



» The reign of D. João V was marked by implementation of a utopia in the world of art, whose initial seeds had been sown in 17th century politics. This was the only explanation behind major ventures such as the Royal Convent of Mafra, one of the largest palatial and monastic buildings in Europe. The characteristic elements of Portuguese Baroque - carved gilded wood and ornamentation of churches with azulejo tiles – directly descended from this desire to create a “golden age”. It also derived from a very real access to gold, imported from Brazil.

Portugal developed unprecedented versions of Baroque style in the world of art – in the fields of azulejo tiles and carved gilded wood. Azulejo tiles – an extremely rich iconographic culture that runs alongside the tradition of great canvas painting – focused primarily on religious themes; the history of the lives of the Saints and cycles dedicated to the Virgin Mary and the Life of Christ. The main profane themes focused on mythology and fables, in particular the fables of La Fontaine, explored in azulejo tiles such as those in the Church of S. Vicente de Fora, and also linked to programmes imposed by commissioners in the domestic space of their gardens and palaces. Ornamentation and compositional formats, introduction of “gallant scenes”, “hunting scenes”, more or less stereotypical landscapes, sometimes exotic, originated autonomous motifs with countless variations such as the so-called “invitation figures” (figuras de convite) – life-sized representations of people adopting gestures of etiquette, as they receive visitors, located at room entrances or staircase landings. This deceptive naturalism and apparent ingenuity, established azulejo work as one of the most characteristic Portuguese styles.



During the 17th and 18th centuries, carved gilded wood transformed church interiors, which often had unique layouts, thus conferring them with luminosity and spatial energy. A classic example is the Library of the University of Coimbra, whose interior was transformed through the use of carved gilded wood. A wide array of altar-pieces were installed in all styles of Portuguese churches throughout the 17th century. Derived from mannerist altars and altar-pieces – stable, firm and of classic taste – the Portuguese style altar-piece ended up by replacing slower, heavier and expensive models, executed in stone by Italian Baroque sculptors. However, the Portuguese style should not be viewed as a poorer or imitative version of its predecessors. On the contrary, it included original motifs and was based on unique compositions. The splendour of the gilding, the greater or lesser depths of the hand carved ornamental motifs, constitute the backdrop for the key architectural elements: the arches and door-jambes – thick, repeated, staggered in depth; tribunes constituted by several steps, raising up to great height in a curious play of different scales and monumental display; the throne, upon which the statue of the patron saint was placed; Solomonic columns, decorated with vines and small angels.

In the same manner, the Enlightenment spirit fostered by the Marquis of Pombal during the reign of D. José (1750-1777), formed part of a broader Baroque strategy, especially if one considers his urban-planning proposals. The key impulse behind this avant-garde movement was the unprecedented catastrophe, whose impact was felt throughout the world – the brutal 1755 earthquake that devastated Lisbon. Some commentators viewed the Earthquake as a sign of the end of the world. For others, however, it was an opportunity to secularise a society that was atavistically entrenched in profound religiosity. We thus receive this invitation to discover Portuguese Baroque art. This visit is suggested through the organisation of routes across the entire Portuguese territory. The routes are interconnected with international routes in Germany, Austria, Croatia, Italy, Hungary and the Czech Republic, due to the fact that the Baroque movement, in Portugal and the world, was achieved through constant sharing of architectural and artistic experiences, circulation of artistic taste and patrons, and internationalisation of artists, including the female artist, Josefa d’Óbidos. These routes enable visitors to discover a wide range of sites - from the Royal Convent of Mafra, the materialisation of the Imperial myth, to the cities of Oporto and Braga – granite Baroque – to majestic sanctuaries and sacred hills, impressive fortresses guarding the border with Spain, Baroque gardens as a mirror of the World, and finally culminating in Lisbon, to discover the impact of the 1755 Earthquake, and the pioneering urban reorganisation and reconstruction of the capital, overseen by the Marquis of Pombal.

Paulo Pereira, Historian

porto e norte

High Choir and Organs of Braga Cathedral 18th CENTURY

LOCATION
Catedral de Braga
Rua D. Paio Mendes - Braga

T +351 252 263 317
www.se-braga.pt/

OPENING HOURS
Winter 09.00-12.30 - 14.00-17.30
Summer 09.00-12.30 - 14.00-18.30
closed on monday

Sanctuary of Bom Jesus, Braga 15th CENTURY (foundation) · 18th - 19th CENTURIES (baroque works)

LOCATION
Bom Jesus do Monte, Tenões - Braga

T +351 253 676 696

OPENING HOURS
Winter 08.30-18.00
Summer 08.00-19.00

Pilgrimage sanctuary of a “sacromonte” (sacred hill) topography, constituted by a large and complex baroque stairway, endowed with chapels, statues and allegoric fountains, leading to the upper courtyard, that houses the neoclassical Church of Bom Jesus.

