

Book of Abstracts

Maria João Pereira Coutinho, Sílvia Ferreira, (Org.)



Palácio do Correio-Mor | Loures | 2019

BAROQUE FESTIVALS

Between the Sacred and the Profane: Europe and Atlantic



Instituto de História da Arte da Faculdade de Ciências Sociais e Humanas
Universidade NOVA de Lisboa | Câmara Municipal de Loures

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Reais festas e arcos triunfais que se fizeram em Lisboa
na partida da Sereníssima Dona Catarina Rainha da Grã-Bretanha, 1662.*

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Baroque Festivals between the sacred and the profane Europe and the Atlantic

17-19 October 2019

Instituto de História da Arte da Faculdade de Ciências Sociais e Humanas da
Universidade NOVA de Lisboa | Câmara Municipal de Loures

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Título | Title

Baroque Festivals Between the Sacred and the Profane: Europe and the Atlantic. Book of Abstracts

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Susana Varela Flor | IHA / NOVA FCSH, Portugal

“ON THIS APPLAUDED MANNER, IS FAMOUS, AND NOTORIOUS THE HAPPY MARRIAGE, OF SO ENLIGHTENED ROYALTIES” [DESTA MANEIRA APLAUDIDOS, SÃO CELEBRES, & NOTÓRIOS, TAM FELICES DESPOZORIOS, DE REYS TAM ESCLARECIDOS] - THE DETAILED DESCRIPTION AND IMPORTANT PARTICIPATION OF THE ARCHITECT LUÍS NUNES TINOCO IN THE ROYAL WEDDING OF D. PEDRO II WITH MARIA SOFIA DE NEUBURG (1687)

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Andrew Horn | University of Edinburgh, UK

INTRODUÇÃO | INTRODUCTION

O presente congresso incide sobre o estudo plural e interdisciplinar das Festas Barrocas, nas mais variadas dimensões. Parte dos processos performativos que integram a encenação e que evidenciam rituais e códigos, e passa pelas experiências dos batizados, casamentos, aclamações, entradas régias, embaixadas, beatificações, canonizações e outras solenidades com enquadramento civil e religioso. Com esta abrangência, este encontro científico procura abarcar áreas artísticas tão significativas quanto são a plástica, a literária e a sonora. Em todas elas explora a gênese, a fixação de modelos, os agentes e protagonistas e o impacto territorial. Integra, por fim, quer os estudos que se inscrevem nos séculos XVII e XVIII, quer visões mais actuais do conceito de festa barroca.

This conference will address the cross-disciplinary and plural studies on Baroque festivals in its several dimensions. The performative process of the festivals show codes and rituals that structure baptisms, royal weddings, embassies, royal entries, canonizations, beatifications and other solemnities within the civil and religious frames. With this broad scope this congress aims to address significant areas of knowledge as art, literature and music. The birth and definition of models, the agents and leading subjects as the territorial impact will be explored. Finally it encompasses the studies related to the 17th and 18th centuries as well as contemporary visions of the baroque festivals concept.

PROGRAMA | PROGRAMME

DIA 17 | PALÁCIO DO CORREIO-MOR (LOURES) | PALACE OF CORREIO-MOR (LOURES)

09.30 – Receção / Entrega da documentação | Registration / deliver of materials

10.00 – Sessão de Abertura | Welcome

10.30 – Apresentação do projeto *Rota Memorial do Convento* | Presentation of the project *Rota Memorial do Convento*

11.00 – Pausa para café | Coffee break

11.15 – *Towards a theory of the Baroque Festival* | Axel Christoph Gampp | Basel University, Switzerland

11.35 – *Use and custody of municipal flags in the sixteenth-century municipal ceremonies: visual culture and political doctrine in a controversial text by João Pinto Ribeiro* | Miguel Metelo de Seixas | IEM / NOVA FCSH, Portugal

11.55 – *Feasts of ambassadors and “protectors” in Baroque Rome: scenography and performance, representation and communication* | Martine Boiteux | École des Hautes Études en Sciences Sociales (Paris-Roma)

12.15 – *Between continued presence and perpetual remembrance: Funeral celebrations in Poland in the age of Baroque* | Dorota Molinska | Institute of Art History Adam Mickiewicz University in Poznań, Poland

12.35 – Debate

13.00 – Almoço / Visita guiada | Lunch / Guided tour

15.00 – *Pompa introitus honori serenissimo principis Ferdinandi Hispaniarum infantis. Cardinal-infante don Fernando `s triumphal entry in Atwerp in 1635* | Laura García Sánchez | Universitat de Barcelona, Spain

15.20 – *The materiality of devotion: clothed sculptures of the Virgin in Early Modern Portugal* | Diana Pereira | CITCEM / FLUP, Portugal

15.40 – *Spanish Cathedrals as a setting for the Baroque* | Felipe Serrano Estrela | University of Jaén, Spain

16.00 – Debate

16.15 – Pausa para café | Coffee break

16.30 – *A roman model of the baroque festival in Lisbon. The tile panel of Saint Vincent and the Cavalgatta del Prossesso of Pope Innocent XIII [1721]* |

Alexandra Gago da Camara | Uab; CHAIA /EU | Carlos Moura | NOVA / FCSH, Portugal

16.50 – *The immortality of power: the funeral of the king João V and the sad spectacle of death* | Paulo de Assunção | Instituto Histórico e Geográfico Brasileiro, Brazil

17.10 – Debate

17.30 – Regresso a Lisboa | Return to Lisbon

DIA 18 | PALÁCIO DO CORREIO-MOR (LOURES) | PALACE OF THE CORREIO-MOR (LOURES)

10.00 – Keynote 1 – *Architecture, Space and Ritual in Early Modern Iberian Port-Cities* | Laura Fernández-González | University of Lincoln, UK

11.00 – Pausa para café | Coffee break

11.15 – *Fama superstes: emblematic representations of the royal power in the memorial services for King João V* | Filipa Araújo | Centro Interuniversitário de Estudos Camonianos (CIEC) / Universidade de Coimbra, Portugal

11.35 – *The new king, Philip III, gets married. The paraphernalia of a royall wedding* | Mónica Martín Molaes | Universidade da Coruña, Spain

11.55 – *The Immaculate Conception in Portuguese-Sponsored Festival in the Early Eighteenth Century* | Danielle Kuntz | Baldwin Wallace University, USA

12.15 – *Mafra's Bells, the sound of power* | Isabel Yglesias de Oliveira | Palácio Nacional de Mafra, Portugal

12.35 – Debate

13.00 – Almoço / Visita guiada | Lunch / Guided tour

15.00 – *From the altar to the church to the city: the religious festivals in Genoa between seventeenth and eighteenth century* | Valentina Fiore | Ministero dei Beni Culturali / Polo Museale della Liguria, Genoa | Sara Rulli | Ministero dei Beni Culturali/ Palazzo Reale di Genova, Italy

15.20 – *Aqua Triumphalis: wedding baroque festival from the Tagus to Thames* | Susana Varela Flor | IHA / NOVA FCSH, Portugal

