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## NEWS FROM COURT CITIES

### VIII. Lisbon: Between Spices and Diamonds, 1500 to 1755

by Annemarie Jordan Gschwend

No Renaissance court was so completely altered by the Age of Discoveries as that of Portugal. Vasco da Gama's historic journey around the Cape of Good Hope in 1498 proved to be the catalyst in the founding of an overseas empire that extended from Brazil to the Far East. As a result, the city of Lisbon was suddenly transformed into a metropolis of international fame.

In 1505 Manuel I, who reigned from 1495 to 1521, made the decisive move to transfer the royal residence from the medieval palace of Alcaçova, situated on the site of a former Moslem fortress high above the city, down to the waterfront bordering on the Tagus river. The *ribeira* became the hub of Lisbon where shipyards, customs and warehouses (the Casas da India and Guiné) for international trade were established. The entire area was redesigned to accommodate a square, known as the *Terreiro do Paço*, with new administrative offices from which the empire was governed and which adjoined Manuel's new royal palace, the *Paço da Ribeira*. It was a move deliberately intended to enhance the reputation both of Lisbon and of the Portuguese crown.

This waterfront plaza was framed on the western side by the royal palace built on a north-south axis, the focus for maritime activities, and the secular and religious ceremonies of the crown and government. Adjacent to the palace and square was Lisbon's emporium, the lower streets (*Baixa*), where overseas goods were sold. The Tagus river, with its governmental and commercial complex in the heart of Lisbon, thereby became the centre of the Portuguese world.

Portuguese monarchs were inspired by military triumphs in India and the Far East to emulate ancient imperial ideologies that promoted them as rulers of a new Roman empire in Lisbon, Portugal's new Rome (*Nova Roma*), flourished as the capital of a global empire that stretched to Goa, her Indian counterpart. In this context, the Lisbon palace, with its fortified tower that jutted out into the Tagus river, symbolised the power and prestige of Portuguese monarchs. Lisbon, as queen of the seas, was transformed by Manuel I into a regal symbol of a new era. It was repeatedly illustrated in contemporary manuscript illuminations and panoramic paintings and engravings as the royal city *par excellence*, an image that embedded itself in the Portuguese psyche.

Contemporary panegyrics and treatises eulogise Lisbon as the jewel of all cities, in order to glorify Portugal's rise to world power. The humanist and scholar, Damião da Goís (1502-1574) euphorically relates in his *Urbis olisiponis descriptio* (Evora 1554), translated by R. Machado, *Lisboa dos quinhentos-descripção de Lisboa* (Lisbon 1937), how the Tagus reigned over the world. Francisco de Holanda's *Da Fabrica que falece a Cidade de Lisboa* (Lisbon 1571), published in facsimile by J. Segurado, *Francisco d'Ollanda. Da sua vida e obras* (Lisbon 1970), reminded Manuel I's great-grandson, Sebastian (ruled 1562-1578), of the antiquity and nobility

of Lisbon. Holanda harboured hopes that his drawings would inspire the young king to build the monumental Renaissance structures which Lisbon lacked and deserved.

In 1983 an exhibition focused on Manueline Lisbon: I. Moita, ed, *Lisboa Quinhentista. A Imagem e a Vida da Cidade* (Lisbon, Museu da Cidade). Daily life, religion, guilds, crafts, customs, the impact of international maritime trade and the transformation of Lisbon from a medieval capital to a cosmopolitan court city, were the central themes. Aspects of daily life and culture in the Age of Discoveries, with greater consideration of the Lisbon court, were again taken up in 1988, with six exhibitions in Lisbon organised by the XVII Council of Europe *Os Descobrimentos Portugueses e a Europa do Renascimento* (6 vols). The nucleus at the Casa dos Bicos concentrated on the Avis dynasty and court culture from 1490 to 1580, with an emphasis on court portraiture, religious commissions, royal interiors and the decorative arts. A book published in collaboration with Expo 98, D. Ramado Curto and F. Bethencourt, eds, *A sociedade portuguesa na época de Vasco da Gama* (Lisbon 1998) will describe the social, administrative, economic, religious and cultural world of Portugal around 1498.

