

BAROQUE ORNAMENTS AND NARRATIVES

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This room contains interesting examples of figurative panels and 17th century ornamental compositions, as well of some examples of the standardisation of the period.

Exceptionally rare are two heraldic ornamental panels that are incorporated into porticos that are similarly framed with tiles [101-385 and 101-386], which document the production of profane tiles in the mid 17th century. The capstone includes the coat of arms associated with the nobleman Diogo Botelho Chacão.

The Latin inscription on an *EPITHAPHIUM* [101-434], in manganese black, was incorporated in the phase that immediately followed, around 1660-1670. It is characterised by the accentuated black of the composition's contours that is associated with the exuberant polychrome of the final phase, which is also represented in a number of notable compositions, and in three panels from the Quinta de Santo António da Cadriceira (Turcifal, Torres Vedras) in particular. The exceptional larger panel, representing a scene from *Macacaria: Assault on a fortress* [101- 189], in which the animal characters serve as caricatures for human behaviour, stands out for the enchanting naivety of the drawing and the vibrant colours. This panel is related to some coeval compositions, usually called "macacarias" (monkeys). The two smaller panels show a *Newt and a mermaid playing musical instruments* [101-567] and *A pair of felines trying to reach two marmites hanging from a tree* [101-188].

The two pilasters with a pair of Atlases over grotesque figureheads holding flowered pots at the crown [101-190 and 101-191] are good examples of the decorative fantasy and rich polychrome of this period. Exceptional for its size and ornamental extroversion, is the extensive half-wall panel [101-390] with four cards, one with a Benedictine emblem, another with a symbol of temporal power and the remaining two with a religious content. The panels are supported on either side by pairs of boys linked to each other by elaborate curls of acanthus and foliage that announce the Baroque style.



101-385



101-189



101-390

The *Exotic elephant hunt* [101-4507], dating from around 1670 or a little later, painted in bichrome, stands out for the intensity of the black features of the drawing, of concentrated manganese with metallic reflections and the deep cobalt blue of the pictorial notes.

A more Baroque and evolved trend can be found in the magnificent ornamental half-wall panel, also painted in bichrome [101-192], which dates from about 1670-1680. The extensive composition has a flowering pot on a grotesque figurehead, flanked by a pair of birds and two winged boys seated on the dynamic foliage volutes and windings that fill the lateral parts of the composition. It also has two boys playing triangles at the edges and two small fauns at the bottom locking horns with heraldic pendants.

Compared to those that went before, the compositions from around 1680-1690 express greater formal freedom, innovative decorative solutions and looser and more expressive painting, in cobalt blue only, defining a brief but interesting pre-Baroque phase of Portuguese tiling that was still dominated by the naive character common throughout the second half of the 17th century. The two magnificent panels with images of *Vines and Children* [101-97 and 101-98], which are classified as being among the best creations of this period, by their size, decorative sense and dynamic expression, are included in this phase.



101-4507



101-97



101-192