15.40 – *“On this applauded manner, is famous, and notorious the happy marriage, of so enlightened royalties” [Desta maneyra aplaudidos, são celebres, & notórios, tam felices Despozorios, de Reys tam esclarecidos]* - The detailed description and important participation of the architect Luís Nunes Tinoco in the royal wedding of D. Pedro II with Maria Sofia de Neuburg (1687) | Teresa Campos Coelho | CHAM / NOVA FCSH, Portugal

Baroque Festivals Between the Sacred and the Profane: Europe and the Atlantic

16.00 – *The State Funeral in Spanish Milan: A Baroque Ritual of Commemoration* | Andrew Horn | University of Edinburgh, UK

16.20 – Debate

16.40 – Pausa para café | Coffee break

17.00 – Keynote 2 – *The World on Stage: Performing Empire and Race in Portuguese Festivals* | Lisa Voigt | Department of Spanish and Portuguese - Ohio State University, USA

17.45 – Regresso a Lisboa | Return to Lisbon

DIA 19 | PROGRAMA SOCIAL | SOCIAL PROGRAMME

09.00 – Partida de Lisboa | Departure from Lisbon

10.00 – Visita à praça monumental de Santo Antão do Tojal | Guided tour to the monumental square of Santo Antão do Tojal

(Sujeito a inscrição prévia. Máx. 25 pessoas) (subject to prior appointment. Max. 25 persons)

KEYNOTE SPEAKERS

ARCHITECTURE, SPACE AND RITUAL IN EARLY MODERN IBERIAN PORT-CITIES.

Laura Fernández-González | University of Lincoln, UK

Calendric and non-calendric festivals had a significant impact on the architectural development of early modern cities and the social and ritual use of spaces of social encounter. The Portuguese and Spanish transoceanic expansion transformed a number of cities and locales along the navigational routes towards Africa, Asia and America. Damião de Góis (1502–74) claimed that Seville and Lisbon were ‘the queens of the ocean’, a metaphor that underscored the role of both ports on the main navigational routes within the Iberian world. Similarly, due to their strategic locations, Goa (now Old Goa) in the Indian Ocean was famously called the *Chave de Toda a India* (the Key to All India), while Havana in the Caribbean was the *Llave del Nuevo Mundo* (the Key to the New World). The wealth of the Americas (and the world) travelled through Havana en route to Seville and to New Spain. The wealth of India and the East travelled from Old Goa towards the famous market of Lisbon, while from Goa goods were also redistributed elsewhere to Asian ports (and vice versa). The wealth these city ports amassed in the early modern period was reflected in the ritual use of space and architectural development. These major city ports saw an architectural boom and developed a richly diverse festival culture that determined the social use of their spaces of social encounter. This paper will examine aspects of the ritual life, space and architecture of some these four cities of the early modern Iberian world.

THE WORLD ON STAGE: PERFORMING EMPIRE AND RACE IN PORTUGUESE FESTIVALS

Lisa Voigt | The Ohio State University, USA

Baroque festivals were one way in which the global geography of Portuguese imperial expansion was communicated to a wider public at home. But how can we interpret the performance in festivals of not only allegorical figures representing foreign peoples, but also of non-European, non-white participants? This talk focuses on an account describing a play staged for Philip III’s entry into Lisbon in 1619, João Sardinha Mimoso’s *Relacion de la real tragicomedia con que los padres de la Compañia de Iesus en su Colegio de S. Anton de Lisboa recibieron a la Magestad Catolica de Felipe II de Portugal...* (1620). In the play, the performance of a group of “Oriental provinces” is followed by that of a dark-skinned “Brazilian king” and his entourage, ostensibly both contributing to the celebration of Iberian imperial power.

My interest in descriptions of such festive performances is twofold. On one hand, they may illuminate the broader public’s reaction to Portuguese expansion and the peoples and cultures with whom it brought them into contact. When non-Europeans paraded in costumes, played instruments, or performed dances from their homelands, they made distant, overseas cultures visible, audible, and sensible to a domestic audience. To what extent did these performances contribute to a consciousness of global space and cultural and racial diversity among those who did not travel abroad? On the other hand, I am interested in the agendas of the participants, beyond those which most authors and authorities attributed to them—political subjection and religious devotion, or alternatively, subversion and idolatry. What other meanings and motives for their participation can festival accounts reveal? And how was ethnographic knowledge shaped not just by the colonizer’s gaze, but also by the individuals who traversed—whether forcibly or willingly—the global circuits of the Portuguese empire?

SPEAKERS

TOWARDS A THEORY OF THE BAROQUE FESTIVAL

Axel Christoph Gampp | Basel University, Switzerland

Abstract: The Baroque Festival in Europe has no theoretical base. That there is no source to describe a kind of theory is rather astonishing. To come to terms with the problem, a theory of the Baroque Festival must take into consideration the actual theory of the feast which starts only with Sigmund Freud in the 20th century. Based on his thoughts, there have been developed some theoretical aspects which can help to understand the character of the Baroque festival. The most important among them exists only in German language: the distinction between “Fest” und “Feier”. The first one bears all signs of a status of the extraordinary, unlimited and uncontrollable, whereas the second (Feier) describes the sort of exact order which regulates so many baroque festivals. Even this linguistic difference exists only in German, the distinction was always present. A well organised festival (Feier) could always turn into an orgiastic feast (Fest). The baroque organisers were very aware of this danger and tried from the beginning to limit it by introducing a sort of sublimated space where a controlled excess was allowed. The contribution tries to circumscribe the difficult problem by introducing into the theory, giving some baroque examples and thus to deliver an instrument to classify different expressions of baroque festivals.

Axel Christoph Gampp, titular professor for General Art History at Basel University and professor for History and Theory of Architecture at the University of Applied Sciences of Berne. Studies in Basel and Zurich, PhD 1994 about urban planning in baroque time in the Campagna Romana. Habilitation 2002 about Italian Artistic Theory. Main fields of research are Italian Art and Theory in Early Modern Times, Swiss Art History, History of Mimic and Gestures, History and Theory of Architecture in Early Modern Times. Numerous publications in the above mentioned topics (see <https://kunsthist.unibas.ch/seminar/mitarbeitende/profil/portrait/person/gampp/>).

USE AND CUSTODY OF MUNICIPAL FLAGS IN THE SEVENTEENTH CENTURY MUNICIPAL CEREMONIES: VISUAL CULTURE AND POLITICAL DOCTRINE IN A CONTROVERSIAL TEXT BY JOÃO PINTO RIBEIRO

Miguel Metelo de Seixas | IEM / NOVA FCSH, Portugal

Abstract: Having served as *juiz de fora* in Pinhel, the jurist and scholar João Pinto Ribeiro, secretary to the Duke of Bragança, then King João IV, and *guarda-mor da Torre do Tombo* (the royal archives), published a book some years later in which he reported three cases occurred in the exercise of that first function. One of these cases concerned a conflict between the town's municipal council and its *alferes* (standard-bearer). The fundamental issue revolved around the use and possession of the municipal flag in the public ceremonies organized in that city. Based on this conflict, the magistrate makes several considerations around the very nature of sovereignty, reflecting on the significance of the use of power insignia in religious and civil ceremonies in which members of the municipal council participated. Drawing on examples from Antiquity and the customary uses of the Portuguese monarchy and other countries, the author paints a comparative picture of the greatest interest for us to understand how such insignia were understood and used in municipal ceremonies in the seventeenth century. This reflection became more acute in the context of the redefinition of the monarchy following the restoration of Portuguese independence in 1640, in which João Pinto Ribeiro played an important role both as a man of action and as author of several texts legitimising the new political order.