In 1994 Lisbon was designated as the European capital of culture. *Lisbon '94* sponsored exhibitions and publications, including a monograph on Lisbon from the Roman period to the Twentieth Century: Irisalva Moita, ed, *O Livro de Lisboa* (Lisbon 1994, see in particular chapter five, *Lisboa no Século XVI*, pp139-67). A smaller book was simultaneously published by P. Pereira, *Lisboa Manuelina (1495-1521)* (Lisbon 1994). A wealth of manuscripts and documents (mandates, patent letters, account and household books, inventories, payment receipts) can be found in the Lisbon archives and libraries (Biblioteca Nacional, Arquivo Nacional do Torre do Tombo and the Ajuda Library). A compilation of sixteenth-century documents relating to the Portuguese court, in the Torre do Tombo, are catalogued in *Nova História. Século XVI*, 1 (May 1984) pp144-159.

Early modern historians (in and outside Portugal) have been slow to investigate Manuel I, his son, John III (ruled 1521-57) and their courts in greater depth. Correspondence from the latter reign was published by J. D. M. Ford, *Letters of John III, King of Portugal* (Cambridge, Mass. 1931) and *Letters of the Court of King John III, King of Portugal* (Cambridge, Mass. 1933). Although the cultural politics of the reign of John III has been examined by J. S. da Silva Dias, *A Política Cultural da Época de D. João III*, 2 vols (Coimbra 1969), more research is needed on the organisation of royal spaces, households, administration, court etiquette, royal chapels, private devotional spaces and religious ceremonial. An overview of these reigns is in J. Veríssimo Serrão, *História de Portugal. O Século de Ouro (1495-1580)*, vol III, second edition (Lisbon 1980). Few studies trace the history of the Portuguese nobility and aristocracy in the early modern period. Consult Marquês de Abrantes, 'Quelques aspects de l'évolution de la noblesse portugaise vers la fin du Moyen-Âge,' *Arquivos do Centro Cultural Português*, 26 (Lisbon 1989), pp433-52.

The architectural patronage of John III has been exhaustively researched by Rafael Moreira, *A Arquitectura do renascimento no Sul de Portugal. A Encomenda*

*Régia entre o Moderno e o Romano*, unpublished PhD dissertation (Universidade Nova de Lisboa, Lisbon 1991). The commission of the royal pantheon of the Portuguese monarchs, undertaken by Catherine of Austria (1507-78), wife of John III, in 1572 in the Hieronymite monastery of Santa Maria de Belém, is examined in A. Jordan Gschwend, 'A Capela-Mor um panteão real para a dinastia de Avis,' *Jerónimos. Quatro Séculos de Pintura* (Lisbon 1992) pp70-90, which includes other essays on the history of this monastery, built after the conquest of India by Manuel I with revenues from the gold and spice trade. Investigation of funerary ceremonies at the Lisbon court from 1500 to 1800 has yet to be exhausted. Smaller monographs on Belém are R. Moreira, *Jerónimos* (Lisbon 1987) and Pedro Dias, *Os Portais Manuelinos do Mosteiro dos Jerónimos* (Coimbra 1993).

Music at the Manueline and Joanine courts has not received the attention it deserves. Professional and amateur musicians of all levels and proficiency were employed in great numbers at the Lisbon court, and the royal chapel was served by an excellent choir. Earlier studies were made by F. M. Sousa Viterbo, 'Mestres da Capella Real nos reinados de D. João II e D. Manuel,' *Arte Musical*, 5 (1907) pp461-73; 6, pp43-59 and 'Os mestres da Cappella Real nos reinados de D. João III e D. Sebastião,' *Arquivo Histórico Portuguez*, 4 (1907) pp461-73; 5, pp43-59. The Comissão Nacional para as Commemorações dos Descobrimentos Portugueses (CNCDP) in Lisbon sponsored compact discs of Portuguese Renaissance court music: *La Portingaloise: Music of the Time of the Discoveries* (Segréis de Lisboa, Coro de Câmara de Lisboa, 1993) and *Meus Olhos vão pelo Mar* (Concerto Atlântico, Pedro Caldeira Cabral, 1994).