Monastery of São Martinho de Tibães 17th - 18th CENTURIES

LOCATION
Rua do Mosteiro, Mire de Tibães - Braga

T +351 253 622 670 - +351 253 623 950
www.culturalnorte.pt
www.mosteirodetibaes.org

OPENING HOURS
16 October to 21 March 09.30-17.30
22 March to 25 October 10.00-18.30
closed on monday
(last visit 45 min. before closing time)

The monastery includes a church, convent wings, ruins and the monastery enclosure. The church was rebuilt in the 17th century, in accordance with the architectural plans of Manuel Álvares and Friar João Turriano. It is a notable accomplishment of architects, carpenters, sculptors and gilders, who transformed this church into one of the finest examples of Portuguese art.

Raio Palace 18th CENTURY

LOCATION
Rua do Raio - Braga

T +351 253 205 100

OPENING HOURS
temporarily closed to the public

Two-storey urban palace of trapezoidal layout, with a magnificent rococo façade, covered with smooth blue azulejo tiles, which endows a special glow on days of sunshine.

Clérigos Church and Tower 18th CENTURY

LOCATION
Rua de São Filipe de Nery - Porto

T/F +351 222 001 729

OPENING HOURS
Church Mon. to Sat. 09h-12.30 - 15.30-18.30
Sunday 09.00-13.00 - 20.30-22.15
Tower November to March
10.00-12.00 - 14.00-17.00
April to October 09.30-13.00 - 14.30-19.00
August 10.00-19.00
(last entrance 30 min. before closing time)

Single nave church, inscribed within an oval, with annexed buildings intended for the congregation. Designed by the Architect Nicolau Nasoni (1691–1773), it has a bell tower on the rear side of the building. The interior includes baroque roccaille decoration, made of carved gilded wood and stone.

Church of São Francisco/Museum of the Order of S. Francisco 13th - 14th CENTURIES (structure) · 17th - 18th CENTURIES (decoration in carved gilded wood)

LOCATION
Rua do Infante Dom Henrique - Porto

T +351 222 062 100
museuordensanfrancisco.pt

OPENING HOURS
November to February 09.00-17.30
March, April and October 09.00-18.00
May to September 09.00-19.00
closed on 25/12

Gothic Church, of “mendicant” style, commissioned by the Order of S. Francisco, built in the 13th-14th centuries. During the 17th to 18th centuries it was entirely covered with carved gilded wood, emblematic of the Portuguese Baroque style. The church is part of the Museum of São Francisco, which also includes the Dispatch House, designed by the Architect, Nicolau Nasoni, and the respective Catacomb Cemetery.

Sanctuary of Nossa Senhora dos Remédios 18th CENTURY (church) · 18th - 20th CENTURIES (stairway)

LOCATION
Pátio dos Remédios - Lamego

T + 351 254 655 318 - + 351 969 313 431

OPENING HOURS
Winter 08.30-12.30 - 13.30-18.30
Summer 08.30-12.30 - 13.30-19.00

Perched on top of a hill facing Lamego, the sanctuary is composed of a church and an enormous stairway, located in a park with Iberian, Mediterranean and exotic trees. The church has a longitudinal plan, with a central nave and raised hexagonal main chapel. The interior is decorated with three gilded wood carved altarpieces and azulejo panels.

centro de portugal

Santa Gertrudes 18th CENTURY

LOCATION
Mosteiro de Santa Maria de Arouca
Largo de Santa Mafalda - Arouca

T +351 256 943 321 - F +351 256 941 517
www.museu-de-arouca.pt/vu

OPENING HOURS
09.30-12.00 - 14.00-17.00
closed on Mondays and public holidays

Stone sculpture by Jacinto Vieira, sculpted around 1725, to be integrated in the set of sculptures of monks and nuns that respectively decorate the main body of the church and the choir of the Monastery of Santa Maria de Arouca. This statue of Santa Gertrudes, holding a staff and cradling the haloed baby Jesus at her bosom, is placed at the top of the choir, surrounded by statues of other nuns, including a statue of Santa Mafalda, a 13th century Portuguese princess.

Church and Convent of Jesus 15th - 18th CENTURY

LOCATION
Avenida Santa Joana - Aveiro

T +351 234 423 297
<http://www.lmc-19.pt>

OPENING HOURS
tuesday to sunday 10.00-17.30
closed on monday, 01/01, easter sunday, 01/05 and 25/12

The church and convent date back to the 15th century. The single nave was built in the 16th century, but its interior was later redecorated. The main-altar and secondary altars, together with the panelled ceiling, with paintings depicting the life of São Domingo, are masterpieces, in carved gilded wood, from the 17th and 18th centuries. The lower choir of the convent, includes the tomb of Princess Santa Joana. In the main chapel, her life is depicted in paintings by Ferreira e Sousa.

