservation and loss requirements of this system evaluated at 22.540 L/24h.
   An available flow rate of 16.169 L/24h.
   By the quotas reached the entrance of the Garden of Cerco, potentially insufficient to supply the Palace, namely higher and limiting levels of water types of equipment.

II. The circuit that encompasses the sizeable elliptical lake and the monumental Noira:
    Maybe contextualised by a project of gardens in line with the magnificent work of Mafra.
    Essential to rise of water to operate the system and to reduce water waste by the probable maintenance of a closed-circuit system.

2.4. Cultural relevance of the water system.

The hydraulic system scattered across the Tapada reveal to be a representative example of former technologies and ancestral typologies clearly stated in the Mediterranean countries. In particular, those built in the Iberian Peninsula, where the use of springs, the mines, the connection of water by half-glazed cane closed galleries, the flow in open-ended or levelled fountains for water supply.

Nevertheless, those similarities do not apply to the tank of Horta dos Frades [Friars vegetable garden]. This structure built having exceptional dimensions to support farming purposes — the dam built in the early 19th-century following a less common solution for the irrigation using recycled
water. The lakes, fashioned by Bonnard's concept as the dam, were effectively recycled for irrigation. These types of equipment may be assumed as original solutions within precise regimes. The last case example - the aqueduct which gathers the water from the captations in Sonivel and flows it into the Palace: such equipment of significant dimensions, holding a variety of remarkable technical solutions made it a unique example for its period. Therefore, the aqueduct reflects efficiency by gathering the water resources from around the Tapada and flow it to the Palace, gardens, orchard and orchards of the Cerco Garden. Within these types of equipment stands the monumentality of the sizeable elliptical tank, the arch to support the wheel of the alcatruzes, the connection pipe to the aqueduct and the pavilion and the monumental templete which covered the axis from which force was applied. Sophistication that allowed the fountains to work in the closed circuit, an ideal solution in this context where the resources were scarce.

3. Conclusions

This efficient investigation undertaken to consubstantiate the application to include the Royal Building of Mafra in the UNESCO World heritage list is supported in the clear functional indissociability of this complex which comprises the property and associated walled areas. Providing a contribute to the recognition of its integrity and authenticity assumed as a masterpiece of human creative genius and host of an Outstanding Universal Value.
4. Chronology 1712 - 2010

The following chronology states all land acquisitions made to host the property. Thus, reinforcing the principle of adopted conceptualised by the King João V. in addition, provides relevant information about the property’s integrity and Authenticity despite the reformulations.

1712: Site selection decision - Alto da Vela (Mafra) for the construction of a convent, in which the King João V was directly involved “having the village at his feet, very dilated sea views, and a source of abundant and excellent water” (Cultural Bulletin, 1997).

1715: 2nd of September; “In 1715, the King João V orders the Leonardo de Melo e Faria to perform the purchase documentation where it is intend to construct the Royal Building of Mafra and, in particular, the property belonging to the vicar Francisco Gonçalves, acquired by 200,000 Reis. " (Cultural Bulletin, 1996).

1717: 17th of November; deployed the first stone of the Royal Building of Mafra.

1718: Friar Cláudio da Conceição refers to changes in the plans during the landmark for the construction of the palace, "enacted by Royal Instructions of 28th of January 1718" (CMM 1997). António Rebelo da Fonseca sent seal an extension of land area limits palace-convent an then plant several trees that would be deprecated by subsequent changes to the project “These new plants start with fruit to play the work of farmers, (...) when it ranged mostly the place to the convent, dilating it more to the part where the orchards and then lost on a lot of this part of the work performed (...).” It is recalled that the King sent soon wall a great distance from land to the convent, and her plant in well separated flower beds, with dilated streets, all sorts of wild trees, which did lead to various parts of the Kingdom, [...] and plant branches and vines throughout your circumference (2005; Sen .1999; SIPA; Beckford).

1728: A section of the Cerco Garden is demolished to accommodate the foundations of the monument.

1730: 22nd of October; Consecration of the Basilica during the celebration of King João V 41st birthday.

Guilherme de Carvalho Bandeira wrote in his Manuscript “Workshops and Palaces will rise mystics to the Convent” (1730-1744?). The Cerco Garden has path in the dense forest, where grow rabbits in abundance, and many forests where in which sun do not enter (SIPA). "The Tapada that belongs to the Palace, being so long, and
so far, that has four leagues in circumference: it think for fun own full spectrum
Princes of big-game hunting, with such abundance, that allows hunting every year”.

1733:
In 19th of July is presented to the Superintendent of the Royal Site of Mafra, Leandro
de Melo de Faria and its inspectors a certificate stating the measurement of the
work done by contractors in the garden of the Palace, evaluated in eight contos,
eight hundred, forty-six thousand and eight hundred and nineteen reais (SIPA).

1744:
18th of July by Decree of King João V the fields were marked to create a Tapada-
Decree of 18th July 1744 (Senate of the city of Lisbon, Book XVIII. and Decree of King
João V, p. 22). "I was determined to limit the area next to the town of Mafra, land to
form a Tapada to serve as Royal facility. To which I've [the king] ordered to pay to
the landlords a fair price. By that occasion the residents on those lands are required
to vacant the houses and move to other adjacent [to the property]. (...) AML-AH, the
Royal Chancellery, Book 18 decrees of King João V, p. 230 to 231v.

7th of August; "it's signed the contract by Gregory Paul Nunes Coelho to build the
wall in stone and lime to seal the Tapada" (SIPA). The limits determined "4 leagues
approximately (20 km) around the perimeter of irregular polygon formed by a wall
having 16 spans high (3.52m) which construction was given by means of auctioning
to Gregorio Coelho, at a price of 2$600 réis, and to Felicio Nunes, at a price of 2$750
réis, as referenced in the contract’s appended notes in the notary Martinho Rossado,
from the town of Mafra, on 7th of August 1744. "(Ivo 1906; IST).

1747:
Contract of Purchase for the land to install the Tapada of Mafra, Royal House, article
326. "The notary Martinho Roussado, of Mafra, wrote 54 contracts refereeing to
expropriations of land to host the Palace, Convent, Garden and Tapada" (ANTT,
Notary of Mafra).

1748:
"End of the expropriations and land purchase determined to the Tapada" (SIPA).

1750:
31st of July 31, King João V died.

5th of October "King José I and large revenue performed a Great Hunt on Tapada of
Mafra", the first royal hunt described in the Lisbon Gazette.

1751:
Description of the fence surrounding the Monumento Sacro ("Sacred Monument")
by Friar João de São José do Prado; " A wall separates a large a vegetable garden,
which serves the Convent. Have five water tanks, one of 300 spans long and 70 wide.
Have orange and [other] fruit orchards with streets of vines and large terraces of
vegetable garden to produce all sorts of vegetables to supply the convent. Working
on it, twelve servants ruled by a religious". (Frei João de S. José do Prado, 1751).
Description of the Tapada, as "[...] surrounded by a wall 15 spans high and four spans wide in the foundation and ending in two. Is populated by many reindeer, deer, fallow deer and pigs. Is well provided of land not only to create these pray but also to produce hares, rabbits and partridges in plentiful (...) " (Frei João de São José do Prado, 1751).

1754:  
Beginning of the school of sculpture, founded under the direction of Alessandro Giusti.

1755:  
The violent earthquake of 1\textsuperscript{st} of November caused no structural damage to the building.

1765-66:  
José Gorani (1740-1810) visit Mafra and wrote in his memoirs; – On the backs of this superb monument are the gardens, vast and beautiful, decorated with fountains and groups statues ". Tomas, M. F. (1910) the Count Gorani, in Portugal, 1764, in the Court and the Country in the years 1765/67.

1771:  
The Franciscans left the convent to host the Canons of Saint Augustine (CMM 1997). These were known by their devotion to Pharmacology. Therefore, potentially contributed to the development of this science in the town of Mafra. It is confirmed by Ayres de Carvalho the hypothesis of religious cultivating medicinal herbs: "If the garden of the convent gave frugal food community also grew herbs there, virtuous and healthy supply the infirmary. " (CMM 1997) This medicinal garden referred by Ayres de Carvalho was certainly on the north side of the palace, adjacent to the Casas da Botica (Houses of the Apothecary’s) (IST).

“Félix Avelar Brotero, one of the most notable botanists from the 18\textsuperscript{th} and 19\textsuperscript{th} centuries, studied with the monks of the Convent until the age of 19 years. During this period certainly have learned the first principals of Botany in the Cerco Garden in mid-19\textsuperscript{th}-century" (CMM 1997; IST). However, since Brotero born in 1744 would have completed or abandoned their studies by 1763 only coinciding with the Franciscans.

1787:  
William Beckford visits the Tapada "[...] Adjacent to the Convent there is a large park enclosed with a wall 15 spans high and four thick, with the length of 3 leagues and in it there are several hunting species [...] "; [...] " In addition to wild of forests of pine and laurel (Laurus nobilis), some orange groves and lemon trees and two or three landscaped flower terraces ... " (SIPA).

1785:  
1\textsuperscript{st} of September; Letter no. 103 of Ana Miquelina, servant of the Princess Carlota Joaquina (future Queen of Portugal, married to the King João VI) for her mother, the
Princess of Astúrias Maria Luisa of Parma, mentioning her daughter's routines "This afternoon, Her Highness walk to the wall of the Convent having found a beautiful garden and I can say that this is similar to the Convent of the Escorial (...)" (BNA).

1789-90: James Murphy (in Travels) in Portugal describes the gardens [...] The gardens at the back are very large and well equipped with great variety of exotic plants, which the founder imported with great expense of its possessions in Asia, Africa and America [...] "(Murphy, 1795).

1791: The canons of Saint Augustine leaving the convent.

1792: The Franciscans of Santa Maria of Arrábida return to the convent, under the order of Her Majesty Queen Maria I.

Século XVIII Tapada was largely sown with wheat and barley by the servants, to whom His Royal Highness had sent it, and with more than a thousand trees planted and the sowing of pinewood [...] That was the state of Outer Tapada, and that Inner Tapada had a lot of hunting, for which the pastures were few "(João Diogo Carvalhosa, in Carvalho 1939).

1800: José Andrés Cornide y Saavedra describes the Garden and the Tapada; "immediately next to the Convent there are some trees and a vegetable garden and [other] garden for use of the Palace [...] The garden of the Convent is located inside of the walled area, but with door to the outside world: it is quite extensive, as for disposal of the founder were allocated salaries to twelve servants, which are ruled by a brother [...] ", Has the Convent a large walled area that is composed of several wild and fruitful trees, divided into many and spacious streets dressed as boxwoods. It sees a well and noria with a great and funny circular tank in the shape of a bowl having 240 spans in circumference. Have a ball game of 226 spans long and 40 wide, with seats around, stone, and balconies with iron railings. This walled area there are a Garden that has 256 spans length, wide 153: twenty-six figures and two masks in the basins of the Cascades [...] " (Saavedra 1893).

1807: Abandonment of Royal Building of Mafra and strategic retreat of the Portuguese Royal Family and the Court to Rio de Janeiro (Brazil) as a result of the Napoleonic Invasions in this area commanded by the General Loison.


Inclusion of the Tapada in the defensive second line within the lines of Torres defence system.
Construction of the Juncal Fort, Sonível Fort, Milhariça Fort and Valerius Fort, included in the construction of the Torres Vedras defensive lines.

1809: 6th of March; Estêvão João Carvalho, administrator of Royal Tapada of Mafra, states the payment of the requalification of walls and doors in the Tapada. The ale of heather, gorse and wood “cut by thinning”, of his claim to continue sowing and planting, requesting the pine cone seeds from the royal pine forests and trees of the Campo Grande (a small forest near the exit of the city of Lisbon); 20th of April; use of Tapada storage of livestock to supply the British Army, despite fearing that could harm crops and planting.

1811: June. Created the Depósito Geral de Recrutas (General Recruitment Depot) of the Portuguese Army, by the Field Marshal Richard Blunt; 15th of July, record of pruning trees and brushwood to provide a clear view from the forts.

1812: 7th of March; the Secretary of State for Foreign Affairs and War, Miguel Pereira Forjaz ordered to Estêvão João Carvalho to proceed to the immediate repair of the water pipe from the Tapada to serve the military hospital and the recruits.

1813: 18th of March, Captain engineer Ross informs Estevão João Carvalho about the order to open two new doors on the Tapada, in Vale da Guarda and Muro Seco and later a third gate in the Juncal.

1818: Friar Cláudio da Conceição (1818), describes the Garden and the changes made in the previous century at the time of the extension of the Palace. “started to work with all the heat, unveiling the workers from their competence in meeting the obligations to honour the sovereign. António de Rebele da Fonseca showed that the Lord's confidence in his care had been lacking, and so He soon had to fence a great distance from the land around the convent, and plant it in well-distributed flower beds, with wide streets, a kind of wild trees, which led from various parts of the Kingdom ... some of Prunus lusitanica, others of Buxus with rosemary among them, others of rose bushes, and planted vines for vines all over their circumference. He also had a large orchard of the most singular fruits natural quality of men to take care of your cultivation. These new plants start with their work play fruits farmers, when it ranged mostly the site for the convent [...] dilating it more to the part where were the orchards, then foiled in much part this work. This change of place, and the extension of the plant, [...] was so untimely, which increased the work and expenditures without explanation, because I don’t fit the site, which had intended,
and the church was almost completed, it was necessary to demolish and bulldoze a lot for the southern part.

1827: Survey of the location occupied by the Royal Building of Mafra, by Amâncio José Henriques (TT, AHMF, Warehouseman of Mafra, folder 7) Including:

a) Evidence of the three-path to the Palace known as the central sidewalk.

b) The yard;

c) The Palace;

d) **Largo das Bicas** (Bicas square at North of the Palace) and the stables.

d) The gardens and groves, developed to the nascent second axis defined by the Basilica and creating a large angular, square diagonal crossed by axes perpendicular and parallel to the nascent facade of the Palace. The diagonals marking the composition advance to the north across the rectangle corresponding to the current formal garden divided by a longitudinal axis. The garden develops along the North facade to the old enclosure wall. This description does not include registration of built structures.

e) The **Tapada**.

1828: Friar João de Santa Ana describes the **Tapada** and the water circulation in the actual building.

Describes in detail the location of pipelines, as well as the source and destination of the water circulating in the **Cerco** Garden.

Departure of British troops from the Royal Building (IST).

Division of Royal **Tapada** of Mafra in three distinct parts by two walls.

1834: 30th of May; extinction of male religious orders and incorporation of the Convent area in National Treasury (SIPA) and delivery of the kitchens, dining room and other main rooms to the Royal House;

1837: Replacement of National deputy Major João Rossado Gorjão, who wrote the memory-history-Background about the **Tapada** (Lisbon, Tip. A. j. da Rocha).

1840: The King Fernando II transformed part of the **Tapada** into a Royal Farm (farm-model for the development of agriculture, forestry and breeding of horses). Beginnings of creation foals of Alter and the institution of the Royal Stud of Mafra (SIPA);

1841: Beginning of the occupation of the former convent by various military regiments until the present days.

1847: The Queen Maria II establishes the Royal Guards **Tapada** service;
The administration of the Tapada is transferred to the Intendant of the Royal Stables "(SIPA).

1848: Creation of the Royal Military College in Mafra and the beginning of the influence by the military administration in the Tapada (IST).

1855: Topographical record with the "Royal Tapada plan and its surroundings", Torre do Tombo, Royal House, warehouse de Mafra: 1:10000; IMP., 764 × 531 mm.

1859: 23rd of September, The Royal Stud of Mafra is extinguished by Royal Decree (IST).

1860: Reforestation of the Tapada by order of King Fernando II.

1861-1908: Golden period as hunting park during the reigns of the kings Luis and Carlos.

1866: Joaquim da Conceição Gomes publishes the first edition of the monument of Mafra: thorough description of this building; This description States that "within systematically forest formed constitutes cut by spacious streets and garnished to shrubberies. In your enclosure there is a pond of white limestone of 17 metres and 8 decimetres in diameter - a magnificent ball game (whose horizontal projection is 50 metres by 9 metres, garnished of seats and marble walls-a small garden that today serves to keep plants mimosas - a great noria and finally the large garden recently formed and whose excellent treatment has given to plants and shrubs the highest possible development. Going on still, moreover, greenhouses for plants of the tropics."; and follows "the Tapada is composed of a large portion of land enclosed by a masonry wall of 3 meters and 5 decimetres tall, and has closely 20 kilometres of circumference – part of the land is cultivated, and another part occupied by brush woods, and many and beautiful groves of trees to serve as shelter and support to shut for the monarch’s pleasure in your arduous task breaks." Furthermore "is the Tapada too much abundant great drinking water, which through well-constructed pipe are conducted in the building and the villa – there is still divided by a wall, the old garden of the friars, a 58 metres tank long and 22 meters wide, as well as fruits orchards of all kinds – next to the vegetable garden is the garden of the lagoons recently formed on hills, bathed in lakes, but reports that make this picturesque spot." "In the centre of the Tapada is a small palace called the Celebredo, which serves for the King rest in the days of the hunt."