In terms of court studies, the late medieval period has been paid greater attention. The classic study in the English language is A. H. Oliveira Marquês, *Daily Life in Portugal During the Middle Ages* (Madison, Wisconsin 1971). R. Costa Gomes in *A Corte dos Reis de Portugal no Final da Idade Média* (Lisbon 1995) studies the structure, household, royal spaces and ceremonial of the late medieval Portuguese court, again raising the question of ceremonial in a smaller essay, 'Cerimónias da realeza nos fins da Idade Média,' *Penélope. Fazer e Desfazer a História*, 14 (1994) pp129-36. A definitive study of medieval royal palaces in Portugal with excellent illustrations was recently published by J. C. Vieira da Silva, *Paços Medievais Portugueses* (Lisbon 1995).

Royal entries, festivities, theatre, etiquette, daily life and ceremonial at the Manueline court have been given some consideration, although more research is needed. See L. Keates, *The Court Theater of Gil Vicente* (Lisbon 1962); C. Lund, ed, *Anecdotas Portuguesas e Memórias Biográficas da Corte Quinhentista* (Lisbon 1980); A. M. Alves, 'A Etiqueta de Corte no Período Manuelino,' *Nova História. Século XVI*, 1 (May 1984) pp5-26; A. Alves, *Iconologia do Poder Real no Período Manuelino. A Procura de uma linguagem perdida* (Lisbon 1985); A. Alves, *As Entradas Régias Portuguesas. Uma Visão de Conjunto* (Lisbon 1986); John R. C. Martyn, ed and trans, *André de Resende, On Court Life* (Bern 1990); R. de Araújo, *Lisboa. A Cidade e o Espectáculo na Época dos Descobrimentos* (Lisbon 1990); D.

Ramado Curto, 'Ritos e cerimónias da monarquia em Portugal (séculos XVI a XVIII),' *A Memória da Nação* (Lisbon 1991) pp201-65.

In terms of iconography, symbolism, architecture, painting, sculpture, jewellery and the decorative arts the Manueline period has received far greater attention and the bibliography is extensive. Consult *História da Arte em Portugal. O Manuelino*, V (Lisbon 1986); P. Dias, *A Arquitectura Manuelina* (Porto 1988); L. d'Orey, *Five Centuries of Jewellery. National Museum of Ancient Art, Lisbon* (1995); N. Vassalo e Silva, *Portuguese Jewellery* (Lisbon 1995). Three recent exhibitions on painting and patronage in Portugal from 1500 to 1640 were *Portugal et Flandres. Visions de l'Europe 1550-1650* (Brussels 1991), *Feitorias. L'art au Portugal au temps des Grandes Découvertes (fin XVe siècle jusqu'au 1548)* (Antwerp 1991) and *A Pintura Manierista em Portugal. Arte no Tempo de Camões* (Lisbon 1995).

The recent publication, P. Pereira, ed, *História de Arte Portuguesa*, 3 vols (Lisbon 1995), provides the most recent scholarship and comprehensive bibliography. Volume II: *Do "Modo" Gótico ao Modernismo*, with essays and excellent illustrations on the period from 1495 to 1580, is an essential handbook for scholars who wish to focus on specific topics of interest, including the Lisbon court and patronage.

A survey of Portuguese royal palaces and residences from 1500 to 1580 (ie Almeirim, Sinta, Xabregas, Alvito, Évora and Santarém) can be found in A. Jordan, *Portuguese Royal Collections (1505-1580) A bibliographic and documentary survey*, Master's Thesis, George Washington University (Washington, DC 1985). The focus is the history of collecting in early modern Portugal, with a reconstruction of the *Paço da Ribeira* and the royal collections, no longer extant, from the reign of Manuel until the Spanish conquest in 1580. An appendix of royal inventories and unpublished documents is included.