Miguel Metelo de Seixas History Ph.D. (2010), is currently researcher at the Institute for Medieval Studies (IEM) /Faculdade de Ciências Sociais e Humanas/Universidade Nova de Lisboa, with the project “Heraldry, Identity and Heritage: projections of a medieval code”, and lecturer of Portuguese Medieval and Early Modern History at Universidade Lusíada de Lisboa. PI of the project “In the Service of the Crown. The use of heraldry in royal political communication in Late Medieval Portugal” (IEM and Universität Münster, funded by Volkswagen Foundation). Visiting professor at the École Pratique des Hautes Études (Paris) and at the universities Federal da Bahia (Brazil), Poitiers (France), Firenze, Viterbo and Roma III (Italy). Director of the heraldic journal *Armas e Troféus*. Has published nearly one hundred works (including books, edited books, book chapters, articles, catalogues and reviews) edited in Portugal, Brazil, France, United Kingdom, Spain and Italy, among which the book *Heráldica, Representação do Poder e Memória da Nação* in 2011. President of the Portuguese Heraldry Institute since 2010.

**FEASTS OF AMBASSADORS AND “PROTECTORS” IN BAROQUE ROME:
SCENOGRAPHY AND PERFORMANCE, REPRESENTATION AND
COMMUNICATION**

Martine Boiteux | École des Hautes Études en Sciences Sociales (Paris-Rome)

Abstract: The paper presents some public initiatives of the ambassadors (France, the Austro-Hungarian Empire and the Iberian Peninsula) in the service of the king to highlight the relations between power and art, and illustrate their activities, stimulated by competition and emulation, artistic and politic, and her transformations; with examples since the official Entry to the funeral ceremonial in the national church, representation of the royal status, a “*Repraesentatio Majestatis*”. The service of the king and the dynastic and political celebrations: agents and instruments.

The function of protector of a State with the example of Maurice of Savoy, son of the Duke of Savoy, cardinal, protector of France then of the Empire: for example, on the occasion of the celebrations of the election of the king of the Romans, successor of the Emperor, in 1637, his patronage of the ephemeral.

A reflection on the model of the roman public rituals for this cultural diplomacy, the artistic and politic dimensions, and the impact on the urban scape.

Ex. student at the Ecole française de Rome (Palazzo Farnese), and professor at Ecole des Hautes Etudes en Sciences Sociales, Paris-Roma. Studies on history, history of art, and historical anthropology on Rome (XVth-XVIIIth centuries): political and religious ceremonials and rituals, in urban public and court spaces; the artistic and cultural creation, and the function of the representation and the communication, and their topics and media. The documentation in relation between written and image for a global approach. About 150 articles, 4 books and 2 in preparation; creation and direction of two research’s reviews: *Temps Libre* (1981-1986), and *Epure* (1983-1998).

**BETWEEN CONTINUED PRESENCE AND PERPETUAL REMEMBRANCE:
FUNERAL CELEBRATIONS IN POLAND IN THE AGE OF BAROQUE**

Dorota Molinska |Institute of Art History Adam Mickiewicz University in Poznań, Poland

Abstract: Elaborate funeral celebrations existed in the culture of early modern Poland since the late 16th century. In the subsequent period they developed into a prominent example of lavish baroque festivities. As a codified ritual structure accompanied by an artistic setting composed of ephemeral architecture, decorations and painted effigies, they gain a customary denomination of *pompa funebris*. An unusual feature of this phenomenon, in comparison with other national or ethnic centres, was its exceptional popularity; an apparent model developed in the context of the royal court and the

aristocratic circles, which in turn strongly influenced the ostentatious splendour of burials of the more modest nobility, and even bourgeoisie, marginalised by the then feudal system.

The presentation will analyse historical and visual sources, as well as the preserved elements of the funeral artistic apparatus in order to describe remarkable characteristics of the Polish baroque exequies and their relation to the broad European traditions. Special attention will be paid to the status of the deceased projected by the ceremonial arrangement. In addition to the obvious venerating aspect certain performative (*archimimus*) and most of all visual elements indicated an endeavour to manifest a continuous spiritual and physical presence of the departed. It was attested by a great proliferation of diverse forms of pictorial representations: coffin portraits, funeral flags, heraldic plates, all of which were implying a constant symbolic participation of the deceased in the ceremonial *theatrum*. The widespread custom of storing these funerary artefacts in the sacred space of church interiors, either as independent decorative objects or as part of tombs or epitaphs transformed their function into an expression of the religious belief in the immortality of the soul and a symbol of eternal worship, as well as a form of commemorative glorification of ancestral lineage.

The proposed study on the heritage of Polish funeral celebrations promotes one of the most original types of artistic expression of modern Central Europe and simultaneously makes for an important contribution to the universal reflection on the complex aesthetical and anthropological nature of the ceremonial richness of Baroque.

Dorota Molińska works since 2018 as an assistant professor in the Department of the History of Modern Art of the Institute of Art History at the Adam Mickiewicz University (UAM) in Poznań, Poland. She received her PhD in 2017 from the same University based on a dissertation devoted to the legacy of Athanasius Raczyński and his contribution to the formation of Art History in Portugal. She was awarded grants and scholarships (among others from: National Centre of Science, National Program for Humanities, Lanckoroński Foundation), which let her conduct investigation in Germany, Portugal, Great Britain and France. Her current research focuses on the study of international aesthetic exchange and artistic historiography of early modern and modern era with a special attention paid to the problem of the role of the art historical writing in shaping collective national myths and identities.