Referring to footnote "are still in the sealed can, saving them the names of once private farm-houses";

1869-1880: The French architect Jean-Claude Bonard restore the Cerco Garden.
1871: Installation of the School of infantry (IST) firing range at first Tapada. "At first Tapada, was a vegetable garden and where would be installed the shooting gallery of the school of infantry (in 1871), land of sowing, brushwood, pine-wood, some ponds with plenty of water (with a small inner garden in place pleasant, of recent installation, called the garden of lagoons), and a beautiful valley covered with trees, and full of naturals beauties "(Ivo 1906).

1885: 3rd of November, report about the springs, aqueducts, wells, fountains, etc., belonging to the almoxarifado of the Royal Properties of Mafra (Book of record of the correspondence, p. 82r-85v), destined to the National treasury of the Royal House, on the 30th of November 1885 by José António Jorge da Costa, almoxarife [official] of the Royal Properties of Mafra.

1887: Installation of the School of Cavalry and Infantry in the former convent (IST). Transfer of the stables and other buildings of the Royal House to the Ministry of War (SIPA).

1890: Transfer of the first Tapada to the Army (SIPA). The monastery starts to host the School of Infantry (until 2013).

1901/4(?): Sequeira, P. V. C and Abreu J. A. d’ (1905) publishes news about the “water that supply the internal and external Warehouse of the Royal Properties under crown’s use. 1904. The almoxarifado of Mafra. Lisboa, Typographia "A Editora". This document is relevant because it includes:
a) Chart; with the approximate outline of distinguishing captures, tracks and links to the Palace and the town of Mafra.
b) descriptive analysis of water quality and flow measurements.
c) evaluation of the conservation status of hydraulic systems.
d) proposal of intervention in order to optimize capture and transport systems.

1906: Julius Ivo describes the actual Building of Mafra in his illustrated guide: “The monument of Mafra”.

Gardening of the Largo das Bicas (Bicas square) and greenhouse construction.

1910: 5th October, the implantation of the Republic determines the nationalization of the Royal Building.

1911: Creation of the Remount Depot;

1921: General maintenance of the Garden, the noria, the game ball yard and surrounded areas by the Friends of Mafra
1941: The administration of the second and the third Tapada shift to the coordination of Directorate-General of Forestry and Aquaculture Services, despite maintaining the first Tapada under military administration.

1944: 28th August; The CMM approved the preliminary draft by Miguel Jacobetty Rosa, which considers the expansion of the forest to the East of the monument to the North. Thus, including the Cerco Garden and the area vacant after the transfer of the Remount Depot to another location (SIPA).


1948-49: Requalification of the Cerco Garden under the coordination of the engineer Segismundo da Câmara Saldanha in which took place the requalification of the several structures such as the tank of Omnias.

1950-58: Chart of the Tapada of Mafra, referred to as "Map 1" at a scale and 1:20,000 which distinguish the tree Tapadas, the outer wall, inner wall and the road. Dating from 1950 – 1958; Reference code PT/AMM/JL/006-01/03.

1951: Beginning of the landscape gardening in the North and South cloisters of the Palace until 1952, under the coordination of the engineer Segismundo da Câmara Saldanha, Director of the National Tapada of Mafra.

1974: Botanical investigation (SIPA).

1975: Opening of the Tapada to the public (IST).

1985: Transformation of the Tapada in a restricted Hunting area (SIPA) (IST).

1987: The Tapada of Mafra is considered Corine biotope (SIPA), within the framework of the Corine Landcover/program (IST).

1989: Created the National Hunting area of the National Tapada of Mafra (SIPA).


1994: Creation of the National School of Falconry in Tojeira.


1995: Start of campaigns for the extermination of weed species.

Requalification of the Garden; Pilot project of Cultural and Tourist Valorisation - Ministry of Trade and Tourism, the Office of the Autonomous Section of Landscape Architecture at the Higher Institute of Agronomy, Technical University of Lisbon.
During this period, In the pre-existing false marble ornaments were subject of maintenance and restauration.

1997: Signing of the Protocol between the General Staff of the Army and the IPPAR, conceding part of dependencies and incorporated into the circuit of visits the Palace." (CMM 1997);
June; installation of railing at the main entrance of the Garden.

1998: The National Tapada of Mafra shift supervision to the Cooperative Production Unit (Tapada Nacional de Mafra - Centro Turístico, Cinegético e de Educação Ambiental).

2002: Application of the Military Tapada to the "National Defense and Environment".

2003: 11th September: major fire that consumed part of the Tapada followed by several studies and reforestation.

2010: Urban requalification works of the adjacent area to the Cerco Garden and Palace of Mafra.
II part – Comparative Analysis (complement)

1. Comparative Analysis (synthesis)

The Royal Building of Mafra is a representative of human genius creativity. The property converged the prominent European artistic concepts and established a combination of the higher standards in aesthetic, engineering, architecture, hydraulics, cultural augmentation, music, medicine and technology.

The Royal property is a historical and ideological document, assuming a dominant position in the development and improvement of above-mentioned disciplines. Nonetheless, the Royal Building of Mafra also emerges as the materialisation/bastion of King João V concepts of power and social organisation for the monarch’s period.

As materialisation of the monarch’s conceptual viewpoint, the Royal Building is an indissoluble group of equipment. Including a constructed area (Palace, Convent and Basilica) and a vast territory (Cerco Garden and Tapada) located in an area of 1,213.17 hectares.

The Royal Building de Mafra incorporates several functional units in a single property. Although each sector has individual identity despite a reliance from the next, the property cannot be observed as a group of sectors giving rise to the Royal Building, but as a single, multifunctional and symbiotic property elevating its outstanding cultural value.

Having presented this concept allows recognizing the construction of a new royal palace, during the regency of King João V, as a contribution to the image strengthening of the king and the state. The new palace would necessarily have been grandiose in order to be comparable to the grandeur of the state.

Within the conceptual viewpoint of King João V, his entitlement to rule was given by natural and divine Grace de Dieu. The Royal Building reflects this particularity by integrating on the Palace’s facade an imposing Royal Chapel, which architectural signature corresponds to
dignifying a Basilica. Similar to the great Catholic Basilicas, as a symbol of a new European centrality.

Convenient and specialised servant was employed or invited to ensure religious purposes and regular maintenance of the building. Thus, including religious congregation to perform the Eucharist and chants, maintenance and assistance to the infirmary.

The European architectural tradition for the palaces would invariably integrate gardens. In particular, during the Baroque period when the gardens assumed a higher level of importance as places of relaxing, and amusement but also as a symbolic gesture of human power over nature.

The Cerco Garden was initially designed as a magnificent garden for the amusement and education of the princes and the court. Although, the since the Palace did not frequently host the royal family, soon was simultaneously used as a Convent garden to farm species for therapeutic use.

Following the Portuguese tradition, adjacent to the Palace was conveniently installed the Tapada, in a way to ensure the most appreciated property’s self-sufficiency. The Tapada de Mafra, although initially worked as a subsidiary of the Palace carrying since its creation an extremely important added-value and encompassing a single identity. Its dimensions, location (close to a European capital city), the symbiosis with other ecosystems (such as Sintra) and the flexibility of its use enhanced its singularity. Serving as an example of natural vegetation sanctuary of several rare species and has an educational public service.

Thus, the Royal Building of Mafra emerges as a unique property maintaining its integrity and authenticity in which prevails its outstanding cultural value vigorously incomparable to other royal properties.

The multifunctional royal building differs from other properties previously mentioned in the comparative analysis added-on to the application (Palaces, Churches, religious houses or hunting fields), most of them included in the list of UNESCO World Heritage.
2. Academic influences

To project the Royal Building of Mafra, designed by the German architect Johann Friedrich Ludwig (1673-1752) with the collaboration of the Portuguese master engineer Custódio Vieira (c. 1690-1744) required a profound academic and technical experience and skills. In this way, was possible to guarantee a perfectionist project following a traditional, multifunctional and creative coherent program. The highly sophisticated, complex and extensive program allowed to efficiently mirror the demanding high standards imposed by the Portuguese monarch for the construction of one of the most significant European royal properties of its time.

As a primary source of architectural, aesthetics inspiration, it is considered as the modinatura of the classical orders transmitted through a unique treatise focus on Roman period surviving architecture, De Architectura ou Architectura Libri Decem, by Marcus Vitruvius Pollio (Vitrúvio) from the 1st-century b.C. namely: utilitas (utility), venustas (beauty) and firmitas (solidity).

The Treatise of Vitruvius inspired the leading Renaissance architects since the 15th-century. In the case of the Mafra’s property, has been stated the architectural citations from Giacomo Barozzi da Vignola’s (1507-1573) treatise and other Baroque architects.

The "lineage" of architects who left their architectural and cultural inspiration and signature in Mafra, several names must be mentioned: Domenico Fontana (1543-1607), Giovanni Battista Della Porta (1535-1615), Carlo Maderno (1556-1629), Francesco Borromini (1599-1667) and Gian Lorenzo Bernini (1598-1680), whose architectural options are reflected in Mafra.

Contemporary to the above-mentioned architects may also be included Andrea Pozzo (1642-1709) with whom Ludovice worked in the Church of Jesus in Rome. Carlo Fontana (1634-1714) architect of the Holy See who also participated in the activity of the Royal Portuguese Academy of Rome and, his disciple Filippo Juvarra (1678-1736) to whom King Joao V in an early stage, asked to present the line drawings for the construction of a new
Royal Palace, which seems to influence the king's and architect's options for the construction of the Palace of Mafra.

To the project of Mafra an architect evidenced an influence in the Roman Baroque architecture, very well-known from the treatises by King João V a remarkable collector of engravings and models.

A broader understanding of the treaties Il Tempio Vaticano, by Carlo Fontana, in particular, about the exhaustive analysis of St. Peter's Basilica was essential to define the functional and symbolic program for the Palace, from which Ludovice "replicates" several some parts.

Furthermore, other treatises were also important for the improvement of Ludovice's architectural academic and technical skills. Most of them included in his personal library, such as the work of Giovanni Battista Falda, the "albums" of Rome and its monuments, printed by Rossi, including the Insignium Romae templorum..., the Disegni di vari altari e cappelle delle chiese di Roma..., the Studio d'architettura civile..., o tratado de Borromini, Opus architectonicum... and the Jesuit architect Andrea Pozzo (1642-1709), Perspectiva pictorum atque architectorum..., which had a direct impact on the design of the Basilica of Mafra dome.

In addition, to the master-pieces available in the architect's private library and in the Royal Library, other documentation also served for inspiration on the disciplines of engineering, hydraulics and Art. This information included in French treaties, as its authorship in references such as Pierre le Muet (1591-1669), Claude Perrault (1613-1688), Anthoine Le Pautre (1621-1679) e Charles d'Aviler (1653-1701), in is Cours d'architecture qui comprend les ordres de Vignole.

There are also important documentation dedicated to Italian art, revealing the ambience and aesthetic options by Ludovice, which intentionally placed his signature on art features as an integrating element in the Mafra’s architectural discourse.
3. Influences from Rome

Architectural semantics of Mafra reflects an explicit echo of the great baroque buildings in Rome. An echo that ranges at two levels, in symbolic terms because it is the centre of Catholic Christianity in Rome and Mafra attempted to replicate; and also, in practical terms, as the city with the most grandiose monuments of its period.

The design, however, apart from the Basilica, suggests acquired influence from some of the palaces of Rome, such as Palazzo Pamphili, in Piazza Navona in Rome (built between 1644 and 1650) under the design of Girolamo Reinaldi and, and the Palazzo di Montecitorio (beginning of its construction in 1653), under the line drawings of Gian Lorenzo Bernini (1598-1680).
On the Basilica it is possible to observe the architectural boldly solutions signature existing in several churches, namely the Chiesa del Santissimo Nome di Gesù (Church of Jesus) and Sant'Andrea della Valle, with an architectural feature by Carlo Maderno (1556-1629).

Regarding to the building's blueprints, Mafra follows a line widely assumed by the Jesuits in their educational and religious houses. Having robust polyfunctional structures with a vision of greatness and propaganda of power.

As an example, on the facade of the basilica, there are influences of St. Peter of Rome (facade designed by architect Carlo Maderno, built between 1607 e 1614), the Church of Sant'Agnese in Agone (articulated with the facade of the Palazzo Pamphili) and the Basilica of Santa Maria Maggiore, with intervention of the architect Carlo Maderno, detail expressed by Paolo de Angelis in Basilicae Sancta Mariae Maioris (a work that was known to João Frederico Ludovice).

In the context of the building there is the inescapable presence of the Royal Chapel (Basilica), as a symbolic, material and functional centre, and determining the symmetry of the project, following classical models prevalent in the city of Rome in the 17th-century and 18th-century.

In the particular case of the Basilica stands out the dome, where we can recognise the aesthetic influence of Andrea Pozzo. This architectural piece integrated into a line "Genealogy" of domes, from the dome of the Pantheon in Rome, the great Renaissance
domes, to the domes developed throughout the 17th-century and 18th-century, which define the skyline of Rome.\footnote{The first great Renaissance dome was designed by Brunelleschi for the Cathedral of Florence, in the 15th century, followed by the dome of St. Peter’s Basilica of Rome, started in the 15th century, but only finished with drawings by Michelangelo Buonarroti (1475-1564) and concluded by Giacomo Della Porta (1532-1602) and Domenico Fontana (1543-1607). From this developed other Baroque domes, including, on “architectural landscape” of Rome, the Chiesa del Santissimo Nome di Gesù all’Argentina (the mother house of the Jesuits) and the domes of the churches of Santa Maria di Loreto (1576), by Jacopo del Duca (1520-1604); Santa Maria de’ Monti (1587), by Giacomo Della Porta; and, following these, the Sant’Ambrogio e San Carlo Borromeo, (1611-1691) and Sant’Andrea della Valle (1655-1663), both by Carlo Rainaldi; and Sant’Agnese in Agone, by Girolamo Rainaldi, Carlo Rainaldi and Francesco Borromini. These are the matrix of the domes, of the Basilica of Mafra, which hosts a parallel in the Basilica of Superga in Turin (1717-1726), designed by Filippo Juvarra (1678-1736), and with close proximity to the design of Andrea Pozzo (1642-1709), in this work Perspectiva pictorum atque architectorum...”}

One of the domes from the same time to the one of Mafra is the dome designed by Filippo Juvarra for the cathedral of Superga, in Turin, evidencing great similarities.
In the case of the dome of the Basilica of Mafra is to point out that this is exclusively made of stone instead of mixed construction as all the others (usually using coated brick or metal-coated wood).

This recognised excellence is the product of a competent construction that obeys to a strict geometry, making unique capability of stone construction, with a highly efficient, stereotomy, without compromising the aesthetic purity and making this element a milestone in the history of Portuguese and European architecture and engineering.

Still, in Mafra, we should quote other influences of Rome in different, but no less important “accessory” aspects, particularly in the field of art, with the extensive collection of sculpture and painting commissioned in Italy and have become a source of inspiration for many churches in Portugal and overseas.

4. Other outstanding features

- The constitution of the Royal Library, with important works that illustrate the baroque culture and the emergent “Enlightenment”, demonstrate the interest of the monarch concerning the high culture of his time and the formation of a new generation of intellectuals and technicians in Portugal.

- The construction of the six monumental organs for Mafra, the only place in the world where six instruments of this type were designed to play together, as if was a large symphony orchestra.

- The acquisition of a set of 120 bells, comprising the two largest chimes produced in Belgium’s foundry workshops in the 18th-century, one of the biggest of its time in Europe, as well as the automatic watch, which remain practically intact.

In Mafra, there is still a unique peculiarity in the world since the chimes are positioned in two bell towers of the Basilica, they have different functions: one for religious use and the other for profane or civil use.

6 In this regard, see the Belfries of Belgium and France (in the UNESCO List since 1999).
Finally, it is essential to consider the Infirmary, whose parallel is difficult to establish with others, since it is the only one that has been preserved in-situ, without profound changes or recreations, evoking the medieval infirmaries.

This infirmary, heir to the Galenic tradition, in its heyday was a vital health unit with an innovative clinical practice that came to influence the functioning of modern hospitals in Portugal. It had a medical screening, hospitalisation, convalescence, isolation, operative blocks and the development of new medicines, partly using botanical substances produced in Mafra and, also using various imported drugs.

His notoriety was such that one of the Portuguese doctors of Empress Catherine the Great, of Russia frequently corresponded with the infirmary of Mafra considering the fame of its quality and innovative practices.

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7 Advocated by Cláudio Galeno, from Pergamon, Roman physician and philosopher of Greek origin developed several medical studies and theories in the area of Anatomy, Physiology, Pathology, Symptomatology and Therapeutics.
5. Criteria

In the chapter on Comparative Analysis presented in the application of the Royal Building of Mafra to the World Heritage List of UNESCO, a description of the Royal Building was made. Evidencing its historical, architectural and functional characteristics, also referring to the main influences received and the principal works it served as a model.

In this analytical approach, two criteria were considered:

- The **Typology of property**, preferably royal residences with mixed religious use, integrating adjacent landscape, but also royal residences or religious buildings that could have been subjected to consideration by the architect of Mafra;

- The **Cultural and chronological spectrum**, i.e. similar properties representing the absolute monarchical power in the cultural context of the European Baroque.
In the comparative analysis, we considered the Monastery of San Lourenzo of Escurial (Spain) with the first stone laid in 1563 and the Imperial Palace of São Cristóvão, in Rio de Janeiro (Brazil), from the first half of the 19th-century.