Julio de Castilho in *Lisboa Antiga. O Bairro Alto*, 4 vols, second edition (Lisbon 1954-62), *Lisboa Antiga. Bairros Orientais*, 12 vols (Lisbon 1935-38) and *A Ribeira de Lisboa*, 5 vols, second edition (Lisbon 1940-44) presents a study, although not exhaustive of Lisbon palaces from 1500 to 1800. Ferreira de Andrade's *Palácios Reais de Lisboa* (Lisbon 1949) traces the history of four Lisbon royal palaces from 1500 to 1800: Alcaçova, Xabregas, Santo Elio and São Bartolomeu. It is concise, and supported by extensive documentation; however, reconstruction of royal interiors and collections is not provided. A. da Silva Vieira's *O Castelo de São Jorge em Lisboa estudo histórico-descriptivo* (Lisbon 1937) reconstructs the Alcaçova palace destroyed in 1755. Sintra is the only royal residence of the early modern period to have survived and is the subject of an older monograph by Conde Subugosa, *O Paço de Sintra* (Lisbon 1903).

For more on royal collecting in early modern Portugal: P. Dias, 'O Intercâmbio entre Portugal e a Índia no reinado de D. Manuel I. As Artes Decorativas,' *A Viagem da Formas* (Lisbon 1995) pp185-216, and Jordan Gschwend, 'Marvels of the East. Renaissance Curiosity Collections in Portugal,' *A Harañça de Rauluchantim/The Heritage of Rauluchantim* (Lisbon 1996) pp82-127. Flemish tapestries depicting the Conquest of India were commissioned by Manuel I in 1510. Twenty-six panels, no

longer extant, in the manner of ancient Roman *trionfi*, celebrated the glories of the Portuguese discoveries, depicting Manuel as the new Caesar and conqueror of an eastern empire. See M. A. Fernandes Quina, *À Maneira de Portugal e da Índia. Cinco Tapeçarias no Museu do Carmulo*, unpublished Master's thesis (Universidade Nova, Lisbon 1990).

The question of elite women at the Portuguese court, their households, patronage, architectural commissions and collecting has recently been reconsidered, particularly regarding the collecting activities of Catherine of Austria in the following works by A. Jordan Gschwend: 'Catherine of Austria and a Habsburg Relic for the Monastery of Valbemfeito, Obidos,' *Journal of the History of Collections*, 2, 2 (1990) pp187-98; 'Catarina de Áustria Coleção e *Kunstammer* de uma Princesa Renascentista,' *Oceanos*, 16 (December 1993) pp62-70; *The Development of Catherine of Austria's Collection in the Queen's Household. Its Character and Cost*, PhD Dissertation, Brown University (Providence, RI 1994); *Retrato de Corte em Portugal. O Legado de António Moro (1552-1572)* (Lisbon 1994); 'In the Tradition of Princely Collections Curiosities and Exotica in the *Kunstammer* of Catherine of Austria,' *Bulletin of the Society for Renaissance Studies*, 13 (October 1995) pp1-9.

Infanta Maria of Portugal (1521-1577), Manuel I's daughter, once a prospective bride for Philip II of Spain, established her own court, sponsoring a literary salon with the renowned *latinistas*, Luisa Sigea and Joanna Vaz, and writers such as Luis de Camões (1524-1580). Her patronage has been studied in the classic work by C. M. de Vasconcellos, *A Infanta D. Maria de Portugal (1521-1577) e as suas damas* (Lisbon, reprint 1983) and more recently by H. Moreira de Frias, *A Arquitectura Régia em Carnide/Luz* (Lisbon 1994); C. Alferes Pinto, *O Mecenato da Infanta D. Maria de Portugal (1521-1577)*, unpublished Master's Thesis (Universidade Nova de Lisboa, Lisbon 1996). Flemish tapestries today in the Kunsthistorisches Museum in Vienna commissioned by this princess were exhibited in *Die Portugiesen in Indien. Die Eroberungen Dom João de Castros auf Tapissereien* (Vienna 1992-3) and *Tapeçarias de D. João de Castro* (Lisbon 1995). The scholarly journal, *Oceanos*, 21 (January-March 1995) dedicated an issue to women (elite and otherwise) during the Age of Discoveries. However, the role of sixteenth-century Portuguese queens and princesses as consorts, administrators, patrons and arbiters of taste needs further study.