***POMPA INTROITUS HONORI SERENISSIMO PRINCIPIS FERDINANDI
HISPANIARUM INFANTIS. CARDINAL-INFANTE DON FERNANDO'S
TRIUMPHAL ENTRY IN ATWERP IN 1635***

Laura García Sánchez | Universitat de Barcelona, Spain

Abstract: On May 15, 1635, cardinal-infante don Fernando made his triumphal entry in Antwerp as the new governor of the Spanish Netherlands after his victory in Nördlingen against the Swedish and his allies of Saxony. The city, which was going through very delicate moments to maintain its former commercial relevancy, decided to devote its economic and intellectual energies in this celebration hoping to impress don Fernando, from whom they were expecting protection. The tour that the cardinal-infante made through the city was masterfully decorated with five wooden twenty-two-meter-high triumphal arches, four stages - each one with an allegoric program - and a portico, painted according to the program designed by Nicolaes Rockox, burgomaestre; humanist Jean Gaspard Gevaerts, secretary of State; and Peter Paul Rubens, who designed, planned and executed these ephemeral decorations. Rubens, known for his management of delicate diplomatic missions in France, the Netherlands, England and Spain, was, lastly, the most important ideologist. The artist counted on the collaboration of Jacob Jordanes, Cornelis de Vos, Erasmus Quellenius, Gerard Seghers and Theodor van Thulden to carry out the paintings and sculptures. The whole decorative program was intended to show the prince a model of perfection and virtues. Thus, for example, in the

arch of Saint Michael one could see Hercules' figure, in reference to the tradition of which the mythological hero was founder of the house of Burgundy, inherited by the Hapsburg, from which don Fernando descended.

For these works to remain in the future, several artists - led by Theodor van Thulden - were asked to engrave Rubens' designs. Thus, was *Pompa introitus honori serenissimi principis Ferdinandi Austriaci Hispaniarum infantis* born, a bibliographical jewel with forty-two etching prints, many of them in very big size. The copy discussed here, printed in vellum and illuminated by hand with great quality, has the date of 1641 in the colophon, but it was not published until the end of 1642, due to some delay of the text's author. Since the cardinal-infante had died in 1641, the magistrate ordained that the book should not be dated later than the death of the protagonist of this work.

Professor of the Department of Art History of the University of Barcelona (Spain) since 2009, where I teach subjects such as *Art and history, Baroque in the 17th and 18th centuries* or *The publishing world of art*. I also collaborate as a teacher in monographic courses on painting and other artistic subjects organized by the University itself. I have focused a great part of my professional activity in the publishing sector, where I have published numerous biographies of artists and monographs of periods / artistic styles for various Spanish publishers as well as texts centered on the World Heritage. For example: *Velázquez, Sorolla, Monet, Tintoretto, Van Gogh, Rembrandt, Frida Kahlo, Leonardo da Vinci, Surrealism, Romanticism, From Neoclassicism to Modernism*, etc. I have participated in numerous congresses related to episodes and real parties, always interested in the reconstruction of monarch visits and the analysis of ephemeral art created for the event.

THE MATERIALITY OF DEVOTION: CLOTHED SCULPTURES OF THE VIRGIN IN EARLY MODERN PORTUGAL

Diana Pereira | CITCEM / FLUP, Portugal

Abstract: The practice of clothing sculptures was an often-significant aspect of the Baroque procession. Regularly present in Portuguese sources from the very beginning of the 16th-century, this Late Medieval phenomenon shaped the way the faithful interacted with sculpture, often crossing the boundaries between sacred and profane.

The systematic analysis of the ten volumes of *Santuário Mariano* (1707-1723), written by Friar Agostinho de Santa Maria, reveals a considerable number of miracle-working images of the Virgin either fully clothed or simply adorned with a mantle, according to the "times of the church" or the devotee's vanity. In the specific context of this source, it is rather obvious that, more than conveying a certain human appearance to the images or answering theatrical needs, textiles and jewels were used to enrich the statues and demonstrate the believer's deep devotion towards Our Lady.

Additionally, I will argue how the clothes and jewels acted not only as adornments and *ex-votos*, but also as miracle mediums and portable extensions of the sculpture's presence.

In many ways, the use of clothes made it possible to be closer to the images, generally inaccessible in high or glazed altars, concealed with draperies or behind grids. The clothing ritual meant a rare opportunity to indulge an intimate experience with the divine. The proximity was equally possible during the public processions in which the image's long mantles were frequently sought after in a touch believed to guarantee protection or healing. Finally, what *Santuário Mariano* and further 17th and 18th-century miracle books illustrate, is the recurrent resort to the image's cloaks, veils and crowns, which were asked for and taken to the believers houses to heal incurable diseases or ease childbirths.

Multiplied, extended, domesticated, the sacred was not only reachable in shrines or processional routes, it was also accessible in the devotee's homes.

Diana Pereira is a PhD candidate in History of Art at the Faculty of Arts and Humanities of the University of Porto with a scholarship funded by FCT – Foundation for Science and Technology, Portugal (2015-2019). Her doctoral research explores the origin, acceptance and consequences of the practice of dressing statues of the Virgin in the Iberian Peninsula. She is a researcher at CITCEM/UP, holds a BA in History of Art (2012) from the Faculty of Arts and Humanities of the University of Coimbra (Portugal) and an MA in History of Portuguese Art (2014) from the Faculty of Arts and Humanities of the University of Porto. In the context of her Doctorate, she had a Research Stay at the Art History Department of the University of Seville (Sept. 2016-Jan. 2017) and has been publishing and joining scientific meetings both in Portugal and abroad. Her recent contributions to the *Eighteenth-Century Research Seminar Series* (University of Edinburgh, 27/02/2019), *The Journal of Dress History* (The Association of Dress Historians, 2018, issue 1, volume 2) and the *Dressing the Early Modern Network Annual Conference* (Berlin, Kunstgewerbemuseum, 14/09/2017) are of particular note.

SPANISH CATHEDRALS AS A SETTING FOR THE BAROQUE

Felipe Serrano Estrela | University of Jaén, Spain

Abstract: The cities that had a cathedral made of it a true urban emblem and the epicenter, not only of a religious becoming, but also a political, social and cultural one. Its monumental architecture became the perfect setting for the celebration of the great events of the society at that time. The confusing limits between sacred and profane were diluted even more between the walls of the cathedrals.

All those major events of the monarchy (births, proclamations and deaths), the victories and war defeats, the visits of important people, etc., shared a common place with properly religious celebrations. All of them used the baroque language to build an imaginary world that was helped by the architecture of the cathedral.

In the present research we will analyze these aspects through Spanish cases that took place in the XVIIth and XVIIIth century. Thereby, we will depict the ceremonies linked up to the monarchy that were held in a special way in cathedrals with a Royal Chapel, as happened in Seville and Granada. We will also pay attention to properly religious celebrations that brought up a rich ephemeral apparatus, as was the case of canonizations, dedications, Corpus Christi, arrivals and deaths of bishops, or the exposure of relics, as the case of the Holy Face of Jesus in the Cathedral of Jaén.

The analysis of these aspects will allow us to know how these rituals developed in the Baroque context and how they had a reflex in the different changes undergone in the architecture of the temple. Finally, we will underline the nature of the cathedral as a transmitter or informant of the great events happened in the History of Spain.

Felipe Serrano is Ph. D. in Art History by the University of Granada and lecturer in the University of Jaén where he teaches the subject “Ephemeral Art”. His doctorate obtained an international mention and his thesis “Art, patronage and genre. Conventual heritage in the Modern Age” was rated *Summa Cum Laude*. He also has a master in Cultural Heritage of the Church.