However, some examples of European and Portuguese abbeys have been evoked, although they date back to the Middle Ages or the Renaissance, had great works in the 17th-century and 18th-century, or have some remote influence on the Mafra project.

For its characteristics (symbolic and Polyfunctional) there are no fully matching examples, that’s why the comparative analysis with other properties arises apparently of fragmentary form. Whereas in the application is an exhaustive analysis on several specific elements, in this information we will only synthesise some conclusions, taking into account the comparative analysis with other European monumental and natural structures, that reinforce the outstanding value of the property.

6. Comparative Table

The following table includes the main properties that were the object of a comparative analysis with the Royal Building of Mafra. Thus, the chronological and cultural boundaries (16th-century to 18th-century), the typology of royal estate and abbeys, and "Landscapes" destined for the royal hunts, as possible parallelism with the Tapada.

Were considered, whenever possible, properties that are on the UNESCO World Heritage List, or its Tentative List, as well as the respective registration areas and buffer zones, for the better analogy with the data on the Royal Building of Mafra.
<table>
<thead>
<tr>
<th>Property</th>
<th>Application criteria</th>
<th>Year of registration</th>
<th>Property area / ha</th>
<th>Buffer zone / ha</th>
<th>Construction year</th>
<th>Building area / m²</th>
<th>Grounds / ha</th>
<th>Royal Estate (original)</th>
<th>Religious House (original)</th>
<th>Church (as a distinct volume)</th>
<th>Grounds typology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Royal Building of Mafra (Portugal)</td>
<td>i, ii, iv, vi</td>
<td>Tentative List</td>
<td>1,213.17</td>
<td>693.23</td>
<td>1717-1744 (library 1750)</td>
<td>38,517 (incl. inner courtyards)</td>
<td>ca.1209</td>
<td>Royal Palace (Braganza Royal Family)</td>
<td>Order of St. Francis</td>
<td>Royal-chapel (Basilica)</td>
<td>Garden and Tapada</td>
</tr>
<tr>
<td>Monastery and site of the Escorial (Spain)</td>
<td>i, ii, vi</td>
<td>1984</td>
<td>91.11</td>
<td></td>
<td>1563-1584</td>
<td>33,327</td>
<td>ca. 60</td>
<td>Royal Apartments (Habsburg Imperial Family)</td>
<td>Order of St. Jerome</td>
<td>Monastic church</td>
<td>Not applicable</td>
</tr>
<tr>
<td>Palace and Park of Versailles (France)</td>
<td>i, ii, iv</td>
<td>1979</td>
<td>1,070</td>
<td>9,467</td>
<td>1673-1710 (With later additions)</td>
<td>ca. 63,000</td>
<td>ca. 900</td>
<td>Royal Palace (Bourbon Royal Family)</td>
<td>Not applicable</td>
<td>Royal-chapel</td>
<td>Garden and hunting park</td>
</tr>
<tr>
<td>Palace of Schönbrunn (Austria)</td>
<td>i, iv</td>
<td>1996</td>
<td>186.28</td>
<td>260.64</td>
<td>(1638-1643) rebuilt after 1743</td>
<td>ca. 24,000</td>
<td>ca. 160</td>
<td>Summer Palace (Habsburg Imperial Family)</td>
<td>Not applicable</td>
<td>Royal-chapel (integrated volume)</td>
<td>Garden</td>
</tr>
<tr>
<td>Reggia di Caserta (Italy)</td>
<td>i, ii, iii, iv</td>
<td>1997</td>
<td>87.37</td>
<td>260.64</td>
<td>1752-1847</td>
<td>ca. 44,000</td>
<td>ca.120</td>
<td>Royal Palace (Borbon-Duas Sicilias Royal Family)</td>
<td>Not applicable</td>
<td>Royal-chapel (integrated volume)</td>
<td>Garden and hunting park</td>
</tr>
<tr>
<td>Granja de San Ildefonso (Spain)</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>1721-1734</td>
<td>ca. 25,000</td>
<td>ca. 1,500</td>
<td>Summer Palace (Borbon Royal Family)</td>
<td>Not applicable</td>
<td>Royal-chapel (integrated volume)</td>
<td>Garden and hunting park</td>
</tr>
<tr>
<td>Palace of Ajuda (Lisbon, Portugal)</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>1795-mid 19th-century</td>
<td>11,378 (9,426 roofs + 1,952 patio)</td>
<td>3.5 + 1 (botanical garden and garden of Damas)</td>
<td>Royal Palace (Braganza Royal Family)</td>
<td>Not applicable</td>
<td>Royal-chapel (integrated volume)</td>
<td>Botanical Garden</td>
</tr>
<tr>
<td>Palace of São Cristóvão (Rio de Janeiro, Brazil)</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>1608-1847</td>
<td>13,616.79</td>
<td>currently with 15.5 of garden</td>
<td>Imperial and Royal Palace (Braganza Imperial Family)</td>
<td>Not applicable</td>
<td>(integrated volume)</td>
<td>Botanical Garden</td>
</tr>
<tr>
<td>Gödöng Abbey (Wachau Cultural Landscape, Austria)</td>
<td>ii, iv</td>
<td>2000</td>
<td>18,387</td>
<td>2,942</td>
<td>1072 (rebuilt after 1719)</td>
<td>ca.18,000</td>
<td>-</td>
<td>Imperial Apartments (Habsburg Imperial Family)</td>
<td>-</td>
<td>Cannons Regular of St. Augustine / Benedictine Order</td>
<td>Monastic church</td>
</tr>
<tr>
<td>Klosterneuburg Abbey (Austria)</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>1114 (rebuilt between 1730-1834)</td>
<td>ca. 20,000 (incomplete)</td>
<td>-</td>
<td>Imperial Apartments (Habsburg Imperial Family)</td>
<td>-</td>
<td>Augustinian Order</td>
<td>Monastic church</td>
</tr>
<tr>
<td>Monastery of Alcobaça (Portugal)</td>
<td>i, iv</td>
<td>1989</td>
<td>Does not indicate</td>
<td>Does not indicate</td>
<td>1177 (successive works until the 18th-century)</td>
<td>ca. 21,000</td>
<td>-</td>
<td>Not applicable (1st. Portuguese Dynasty)</td>
<td>-</td>
<td>Cisterian Order</td>
<td>Monastic church</td>
</tr>
<tr>
<td>Monastery of Batalha (Portugal)</td>
<td>i, ii</td>
<td>1983</td>
<td>0.98</td>
<td>85.78</td>
<td>1387-1517</td>
<td>ca. 8.500</td>
<td>-</td>
<td>Not applicable (2nd. Portuguese Dynasty)</td>
<td>-</td>
<td>Dominican Order</td>
<td>Monastic church</td>
</tr>
<tr>
<td>Convent of Christ in Tomar (Portugal)</td>
<td>i, vi</td>
<td>1983</td>
<td>Does not indicate</td>
<td>Does not indicate</td>
<td>1160 (successive works until the 18th-century)</td>
<td>ca.17,000</td>
<td>ca.54.000</td>
<td>Not applicable (1st and 2nd葡萄牙 Dynasty)</td>
<td>-</td>
<td>Order of the Temple (Templars) and Portuguese Order of Christ</td>
<td>Monastic church</td>
</tr>
<tr>
<td>Monastery of the Hieronymites in Lisbon (Portugal)</td>
<td>iii, vi</td>
<td>1983</td>
<td>2.66</td>
<td>103</td>
<td>1502-1551</td>
<td>25,771</td>
<td>-</td>
<td>Not applicable (2nd. Portuguese Dynasty, branch of Visoe)</td>
<td>-</td>
<td>Order of St. Jerome</td>
<td>Monastic church</td>
</tr>
<tr>
<td>The par force hunting landscape in North Zealand (Denmark)</td>
<td>ii, iv</td>
<td>2015</td>
<td>4,543</td>
<td>1,612.7</td>
<td>Medieval with a new design in the 17th and 18th centuries</td>
<td>-</td>
<td>4,543</td>
<td>Hunting pavilion (Denmark Royal Family)</td>
<td>Not applicable</td>
<td>Not applicable</td>
<td>Hunting park</td>
</tr>
</tbody>
</table>
7. Elements in comparison

The actual Building of Mafra has been recurrently compared to the monastery of *San Lorenzo* of the Escorial, a monument that precedes in about a century and a half; or even with Versailles, given the option of building a palace outside the capital.

The comparison with the Escorial is more evident, since this Spanish monastery was an indispensable standard for a series of great monuments in Europe. Especially for some abbeys in the region of Austria and Germany, considering the influence exerted by the Habsburg Dynasty.

Note that since 1580, Portugal and its empire became part of the dual crown of Philip II of Spain, so the echo of this monument was also felt in Portugal, both as a quality standard and, after the restoration of the Portuguese Throne, as a mark to overcome.

The *Monastery of San Lorenzo of the Escorial* (Spain), on UNESCO's World Heritage List since 1984, was commissioned by King Filipe II of Spain, to commemorate the victory over the troops of Henry II, king of France, at the Battle of San Quentin in 1557, and to serve as royal pantheon of the Spanish Habsburg Dynasty, receiving the mortal remains of its founder, the emperor Carlos V (I of Spain) and Isabel of Portugal, parents of Philip II.

The building, designed in 1561, by Juan Bautista de Toledo (1515-1567), had the launch of the first stone on 23rd of April 1563. With the death of the architect, the work was continued under the direction of Juan de Herrera (1530-1597), who gave it a personal signature, just as Ludovice did in Mafra.

The classic treatises inspire the Escorial and in the descriptions of the ancient Temple of Solomon referred to in the *Old Testament*. It intends to be, in this way, a replica and a replacement of the basilar Judeo-Christian temple. Mafra, while reflecting Augustinian speculation on the "Temple of Solomon", whose discussion gained importance in the treatises of the 16th-century and 17th-century, and which surely King João V would not be strange, there is, however, a significant difference, since here more importance was given to the attempt to equate Mafra with Rome as the seat of Catholicism, synthesizing the models of the primitive Basilicas of St. Peter, St. John Lateran, St. Mary Major and St. Paul.
The building has three distinct functional areas: the centre contains the vestibule and the library; the second, the courtyard of the kings, with the church, the Pantheon and the royal chambers and, the lateral areas for monastery and college.

As Mafra, the Escorial is not only a religious house but a complex that includes a monastery, a church, a library, two pantheons, two royal apartments, among other venues.

For this reason, many authors refer to the Royal Mafra Building as "the Portuguese Escorial", an analogy that is inexact considering a set of historical, stylistic, functional and symbolic divergences.
Regarding the volume, size and the fact that it is a block-structured property, there are similarities. The Monastery of San Lorenzo has a built area of 33,327m², and the Royal Building of Mafra has a built area (including cloisters, indoor gardens and lobbies) of about 40,000m² (with a useful floor area of over 100,000m²). However, in addition to the built, in Mafra, there is a Tapada, a vast adjacent walled landscape, a circumstance that does not occur in the Escorial.

In the UNESCO World Heritage List the Escorial includes two irregular parcels: the “Palace, monastery, subsidiary buildings and gardens”, with 85.34ha; and another separate building, "La Casita del Infante", with 8.77 hectares, making a total area of 94.11ha. Mafra is distinguished by having a continuous area, which rises to 1,213.17ha.

Architecturally the Escorial follows the architectural orders Doric and Ionian, under the strong influence of the treatises by Sebastiano Serlio (1475-1554), characterised by great austerity and purity of the major lines.

Mafra also followed the classical orders but includes the Corinthian, Composite and Monumental Orders, in a different matrix diffused by Giacomo Barozzi da Vignola (1507-1573), known like "the father" of the monumental baroque architecture in Rome, with a more triumphalist language.

The Escorial follows the counter-reformist ideology of the 16th-century, strongly marked by the need to combat the Protestant movements. Mafra also follows a line of affirmation and propaganda of power but, in this case, of the state and monarchical absolutism, linked to a "non-combatant" but already "victorious" Church.

This "triumphalist" model followed in Mafra was developed in the 17th-century and 18th-century within the most sophisticated congregations, such as the Society of Jesus. Following a particular architectural program, the "modo nostro", highly propagandistic, guided by six principles: salubrity, sobriety, simplicity, modesty, economy and functionality.

According to the building’s plan, in the Escorial, the library and the monastery are located in the main façade as opposed to the church and the royal apartments established in the rear. In Mafra this scheme is inverted: in the front, there is the palace with its royal chapel.
(Basilica) as the ultimate symbols of the union of temporal and spiritual power and, in the back is the library. The convent occupies a lower hierarchical plane.

In the main facade of Mafra, besides the Basilica, stands the turrets with a powerful military and palatial architectural representation. Unlike the Escorial where the turrets are mitigated, marked only by the height, in Mafra, they stand in the structure producing a "dramatic statement".

In addition to the referred aesthetic and conceptual expression, the Palace of Mafra’s turrets are a remarkable work of architecture and engineering entirely built in stonework using unique architectural solution, especially concerning its bulbous roof (dome) but which in this case imposed an impressive game of stereotomy.

Although the turrets are an evocation of the “Terzzi” turret of the former Palace of Ribeira (Lisbon), the solution of its massive stone cover had never been attempted before, nor was it ever copied after.

In functional terms the Escorial is a monastery that includes real apartments, which do not stand out in the structure. However, in Mafra the Palace predominates over the religious area, standing out architecturally and evoking the principle of authority of the King and State over all other social statements.

The justification for the construction of the Escorial is based on the commemoration of a military victory. Mafra is born as a fulfilment of a vow for the birth of a crown prince (in this case the royal princess Maria Barbara, future queen and wife of king Fernando VI of Spain).

Another difference lies in the location of the building. The monastery of San Lorenzo was built in the geodesic centre of Spain as a symbolic element of the centre of the Spanish empire. The location of Mafra was chosen following an approach to the overseas Portuguese empire, therefore, facing the ocean, as a point of access to the empire whose supremacy was felt mostly in the maritime domain.

According to Cornelia von der Osten Saken, in the Escorial “the form and the material together are those that provide the impression of defence and permanence, of rigor, power
and hardness, and the intention is to build a fortress for the defence of the sacred system of Catholicism and a monument and centre of eternal action for the promoters of this defence, that is, for the Spanish dynasty of the Habsburgs. In Mafra’s case, this same ideology is followed but associated with a "Jesuitical" architecture, as we have already mentioned.

Also, from the religious purpose, the Escorial is intended to accommodate the contemplative order of St. Jerome. Thus, seeking that the souls of the monarchs of the Habsburg dynasty be veiled forever. In Mafra, the Franciscan Order is welcomed, characterised by the vows of poverty, generating an apparent contrast between the most valuable of spaces, with the barest experience of material goods.

In the Escorial, as in Mafra can be observed a close relation of the royal accommodations with the church. However, in the Escorial, there is a more evident, more private and dramatic proximity, since Philip II “from his bed, if he was sick, he could follow the divine offices. His bedroom was under his cenotaph, and from it, he could contemplate his father’s tomb”.

In Mafra the king attended the ceremonies through the Gallery of the Blessing, a large room that intercedes the palace with the Basilica and the facade, establishing an eminently public relation of great pomp, in a prominent position, in a "dialogue" of power with the Church.

Still, in relation to the central area for worship, in the Escorial the church is imposing the nature and dependence of it. In the case of the Escorial, it is a monastic church. In Mafra, this area is a palatine chapel, elevated to the dignity of "Basilica" with the extension of the papal prerogative granted through the Bull of Clement XI, of 7th of November 1716.

One of the most evident divergences between Mafra and the Escorial is that, in the Spanish case, there is no "domain" or an area with functionalities similar to the Tapada of Mafra. A hunting or agricultural productivity territory was not a priority for the Escorial, as it was a

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8 Von Der Osten Sacken, C. [1984]. El Escorial, estudio iconológico, Bilbao, Xarai Ediciones. Free translation from the original “la forma y el material juntos son los que proporcionan la impresión de defensa y permanencia, de rigor, poder y dureza, y la intención es la de construir una fortaleza para la defensa del sistema sagrado del catolicismo y un monumento y centro de acción eterno para los promotores de esta defensa, es decir, para la dinastía española de los Habsburgos”.

9 CHUECA GOITIA, F., “El proceso proyectivo del Monasterio del Escorial”, in Arquitectura, 1981, p.47. Free translation from original “desde su cama, si estaba enfermo, podía seguir los oficios divinos. Su alcoba se encontraba bajo su propio cenotafio y desde ella podía contemplar el túmulo de su padre”.
religious property. For a Portuguese palace like Mafra, the existence of a *Tapada* was a condition *sine qua non*.

The approach taken to the application and registration of the Escorial in the World Heritage List in 1994 does not include a connected territorial unit between the building and landscape. As opposed to Mafra which naturally and inevitably assumes a unity and continuity between the palace and the surrounding garden and *Tapada*, that are subordinate to it.

Another well-known landmark for Mafra is the **Palace of Versailles** (France), with its adjacent park.