The death of the last Avis monarch, Sebastian, in 1578, left the Portuguese throne without a direct heir, paving the way for Philip II to proclaim himself king as maternal grandson of Manuel I. Lisbon underwent transformations when Spain incorporated both crown and empire in 1580. The country entered a period of economic and cultural decline from which it did not recover until well after its independence from Spain in 1640, when the Braganzas installed themselves as the new ruling dynasty.

For sixty years, Portugal was a kingdom without a king in residence. Studies of this period in F. J. Bouza Alvarez, *Portugal en la Monarquía Hispánica (1580-1640). Felipe II, las Cortes de Tomar y la génesis del Portugal Católico*, 2 vols, unpublished PhD Dissertation (Universidad Complutense, Madrid 1987); 'Retórica da Imagem Real. Portugal e a Memória Figurada de Filipe II,' *Penélope. Fazer de Desfazer a*

*História*, 4 (1990) pp20-58; 'Lisboa Sozinha, Quase Viúva. A Cidade e a Mudança da Corte no Portugal dos Filipes,' *Penélope. Fazer de Desfazer a História*, 13 (1994) pp71-93.

Two royal entries - *Joyeuses Entrées* - were held in Lisbon, for Philip II in 1581 and for Philip III in 1619; the former to celebrate the unification of the two Iberian empires, the latter to impress on the Spanish monarch the need to transfer the seat of government to Portugal, in the hopes of reviving a sagging economy. These *fêtes* accompanied the swearing-in of the Spanish kings as king of Portugal, since there was no anointing or coronation of Portuguese monarchs. Interpretations of the imagery, symbolism and allegories used to decorate the triumphal arches for both entries can be found in A. Guerreiro, *Relação das festas que se fizeram na cidade de Lisboa na entrada de el-Rei D. Felipe Primeiro de Portugal*, second edition (Porto 1950); E. M. Vetter, 'Die Einzug Philipps III in Lissabon, 1619,' *Spanischen Forschungen der Görresgesellschaft*, 19 (1962) pp187-263; G. Kubler, *Portuguese Plain Architecture. Between Spices and Diamonds 1521-1706* (Middletown, CT 1972); Jordan, *Portuguese Royal Collections* (1985) pp30-34.

The Lisbon royal palace, as a symbol of Philip's rule in his new territories, was rebuilt on his orders by Felipe Terzi, according to designs made by Juan de Herrera. The Manueline tower was replaced by another, the *Torreão*, which housed an arsenal on the ground floor; a piano nobile with a library adjacent to a long gallery (the *Sala dos Tudescos*) which led to the queen's quarters; and the Hall of Ambassadors on the upper level used for receptions, and as throne room; and the king's private apartments. The building of the new tower underscored Lisbon's expectations, ultimately unsuccessful, to become the capital of Spain's empire. See R. Moreira, 'O Torreão do Paço da Ribeira,' *Mundo da Arte*, 14 (June 1983) pp43-48; Jordan, *Archduke Albert in Lisbon (1581-1593) A question of patronage or emulation?*, unpublished Master's Thesis (Brown University, Providence, RI 1985); C. Wilkinson Zerner, *Juan de Herrera. Architect to Philip II of Spain* (New Haven 1973) pp77-79; B. van Barghahn and A. Jordan, 'The Torreão of the Lisbon Palace and the Escorial Library an artistic and iconographic interpretation,' *Arquivos do Centro Cultural Português*, 22 (1986) pp25-114; M. Soromenho, 'Classicismo, italianismo, e estilo chão. O ciclo filipino,' *História da Arte Portuguesa*, II (Lisbon 1995) pp377-403.

