

An interesting movement of romantic and eclectic compositions appeared during the second half of the 19th century. These were mainly created by “Ferreira das Tabuletas”, whose full name was Luís Ferreira da Silva. This artist was responsible for two panels with the following inscriptions: “PROTECTORA DOS FIEYS (Protector of the Faithful)” [101-272] and “TODOS TEM A SUA CRUZ (We all bear a cross)” [101-273], which were placed in the Trindade Palace in Lisbon, where they associated Catholic representations with the Masonic symbolism that prevailed in that space.

With close links to Catholic and monarchical circles, creations with historicist and revivalist characteristics developed between the end of the 19th and the middle of the 20th centuries, in parallel with the Art Nouveau and Art Deco currents. Despite the essentially romantic nature of his work, “Ferreira das Tabuletas” may have influenced the genesis of this movement through some of his historical panels; however, the true pioneer was the painter and decorator Pereira Cão, whose vast body of work influenced that of other artists, including José Basalisa, Carlos Alberto Nunes, Benvindo Ceia, and others.

The Berardo Collection has a large collection of tiles in this style. Created by Pereira Cão, the artistic pseudonym adopted by José Maria Pereira Júnior (1841-1921), an interesting eclectic painter with a large body of work and who worked at the Fábrica Viúva Lamego, are two ornamental panels (from a set of three) with female busts and cornucopias of fruit [101-789 and 101-791], one of which is signed and dated 1910.

Pereira Cão’s disciple, the painter and decorator José Basalisa (1871-1961), synthesised the historicist ideology and forms of Art Nouveau, with a magnificent panel with the head of a faun at the centre [101-449] as the outcome.

From José António Jorge Pinto (1875-1945), the greatest ever Art Nouveau tile painter, is on display a historicist composition of exceptional quality, a panel with a *Car race* [101-3765].



101-273



101-791



101-449

On exhibition, there are three panels created by Jorge Colaço (1868-1942), the most active and respected painter associated with this movement. Painted only in cobalt blue, it contains an outstanding representation of a *Rural scene*, complete with peasant and ox cart, in an architectural framework [101-666]. This piece was created at the Fábrica de Sacavém around 1920. The panel inscribed "S. JOACHIM MDCDXXII (St Joachim 1922)" [101-619] is another interesting product of the same factory; however, the reduced and simple panel, with a *Hermit* [101-787], which includes the date "27-9-1929", was made at the Fábrica Lusitânia.

Carlos Afonso Soares started his working at the Fábrica de Sacavém as an Art Nouveau artist, before becoming a revivalist under the influence of Colaço. The panel, the *Dance of the Nymphs* [101-287], with cut-out neo-Rococo borders, is a good example of this current and a fair reflection of the influence of Jorge Colaço's work, with whom he was often confused.

Another outstanding artist from this period was the Italian painter and ceramist Leopoldo Battistini (1865-1936), who was connected to Fábrica Constância, where he worked with Viriato Silva. He was the creator of a narrow panel with a central landscape surrounded by a hectic neo-Rococo framework [101- 1923], and another inscribed "DONA ISABEL DE ARAGÃO (Lady Isabel of Aragon)", in which the queen emerges to separate the troops from her husband and son, dated 1924. Signed by the artist and by Viriato Silva, who created the polychrome framing, it is a fine example of neo-Rococo tiles [101-288].

The Fábrica Sant'Anna also played a leading role in this nostalgic tiling trend. With an output that was very varied, there were many works inspired by the 18th century aesthetics, particularly those created by the excellent painter and decorator, Gilberto Renda. The Fábrica Sant'Anna is represented by three polychrome ornamental panels, based on "single-figure", and which have panels filled with birds on tree branches [101-171 and 101-4488] and by two figures [101-1071].



101-787



101-287



101-288



101-171