Mafra is close to the ideal of the "Château et Domaine" of Versailles as a state residence associated with vast gardens and park, relatively distant from the capital and, above all, as a mark of modernity and absolute monarchical power.

![Palace of Versailles](https://m.epochtimes.com)

The construction of the Palace of Versailles, inscribed on the World Heritage List of UNESCO in 1979, dates back to Louis XIII, when this monarch ordered to build in 1623, a hunting lodge, improved and transformed into a small "château" in 1631, to support his venatory activities.

In 1661, King Louis XIV decided to develop important works of reconversion of the building, creating accommodations to the King and Queen, but in 1673 was demolished and in the same area was constructed a majestic palace in several phases. Becoming the new seat of
power from 1682, and appearing as the centrepiece of a new "administrative" city, which Louis XIV wanted to create.

In 1678 the surface of the "domaine" had about 2,500 hectares, enlarged in 1679 with the adjacent forest. Before the Revolution (1789) the "domaine" had more than 8,000 hectares defined by a 43-km in length wall having 22 gates, including impressive gardens, with about 200 hectares. Nowadays from this area territory only persists a drastically walled 800 hectares.

Several parts of the building are built in subsequent stages, namely the royal chapel, built between 1699 and 1710, which does not belong to an initial plan and, as such, unbalances the whole by apparent loss of symmetry.

In the following kings, and even after the French Revolution, the ensemble was successively enlarged. Generating an aggregation of volumes and diversities of styles representing a long constructive period of several campaigns and architects. Thus, Versailles does not follow an architecturally coherent plan/piece, but a work developed during the 17th-century, 18th-Century and 19th-century, overlapping and aggregating various styles.

Plant available (possibly not updated) on the UNESCO website.
In Mafra, the coherence of this plan is absolute since it followed a single and completed by one architect, without subsequent additions, so there is a remarkable architectural coherence.

Even so, if considering the baroque architectural aspect of Versailles, differences may be immediately observed.

Versailles follows the French Baroque model, with a very ornamental taste. In Mafra, the ornamentation in the palace and the convent is reduced to minimum. Almost exclusive of the Basilica, in other chapels or spaces of the public interface, like the Gallery of the Blessing or in the conventual main gate. The true propensity of Mafra is dedicated to representing an austere monumentality.

The first significant difference in the architectural style, also defines the greater proximity of Mafra to the standards of Rome. Expressed in a monolithic building, developed following a block architecture, cloistering inner gardens and courtyards, closer to a structure claustral or a religious college and from which diverges the successive open wings of Versailles.

The second significant difference lies in the symbolic political message. King Louis XIV and King João V advocated their power on the basis of "natural law" and "divine right," positioning the monarch in a direct relationship with God and his subjects in the interests of the Crown. However, substantial differences in how this power was executed and mirrored from Versailles or Mafra.

King Louis XIV of France assumes himself as a heliocentric monarch, with an inherently personal power exercise. King João V of Portugal is much more contained in the embodiment of power. The Portuguese monarch, is the apex of society, positions himself as the first servant of the Crown, overlapping the "public" dimension of his office to his "private" personality.

Within this scenario, from a symbolic point of view, it is observed that in Versailles the royal chambers (we can say, the King itself) are in the centre of the building and all activity revolves around the monarch.
The same does not happen in Mafra, where the centre is occupied by the Basilica, revealing the prominent space of the great aulic manifestations that bind the Kingdom to the Church and where the monarch assumes like a "king-priest" of the State.

The Royal Building has a centrality in the Basilica, as a space representative of the divine that pours itself into the royal power. In Versailles the palatine centre is the king's accommodations, glorifying the figure of the monarch. There is an explicit subordination of the role of the Church in this context, in which the royal chapel is subalternized, emerging as a body that imposes itself almost dissonantly on the tendentially symmetrical structure of the palace.

In Mafra, the royal library can still be considered as a secondary or secular centrality. Although in conceptual terms this area reminds of the great hall of mirrors of Versailles, in Mafra the library is the expression of culture. The light of the room of the mirrors in Versailles opposes to the "lights" of the emergent Enlightenment, of which the Portuguese monarch is the great patron.

As for the Domaine of Versailles, this was, mostly, a venatory space. In the case of Mafra, this area assumes multiple functions of self-sufficiency of the palace, not only for hunting but also as a source of forest resources, agriculture, fuels, protection of water sources, among others.

Contemporaries of the construction of the Royal Building, and almost certainly with projectual relation, are some works realised by the architect Filippo Juvarra for the Ducal House of Savoy, in Turin (Italy), or for the Royal Palace of Madrid (Spain). However, these properties are essentially royal residences, not having the same characteristics of the Royal Building as a multifunctional space, as a palace and convent, with adjacent spaces of similar use to the Tapada, despite their importance and their exceptional cultural value, moreover recognised by UNESCO.

Mafra can also be compared with other later European palaces, such as the Palace and Gardens of Schönbrunn (Austria) or the Reggia di Caserta (Italy), among others. Following the same architectural language, within a baroque cultural aesthetic and associated with
absolute power monarchist, but without the political and symbolic discourse of creating a new centrality of power, and above all, without the same functional complexity of a palace-convent of Mafra.

Still, the Palace of Caserta is closer to the model of Mafra, than to the Palace of Schonbrunn, although the construction of Caserta is later than Mafra. Caserta still follows a baroque aulic model, seat of the Kingdom of Naples, built outside the limits of the capital city. It presents an architectonic structure in a block, divided into four magnificent symmetrical courtyards. Its facade has, as in Mafra, a relationship with the emerging village of Caserta and, the back and side, with gardens and a hunting park.

In all these aspects Caserta resembles Mafra, as in the dimension itself: Mafra having about 37,000m² of area and Caserta with 44,000m² (in both situations including the courtyards as a central area to the built).

There are, however, several differences: the mixed use of Mafra as a palace and convent, as opposed to the Caserta which is exclusively a royal palace. The application of Mafra to the UNESCO World Heritage List evince the Tapada as an essential and inalienable part of the Royal Building; in Caserta is not included more than the gardens, being a great part of the landscape from the original the property nominated as a buffer zone. In Mafra is very evident the royal-chapel (Basilica), a symbol of the relation of power between the State and the Church; in Caserta, the royal chapel does not reveal itself with autonomy in the facades of the palace, nor does it assume this symbolic role.

Thus, a significant difference between Mafra and Caserta is that Mafra has a buffer zone of 693.23 hectares and Caserta with 260.64 hectares of the buffer zone. The fact that Mafra has such a vast protective area allows not only to protect the outstanding value of the property, namely the palace, but also to the landscape and ecological relations that are processed in its relationship with the Tapada.

Caserta, as Schonbrunn and other European palaces on the UNESCO World Heritage List, have their attention focused on the monumental scope of the properties they represent.

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11 38.517m² including the Buxo Garden, cloisters and patios.
However, Mafra goes even further since its scope is cultural but has a holistic view of the
cultural heritage and the outstanding value it represents, both monumental and natural.
Another architectural typology can be evoked in comparative terms, that of the great German-Austrian abbeys, such as Göttweig (Austria)\(^{12}\) or that of Kremsmunster (Austria)\(^{13}\), or with other non-members of the World Heritage List, such as those in Klosterneuburg (Austria), which was modeled after the Escorial monastery; of Sankt Florian (Austria), the largest monastery in Upper Austria; or of the Benedictine abbey of Weingarten (Germany), called "the Basilica of St. Peter of Swabia"; the Benedictine abbeys of Ottobeuren (Germany), or that of Wiblingen (Germany).

\(^{12}\) Cultural Landscape of Wachau (Austria), UNESCO site, 2000.
\(^{13}\) Tentative list since 1994.
All these abbeys have significant differences from Mafra, both in origin, in the chronological extension (some with more than 1000 years), in the socio-cultural and political context in which they emerge, and still in the baroque aesthetics of their reconstructions, since here follows a rococo language.

However, there is some probability of influence of these structures if we consider that some of them would be known to the architect of Mafra, the Swabian Johann Friedrich Ludwig (naturalised Portuguese like João Frederico Ludovie). This influence can be synthesised essentially in two areas: the construction of large structures in block (and not in open wings, like Versailles), more adapted to the monastic life; on the other hand, the idea of a polyfunctional space that integrates regal rooms. In this way, we limited the comparison to only two abbeys of the old Roman-Germanic empire, namely to Abbey Göttweig Abbey and Klosterneuburg Abbey, both in Austria.

Also, in these cases the influence that the Spanish Escorial Monastery has produced in this type of projects carried out in present-day Austria and Germany is well-known and mostly witnessed, taking into account the proximity relations under the aegis of the Habsburg House.

In any case, if these Austro-German monasteries and abbeys approach the example of the Escorial, Mafra diverges from these monastic models, for the reasons already pointed out when comparing the Royal Building with the Spanish monastery, namely because it reverses the functional hierarchy, a royal palace.

**Göttweig Abbey** (within Wachau Cultural Landscape - Austria), a medieval monastery, founded in the 11th-century, which witnessed a decline in the 15th-century and 16th-century. In 1564 not a single monk was left in the monastery, forcing the imperial councillors to appoint a monk of Melk Abbey as abbot. The new abbot, who held his office until 1603, restored the monastery and rebuilt it after it had been almost destroyed by fire in 1680.

In 1718 the monastery burnt down again and was rebuilt on a grander scale during the abbacy of Gottfried Bessel (1714-1749), inspired by the Escorial.
The Klosterneuburg Abbey (Áustria), a medieval monastery founded in 1114 by Saint Leopold III of Babenberg, transformed mainly in the first half of the 18th-century, with plans made to turn this mediaeval complex into an Austrian Escorial in Baroque style. From 1634 on, the Habsburg Imperial Family had the facilities rebuilt in the Baroque style. In the fall of 1683, a massive Ottoman laid siege to Vienna and threatened Klosterneuburg. The impressive monastery complex was mostly reconstructed after 1730, but only the east and north wings were finished.
As it has been repeatedly said, the Royal Building of Mafra has an inextricable and symbiotic relationship between the built (Palace and Convent) and Tapada, even though the religious house is hierarchically subject to the palace and the cover is also entirely subordinate. As such, Tapada should not be considered in the scope of this application as a separate or defining element of a "cultural landscape" application, which in no way detracts from the environmental and ecological relevance that this area, in itself, assumes in the context regional, national and international levels.

As for the Portuguese "Tapadas", there is a notable difference with the concept of baroque hunting park in Europe. Although in Mafra it seems to follow the French model of “La chasse close” (en.: “canned hunting”), a space destined to the hunting of trophies, where the hunting game is stored in a delimited space (fr.: “clôturée”), in fact follows a historical "Portuguese" model, with Tapadas that serve the self-sufficiency of the palaces.

"Tapada" is the name given in Portugal to enclosed spaces, delimited by walls, generally associated with and dependent on a royal palace, destined to the self-support of the same, providing food and fuel resources. In one of the earliest Portuguese etymological dictionaries, Dicionário da Língua Portugueza (Raphael Bluteau, 1789) "Tapada" is described as "walled area with grove and forest where hunting is created".

Effectively the "tapadas" originally were formed like territories of hunting, the privilege of the royalty, circumscribed in property walled. From the Renaissance onwards, the tapadas are essentially built as palaces of self-preservation, actively incorporating livestock and horses, orchards and vegetable gardens, sometimes producing cereals, vines and olive groves for the production of oil for food consumption and lighting.

No less important is the reservation of several types of "native" or human-made vegetation cover between forests and forests, which contributed as biodiversity spaces, for the collection of building materials and fuel.

In the case of Mafra, the "Tapada" also includes the protection of a set of about 50 water springs, destined for a regular supply of the Royal Building.
The *tapadas* are the result of the Portuguese socio-economic structure, since instead of other European realities, the Portuguese palaces were, for the most part, self-sufficient, avoiding the burden of the people with payment of taxes in kind.

The *Tapada de Mafra* follows this Portuguese historical model, being today an important national forest for purposes of environmental education and natural sanctuary of a series of natural species, being particularly important its relationship with the surroundings (natural, forest and agrarian), and also with the proximity of Sintra, the first cultural landscape to be included in UNESCO's list in Europe, in 1995.

Constituted in 1747 after the acquisition of many parcels of land to several private owners, *Tapada* remains intact until today, with the same area of 1,200.47 hectares, circumscribed by a wall with 22km in length.

There are several *tapadas* in Portugal, but their area, integrity or direct relation with the respective palaces is not as consolidated as in Mafra.

The oldest surviving *Tapada* in Portugal is that of the Ducal Palace of Vila Viçosa (seat of the Ducal House of Bragança, reigning between 1640 and 1910), constituted in 1515 by Duke Jaime, successively enlarged and surrounded, having an area superior to 1,500 hectares. With a protected fauna and flora, the *Tapada de Vila Viçosa* (which is not physically linked to the Ducal Palace), performed the same mission as the Mafra, as a space for agricultural, forestry, livestock and, above all, natural protection and venation resources.
Other Portuguese royal palaces had their tapadas, almost all of the much smaller dimensions, or whose full integrity has not reached our days due to urban pressure.

On the outskirts of Lisbon, associated with an extinct Royal Palace of Alcântara, there was a Tapada, then affected to the "new" Royal Palace of Ajuda. The Tapada de Alcântara (currently Tapada da Ajuda) was created by King João IV, in 1645, currently has about 100 walled hectares. This Tapada is documented in several documents, referring to it as the "Quinta Real de Alcântara" (Royal Farm of Alcântara)14, which demonstrates the usefulness of this space as an agricultural area. The Tapada of Ajuda is now a botanical reserve, of the Higher Institute of Agronomy of the University of Lisbon.

14 Torre do Tombo National Archive, General Registry of Wills, Book 96, ffs. 100-101, referring to the will of Manuel de Oliveira, contractor, dated 1701. "Quinta" is the Portuguese term that is equivalent to en.: “farm”.
Also, in Lisbon, the **Tapada das Necessidades**, created by King João V, in 1742, annexed to the Palace and the Oratorians’ college, still has 10 hectares (a portion of the original area).
As for the remaining royal palaces in the Lisbon region, namely the Northwest, *Quinta de Queluz* and the *Royal Palace of Sintra*; to the South, the *Palace of the Alfeite*; or even in the Ribatejo, the *Palace of Salvaterra*, all of them had generous green spaces (gardens, gardens and sometimes hunting grounds), but they did not constitute themselves as *tapadas* (enclosed spaces with high walls) nor did they reach our days.

In the capital there were other palaces used by the Royal Family or the Court. However, they had no *tapadas*, only fences with gardens and groves due to the lack of space in denser urban areas. It is also worth mentioning the former Palace of *Ribeira*, eminently urban, that almost did not have green areas since its interface with the city was turned it to a great public square.
In Portugal, the Tapada of Mafra is today the largest, most complete and the only one that preserves the direct connection with the palace, as such is in itself an essential element to the understanding of the Royal Building. It is also a reference in cultural and natural Portuguese heritage, allowing some parallels with its national and international counterparts, in particular with parks and hunting grounds associated with large royal palaces, forming a network throughout Europe.

Until now no “Tapada” has been labelled in the World Heritage List by UNESCO, although some cultural landscapes and monuments contemplate green areas associated with palaces, such is the case of Cultural Landscape of Sintra.
However, there are some other properties in the World Heritage List, with some parallels regarding the constitution, chronology, and for being part of a culture linked to hunting, whose exponent is reached in the Baroque period.

Considering the inevitable differences, in almost all the countries of Europe, there are hunting territories that served as an appanage to the sovereigns, being particularly paradigmatic the French Roman-Germanic states.

Of these, we emphasise the Domaine de Versailles, presently with about 900 hectares (a fraction of its first extension), where the symbolic expression of the king as great protagonist, the incarnation of the absolute monarch that governs the men and dominates the nature.

Versailles, not being the oldest hunting park in France or Europe, is, however, what most influenced the intervention of landscape design and essential element for the perception of the dominant image in the European Baroque context.

Geographically closer, but joining this matrix of Versailles, there are in Spain several hunting parks, but almost all adulterated in the course of the centuries, such are the cases of the old Veda of La Casa de Campo, surrounded by a wall of 16 km and with about 1,722.60 hectares, the park of the Palace of Aranjuez, with about 2,047.56 hectares, or the park of the Palace of Riofrio. At present, the only palace that still preserves much of its first hunting parks is the Granja de San Ildefonso, with about 1,500 hectares.
Alcazar, the main Habsburg palace in Madrid, was built by Emperor Charles V, in 1537, by the architects Luis de la Vega and Alonso de Covarrubias. The palace, never completed and with successive works until the eighteenth century, was destroyed by a fire on Christmas night of 1738. Although relatively distant in terms of constructive times, architectural style and constructive solutions, yet its facade seems to echo in Mafra, whereas in the Portuguese case the central part of the facade is occupied by a large basilica in the Roman way, which makes it unique in the context of the peninsular palaces.

Facade of the Alcazar of Madrid (engraving of the Proclamation of Felipe V as King of Spain in 1701) [Wikipédia]

This same assertion applies to the "new" Oriental palace in Madrid, with the intervention of architects Filippo Juvarra and Giovanni Battista Sacchetti, with work begun in 1738.