Baroque Lisbon, under the reign of John V (1706-1750), reached heights of glory not seen since the time of Manuel I. John V, with his new wealth from the discovery of diamond mines in Brazil, financed and patronised art and architecture on a lavish scale, commissioning major works abroad, particularly in Rome, and inviting foreign artists to the Lisbon court (i.e. Juvarra, Ludovici, Duprà). His patronage, after Portugal's period of decline under Spain's rule, introduced an exuberant Italian baroque style to the arts in Portugal. Classic studies include A. de Carvalho, *D. João e a Arte do seu Tempo*, 2 vols (Lisbon 1960-62), G. Kubler and M. Soria, *Art and Architecture in Spain and Portugal and their dominions* (Middlesex 1959), and R. Smith, *The Art of Portugal 1500-1800* (1968). More recently, J. Fernandes Pereira, ed, *Dicionário de Arte Barroca em Portugal* (Lisbon 1989); *Triomphe du Baroque*

(Brussels 1991); S. Vasco Rocca, G. Borghini and P. Ferraris, *Roma Lusitania. Lisbona Romana* (Rome 1990-91); Jay Levenson, ed, *The Age of the Baroque in Portugal* (Washington, DC 1993); S. Vasco Rocca and G. Borghini, eds, *Giovanni V di Portogallo e la cultura romana del suo tempo - Studi in occasione della mostra Roma lusitana-Lisbona romana* (Rome, forthcoming).

For Lisbon palaces, royal buildings (the royal chapel was granted the title and status of Patriarchate in 1717) and court life during the reign of John V, see N. Brito Guedes, *O Palácio dos Senhores do Infantado em Queluz* (Lisbon 1951); P. Braga Santos, T. S. Rodrigues and M. Sá Nogueira, *Lisboa Setecentista vista por estrangeiros* (Lisbon 1987); T. Mandroux-França, 'La Patriarcale du Roi Jean V de Portugal,' *Colóquio Artes*, 83 (December 1989) pp34-43; S. Luz Afonso and A. Delaforce, *Palace of Queluz. The Gardens* (Lisbon 1989); F. Castelo Branco, *Lisboa Seiscentista*, second edition (Lisbon 1990); J. Fernandes Pereira, L. Ferrão and L. Arruda, *Lisboa no tempo do Rei D. João V (1689-1750)* (Lisbon 1994); L. Ferrão, *A Real Obra de Nossa Senhora das Necessidades* (Lisbon 1995).

A. F. Pimental has written a thorough monograph on John V's palace-monastery of Mafra, *Arquitectura e Poder. O Real Edifício de Mafra* (Coimbra 1992), with discussion of court pageantry, ceremonial and etiquette, complimenting an earlier study by R. Bebianio, *D. João poder e espectáculo* (Lisbon 1987). The recent study by M. P. Marçal Lourenço, *A Casa e o Estado do Infantado 1654-1706* (Lisbon 1995) looks at the structure and organisation of a royal institution created in 1654 for younger sons of the Braganza dynasty. Royal festivities at the Braganza court from 1640 to 1755 can be found in N. Correia Borges, *A Arte nas Festas do casamento de D. Pedro II* (Lisbon, nd); M. E. Reis Gomes, *Contribuição para o estudo da festa em Lisboa no Antigo Regime* (Lisbon 1985); J. Fernandes Pereira, 'A morte de D. João V Ascese e espectáculo,' *Claro/Escuro*, 2-3 (1989) pp165-76; A. Barreto Xavier, P. Cardim and F. Bouza Alvarez, *Festas que se fizeram pelo Casamento do Rei D. Afonso VI* (Lisbon 1996). The royal table and dining at the Portuguese court from 1525 to 1755 were the focus of a symposium in Lisbon in December 1996, *Imported Objects for Royal and Princely Tables. Commissions and Gifts* (Lisbon, forthcoming), organised by the Researching Court Life - Royal and Princely Tables Group.