His main research line has been focused on the study of religious art during the Modern Age. The results of these investigations have been published in Spain and foreign impact journals (*Sculpture Journal, Krypton, Goya, Laboratorio de Arte, BSSA*, etc.) and in books published by prestigious publishing companies: De Luca, Brepols, Síntesis, Comares or the University of Jaén and Granada, among others.

His research lines have allowed him to take part in different projects and research contracts not only as a principal investigator but also as a collaborator, and he has also been a curator in four temporal exhibitions.

He also works as curator of the Cathedral of Jaén and consultant of the Diocesan Delegation for Cultural Heritage. In 2015 he was appointed director of the Secretariat of

Planning and Management of Cultural Activities of the Vice-Rector for Culture of the University of Jaén and is currently vice-rector of Culture in this institution.

A ROMAN MODEL OF THE BAROQUE FESTIVAL IN LISBON. THE TILE PANEL OF SAINT VINCENT AND THE CAVALGATTA DEL PROSSOSSO OF POPE INNOCENT XIII [1721]

Maria Alexandra Trindade Gago da Camara | Uab; CHAIA /EU | Carlos Moura | NOVA / FCSH, Portugal

Abstract: During the reign of King João V, and considering the Baroque context, the festivities related to the processional model reached an unusual splendor. Such splendor associated to the manifestations of ephemeral art greatly contributed to the overall formulation this aesthetic required. The case of the procession of the Corpus Christi, which has been studied in this context, is perhaps the most expressive event of that trend along with the artistic patterns that support it in the holy domain.

This is the reason why the ceramic set reproducing the solemn parade of the inauguration of Pope Innocent XIII in Rome assumes singular importance. This set is inserted in the tile cycles of the terrace of the cloisters of the monastery of São Vicente de Fora, as a visual document originated from a specific celebration of the Rome Pontificia, the main reference of King João V pomp. As it represents an exclusive demonstration of the Roman practices and ceremonial rites¹ *Cavalgatta del Prossosso*), its transposition to the Portuguese context, conveyed by the artistic discipline of the blue and white tiles, meant the exaltation of the possibilities of the Baroque Party and its achievement in the Portuguese environment.

The existence of this tile set has passed almost unnoticed, although briefly mentioned by José Queiróz [1856-1920] and Santos Simões [1900-1972], who referred it in *the Corpus sobre a Azulejaria Portuguesa do século XVIII (Corpus on the 18th century Portuguese Tile Art)*. The research we have been developing has already allowed us to identify the graphical sources and its likely authorship and the very rich implications and cultural crossovers between the Roman Baroque and the Portuguese artistic environment. Considering the Lisbon of that time in which the Patriarch made the times of the Roman Pontiff, the inauguration parade of the former Núncio at the Portuguese court, now Pope Innocent XIII [1655-1724], constituted an allusion of the highest aesthetic, cultural and secular significance. An artistic fact inseparable from the Baroque Party dimension.

MARIA ALEXANDRA TRINDADE GAGO DA CÂMARA

Art historian. PhD in Art History from Universidade Aberta (2001), is a lecturer at this University in the areas of History of Art, Decorative Arts, Historical and Artistic Heritage and Heritage Studies. Professor in the fields of History of Portuguese Baroque Art, Historic and Artistic Portuguese Heritage. Assistant Professor with definitive appointment at Universidade Aberta –Social Sciences and Management Department. Member of the Scientific Committee of the Centre for Art History and Artistic Research (CHAIA), of the University of Évora.

She is currently working in collaboration with Teresa de Campos Coelho on a project about the artistic heritage of Telles da Silva family (Marquis of Alegrete and Penalva, Counts of Villar Mayor and Tarouca).

Main scientific research areas: Modern Art History in Portugal, Tiles and Ornamental Arts, History of Theatre and Set Design, History of Urbanism and Architecture History and Digital Humanities.

¹ Boiteux Martine. Parcours rituels romains à l'époque moderne. In: *Cérémonial et rituel à Rome (XVIe-XIXe siècle)* Rome : École Française de Rome, 1997. pp. 27-87. (Publications de l'École française de Rome, 231).

CARLOS ALBERTO MOURA

Professor of the Department of Art History of the Faculty of Social Sciences and Humanities of the New University of Lisbon and member of the Institute of Art History of the same faculty. Interested in the period from the sixteenth to the eighteenth centuries, he is the author of several works in the field of baroque sculpture and, more recently, painting and illuminating. In this scope he has published several studies and books and held conferences abroad and in Portugal and participated in different colloquiums.

THE IMMORTALITY OF POWER: THE FUNERAL OF THE KING JOÃO V AND THE SAD SPECTACLE OF DEATH

Paulo de Assunção | Instituto Histórico e Geográfico Brasileiro, Brasil

Abstract: The funeral commemorations, on the death of a king or queen, as well as their descendants, were celebrated with the rigor that the label of the old regime demanded. In Brazil, manifestations of grief occurred in the main colonial cities and were duly recorded by the responsible officials who zealously detailed the event. An event that recalled hope and trust in divine mercy and resurrection. The death of the monarch D. João V in 1750 gave rise to a series of celebrations that included funeral mass and funeral orations, demonstrations that allow us to understand how death could give examples to the living. A spectacle that helped confirm the immortality of power. The communication aims to present how the funeral celebrations of The king João V, especially in the city of Vila Rica, considering the "Brief Description Funeral narrative of Sumptuoso Funeral and tryste show of D. João V". We will emphasize that the celebration of the funeral is a pompous spectacle of death that aims to educate and control the social body.

Paulo de Assunção is PhD of Iberian History (École des Hautes Etudes en Sciences Sociales - EHESS-Paris); PhD in Economic and Social History (Universidade Nova de Lisboa) and PhD in Social History by the University of São Paulo. He has a postdoctoral degree in Science of Religion (Universidade Mackenzie) and History of Education (Universidade Estadual do Maringá). He dedicated much of his research to issues related to the Jesuit presence in the Portuguese colonial empire, cultural and economic history, tourism and architecture and urbanism. He has works awarded by the Portuguese Navy Academy (2013), and the National Archive of Torre do Tombo and the National Archives of Rio de Janeiro - D. João VI Award (2008). He was awarded the Jabuti Prize (2012). He is the author of several books and articles published in national and international academic journals. He is currently a member of the Brazilian Historical and Geographical Institute.

FAMA SUPERSTES: EMBLEMATIC REPRESENTATIONS OF THE ROYAL POWER IN THE MEMORIAL SERVICES FOR KING JOÃO V

Filipa Araújo | Centro Interuniversitário de Estudos Camonianos (CIEC) / Universidade de Coimbra, Portugal

Abstract: Considering the artistic dimension of the Baroque festivals, this proposal pays special attention to the iconographical program displayed on the apparatus devices built in the context of royal funeral ceremonies.