New Palace of the Orient (Madrid) [http://royalcentral.co.uk]
One of the last assets to be included in the UNESCO List is *The pair force hunting landscape in North Zealand*\(^\text{15}\) (Denmark, 2015), a forest park with 4,543 hectares whose candidacy had the merit of relaunching and deepening the theme of the landscape destined to the "trophy hunting", a venatory activity, also practised in Mafra.

The theme of the landscapes of the European game parks is a specific subject still open, within a broad scope of “cultural landscapes”.

\[\text{The par force hunting landscape in North Zealand} \quad \text{[https://www.visitcopenhagen.com]}\]

*The par force hunting landscape in North Zealand* is a clear example of the symbolic dimension of hunting territories as an attribute of absolute monarchical power, implicit in the king's competence as a "great hunter." These attributes, moreover, were often "remembered" in the decorative programs of the palaces, in the case of Mafra expressed in the iconographic allocution of the wall paintings of Diana Room.

Unlike other European monarchies, in Portugal the hunting activity had a little expression in the definition of the monarch's public image, is a very practised but in a relatively private activity.

Perhaps, for this reason, the representations of the monarchs as hunters are very scarce, being more frequent their representations like lords of the seas, alluding to the Portuguese Discoveries; on horseback, like great soldiers; or merely with formal portraits.

\(^{15}\) UNESCO, 2015.
Thus, although the *Tapada* of Mafra seems to follow the model of the great European hunting parks, it follows. First, a formula much more rooted in the Portuguese tradition.

It will be difficult to establish clear parallels with other European parks that have been defined as privileged stages of the power and status of royalty, remarkably developed in the 17\textsuperscript{th}-Century and 18\textsuperscript{th}-century and which undoubtedly had a powerful impact on landscape design.

In this application of "the pair force hunting landscape in North Zealand" an exhaustive comparative analysis is made with 48 preserved emblematic hunting landscapes designed in the period from 1648 to 1806 (from the end of the Thirty Years’ War in 1648 and concludes with the break-down of the Holy Roman Empire in 1806). However, the *Tapada* of Mafra, although it integrates the same concepts and cultural environment, somehow stands out for the national characteristics and the multifunctionality of the Portuguese *tapadas*, having the great merit of contributing to the understanding of this domain of the history of hunting parks and landscape design.

Although in Mafra we also try to emphasize the idea of the monarch's absolute and symbolic power, a power that emerges both in society and on nature itself, gaining unique strength in the Baroque cultural context, in Portugal this aspect is not so vehement, perhaps because the national cultural and historical context, dating back at least to the beginning of the 16\textsuperscript{th}-century, has a much stronger force with a practical function of supporting life in the palace. It thus distances itself from the existing “par force” hunting sites in several European countries, such as in France, Germany or the case of Denmark.

The human "design" is decisive only with regard to the construction of the defensive wall of the *Tapada*, as well as in the infrastructures of collection, conduction and storage of water, and also, due to the historical vicissitudes, as a space that integrates the vast network of military protection, built in the early 19\textsuperscript{th}-century to defend Lisbon against the invasions of the Napoleonic armies.

The Royal Building of Mafra is understandable as a seat of power suitably equipped with all its symbolic attributes and physical resources, including a vast territory that can be
interpreted as "landscape", a circumstance that is inevitably subject to the primordial existence of the palace.

If this is not a landscape application, but a heritage site with a grand scope, the comparison with other heritage realities essentially geared towards the original dimension can be made, but it is not the centre of this application.

8. The Royal Building of Mafra in the historical and architectural continuity of other national monuments

The Royal Building of Mafra stems from a national evolutionary context as a typical building of a specific architectural-artistic line and, simultaneously, a political testimony and an affirmative mark of the reigning dynasty.

Mafra emerges as an architectural landmark that represents the Bragança dynasty, such as the Monastery of Santa Cruz de Coimbra and the Cistercian Abbey of Alcobaça (12th-century), represents the Burgundian dynasty, founder of the Kingdom; the Monastery of Our Lady of Victory of Batalha (14th-century), second dynasty pantheon; the Convent of Christ of Tomar, with medieval origin and successively modernized until the Renaissance which, with the Monastery of Santa Maria de Belém, called "dos Jerónimos", represents the succession of the Ducal House of Viseu after the dynastic break in the 15th-century and, above all, represents the Portuguese deeds in the world; the Monastery of São Vicente de Fora, of medieval origin but rebuilt the foundations during the Philippine Dynasty; and, finally, the reaffirmation of the fourth dynasty (of Braganza) with the Royal Building of Mafra.

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17 UNESCO site, 1983.
18 UNESCO site, 1983.
19 UNESCO site, 1983.
Benedictine Abbey of Santa Maria (Alcobaça) [Foto: Ingo Mehling, https://wikimedia]

Dominican monastery of Santa Maria da Vitoria (Batalha) [http://www.oscartaxinhos.pt]

Templar Convent of Christ (Tomar) [https://en.wikipedia.org]

Monastery of the Hieronymites of Santa Maria in Belém (Lisbon) [http://www.patrimoniocultural.gov.pt]
Except for the Monastery of Saint Vincent, which has historical connotations with the dual monarchy between 1580 and 1640, all other properties are inscribed on UNESCO's World Heritage List, representing not only important artistic and architectural references but also essential moments in history.
9. Influences from Mafra

In the same way that Mafra receives several influences from various parts of Europe, the Royal Building was the protagonist of cultural and artistic influences in Portugal and abroad, during the 18th and 19th-century, determining the standard of aesthetic quality and the useful arts.

Despite the violence of the earthquake of November 1, 1755, which ruined the city of Lisbon and many other localities, the Royal Building of Mafra passed almost unharmed to this cataclysm, becoming the excellent example of constructive and architectural quality followed in the reconstruction of capital.

From 1755 onwards, the financial flows of the Crown were then directed to the great effort of reconstruction and modernisation of Lisbon, which justifies the slowing down of investment in the construction of other palaces and new monuments (as seen in other European cities of this time). The whole of downtown Lisbon would be the royal "new monument," uniquely "inaugurated" in 1775 in the reign of King José I.

Mafra directly inspires several buildings in Lisbon. From the beginning, the metric of the new Commerce Square (former Terreiro do Paço), with a project of Portuguese engineers and architects Manuel da Maia (1677-1768) and Eugénio dos Santos (1711-1760), both with extensive training in the Mafra experience in various civil and military works.
The same happens with several churches built or rebuilt in the capital, emphasising the Churches of **Our Lady of the Livramento** and of **Saint Joseph**, better known by **Church of the Memory**\(^{20}\), or the **Basilica of the Sacred Heart of Jesus** (called "**da Estrela**")\(^{21}\). In both cases, in addition to the architectural quality and the excellent execution, both are endowed with domes that certainly flow from the experience of the dome of Mafra.

Mafra also inspires the construction or reconstruction of several churches in the national territory, and the reconstruction effort in Lisbon, after 1755, is particularly relevant. Among them are the interventions in the **Basilica of the Martyrs** and in the churches of **Santa Isabel**, **São Domingos**, **Encarnação**, **Loreto**, **Santa Catarina**, **Conceição "a Velha"**, **Santo António**, **Corpo Santo**, **Senhora da Vitória**, **São Paulo**, **São Nicolau**, **Sacramento**, **São Francisco de Paola**, **Nossa Senhora das Mercês**, or **Santo Amaro** in Benfica.

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\(^{20}\) Built as a vow of thanks by King José I have survived to an attack in 1758, designed by the Bolognese architect Giovanni Carlo Galli da Bibbiena (1717-1760) and built between 1760 and 1788.

\(^{21}\) With a project by the architects Mateus Vicente de Oliveira (1706-1785) and Reinaldo Manuel dos Santos (1731-1791), both apprentices and collaborators of the worksite of Mafra and also intervene in other important works and monuments, such as the Equestrian Statue of the King José I or the Águas Livres Aqueduct (Aqueduct of Lisbon).
In the second half of the 18th-Century, José da Costa e Silva (1747-1819), deeply influenced by Palladio and Vanvitelli (architect of the Palace of Caserta), worked on the projects of the Palace of Ajuda and the Opera House of São Carlos (both in Lisbon). He was the author of the Runa Military Invalid Asylum project.

This palace, built by Princess Maria Francisca Benedita (1746-1829), in the vicinity of Torres Vedras (Portugal), served to house the veterans of the campaign of Rossilhão (1793-1795) and the Peninsular War (1807-1814). It was started on June 18, 1792, and finished on July 25, 1827 following a simplified model of Mafra.

One of the later examples of the influence of Mafra is manifested in the urban and architectural conception of the village of Manique do Intendente, which included a central...
building (only partly built), built in 1773 by Police Intendant Diogo Inácio de Pina Manique (1733 -1805). This palace is located in one of the centres of the village, inspired by the Palace of Mafra about the housing component articulated with a church in the centre of the building.

Virtual Reconstitution of the Palace of the General Intendant of the Police Pina Manique (Manique do Intendente)

Finally, in the continental territory, Mafra still echoes in the original project of the **Palace of Ajuda**, in 1795, by the architect Manuel Caetano de Sousa (1742-1802), a project "modernized" and continued in a neoclassical register, from 1802, by the architects Francisco Xavier Fabri (1761-1817) and José da Costa e Silva (1747-1819).

Palace of Ajuda as originally planned, detail of the Portrait of João, Prince Regent of Portugal, Domingos Sequeira, 1802 [DGPC/Matrizpix, Domingos Sequeira]
In the overseas territories, Mafra's influence was also felt, especially in Brazil, both in the definition of the new Brazilian cities and in several monuments.

The **Imperial Palace of São Cristóvão** (State of Rio de Janeiro, Brazil), has a close relationship with the Palace of Ajuda (Lisbon), but both evoke, even remotely, the influence of Mafra. This palace, although initiated before, has its great moment of transformation and enlargement from 1816, on the occasion of the nuptials of the Crown Prince Pedro (future
Emperor Pedro I) with the Archduchess Maria Leopoldina of Austria, destined to host the Royal Family of Portugal and then the Imperial Family of Brazil.

Another monument in which a direct influence of the Basilica of Mafra is observed is the Church of Nossa Senhora da Candelária, in Rio de Janeiro, both in terms of design and construction, including a dome whose stones were carved in Lisbon in the same type of limestone used in Mafra, and shipped to Rio de Janeiro; or the Portuguese marble statues executed in the same way as the sculptural program of Mafra. Also, in these cases, the architects and sculptors are all formed in Mafra or disciples of the second generation.
Also, at the level of intangible heritage, the Royal Building of Mafra is assumed by its religious traditions, maintained by the presence of the church and brotherhood that promote, according to the liturgical calendar, a series of initiatives that come from the foundation period of the palace. It stands out a set of processions, singular by the wealth of elements that integrate them, or because they are, the model followed, since the 18th-century, in other churches of the country.

10. Importance of the inscription of the Royal Building of Mafra in the UNESCO World Heritage List

The Royal Building appears as a unique and diverse testimony of the cases pointed out, and its singularity is proven through the synthetic comparative analysis that we present, also underlining the relevant level of integrity and authenticity expressed in the totality of the property.

This singular masterpiece of human creative genius reveals the exchange of human values in the first half of the 18th-Century in Portugal and in ascending and descending relation with various parts of Europe and the world.

This relationship is particularly felt in the fields of architecture, technology, monumental arts, urban relations and landscape intervention; as well as the recognition of the exemplarity of the property as a testimony not only to a building but also to a specific moment of world culture; and also because it is directly and tangibly associated with events and living traditions linked to religious practice, the diffusion of painting and sculpture, and even world-renowned literature, not only in the varied literature of foreign travellers, from the 18th-Century to our own days, and by the universal expression obtained through the work "Baltasar and Blimunda" one of the most famous literary works by José Saramago, winner of the Nobel Prize for literature in 1998.

The expected inclusion on the UNESCO World Heritage List is a very significant and fair recognition of the Royal Building in the international context, putting it alongside other worldwide monuments.
It also provides a wide range of resources for safeguarding, studying and valuing the property, imposing a higher level of commitment of several state and private partners to deepen the management of the Royal Building; establishing cultural and economic development potential at local, regional and national levels; and encourages processes of identity and self-esteem essential to property protection.

In short, the contribution of the property to the World Heritage List is evident given the above in the application, regarding the fulfilment of criteria i, ii, iv and vi.

The Royal Building of Mafra is a remarkable cultural property of first importance representing the relationship of Portugal with Europe and with the World, being a testimony of the unique vision of King João V on the absolute monarchical power.

It is also one of the most important monuments in the European Baroque context, with singularities that stand out from other congenial properties, unquestionably enriching the UNESCO World Heritage List, which allows to fill a gap in the List.
1. Buffer Zone

The purpose of this point is to answer the questions posed by the ICOMOS about the Buffer Zone of the Royal Building of Mafra in the light of the visual impact assessment submitted during the nomination for inscription of the Property on World Heritage List.

Through an analysis of the area, this submission proposes the establishment of a new Buffer Zone that will take into account measures taken to safeguard and enhance the cultural heritage, namely the visual axes from the Palace overlooking the town and the development of an adjoining area to the Property found adequate for its protection.

1.1 Visual Impact Assessment of the Royal Building of Mafra

Within the nomination for inscription of the Royal Building of Mafra, a visual impact assessment was made for the Palace, Hunting Park (Tapada) and Surrounding Areas, where the visual axes of the Property extending to the administrative territory of the municipality of Mafra were studied.

This study proposed to assess the most visually sensitive landscape units and to identify those likely to absorb possible impacts from future decisions, being therefore less resilient to changes.

The Impact assessment also meant to apply to the most sensitive landscape units the building capacity admitted by the spatial planning tools in force, namely the Municipal Master Plan that was published by Notice no. 6614/2015 of 15 June and the constraints thereof. This was done in order to assess the probability or susceptibility of future visual intrusions arising from the units’ specific features and from the implementation of the urban planning tools.
That said, the absorptive capacity of a territory is directly connected to its intervisibility defined according to the degree of reciprocal visibility of all areas under study.

Intervisibility is measured by calculating visual axes from the Property that are represented in the whole administrative municipal territory.\textsuperscript{22}

Analysis of the landscape’s visual sensitivity led to the conclusion that only 0.1\% of the building’s visual watershed is located in a highly visual sensitivity area.\textsuperscript{23}

As for the probability or susceptibility of future visual intrusions and after defining areas that are more or less visually sensitive within the Property’s visual watershed, this information was cross-checked with the charter of soil classification and qualification of the Municipal Master Plan (MMP). The conclusion drawn was that 99.5\% of the Property’s visual watershed has a low or medium susceptibility as regards future visual intrusion resulting from the implementation of the MMP.\textsuperscript{24}

The Visual Impact Assessment led to the conclusion that by applying the spatial planning tools in force, namely the MMP, the Property’s surrounding area will be safeguarded against any future visual intrusions, considering the proposed building capacity and ecological and environmental constraints.

However, in compliance with specific legislation relating to cultural protection and enhancement, a 75m protection zone was established around the Property extending in the Palace front to the special protection zone in force, according to article 43 of Law no. 107/2001 of 8 September.

\textbf{1.2. Buffer Zone}

Even though the spatial planning tool i.e., the MMP ensures that the Property is safeguarded from future intrusion and that the environmental and ecological quality of the

\textsuperscript{22} Municipality of Mafra, 2016, “Visual Impact”. Assessment of the Palace, Hunting Park and Surrounding Areas”.

\textsuperscript{23} Idem.

\textsuperscript{24} Idem.
surrounding area is duly protected by the constraints applied to its occupation, the extension hereby proposed for the buffer zone will enable other aspects to be safeguarded in the surrounding area such as cultural enhancement and heritage promotion measures.

The Municipality has been conducting, along the years, a number of plans and studies meant to reflect its concern for the historic and cultural memory of urban spaces as well as for the adequate cultural and natural heritage protection in the light of new spatial planning and urban rehabilitation public policies.

Within this context, the Municipality laid down the following measures:

- The establishment in the MMP of historic, cultural and landscape heritage areas including elements of recognised historic, architectural, archaeological, artistic or landscape value with provisions for their legal protection.
- The establishment of an urban rehabilitation area for the Town of Mafra that will legitimise rehabilitation of the built environment and run-down public spaces. This will improve living conditions and land use thereby enhancing cultural heritage and ensuring sustainable urban development as well as job creation and local economic development.

Extension of the Royal Building of Mafra’s buffer zone will enable the following cultural policy guidelines to be addressed:

- To extend the protection of the Property by preserving the view from the Palace overlooking the town.
- To promote sustainability of the Property by ensuring ecological continuity of ecosystems and protection of forests from invasive species and fire risks.

Accordingly, the buffer zone hereby proposed corresponds to a polygon directly adjacent to the Property extending for 693,239 hectares that is believed to contribute to the protection, conservation, management, integrity, authenticity and sustainability of the Royal Building of Mafra.
1.2.1 Methodological Aspects of the delimitation:

In order to provide for an extension of the buffer zone, a number of aspects had to be addressed bearing in mind its protection and safeguarding objectives as well as land use characteristics and insertion in the MMP:

- In the town area just opposite the Palace, the built-up area encompassed direct visual axes, such as consolidated heritage value areas adjoining the Property, but also other consolidated urban areas immediately adjacent to the Property, according to the MMP’s charter of soil classification and qualification\(^{25}\).
- The remaining built-up areas are considered consolidated urban areas and urban areas to be structured that provide for the continuity of the establishment of the buffer zone.