Studies of the patronage and collections of John V (sculpture, paintings, portraits, engravings, jewellery and silver) in A. de Carvalho, *A escultura de Mafra* (Lisbon 1950); Y. Bottineau, 'Le goût de Jean V. Art et gouvernement,' *Bracara Augusta*, 27 (1973) pp341-53; T. Mandroux-França, 'La collection d'estampes du Roi Jean V de Portugal une relecture des Notes Manuscrites de Pierre-Jean de Mariette,' *La Revue de l'Art*, 73 (1986); P. Quietto, *Giovanni V di Portogallo e le sue committenze nella Roma del XVIII secolo (La pittura a Mafra, Evora, Lisbona)* (Florence 1988); L. Moura Sobral, 'Os retratos de D. João V e a tradição do retrato de corte,' *Claro/Escuro*, 2-3 (1989) pp19-34; L. d'Orey, *A Baixela da Coroa Portuguesa* (Lisbon 1990-91); *La Magie des couleurs et des pierres* (Brussels 1991); N. Saldanho, ed, *Joanni V Magnifico. A Pintura em Portugal ao Tempo de D. João V (1706-1750)* (Lisbon 1994-95).



Music at John V's court has been investigated by M. C. de Brito, *Opera in Portugal in the Eighteenth Century* (Cambridge 1989) and in 'A música profana e a ópera no tempo de D. João V,' *Claro/Escuro*, 2-3 (1989) pp105-18. For the Bibiena family at the Lisbon court, the construction of the royal opera house and their theatrical designs see M. A. Beaumont, *Eighteenth-Century Scenic and Architectural Design. Drawings by the Galli Bibiena Family from Collections in Portugal* (Alexandria, VA 1990) and M. A. T. Gago da Camâra, *Século XVIII. Lisboa Espaços Teatrais Setecentistas* (Lisbon 1996).

The turning point in Portugal's history was the earthquake that shook Lisbon on November 1, 1755, destroying a large part of the city of Lisbon, the royal palaces and collections. The capital was subsequently rebuilt according to plans by the Marquis of Pombal, who favoured a severe architectural style known as pombaline, inspired by the French enlightenment.

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*Dr Annemarie Jordan Gschwend (Busskirchstrasse 116, CH-8645 Jona, Switzerland) is an independent research scholar specialising in royal patronage and collections in Portugal, Spain and the Netherlands (1500-1700). Her publications include Retrato de Corte em Portugal. O Legado de António Moro (1552-1572) (Lisbon 1994); 'In the Shadow of Philip II, El Rey Lusitano: Archduke Albert of Austria, Viceroy of Portugal (1583-1593)' A European Court in Brussels. Albrecht and Isabella 1599-1621 (forthcoming exhibition, Brussels 1998); 'Portuguese Royal Collecting after 1521: the Choice between Flanders and Italy,' in Kate Lowe, ed, Links between Portugal and Italy in the Renaissance (Oxford University Press, forthcoming); 'Marvels of the East. Renaissance Curiosity Collections in Portugal,' A Herança de Rauluchantim/The Heritage of Rauluchantim, (exhibition. catalogue, Museu de São Roque, Lisbon 1996) pp82-127; 'Images de Majesté: Le Portrait de Cour au Portugal, 1552-1571,' Portugal et Flandres. Visions de l'Europe 1550-1650 (Europalia exhibition catalogue, Musée d'Art Ancien, Brussels 1991) pp116-55. She is currently working on the following books: Metaphors of Princely Magnificence. Flemish Tapestries in Portuguese Royal Collections 1550-1800; Renaissance Splendour. Jewelry at the Courts of Portugal and Spain; and Catherine of Austria: Patron and Collector in Renaissance Portugal.*