Ephemeral scenography caused an impressive impact on the spectators, thanks to a huge investment in catafalques and ornaments. These constructions were carefully designed accordingly to the principles of *repraesentatio maiestatis* in order to accomplish the political purposes of the event and frequently made use of logo-iconic compositions, taking inspiration from the emblem books that became extremely popular from the 16th to the 18th centuries. Recent research has demonstrated the contribution of those sources to the model dissemination and consolidation within European court festivals, since contemporaneous descriptions provide substantial information on this matter, revealing

that the iconographical models widely circulated. Therefore, it becomes pertinent to discuss the reception of this phenomenon in the Portuguese ceremonies. Based on a comparative analysis of visual records, accounts and festive booklets, this proposal deals with the use of emblematic representations of the royal power in the memorial services for King João V held in Europe (namely Lisbon and Rome), Africa (Luanda) and Brazil. The repetition of motifs and themes will be noticed, trying to suggest a global interpretation of the compositions and highlighting intertextual relations to emblematic sources.

In this way, we intend to shed a new light on the role played by the emblematic representations of the royal power within the funeral ceremonies dedicated to King João V, emphasizing the interarts dialogue, the political relevance and the social meaning of these spectacular events. After all, did the ephemeral logo-iconic devices were successful in spreading the immortal Fame of the Magnanimous monarch?

Filipa Araújo is a postdoctoral researcher currently developing a project entitled “Mute signs and speaking images: the reception of logo-iconic language in Portuguese Baroque culture”, funded by National Foundation for Science and Technology. This project aims to further stimulate research on text/image studies in Portugal, by focusing on the reception of emblematic models in Portuguese Baroque literature. Exploring an interarts approach, it also discusses how *ars emblematica* provided inspiration for political propaganda, ephemeral art and painted tiles, in order to analyse the Portuguese logo-iconic production in the European context.

In 2014, she presented her Phd thesis entitled ‘*Verba significant, res significantur*. The reception of Alciato’s Emblemata in Portuguese Baroque literature’. Her research interests focus on Portuguese Baroque culture and text/image relations, with specific emphasis on emblem studies. She is a member of the Society for Emblem Studies, takes part in the Scientific Board of the Sociedad Española de Emblemática and was selected as the national representative of Languages and Literatures within the Young Scientists Seminar established by the Science Academy of Lisbon (2017-2020).

THE NEW KING, PHILIP III, GETS MARRIED. THE PARAPHERNALIA OF A ROYAL WEDDING

Mónica Martín Molaes | Universidade da Coruña, Spain

Abstract: The process of ritualization of the different royal betrothals that were celebrated throughout the reign of the Habsburg Monarchy caused a homogenization of the events. Hence, it is considered that it was becoming more difficult to surprise, so they chose to try to dazzle (more if possible) seeking, at the same time, a greater degree of magnificence and exaltation of the values of the royal power. In such events there were various ways to entertain that also showed the power of its organizers. The success was in the fusion that took place, in the same event, between the festive universe and the political interests.

In this study we intend to unravel a party in the early Baroque; in particular, the royal double weddings between Felipe III and Margarita de Austria and the Infanta Isabel Clara Eugenia and the Archduke Alberto. After the death of Felipe II in 1598, his son, Felipe III, took the throne, reason why it was necessary that the preparations of the wedding were accelerated. A few months later they got married by proxy in Ferrara, with the whole ritual required by a celebration of such magnitude. Later, that wedding would be ratified in the Valencian coast, choosing –on the initiative of the future favourite of Felipe III– the cities of Denia and Valencia as key places for the development of the pomp.

Through the study of the texts of this period we will know more about the endless circumstances that surrounded both the organization and the subsequent development of the royal entrances and marriages, in which there was no lack of detail of the typical ceremonial of these celebrations: maintenance of order, the processions and courtships,

the popular rejoicing, the use of public space (main square, bleachers and balconies), the display of fantasy and ornaments, ostentation and expenses, etc. In short, thanks to the many *news pamphlets* of events and archive documents preserved, we will try to reconstruct this baroque festival.

Degree in Hispanic Philology (2010) at the Universidad Autónoma de Madrid, and two masters related to Archives (2011) and Bibliographic Heritage (2013), with special attention to the old book and the history of the book.

I obtained a predoctoral contract (2014-2017) from the Ministerio de Economía y Competitividad related to the *Biblioteca Digital del Siglo de Oro IV* (BIDISO IV) research project, directed by Nieves Pena Sueiro. I have continued collaborating in the development of that project: BIDISO 5.

PhD in Literary Studies (2019) with international mention at the Universidade da Coruña and the Universidade de Vigo. I have focused my research on the news pamphlets; especially on festivals, baroque festivals, and those related to royal marriages.

I have recently resumed my studies in the Degree in Galego and Portuguese: Linguistic and Literary Studies at the Universidade da Coruña, combined with work at the Public Library of Lugo, thanks to the support of the Xunta de Galicia.

THE IMMACULATE CONCEPTION IN PORTUGUESE-SPONSORED FESTIVAL IN THE EARLY EIGHTEENTH CENTURY

Danielle Kuntz | Baldwin Wallace University, USA

Abstract: In 1716, a spectacular and meticulously planned envoy of coaches marked the official entrance to Rome of the Portuguese ambassador, the Marquês de Fontes, Rodrigues de Annes e Sá. Adorned in ornate sculpture based on the 1572 Portuguese epic poem *Os Lusíadas* by Luís de Camões, the coaches' decoration served to recall the golden age of Lusitanian conquest, as well as to suggest its revival under João V. The arguable centerpiece of the decorative agenda was a sculpture on the rear of the first noble coach known as "a Coroação de Lisboa" (the Coronation of Lisbon), a depiction of an allegorical female Lisbon being crowned by fame. This sculpture celebrated a recent defense against the Ottoman Turks by Portuguese forces by placing Lisbon above a dragon, a symbol of the house of Bragança, tearing apart an Ottoman crescent. However, the deeply secular image also conveyed a heretofore unnoticed double visual program, depicting the female Lisbon simultaneously as the Virgin Mary of the Immaculate Conception. Although not previously examined in the scholarly literature, this double visual program is significant to the representative interests of João V and is not exclusive to the embassy of the Marquês de Fontes. This paper examines both explicit and embedded representations of the Immaculate Conception in Portuguese-sponsored festival, from the establishment of the Virgin Mary of the Immaculate Conception as patron queen of Portugal by João IV in 1640 but particularly in the first decades of João V's reign. Focusing especially on musical spectacle, examination of these representations suggests that a wide variety of sacred and profane symbols communicated the centrality of the Immaculate Conception to João V's representation.