\(^{25}\) See Volume III of the Nomination File.
In rural areas, namely forests and agricultural lands, existing physical delimitations such as trails and roads were considered as well as valley lines and Property delimitations (whenever possible given territorial constraints).

Therefore, the areas to be included in the buffer zone are subject to the constraints set out in the spatial planning tools in force, to the ecological and environmental constraints as well as to the cultural heritage restrictions imposed by the cultural heritage authorities in its policy of protection and enhancement of the cultural heritage.

1.2.2 Preserving the visual axes in the area opposite the Palace overlooking the Town

The buffer zone proposed for the area directly adjacent to the Palace and in the Town of Mafra is expected to promote the protection, conservation and management of different uses so as to safeguard the visual axes of the urban landscape.

The protection measures for the visual axes in the Town of Mafra will ensure that the height of future buildings will not exceed the lines connecting panoramic views from particular angles of the Property and in the territory.

Despite the fact that there is an overlap of strategies and constraints of use and occupation of this land imposed by the spatial planning tools, namely the MMP and the rehabilitation area of Mafra, the buffer zone hereby proposed is expected to ensure the protection and conservation of the integrity and authenticity of the Property. Attention is drawn to the town’s compact and continued built-up area with historic and cultural interest for the preservation of the collective memory.

Based on the spatial planning tools in force, an integrated approach for the area of the town of Mafra directly opposite the Palace should ensure the following:

- Rehabilitation of the urban settlement having regard to the public space and the urban environment;
- Development of the urban space with concern for the environment and landscape and ensuring that owing to their logical and functional requirements interventions are sustainable;
- Rehabilitation, physical restoration and conversion of the urban built-up area by ensuring its integrated resilience, social and cultural diversity and economic development in the existing urban fabric;
- To assert heritage values, both material and symbolic, as factors of identity, differentiation and urban competitiveness;
- Promotion of spaces dedicated to tourism, culture and leisure, complemented with rehabilitation actions for an integrated development of the area as a tourist destination with a diversified supply capacity.

1.2.3 Promoting the Property’s sustainability

In addition to the front of the Palace and the surrounding area adjacent to the Property, the buffer zone hereby proposed extends mainly to more rural and naturalised areas with predominantly forest and agricultural lands that are likely to ensure ecological continuity of ecosystems, located in the Hunting Park, and protection against forest fires through the introduction of autochthonous species.

In fact, overlapping the buffer zone hereby proposed and covering an even larger area, there are currently other mechanisms reinforcing the protection of the Property in what concerns environmental and ecological safeguard and enhancement policies such as preservation of natural and forest areas, protection against forest fires, control of invasive species and promotion of autochthonous species.

Within this context, the MMP characterises natural spaces as areas of great landscape and environmental value where priority is given to safeguarding biodiversity and preserving the landscape, and where building is strongly constrained.
As regards forest areas, the MMP allocates them to forest production, preservation of the ecological balance and landscape enhancement. New construction is not allowed except for the purposes of fire prevention and firefighting and national defence.

Regarding priority trees and shrubs to be planted in natural and forest spaces, their identification is laid down in the regional forest management plan of the Lisbon Metropolitan Area, a responsibility of the Institute for Nature Conservation and in the applicable legislation, namely the *Quercus* sp. (oaks and cork oaks), *Castanea sativa* (chestnut trees), riverside trees and autochthonous woodlands with *Laurus nobilis*, *Q. robur*, *Q. pyrenaica*, *Q. faginea*; *Q. suber*, *Q. canariensis*.

In addition to the protection of natural spaces and forest areas referred to above, the MMP establishes environmental enhancement and protection areas with the aim of preserving the ecological balance as follows:

- Municipal Ecological Structure, linked to the Metropolitan Ecological Network, allowing only uses not affecting the stability of biophysical systems and the protection of natural resources.
- Habitats and species, where the introduction of non-autochthonous species is prohibited.

Besides, the forest management plan referred to above classifies the Hunting Park as a forest fire critical zone and recognises the priority of applying strict measures for defence of the forest against fire.

The Property’s surrounding area is designated in the forest management plan as “Região Saloia” (name given to the countryside around Lisbon) where priority is to be given to forest and silvopastoral protection and production due to its high potential.

The forest management plan also defines ecological corridors as strips of land aiming at promoting or safeguarding the connection between scattered forest areas or different areas of ecological importance.
Similarly, from the point of view of fire protection, the Municipality set up a Municipal Plan for Defence of the Forest Against Fire that prompted the development of 4 main priority actions for the territorial area corresponding to the municipality of Mafra:

- Establishment of fuel management strips in the urban/forest interface;
- Reduction of fire incidence;
- Development of local awareness raising campaigns and establishment of priority areas of surveillance;
- Restoration and rehabilitation of ecosystems: assessment and mitigation of the impacts caused by wildland fires and implementation of long-term rehabilitation strategies.

As regards the Hunting Park (Tapada), the plan designates it as a critical maximum protection area requiring reinforcement of firefighting and surveillance actions.

Around the Property, the plan prioritizes cleaning of private lands and admits the possibility of establishing a maximum priority area of 200 to 500m around the Park wall for maintenance of wild lands and forested areas.

The Municipal Plan for Controlled Fire, which is also a municipal responsibility, is meant to destroy wildlands, with a high ignition capacity, by means of controlled fire. It ensures protection of the areas adjoining the Property through a 24-hour forest fire surveillance system, to be operational from May to October, with fire lookouts perched high up in the Hunting Park. The municipality provides aerial firefighting and ground devices for this type of fires.

That said, the buffer zone proposed for the Royal Building of Mafra, in the area adjacent and contiguous to the Hunting Park wall, can ensure an integrated environmental enhancement and protection as well as an ecological balance of the surrounding area as a result of overlapping spatial plans and existing plans of action that promote conservation, management, integrity, authenticity and sustainability of the Property.

For that purpose, bearing in mind clause c) of article 95 of Law no. 107/2001, of 8 September, cutting down highly flammable species should entail land clearing and any
forest plantation or reforestation is restricted to autochthonous species or any other species that have been recommended by the competent authorities. While these species should be fire-resistant, the buffer zone is required to have a fuel management strip, except in urban areas, in accordance with no. 4 of the Fuel Management Manual. The purpose of this measure is to stop the fire from spreading, decrease its intensity as well that of the fuel flammability so as to stop the flames from reaching the Property. A number of fires have occurred in this area in the past, namely the one that threatened 70% of the vegetable cover of the Hunting Park in September 2003.

The Property’s buffer zone, excluding urban areas, to be included in the fuel management strip, should be laid down in the Municipal Plan for Defence of the Forest Against Fire considering the cultural and heritage values involved.
IV part – Conservation

Maintenance and Conservation

The Royal Building of Mafra has several consecutive phases of construction and layout of its Cerco Garden and Tapada.

From 1711 began the acquisition of parcels of land with a view to the establishment of this royal property.

From 1714-15 began the opening of foundations and earthworks of the area where the palatial complex was to be built, which had the launch of its first stone on 17 November 1717.

In 1730 the basilica is almost finished, lacking only some sculptures and the dome. Nevertheless, it was consecrated on 22 of October of that year, when works on the palace and its turrets were well advanced.

Historical reconstitution of the construction of the Palace of Mafra ca.1730.
Roque Gameiro’s watercolour in “Pictures of the History of Portugal”, 1917 [PNM]
Between 1733 and 1735 the double dome in stone was built and inaugurated on 17 September 1735.

Until about 1744 a great part of the construction of the palace was completed, although works still took place in the bodies of the infirmary of the convalescent and in the sacristy. The great library was completed only around 1750.

Regarding the Cerco Garden, the planting of the garden was commissioned to António Rebelo da Fonseca, according to instructions from King João V himself on 28 January 1718, ordering “the immediate walling of a great stretch of land for the convent garden and, to plant in its flowerbeds all sorts of trees, which are to be transported from various parts of the Kingdom, [...] and along with grapevines all around it”, including Portuguese laurels, boxwood, rosemary and rose bushes.

In 1721, António Rebelo da Fonseca initiated the construction of the Cerco Garden, planting a variety of species in flowerbeds to ornament the roads with boxwood, rosemary, rose bushes and also grapevines.

Rebelo da Fonseca also had an orchard planted, although, five years later, in 1728, this effort was in vain as there was a need to expand the construction of the Palace that led to the destruction of part of the garden.
During the ensuing reigns, although it is a palatial garden, it was also used as a convent garden for the cultivation of species with ornamental value and simultaneously with therapeutic use. In this way, the garden and its groves were not significantly affected.

In 1843, following a severe fire, the French gardener Jean Baptiste Désiré Bonard restructuring the former garden, highlighting its dimension and maintaining the current configuration.

Both groves and garden maintained their eighteenth-century characteristics and layout, with a grid of arches organized under a larger plane (now disappeared) that integrated an axial line defining the central avenue in front of the basilica and the symmetry of the palace and extending to the garden through a main mall.

In the second half of the nineteenth century the garden was again restructured to the romantic English style (observable in the next plan).
After the implantation of the Republic, in 1910, the garden was almost abandoned, being renewed from the decade of 30 when it came to have public utility. In the mid-1930s, to allow direct access to the garden from the exterior, the Mafra Tourism Initiative Committee opened a gate in the wall of the fence that leads onto Bicas Square.

In 1945, after the intervention of the architect Miguel Jacobetty Rosa, the Cerco Garden reopened, completely renovated and flourishing, with its ditches filled in and the Omnias Tank (the main tank), the noria and the pitch restored.

Around 1960, the Municipality of Mafra implemented the project for installation of a railing that gave greater visibility to the garden.

![Plan for the railing, Cerco Garden, 1958-1961](image)

The last of these interventions was completed in 1997 with the restoration of the garden, following replanting of some species suitable for the garden taking the climate into account. A plant nursery was also set up and all supporting structures rehabilitated, including the restoration of the noria, the tanks, the old water supply systems and the ball game field.

The Royal Tapada of Mafra (Hunting Park) was established by a decree issued by King João V, on 18 July 1744.

Between 1744 and 1747 the Park was demarcated and a high wall of defence was built, which still exists today.

Between the end of the 18th century and the beginning of the 19th century, the Tapada was organised into three sections that came to be designated as: the First Tapada or the
Outer Tapada (350 hectares) with a heavy agricultural vocation reserved for the production of vegetables and with areas for pasture; the Second Tapada or the Middle Tapada (354 hectares) with forestry potentially for firewood production; the Third Tapada or the Inner Tapada (482 hectares) destined essentially to the practice of hunting.

In addition to the construction of the outer walls of the Tapada, the most significant work carried out in the transition to the nineteenth century was the construction of two large interior walls subdividing the Tapada into three big plots.

In the second half of the 19th century, some facilities were set up to support hunting, with resting and social areas for the Royal Family and the Court. Practically all of these structures were built in the Celebredo, an area inside the Tapada, including the King Carlos I Chalet, the stables and other support buildings.

Also, during the 19th century and first half of the 20th century, several guard houses were built to house the workers of the Tapada. Although these structures have little interest, they are relevant for the future use of space for pedagogical, tourism and environmental activity, so that they are expected to be fully recovered.
As regards the Palace and Convent, from its construction to the present time, there are no structural changes. However, at the end of the 18th and beginning of the 19th century, it was necessary to subdivide some rooms to better accommodate the Royal Family when visiting the Palace, or to create rooms for the Princess of Brazil, Maria Francisca Benedita (1746-1829)\textsuperscript{26}, after becoming widow of the crown heir; or to house the court of Prince Regent João (VI), prior to the transfer of the capital to Rio de Janeiro (Brazil).

\textsuperscript{26} Maria Francisca Benedita de Bragança, Portuguese Infanta, the youngest daughter of King José I of Portugal and his wife Queen Mariana Vitória de Borbón (Spain). She was Duchess of Braganza, Princess of Beira and later, Princess of Brazil, married her nephew José (son of her sister Queen Maria I). She became a widow in 1788 and maintained her high status as royal princess. Her long life allowed her to meet several Portuguese monarchs: her grandfather King João V, father King José I, sister Queen Maria I, nephew King João VI, nephew’s-grandchildren King Pedro IV and King Miguel I, and niece’s great-granddaughter Queen Maria II.
South Turret Hall - Restoration ca. 1950-1960 and current state [SIPA/DGPC/PNM]

Diana’s Room - Restoration ca. 1950-1960 (disassembly of non-original wall and integration of painted ceiling) [SIPA/DGPC]

Mezzanine of the North Turret - Restoration ca. 1950-1960 (disassembly of non-original structures) [SIPA/DGPC]
This subdivision, made of non-structural materials (wood and plaster), was mostly kept during the 19th century, serving to accommodate the Royal Family and the Court during their stay in Mafra, or to house Prince Augusto (1847-1889)\textsuperscript{27}.

The adaptation of these structures in the late 18th and 19th centuries also corresponds to a different perception of the needs for greater privacy and comfort compared to what was initially designed.

In the first half of the 20th century, in order to musealize spaces, the State eliminated "excrescences", replacing spaces according to the initial design. Today this methodology may be questionable, but this was the heritage sensitivity at a time when the intention was to restore the original "purity", with no particular regard for historical and evolutionary aspects.

\textsuperscript{27} Augusto of Braganza was infant of Portugal, seventh son of Queen Maria II of Portugal and King consort Fernando II (of Saxe-Coburgo-Gota). He was brother of King Pedro V and King Luis I of Portugal, Duke of Coimbra and presumptive heir of Portugal until King Louis I had his first son, King Carlos I, in 1863. He is one of the survivors of the typhoid fever that killed several members of the Portuguese Royal Family, including his older brother King Peter V.
While in many cases this type of "restoration" was beneficial, in others it was excessive, namely in eliminating the division of the previous room to the Throne Hall, or the area adjacent to the lower floor ward, and a series of rooms intended for medical practice and whose subdivisions had been installed in the transition from the 18th to the 19th century.

In the convent area used by the military, especially during the world wars and the Portuguese colonial war (until 1974), several adaptations were made to accommodate the military. In the most critical moments, more than 3000 men lived in the Royal Building, forcing them to create rest areas and other facilities. However, this temporary adaptation did not compromise the structural part of the building, as it has practically been all dismantled until the present time.
In the ancient friars’ playground, several workshops were built by the military in the first half of the 20th century, which today are obsolete and will be subject to demolition in the short term, allowing the reestablishment of the primitive visual relation between the east facade of the Palace and the Cerco Garden.

Given the size of the property and the need for maintenance, there are always multiple works of conservation and restoration going on. The most obvious are the joint ensembles interventions, given their nature and fragility as a "musical instrument".

The attached table provides a synthetic chronology of the main conservation and restoration actions to which the building was exposed. The constant and regular action of the Directorate General of National Buildings and Monuments stands out, as it was in charge of the main works on Portuguese monuments between 1929 and 2006.

The main works carried out in the past decades were the treatment of the building’s roofs, cleaning of the stone on its outer facades, the restitution of the yellow colour to the Palace (1994-1999) and restoration of the basilica’s six organs (2005).
Also noteworthy was the 3D laser scanning of the Palace by the School of Architecture of the University of Lisbon, whose accuracy is essential to the pursuit of conservation and restoration objectives.
Presently, two bell-ring assemblies are being restored, including the chimes and automatons, whose worldwide relevance is recognized.

Restoration of several rooms with murals is planned in the near future, following the recent restoration of the Throne Hall (2017).

In the military area: part of the old workshops is to be removed and in the Tapada a series of restoration and management of the vegetation cover are to be continued, harmonizing it with the autochthonous characteristics of the Mediterranean forest.
<table>
<thead>
<tr>
<th>Years</th>
<th>Actions</th>
<th>Partners</th>
<th>Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>1744</td>
<td>7th August; a deed is drawn up by Gregory Paul and Nunes Coelho for building a wall of stone and lime which will seal the Park</td>
<td>Warehouse of the Royal House / Administration of the Royal House</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1747</td>
<td>Construction of the Park wall</td>
<td>Warehouse of the Royal House / Administration of the Royal House</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>18th cent.</td>
<td>Two parcels of land are divided by a wall, and a country house is built in Celebreåra area.</td>
<td>Warehouse of the Royal House / Administration of the Royal House</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1808</td>
<td>The Tapada becomes the second of the Torres Vedras Lines, where four fortresses of defence were built;</td>
<td>Warehouse of the Royal House / Administration of the Royal House</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1840</td>
<td>Establishment of the Royal Stud of Mafra for “lusitano” horses</td>
<td>Warehouse of the Royal House / Administration of the Royal House</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1840</td>
<td>Transformation of part of the Park into a Royal Farm (diversification of activities, agricultural and forest exploitation patterns).</td>
<td>Warehouse of the Royal House / Administration of the Royal House</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1850</td>
<td>General conservation repairs</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1856</td>
<td>Conservation repairs of the Basilica of Mafra</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1857</td>
<td>Conservation of the carillons</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1858</td>
<td>Cleaning and rehabilitation of the outer walls, cloisters of the cafeteria, the square facing the building and repair of carillons in the South Tower</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1859</td>
<td>Repair of water infiltrations in the South cloister and in the Basilica</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1894</td>
<td>Plan of the Royal Tapada of Mafra Esc. 1:5000</td>
<td>Warehouse of the Royal House / Administration of the Royal House</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1894</td>
<td>Plan of the Royal Tapada of Mafra Esc. 1:5000</td>
<td>Warehouse of the Royal House / Administration of the Royal House</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1917</td>
<td>Maintenance and repair of the clock and carillons</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1924</td>
<td>General conservation repairs</td>
<td>current DGPC/PNM</td>
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<tr>
<td>1926</td>
<td>Conservation repairs of the Basilica of Mafra</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1927</td>
<td>Conservation of the carillons</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1929</td>
<td>Repairs in the Gallery of the Campo Santo Chapel and the Refectory</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1930</td>
<td>The Cerco Garden reopened “entirely renewed and flowery”, with gutters paved and the Tank of the Omnios, the Noria and the Ball Game restored (SIPA)</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1945</td>
<td>Convent of Mafra: installation of a new lightening conductor system</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1948</td>
<td>North cloister floor</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1950-1951</td>
<td>Sanitary installations for sergeants and soldiers in the School of Infantry</td>
<td>Current EA</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1956</td>
<td>Restoration of artistic paintings in the Queen Maria II’s room and in the Chapel of Our Lady of the Deliverance</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1959-1961</td>
<td>Maintenance for the installation of the Gypsothec (Museum of Comparative Sculpture)</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1960-1961</td>
<td>Repair of flat roofs</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1960-1965</td>
<td>Outdoor conservation</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1961</td>
<td>Repair of fronts including window-frames</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1965</td>
<td>Works of conservation of façades in the South and East and in Boxwood garden</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1971</td>
<td>Repair of the organ of the Basilica</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1971</td>
<td>Works of conservation of the carillons</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1974</td>
<td>Repair of manual keyboard carillons southern Basilica of Mafra</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
<tr>
<td>1974</td>
<td>General conservation and waterproofing the sacristy roof</td>
<td>current DGPC/PNM</td>
<td>PT DGEMN:DSAH</td>
</tr>
</tbody>
</table>
1977 Maintenance of the Cerco Garden current DGPC/PNM PT DGEMN:DRML-002-1462/21
1979 Conservation and restoration of the carillon of the Basilica current DGPC/PNM Ministério da Defesa
1980-1990 Restoration of the Tapada water pipes current DGPC/PNM
1981 Improvement of Brotherhood House of the Convent current DGPC/PNM PT DGEMN:DRML-002-1461/2
1984-1985 Conservation and restoration of carillons of the North and South towers current DGPC/PNM PT DGEMN:DRML-002-1463/33
1985 Improvement of terraces current DGPC/PNM PT DGEMN:DRML-002-1464/35
1986 Repair of bells towers and access to the carillons current DGPC/PNM PT DGEMN:DRML-002-1467/46
1987-1988 Improvement of the North tower bells current DGPC/PNM PT DGEMN:DRML-002-1467/47
1995 Campaign to eradicate weeds (including the eucalyptus) current DGPC/PNM SIPA
1996 Restoration of the Cerco Garden current DGPC/PNM CMM CMM File vol. 1
1994-1999 Restoration of facades and roofs, in particular cleaning of facades, plasterwork, exterior cladding, courtyard and cloisters current DGPC/PNM IGESEP/ SIPA
1994-1999 Completion of the restoration of the organ on the Gospel side current DGPC/PNM SIPA
1994-1999 Conclusion of the conservation of four statues in marble of Carrara, on the main front, representing St Dominic, St. Francis, St. Clare of Assisi, St. Elizabeth of Hungary consisting of cleaning, conservation, treatment and fixation current DGPC/PNM IGESEP/ SIPA
1994-1999 Conservation in the Locket, in Jasper, at the Tympanum of the pediment, by the master Giuseppe Lironi showing images of the Virgin with child and St. Anthony in worship current DGPC/PNM IGESEP/ SIPA
1994-1999 Completion of the cleaning, conservation and consolidation in the gallelee current DGPC/PNM IGESEP/ SIPA
1994-1999 Restoration of the Tabernacle of the chapel of the Blessed Sacrament, timber disinfection and consolidation, cleaning and fixing of the polychromy and gold of the altars current DGPC/PNM IGESEP/ SIPA
2000 Completion of the restoration of the organs of the Basilica, with Barclays Bank patronage current DGPC/PNM IGESEP/ SIPA
2010-2016 Maintenance works in the military area, including the disassembly of spurious elements current DGPC/PNM UNESCO File vol. 1 page 477
2014-2034 Topado Nacional: Forest management plan; Hunting Park (Topado); a new forest management plan was effective from 2019 to 2034 current DGPC/PNM TNM UNESCO File vol. 1 page 413
2015 Tapada Nacional: Maintenance and rehabilitation of riparian galleries (water lines) and ecological corridors current DGPC/PNM UNESCO File vol 2
2015 Topado Nacional: Elimination of the area of Eucalyptus (Barroca and Codecal) and conversion to native species current DGPC/PNM UNESCO File vol 2
2015 Topado of Mafra: Fuel management and forest defense against forest fires current DGPC/PNM UNESCO File vol 2
2015 Tapada of Mafra: Improvement of the conditions of the forest road network current DGPC/PNM UNESCO File vol 2
2016-2017 Archaeological excavation of a lobby of the North wing of the Palace for installing a lift current DGPC/PNM UNESCO File vol. 1 page 411
2017 School of Arms: restoration of the Convent boiler current DGPC/PNM UNESCO File vol. 1 page 411
2018 School of Arts: restoration/conservation of the oil paintings of the Hall of Literary Acts and the Refectory current DGPC/PNM
2018 School of Arts: restoration of a tube in waterfall of the garden current DGPC/PNM
2018-2019 Restoration of the floor of the Basilica courtyard current DGPC/PNM UNESCO File vol. 1 page 411
2017 Completion of the restoration of mural paintings in the Throne Hall and renewal of its lighting and furniture with funds from the Millennium BCP Foundation current DGPC/PNM UNESCO File vol. 1 page 413
2017 Programming of rehabilitation, conservation and maintenance of the Tapada (currently under review) current DGPC/PNM UNESCO/ File vol. 1 page 413
2017 Operational intervention in the Park: cleaning and treatment of 50 ha of fuel management, 70 ha of management strips, 50 ha of vegetable cover mosaics and 40 km of tracks current DGPC/PNM
2018 Operational intervention in the Park: cleaning and treatment of 40 ha of management strips, 47 ha of vegetable cover mosaics current DGPC/PNM
<table>
<thead>
<tr>
<th>Year</th>
<th>Project Description</th>
<th>Executor</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018-2019</td>
<td>Restoration of carillons, currently underway</td>
<td>current DGPC/PNM</td>
<td>DCPC/ SIPA</td>
</tr>
<tr>
<td>2018-2019</td>
<td>Conservation and restoration of the organs of the Sacramento and São Pedro de Alcântara</td>
<td>current DGPC/PNM</td>
<td></td>
</tr>
<tr>
<td>2019</td>
<td>Conservation and restoration of the organs</td>
<td>current DGPC/PNM</td>
<td></td>
</tr>
<tr>
<td>2019</td>
<td>Improvement of access to the North Wing</td>
<td>current DGPC/PNM</td>
<td></td>
</tr>
<tr>
<td>2019</td>
<td>Installation of a platform for access to the Basilica</td>
<td>current DGPC/PNM</td>
<td></td>
</tr>
<tr>
<td>2019</td>
<td>Restoration of the ceiling in the Throne Hall</td>
<td>current DGPC/PNM</td>
<td></td>
</tr>
<tr>
<td>2019-2034</td>
<td>Biodiversity management programme</td>
<td>TNM</td>
<td>Forest Management Plan of the Tapada 2019-2034</td>
</tr>
<tr>
<td>2019-2034</td>
<td>Programme for enhancing environmental education, and leisure activities</td>
<td>TNM</td>
<td>Forest Management Plan of the Tapada 2019-2034</td>
</tr>
<tr>
<td>2019-2034</td>
<td>Programme for enhancing infrastructure, mainly for welcoming visitors</td>
<td>TNM</td>
<td>Forest Management Plan of the Tapada 2019-2034</td>
</tr>
<tr>
<td>2019</td>
<td>Rehabilitation of the built-up area</td>
<td>TNM</td>
<td>Plan of Activities for the Tapada 2019</td>
</tr>
<tr>
<td>2019</td>
<td>Removal of 26 hectares of eucalyptus and reforestation with autochthonous species</td>
<td>TNM</td>
<td>Plan of Activities for the Tapada 2019</td>
</tr>
<tr>
<td>2022</td>
<td>Conservation of the turret’s basement (provisional plan)</td>
<td>current DGPC/PNM</td>
<td>UNESCO/ File vol. 1 page 411</td>
</tr>
<tr>
<td>2020</td>
<td>Correction of the slope at the west gallery in the North cloister (provisional plan)</td>
<td>current DGPC/PNM</td>
<td>UNESCO/ File vol. 1 page 411</td>
</tr>
</tbody>
</table>

1) implemented  
2) underway  
3) Planned
As previously mentioned, the Royal Building of Mafra is possessed by the Portuguese State within four public state departments.

Despite the designated administrative framework, in the Basilica the religious celebrations lied under the responsibility of the Patriarchate of Lisbon through the Mafra’s parish.

In the framework of the nomination to inscribe the Royal Building of Mafra on the World Heritage List five entities worked in closed relation to ensure the coordination and management of the process. Thus, ensuring the safeguard, enhancement, conservation and restoration of the sectors included in the Royal Building of Mafra.

Within this context, was raised a management system to preserve its outstanding universal value. The purpose of this management system stands on the crucial requirement of ensuring an effective protection/preservation of the property to the present and future generations. Thus, in accordance with the legislation, every intervention conducted in the property is preceded by an impact assessment. The management system demanded a thorough and comprehensive understanding of the Royal Build of Mafra shared between the several supporting-role entities. By using the planning and participatory consultation process among stakeholders mentioned at the Collaboration Protocol, second clause. An annual routine of planning was established to the implementation, monitoring and evaluation preceded by an assessment of the vulnerability of the property in a way to solve and deal with pressures and social, economic challenges by monitoring and mitigating impacts.

Within the Cooperation Protocol signed by all the involved entities, was established the level of involvement and coordination activities between the entities.

In accordance with the law for Cultural Heritage (Law 107/2001, 8th of September) the annual monitoring system establishes the monitoring cycles of short, medium and long term for the protection, maintenance and preservation of the property. Ensuring, all the features
which contribute to its Outstanding Universal Value. This includes the buffer zone, surrounding areas and the protection of the adjacent woodlands by the national authority The National Civil Protection. In particular, to the prevention and combat system for fire scenarios, listed in the Municipal Plan of Defence Against Forest Fires.

The cultural, educational and religious activities developed in the property are sustainable, contributing to the quality of life of the communities and to the Outstanding Universal Value of the property.

This Protocol encourages the active participation of communities and stakeholders through the Consultative Unit to ensure the protection, conservation, management and sustainability.

In this way, the Cooperation Protocol was signed by all entities (appended to the present documentation).
COLLABORATION PROTOCOL BETWEEN

MUNICÍPIO DE MAFRA
(THE MUNICIPALITY OF MAFRA)

ESCOLA DAS ARMAS
(THE SCHOOL OF ARMS)

DIREÇÃO-GERAL DO PATRIMÓNIO CULTURAL
(THE GENERAL DIRECTORATE OF CULTURAL HERITAGE)

TAPADA NACIONAL DE MAFRA
(THE NATIONAL TAPADA OF MAFRA)

PARÓQUIA DE MAFRA
(PARISH OF MAFRA)

Whereas:

1. The Royal Building of Mafra (Palace, Monastery, Basilica, Cerco Garden and Tapada) is the property of the Portuguese State, under the administration of four entities: Directorate General of the Cultural Heritage, School of Arms, National Tapada of Mafra, and Municipality Mafra;

2. The Municipality of Mafra offers assignments in the fields of Heritage and Culture, by the combined provisions of articles 2nd and 23rd, paragraphs 1st and 2nd, subparagraph e), of Annex I to the Law n. 75/2013 of 12th September;

3. The extent of the jurisdiction conferred by the above-mentioned Law, by its article 33rd, paragraph 1st, subparagraph r), t) and u), confers to the City Council of Mafra collaborative support on programs and projects of municipal interest, in partnership with entities of central governmental entities, as well as, including the possibility of partnerships, classification, administration, maintenance, retrieval and dissemination of the cultural heritage of the Municipality, and support cultural activities for the municipality of Mafra interest.

4. The School of Arms (EA) is a vital institution for the Portuguese Army;
5. The School of Arms’ primary task is related to the conceptual design and providing training courses. To participate in the development of military doctrine and technical studies and to develop research and development projects related to the weapons of artillery, cavalry, infantry, engineering and tactical communications. In addition, as a user of a Portuguese enlisted cultural heritage asset, ensures the conservation of cultural heritage in conjunction with the responsible national authorities.

6. The Directorate General of Cultural Heritage, Ministry of Culture, from now on referred to as DGPC, are the entities responsible for the management, safeguarding, valorisation, conservation and the restoration of enlisted heritage properties in generic terms of the Article 2nd, paragraph 1st of Decree-Law n. 115/2012, of 25th May;

7. The DGPC Is entitled to celebrate collaboration protocols with public or private institutions under the line p), 1st paragraph, article 4th of the Decree-Law n. 115/2012, of 25th May;

8. The National Palace of Mafra is a dependent administrative service of DGPC by the 2nd paragraph, article 1st and annexe I of Decree-Law n. 115/2012, of 25th May;

9. The National Tapada of Mafra is a public Cooperative, limited liability company created in September 1998 by the Council of Ministers Resolution n. 7/98, of 21st January;

10. The National Tapada of Mafra has in its primary objective the research and preservation of fauna and flora, environmental consciousness, hunting activity and to provide services dedicated to rural tourism;

11. The DGPC for protection and valorisation of the enlisted cultural heritage ensuring in case of State-owned assets its monitoring and follow-up in the interventions for the preservation and maintenance. Including the Royal Building of Mafra’s restoration and maintenance of the carillons and the six Basilica organs.

12. The Basilica management is assumed by the DGPC and by the Patriarchate of Lisbon through the parish of Santo André de Mafra for the religious purposes. In accordance with the article 22nd of the Concordat from 18th of May 2004, between the Holy Faith, the Portuguese Republic and the Director of the National Palace of Mafra was established the internal regime of visits and other activities, to avoid the overlapping of religious ceremonies with organs and carillons concerts.

13. The Patriarchate of Lisbon through the parish of St. Andrew of Mafra, is a Canon of the Catholic Church legal entity, recognized by the article 9th of the Concordat between the
Portuguese Republic and the Holy Faith, celebrated in the Vatican City on the 18th of May 2004, approved for ratification by resolution of the Assembly of the Republic n. 74/2004, of 16th November;

14. The Mission of the parish of St Andrew of Mafra is, essentially to ensure the Catholic religious practice, assuming, however, through the Concordat and other instruments of Canon law. Therefore, committed to the safeguarding, development and enjoyment of the goods, movable and immovable property included in the Portuguese Cultural Heritage, and its collaboration with the Central State institution for this matter.

15. For a more efficient and coordinated management of Royal Building of Mafra (including the Palace, Basilica, Convent, Cerco Garden and Tapada), it is necessary to create a unit of cooperation between various organisations having stated responsibility for the integrity and administration of the Property.

Between the parties:

MUNICIPALITY OF MAFRA, public legal entity number 502177080, with headquarters in Mafra, Praça do Município, represented in this act by the Mayor of Mafra, Hélder António Guerra de Sousa Silva, from now on also referred to as Partner

and

ARMY SCHOOL, public legal entity number 600010610, with headquarters in Alameda da EPI, 2640-492 Mafra, represented in this act by the Commander, Brigadier General José da Silva Rodrigues, from now on also referred to as Partner;

And

DIRECTORATE GENERAL OF CULTURAL HERITAGE, / NATIONAL PALACE OF MAFRA, public legal entity number 600084914, with its headquarters in National Place of Ajuda, 1349-021 Lisboa, represented in this act by the Director of the National Palace of Mafra, Mário Pereira dos Santos, from now on also referred to as Partner;
and

NATIONAL TAPADA OF MAFRA, public legal entity number 504295071, with its headquarters in Mafra Tapada, Porta do Codeçal, 2640-602 Mafra, represented in this act by the Chairwoman of the National Tapada of Mafra, Paula Cristina Cabaço Simões, from now on also referred to as Partner;

and

PARISH OF MAFRA, public legal entity number 501130055, with its headquarters in Basilica of the Royal a National Palace of Mafra, 2644-001 Mafra, represented in this act by Father Luís Fernando Miranda de Barros.