Danielle M. Kuntz is Assistant Professor of Music History and Riemenschneider Bach Institute Scholar-in-Residence at Baldwin Wallace University. She holds the Ph.D. (2014) and M.M. (2009) in Historical Musicology from the University of Minnesota. Prior to her work in Historical Musicology, she studied at Indiana University of Pennsylvania, where she received a B.S. in Music Education (2007). Her primary research focuses on the archival and interdisciplinary study of music in the eighteenth century, with special expertise in the music of Portugal and the Luso-Hispanic World. Her research has received the support of numerous competitive fellowships and awards, including a Fulbright Dissertation Research Fellowship (Lisbon, Portugal, 2012-2013),

Foreign Language and Area Studies Grant (Advanced Portuguese Language Study, Universidade de Lisboa, Portugal, 2012), and the University of Minnesota Doctoral Dissertation Fellowship (2013-2014). Her dissertation, "Appropriate Musics for that Time: Oratorio in the Exchange of Power at the Portuguese Court, 1707–1807," received the University of Minnesota's Best Dissertation Award in the Arts and Humanities (2014). She has presented her research nationally and internationally, including at the Annual Meeting of the American Musicological Society (Vancouver, British Columbia, 2016) and at the Sixth Biennial International Conference on Baroque Music (Salzburg, Austria, 2014).

MAFRA'S BELLS, THE SOUND OF POWER

Isabel Yglesias de Oliveira | Palácio Nacional de Mafra, Portugal

Abstract: Built in the beginning of the 18th century by the will of King John V (1689-1750), in fulfilment of a vow to obtain succession from his marriage to Queen Maria Ana of Austria (1683-1754), the Royal Building of Mafra is the most important baroque monument in Portugal.

For the Royal Building of Mafra, the King commissioned not only one, but two carillons, unusual musical instruments in Southern Europe, as a political demonstration of his prestige and power.

These instruments, the largest in the world at the time, became a fundamental element of the Baroque scenario at the Royal Palace of Mafra.

The solemn arrival of the bells in Santo Antão do Tojal, between the years 1730 and 1731, the ceremony of their blessing, the transport to Mafra and their placement in the Towers were public ceremonies that caused astonishment. Since then, the coded ringing of these bells solemnized the Royal Entries, Pontifical Masses, processions, and other religious or civil ceremonies as an element of the King's "grandeur".

Based on unpublished documents, this talk is intended to contribute to the study of the use of this musical instrument, the largest surviving 18th century carillons in the world, as an instrument representative of power and prestige in the ceremonies at the Royal Palace and Convent of Mafra, in the eighteenth century.

Isabel Yglesias de Oliveira is bachelorette in History, post-graduated in Museology and Heritage, and has a master's degree in Brazilian History and Culture. At the present she is a doctoral student at Aberta University.

Since 1993, she is curator and researcher at the Palácio Nacional de Mafra, studying the 18th century Palace and Convent's history, daily life and collections, namely the 18th century collection of vestments for the Royal Basilica. She was co-responsible for the research and reformulation of the South Wing (19th century) of the Royal Palace and for the organization of various cultural or corporate events as: exhibitions, concerts, conferences, etc. She has participated in colloquiums and conferences and wrote several articles about this Royal Building and its collections. She is also the author of the texts of the Palace's website and of the new guide of the monument.

FROM THE ALTAR TO THE CHURCH TO THE CITY: THE RELIGIOUS FESTIVALS IN GENOA BETWEEN SEVENTEENTH AND EIGHTEENTH CENTURY

Valentina Fiore | Ministero dei Beni Culturali / Polo Museale della Liguria, Genoa | Sara Rulli | Ministero dei Beni Culturali/ Palazzo Reale di Genova, Italy

Abstract: In Genoa and Liguria during the seventeenth and eighteenth centuries the ritual of the ceremony and the religious festival took on particular characteristics both for the plurality of types of clients, not only religious but also aristocratic and political, and for the particular architectural and decorative structures of churches and city spaces.

As it has already been outlined in the studies, the religious festival is born and it develops around multiple moments and occasions: from the liturgical celebrations, to the processions up to the beatifications and canonizations. All episodes are well present in the territory of the Republic of Genoa and can now be reconstructed thanks to the literary sources and to the graphic production of painters and decorators active in those years in the city and participate fully in the wider Baroque culture: Domenico Piola, Gregorio and Lorenzo De Ferrari, Andrea Pozzo, but also Filippo Parodi and Anton Maria Maragliano. The manifestations in which the Genoese baroque festival is declined, therefore, start from the altar machine, which, as the sources attest, was enriched with furnishings, flowers and lights in a crescendo of emotional and sensorial involvement, passing from the ephemeral preparation of the religious building, such as the church of Jesuits, transformed during the canonizations of the Jesuit saints, or that of San Siro, the oldest cathedral in the city, to finally reach a city size, where squares, streets and noble palaces become theatrical scenes. And in Genoa, where the scenographics “casse processionali” realized by Maragliano parade through the narrow city streets, during rituals and liturgies in which the mixture between the political class and the religious world is strong, as in the case of the procession of the Corpus Domini, the urban space conditions and determines the very dynamics of the festival.

The understanding of these phenomena can now pass through the application of new technologies: the virtual reconstruction of the ephemeral apparatuses together with the reconstitution of a baroque altar can thus today help to understand the complexity of these realities.

VALENTINA FIORE

Valentina Fiore got her degree in “History of Early Modern Art” at the University of Genoa in 2006 with the theme: “The Use and Meaning of Models in the XVI Century”, and in 2011 she got her doctorate in “History of the Artistic and Archeologic Patrimony - art history and critique” at the University of Turin with a work about the study of Genoese and Ligurian altars between 1660 and 1750. She has been a researcher at the University of Genoa, focusing on the topic “Research for an Atlas of the Genoese Baroque”. The research she started with her final investigation has found an application in her project for the realisation of a study on the human figure of Luca Cambiaso and the digital elaboration of an animated virtual mannequin, in collaboration with the DIRAAS and DITEN departments. At the same time she is working on the topic she started with her doctorate: “sculpture and spatial placement of works of arts as intended by collectors”, participating to numerous conferences.

She is now Funzionario Storico dell’Arte of the MIBAC Ministry, where she currently holds the position of Director of the Glass Museum in Altare and of the Archaeological Area of Nervi (Ventimiglia).

SARA RULLI

Sara Rulli got her degree in Architecture at the University of Genoa and got her PhD in “Storia e Conservazione dei Beni Culturali artistici e architettonici” at the same University with a work on the villa and garden of the Albisola area in the XVIII century. She Collaborates in the teaching of university courses related to the History of Modern Art and the enhancement of the territory activated by the Departments of DIRASS and DIEC of UNIGE and is the author of essays on collecting, decorative aspects, architecture and structuring of the Genoese and Ligurian landscape of 18th century, topics with which has participated in national and international conferences. From 2018 she is a Funzionario Architetto of the MIBAC Ministry and works for Palazzo Reale in Genoa.

AQUA TRIUMPHALIS: WEDDING BAROQUE FESTIVAL FROM THE TAGUS TO THAMES

Susana Varela Flor |IHA / NOVA FCSH, Portugal

Abstract: The dates of 23rd of April and 23rd of August [16th of September in the English calendar] of 1662 were remarkable at the Wedding Festival between Catherine of Braganza and Charles II King of England.