First Clause
(Cooperation Unit)

1. By this Protocol is created the Cooperation Unit of the Real Building of Mafra designed to articulate and optimize measures for a management system, on the part of the Parties to this Protocol, in the context of its functions and duties, in order to achieve organizational goals and rationalize resources, in particular in the following areas:
   a) Permanent building monitoring for multidisciplinary teams, the components of the architecture, engineering and conservation and restoration, and may if necessary, add other technical skills;
   b) Permanent monitoring of the garden areas, as well as your maintenance and conservation;
   c) Standardisation of processes and procedures;
   d) Surveillance of forest areas;
   e) Benchmarking and coordination of Security Plans;
   f) Historical and scientific research;
   g) Cultural, recreational, tourist and religious activities;
   h) Educational activities with schools;
   i) Activities for the conservation and restoration of cultural properties movable and of museological value;
j) Promotion of measures for the establishment of ticketing for visits and other performances;
k) Promotion and dissemination of the activities of the parties;
l) The parties share and coordinate their plans for activities.

2. The operation of the management of the Property will be poured into specific agreements which bind the parties that sign them.

3. The Cooperation Unit meets ordinarily, call of your President, once in each quarter, and can be convened extraordinarily by the majority of its members.

4. The Cooperation Unit is chaired by the Director of the National Palace of Mafra.

Second Clause
(Advisory Unit)

1. Through this Protocol, the Advisory Unit of the Royal Building of Mafra is also created, whose mission is to cooperate in supporting the development of plans and projects of the Cooperation Unit.

2. The Advisory Unit can integrate various organisations and collective people, public and private, relevant for the management of the Royal Building of Mafra, asking for a proposal of any of the members of the Cooperation Unit and approval by a majority of the same.

3. The Cooperation Unit may invite to the Advisory Unit, among others, the following entities:
   a) Associação da Rota Histórica das Linhas de Torres (Association of Historical Route of the Lines of Torres);
   b) Associação das Cidades Europeias com Órgãos Históricos (European Association of cities with Historic Organs);
   c) Associação dos Amigos do Convento de Mafra (Association of Friends of the Convent of Mafra);
   d) Comissão Portuguesa de História Militar (Portuguese Commission of Military History);
   e) Conselho Municipal de Turismo de Mafra (Municipal Council of Tourism of Mafra);
   f) Conservatório de Música de Mafra (Conservatoire do Musique of Mafra);
g) Instituto da Conservação da Natureza e das Florestas (Institute for Nature Conservation and the Forestry);

h) Instituto Nacional de Investigação Agrária (National Institute of Agrarian Research);

i) Junta de Freguesia de Mafra (Parish Councillor of Mafra);

j) Real e Venerável Irmandade do Santíssimo Sacramento de Mafra (Royal and Venerable Brotherhood of the Holy Sacrament of Mafra);

k) União das Freguesias da Malveira e Alcainça (Union of Parishes of Malveira and Alcainça);

l) União das Freguesias de Enxara do Bispo, Gradil e Vila Franca do Rosário (Union of Parishes of Enxara do Bispo, Gradil, and Vila Franca do Rosário).

4. Any member of the Advisory Unit may recommend to Cooperation Unit the presence of other entities, experts in meetings or for sectoral consultations, with a view to the issue of technical and scientific opinions.

5. The Advisory Unit, no deliberative functions, meets ordinarily once a year and can be convened extraordinarily by the majority of the members of the Cooperative Unit.

6. The Advisory Unit is chaired by the Director of the National Palace of Mafra, which may delegate a member of the Cooperative Unit.

Third Clause
(Duration)

This Protocol shall be concluded for an unlimited period.

This Protocol can be subject to adjustments or changes, through written documents and signed by the Parties, in particular through Addenda.

Fourth Clause
(Omissions or concerns)

Any omissions or concerns raised in the interpretation and implementation of this Protocol shall be resolved by agreement of the Parties, in writing.
Fifth Clause
(Effects)

This Protocol shall take effect from the date of its signature.

This Protocol is drawn up in increased fivefold, which will be signed by the Parties, with a copy.

Mafra, 15 February, 2019

(They sign)

The Mayor of Mafra, Hélder António Guerra de Sousa Silva
The Army School Commander, Brigadier General José da Silva Rodrigues
The Director of the National Palace of Mafra, Mário Pereira dos Santos
The Chairwoman of the National Tapada of Mafra, Paula Cristina Cabaço Simões
The Pastor of Mafra, Luís Fernando Miranda de Barros
PROTOCOLO DE COOPERAÇÃO ENTRE
O MUNICÍPIO DE MAFRA
A ESCOLA DAS ARMAS
A DIREÇÃO-GERAL DO PATRIMÓNIO CULTURAL
A TAPADA NACIONAL DE MAFRA
A PARÓQUIA DE MAFRA

Considerando que:

1. O Real Edifício de Mafra (Palácio, Convento, Basílica, Jardim do Cerco e Tapada) é propriedade do Estado Português e encontra-se afeto, para efeitos de gestão, a quatro entidades: Direção-Geral do Património Cultural, Escola das Armas, Tapada Nacional de Mafra e Câmara Municipal de Mafra;

2. O Município de Mafra dispõe de atribuições nos domínios do Património e da Cultura, em conformidade com as disposições conjugadas dos artigos 2.º e 23.º, n.os 1 e 2, alínea e), do Anexo I à Lei n.º 75/2013, de 12 de setembro;
3. No âmbito das competências conferidas pela citada Lei, nomeadamente, pelo seu artigo 33.º, n.º 1, alíneas r), t) e u), compete à Câmara Municipal de Mafra colaborar no apoio a programas e projetos de interesse municipal, em parceria com entidades da administração central, bem como assegurar, incluindo a possibilidade de constituição de parcerias, o levantamento, a classificação, a administração, a manutenção, a recuperação e a divulgação do património cultural do Município, e apoiar atividades de natureza cultural de interesse para o Município de Mafra;

4. A Escola das Armas (EA) é um órgão de base do Exército Português;

5. A Escola das Armas tem como principal missão conceber e ministrar cursos de formação, de participar na elaboração de doutrina e estudos técnicos e de desenvolver projetos de investigação e desenvolvimento relacionados com as armas de artilharia, cavalaria, infantaria, engenharia e transmissões. Cabe-lhe, ainda, enquanto utilizador de património cultural classificado em Portugal, promover a conservação do património cultural em articulação com as entidades nacionais responsáveis;

6. A Direção-Geral do Património Cultural, do Ministério da Cultura, adiante designada por DGPC, tem como missão assegurar a gestão, a salvaguarda, a valorização, a conservação e o restauro dos bens que integrem o património cultural imóvel, nos termos genéricos do n.º 1 do artigo 2.º do Decreto-Lei n.º 115/2012, de 25 de maio;

7. A DGPC pode ainda celebrar protocolos de colaboração com instituições públicas ou privadas, nos termos da alínea p) do n.º 1 do artigo 4.º do Decreto-Lei n.º 115/2012, de 25 de maio;

8. O Palácio Nacional de Mafra é um serviço dependente da DGPC nos termos do n.º 2 do artigo 1.º e do Anexo I do Decreto-Lei n.º 115/2012, de 25 de maio;

9. A Tapada Nacional de Mafra é uma Cooperativa de Interesse Público de Responsabilidade Limitada criada em setembro de 1998 pela Resolução do Conselho de Ministros n.º 7/98, de 21 de janeiro;

10. A Tapada Nacional de Mafra tem por objetivo principal a investigação e a preservação da fauna e da flora, a educação ambiental, a atividade cinegética e a prestação de serviços de turismo rural;
11. À DGPC compete a proteção e a valorização do património cultural classificado ou inventariado ao nível nacional, para o que promove nos caso dos bens propriedade do Estado a sua monitorização e o acompanhamento das intervenções necessárias à sua preservação e manutenção, procedendo, à presente data, ao restauro dos carrilhões e à manutenção periódica do conjunto dos seis órgãos da Basílica;

12. A Basílica, para efeitos de gestão, integra a área da DGPC e está igualmente afeta para fins cultuais à Paróquia de Santo André de Mafra, do Patriarcado de Lisboa, nos termos acordados no artigo 22 da Concordata de 18 de maio de 2004, celebrada entre a Santa Sé e a República Portuguesa, cabendo ao Diretor do Palácio Nacional de Mafra estabelecer com a entidade eclesiástica o regime interno de visitas e outras atividades, designadamente concertos de órgãos e de carrilhões, por forma a não coincidirem com as cerimónias religiosas;


14. A missão da Paróquia de Santo André de Mafra é, essencialmente, o exercício da prática religiosa católica, assumindo, porém, através da Concordata e de outros instrumentos do direito canónico, o seu empenho na salvaguarda, na valorização e na fruição dos bens, móveis e imóveis, que lhe estão afetos e que integram o Património Cultural português, e a respetiva articulação com o Estado, neste domínio;

15. Para uma gestão integrada mais eficiente e articulada do Real Edifício de Mafra (incluindo o Palácio, Basílica, Convento, Jardim do Cerco e Tapada), torna-se necessário criar uma Unidade de Cooperação entre diversos organismos a quem foram afetas áreas deste Bem.

Entre os Outorgantes:

MUNICÍPIO DE MAFRA, doravante designado como PRIMEIRO OUTORGANTE, NIPC 502177080, com sede na Praça do Município, 2644-001 Mafra, neste ato representado
pelo Presidente da Câmara Municipal de Mafra, Engº Hélder António Guerra de Sousa Silva;

E

ESCOLA DAS ARMAS, doravante designada como SEGUNDA OUTORGANTE, NIPC 600010610, com sede na Alameda da EPI, 2640-492 Mafra, neste ato representada pelo seu Comandante, Brigadeiro General José da Silva Rodrigues;

E

DIREÇÃO-GERAL DO PATRIMÓNIO CULTURAL/PALÁCIO NACIONAL DE MAFRA (PNM), doravante designada como TERCEIRO OUTORGANTE, NIPC 600084914, com sede no Palácio Nacional da Ajuda, 1349-021 Lisboa, neste ato representado pelo Diretor do PNM, Dr. Mário Pereira dos Santos;

E

TAPADA NACIONAL DE MAFRA, doravante designada como QUARTA OUTORGANTE, NIPC 504295071, com sede na Tapada de Mafra, Porta do Codeçal, 2640-602 Mafra, neste ato representada pela Presidente da Direção, Dr.ª Paula Cristina Cabaço Simões;

E

PARÓQUIA DE MAFRA, doravante designada como QUINTA OUTORGANTE, NIPC 501130055, com sede na Basílica do Palácio Nacional de Mafra, 2644-001 Mafra, neste ato representada pelo Pe. Luís Fernando Miranda de Barros;

É livremente e de boa-fé celebrado o presente PROTOCOLO DE COOPERAÇÃO, o qual se rege pelas cláusulas seguintes:

Cláusula Primeira
(Unidade de Cooperação)

1. Pelo presente Protocolo é criada a Unidade de Cooperação do Real Edifício de Mafra destinada a articular e a otimizar medidas para um sistema de gestão do Real Edifício, por parte dos Outorgantes do presente Protocolo, no âmbito das suas competências e atribuições, por forma a atingir objetivos organizacionais e racionalizar recursos, nomeadamente, nos seguintes domínios:
a) Monitorização permanente das áreas edificadas por equipas pluridisciplinares, nas componentes da arquitetura, de engenharia e de conservação e restauro, podendo em caso de necessidade agregar outras valências;
b) Monitorização permanente das áreas de jardim, bem como a sua manutenção e conservação;
c) Padronização dos processos e procedimentos;
d) Vigilância das áreas florestais;
e) Aferição e articulação de Planos de Segurança;
f) Investigação histórica e científica;
g) Atividades de carácter cultural, lúdico, turístico e cultural;
h) Atividades didáticas com estabelecimentos de ensino;
i) Atividades de conservação e de restauro de bens culturais móveis e de valor museológico;
j) Promoção de medidas com vista ao estabelecimento de uma bilhética para as visitas e demais espetáculos;
k) Promoção e divulgação das atividades das entidades outorgantes;
l) Partilha e articulação de Planos de Atividades.

2. A operacionalização da gestão do Bem será vertida em Acordos específicos que vincularão as partes que os subscreverem.

3. A Unidade de Cooperação reúne ordinariamente, por convocatória do seu presidente, uma vez em cada trimestre, podendo ser convocada extraordinariamente pela maioria dos seus membros.


Cláusula Segunda
(Unidade Consultiva)

1. Pelo presente Protocolo, é ainda criada a Unidade Consultiva do Real Edifício de Mafra que tem por missão cooperar no apoio ao desenvolvimento de planos e de projetos da Unidade de Cooperação.
2. A Unidade Consultiva poderá integrar diversos organismos e pessoas coletivas públicas e privadas relevantes para a gestão do Real Edifício, a convidar por proposta de qualquer um dos membros da Unidade de Cooperação e a aprovação por maioria dos mesmos.

3. A Unidade de Cooperação pode convidar para a Unidade Consultiva, as seguintes entidades:
   a) Associação da Rota Histórica das Linhas de Torres
   b) Associação das Cidades Europeias com Órgãos Históricos
   c) Associação dos Amigos do Convento de Mafra
   d) Comissão Portuguesa de História Militar
   e) Conselho Municipal de Turismo de Mafra
   f) Conservatório de Música de Mafra
   g) Instituto da Conservação da Natureza e das Florestas
   h) Instituto Nacional de Investigação Agrária
   i) Junta de Freguesia de Mafra
   j) Real e Venerável Irmandade do Santíssimo Sacramento de Mafra
   k) União das Freguesias da Malveira e Alcaína
   l) União das Freguesias de Enxara do Bispo, Gradil e Vila Franca do Rosário

4. Qualquer membro da Unidade Consultiva poderá recomendar à Unidade de Cooperação a presença de outras entidades especialistas, em reuniões ou em consultas sectoriais, com vista à emissão de pareceres técnico-científicos.

5. A Unidade Consultiva, sem funções deliberativas, reúne ordinariamente uma vez por ano, podendo ser convocada extraordinariamente pela maioria dos membros da Unidade de Cooperação.


Cláusula Terceira
(Vigência)

1. O presente Protocolo é celebrado por tempo indeterminado.
2. O presente Protocolo pode ser objeto de retificações ou alterações, através de documentos escritos e assinados pelos Outorgantes, designadamente, através de Adendas.

Cláusula Quarta
(Omissões ou Dúvidas)

Quaisquer omissões ou dúvidas suscitadas na interpretação e na execução do presente Protocolo serão dirimidas por comum acordo dos Outorgantes, reduzido a escrito.

Cláusula Quinta
(Efeitos)

O presente Protocolo produz efeitos a partir da data da sua assinatura.

O presente Protocolo é elaborado em quintuplicado, o qual vai ser assinado pelos Outorgantes, ficando cada um com um exemplar.

Mafra, 15 de fevereiro de 2019

PRIMEIRO OUTORGANTE

Câmara Municipal de Mafra
(Engº Hélder António Guerra de Sousa Silva, Presidente)

SEGUNDA OUTORGANTE

Escola das Armas
(Brigadeiro General José da Silva Rodrigues, Comandante)
TERCEIRO OUTORGANTE

[Signature]

Palácio Nacional de Mafra
(Dr. Mário Pereira dos Santos, Diretor)

QUARTA OUTORGANTE

[Signature]

Tapada Nacional de Mafra
(Dr.ª Paula Cristina Cabaço Simões, Presidente da Direção)

QUINTA OUTORGANTE

[Signature]

Paróquia de Mafra
(Pe. Luís Fernando Miranda de Barros, Pároco)
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Alvará de licença para fundação de um Convento dedicado ao dito Santo na Vila de Mafra; (Arquivo Nacional da Torre do Tombo, Chancelaria de D. João V, Livro 35, fl. 355v);

Alvará para que seja tesorheiro do dinheiro aplicado a um convento que Sua Magestade manda fazer; e com assistência de seu Escrivão Máximo de Carvalho. António Soares de Faria; (Arquivo Nacional da Torre do Tombo, Chancelaria de D. João V, Livro 42, fl. 157)
Cartas de Ana Miquelina, criada de SA para a princesa das Astúrias Biblioteca Nacional da Ajuda 54/IX/20;

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Relação do Convento de Santo António de Mafra, suas officinas e Pallacios que se fundarão misticos ao dito Convento. Oferecido a EI Rey N.Snr D. José o 1º por Guilherme Joze de Carvalho Bandeira. Oficial dos censos da mesa da Consciência. Doc. manuscrito.: s/d, pág. – segundo alguns (1730-1744);

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Registo de huma carta? que veio? ao Corregedor desta Comarqua de torres vedras da Caza de Bragança; (AHM: Livro para os Registos do Senado da Câmara de Mafra, 1700-1728, fl. 70v-71r);

Registo de huma Provisam q[ue] sua Magestade q D[eu]s g[uar]de mandou ao Corregedor desta Comarqua pera ser surpretendente do Convento da v[il]a de Mafra (AHM: Livro para os Registos do Senado da Câmara de Mafra, 1700-1728, fl. 69v-70r);

Registo de huma carta que veio ao Corregedor desta Comarqua de torres vedras da Caza de Bargança; (AHM: Livro para os Registos do Senado da Câmara de Mafra, 1700-1728, fl. 71r-71v).

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Photographies:

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