The first moment corresponded to the departure of the English Navy from Lisbon to England (Portsmouth). On this day, some staging had been organized in Lisbon, the scenery of which was the river Tagus. Four months later, the Queen of England left Hampton Court to enter the Whitehall Palace at Westminster. The chosen way for travelling was, again, a river. This time was the Thames, whose bed and banks were ornamented to accompany their monarchs in a festive progress full of pageantry, color and movement. In literature and iconography, this spectacle became known as *Aqua Triumphalis*, created by the poet John Tatham and engraved by the Dutch painter Dirck Stoop under the orders of the Lord Mayor of London.

In the last years, the theme has been studied by several authors (Wood: 1995; Doran 2012; Flor: 2012 and 2015; Shewring: 2015). Inspired by the verses of the Father Fonseca², the paper proposal we intent to submit is the comparative study of the festivities both in Tagus and Thames, gathering data from Portuguese and English sources. To this end, we will cover matters related to the first and last topic, suggested in the call for papers, which is scenography, codes and rites, that is to say, we will address the festivities that took place in the cities of Lisbon and London and its impact in terms of ephemeral art. In a global perspective, we will try to tackle several issues, starting from the simplest to the most complex: How were the festivals organized? What are the subjects chosen? In what ways have the rivers and their cities been enriched by the brush of Dirck Stoop who portrayed them? Finally, what are the literary, and iconographic unifying discourses of the Alliance between Portugal, a catholic kingdom and England, a protestant one?

In 2010 Susana Varela Flor obtained her PhD in History (specialising in Art, Heritage and Restoration) from the Faculdade de Letras da Universidade de Lisboa for a dissertation entitled "Aurum Reginae or Queen-Gold": a Iconografia de D. Catarina de Bragança entre Portugal e Inglaterra de Seiscentos". She is currently a contract researcher of the Art History Institute of School of Social Sciences and Humanities of Nova University of Lisbon. She is also and a collaborator of the Instituto HERCULES-Evora's University. It is in these two institutions she conducts her studies about Baroque portraiture in Portugal. She has been publishing several articles in scientific journals, as well as books and book chapters on baroque art themes (17th and 18th centuries).

“ON THIS APPLAUDED MANNER, IS FAMOUS, AND NOTORIOUS THE HAPPY MARRIAGE, OF SO ENLIGHTENED ROYALTIES” [DESTA MANEYRA APLAUDIDOS, SAÕ CELEBRES, & NOTÓRIOS, TAM FELICES DESPOZORIOS, DE REYS TAM ESCLARECIDOS] - THE DETAILED DESCRIPTION AND IMPORTANT PARTICIPATION OF THE ARCHITECT LUÍS NUNES TINOCO IN THE ROYAL WEDDING OF D. PEDRO II WITH MARIA SOFIA DE NEUBURG (1687)

Teresa Campos Coelho | CHAM / NOVA FCSH, Portugal

Abstract: In the second half of the 17th century, more than in any other period of the Portuguese History, royal weddings were an expression of regal power and a reference in the imaginary of the time. Playing an important role as political propaganda vehicles in the consolidation of the Braganza dynasty, they were also a privileged stage to present artistic solutions in a city that, due to its geographical characteristics, is itself a stage of a strong scenography.

Of the marriages then celebrated took special importance the one of D. Afonso VI with Maria Francisca Isabel de Sabóia (1666) and in particular the one of D. Pedro II with

² I have always kept you respectful. Or in the Tagus, or in the Tamaso / Demanding every instant / Crystals to your Pallaces.

Maria Sofia de Neuburgo (1687). In a decorative exuberance that invoked both national heroes and those of the other nations involved (along with the exaltation of the virtues of Lisbon), their ephemeral architectures, inspired by engravings and architectural treatises, were also potential models of inspiration for the architects themselves.

Although the feasts of these marriages have already been approached by some authors, continuing our PhD research and the work we have been developing since then, we now intend to highlight some aspects of the participation of the architect Luís Nunes Tinoco (1642/3-1719) in the realization of the royal wedding celebrated in 1697, as architect, illustrator and writer. Describing in a detailed and unusual report the construction and decorative techniques of the arches and other ornaments, among the other texts he composed about these feasts are particularly relevant those he elaborated on the specific characteristics of the *Arts*, especially on *Architecture*, which in relation with other texts of his vast work are an essay for an *architectural theory*, similar to the essays he had written about *Painting*, already well known to us.

Architect, PhD in Art History (Universidade Nova de Lisboa), was an Art History teacher in Secondary and Higher Education.

Both as an architect and art historian she collaborated with the *Mouraria* Local Technical Office (Lisbon City Council), in the Urban Rehabilitation work (where she had been responsible for the study, classification and technical support of the different buildings, mainly of those with historical and architectural value), and she had joined the commission that was responsible for the technical surveys in Baixa Pombalina quarters (2005/2006).

As part of her investigation on urban rehabilitation technique and art history she has participated in several conferences and seminars and is author of several articles.

She is currently developing aspects of her doctoral thesis “The Nunes Tinoco: a Dynasty of Royal Architects in the 17th and 18th centuries”. and working in collaboration with Alexandra Gago da Câmara on a project about the artistic heritage of *Telles da Silva* family, and on some other studies concerning historical buildings and the Discalced Carmelites.

Main scientific research areas: Urban renewal and conservation of historical buildings; Portuguese baroque architecture and urbanism; training of architects during the seventeenth and eighteenth centuries; reconstruction of Lisbon after the big earthquake in 1755.

THE STATE FUNERAL IN SPANISH MILAN: A BAROQUE RITUAL OF COMMEMORATION

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Abstract: From the last decades of the sixteenth century and continuing to the end of the seventeenth, the city of Milan was characterised by a particular confluence of political and religious ideologies: reformed Catholicism, represented in the figure of archbishop Carlo Borromeo and his successors, and expressed in an intensely devout and performative religious culture; and the rule of the Catholic Spanish Habsburgs, represented in the person and the court of the Spanish governor and expressed in major events celebrating Spain's monarchs. Spectacle in Spanish Milan played a defining role in urban life throughout this period, involving the citizenry of the city and its territories as performers in elaborate civic and religious rituals and ceremonies.

State funerals were among Milan's most distinctive contributions to the world of the early modern spectacle. The ephemeral scenographies constructed for these occasions—collaborations of the city's artists, architects, scholars and religious orders—transformed both the interiors and the exteriors of the churches in which they were held into great 'theatres of death.' The elaborate decorative programmes of royal funerals in Milan's vast Duomo, recorded in lavish commemorative publications, invariably celebrated the global reach of Spain's power with figures, emblems and *imprese* representing Spanish territories. In this paper I offer an examination of the Milanese state funeral as its development from the 1580s to the 1660s, demonstrating those aspects which make it distinctive among early modern exequies in Europe: the ritual itself and the performative role of the public as royal subjects; the language and symbolism used in narratives and panegyric sermons; the decorations and ephemeral structures—particularly the elaborate catafalques—and the systems of visual rhetoric they employed; and the roles of light, ritual movement and memory in the design and the experience of the event. As highly choreographed rituals of devotion and reflection, Milanese funerals are eloquent illustrations of early modern understandings and beliefs regarding death, mortality and commemoration.

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