Tomb of Bishop D. Manuel de Moura Manuel 18th CENTURY

LOCATION
Museu Histórico Vista Alegre - Ilhavo

T +351 234 240 628
www.vistaalegreatestats.com/

OPENING HOURS
May to September tue. to fri. 09.00-18.00
sat. to sun. 09.00-13.30 - 14.00-17.00
October to April tue. to fri. 09.00-18.00
sat. and sun. 10.00-12.30 - 14.00-17.00
(visit included within the circuit of the Vista Alegre Historical Museum)

The Chapel of Nossa Senhora da Penha de França was commissioned by Bishop D. Manuel de Moura Manuel at the end of the 17th century. It contains an Ançã stone tomb, with a prostrate statue of the Bishop, accompanied by allegorical figures (Justice, Strength, Faith, Charity, Time) and a religious scene (Apparition of Nossa Senhora da Penha) in bas-relief.

Fortress of Almeida 17th CENTURY

LOCATION
Almeida

T +351 271 570 020/6 - www.cm-almeida.pt

OPENING HOURS
Centro de Estudos de Arquitectura Militar e Museu Histórico-Militar de Almeida
T +351 271 571 083 - T +351 271 571 229
October to June
tue. to sun. 09.00-12.30 - 14.00-17.30
July to September
tue. to sun. 10.00-12.30 - 14.00-18.30
closed on monday, 01/01, 01/11 and 24-25/12

The Fortress is constituted by a set of defence systems, fully designed for field artillery, organised in a “star” layout, with six main bulwarks. The walls entirely surround the town of Almeida. The equipment located inside the main square is intended to ensure permanent and extended autonomy in the event of a siege.

Custody of the Sacrament 18th CENTURY

LOCATION
Museu Nacional de Machado de Castro
Largo Dr. José Rodrigues - Coimbra

T +351 239 823 727 - +351 925 484 702
mmachadodecastro.lmc-lp.pt/

OPENING HOURS
October to March
10.00-12.30 - 14.00-18.00
April to September 10.00-18.00
closed on monday, 01/01, easter sunday, 01/05 and 25/12.

Holding up a silver solar sphere, the Atlas-like angel, illuminates the faithful seated in the sacred space of the church. This would undoubtedly have been a central item in the carved gilded wood structure of the main altar-piece of the former Convent of the Sacrament of Alcântara, in Lisbon.

Joanina Library 18th CENTURY

LOCATION
Largo da Porta Férrea - Coimbra

T +351 239 410 624 - +351 239 659 884
bibliotecajoanina.uc.pt

OPENING HOURS
November to March 09.40-17.00
April to October 09.00-19.00
Weekend 09.00-19.00
closed on 01/01 and 25/12

The Library of the University of Coimbra is one of Europe’s most beautiful libraries and an important example of civil Baroque architecture from the reign of D. João V. The imposing façade has four monolithic columns and an outer gate. The triumphal arches that replicate the outer gate inside the library, and connect the three rooms, underline the notion that these are royal entrances to the knowledge stored on the library’s bookcases. On the wall in front of the entrance, the portrait of King D. João V, by Royal painter, G. D. Duprà, focuses our attention on the monarch’s political programme. The perspective paintings on the ceilings create the illusion that the Library reaches up to infinity.

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Sanctuary of the Sacristy of the Monastery of Alcobaça 17th CENTURY

LOCATION
Mosteiro de Alcobaça - Alcobaça

T +351 262 505 120
www.lgespar.pt/

OPENING HOURS
October to March 09.00-17.00
April to September 09.00-19.00
closed on 01/01, easter sunday, 01/05 and 25/12
(last visit 30 min. before closing time)

The monastery was built by S. Bernardo de Claraval in land donated by D. Afonso Henriques to the Cistercian Order. Given that it was a powerful monastery, due to regal donations over the centuries, it contains various artistic treasures, including the Sanctuary and Altar-piece of the Transit of S. Bernardo.

Santarém Cathedral 17th - 18th CENTURIES

LOCATION
Largo de 5a da Bandeira
Edifício do Semnário - Santarém

T + 351 243 304 060

OPENING HOURS
monday to Friday
09.00-12.30 - 14.30-18.30
saturday 09.00-12.30
sunday 10.00-12.00
closed on carnival, 25/04, 01/05, 01/06, 05/09, 01/12

Integrated within the architectural complex of the Jesuit College, the Church of Nossa Senhora da Conceição, the current Cathedral of the Diocese of Santarém, has an impressive main façade, richly decorated with symbols of the Company of Jesus. The interior, that consists of a single nave and eight side chapels, breaks away from the architectural austerity of previous Jesuit projects, due to the richly decorated illusionistic ceiling paintings, carved gilded wood and marble altars and polychrome stone inlay work of the main chapel.

Pair of still-lives · Josefa d’Óbidos 17th CENTURY

LOCATION
Casa-Museu Anselmo Braamcamp Freire
Biblioteca Municipal de Santarém
Rua Braamcamp Freire - Santarém

T + 351 243 330 240 - www.cm-santarém.pt

OPENING HOURS
Winter 09.00-18.30 - sábado 09.30-19.00
Summer 09.00-18.00
closed on sundays and public holidays
saturdays in July and August

Two still lives, by Josefa d’Óbidos, evoke the Baroque discourse of the Counter-Reformation, with an emphasis on excessive behaviour and human gestures, symbolised by elements that represent earthly values, in contrast with pure and symbol values, symbolised by the flowers, that come closer to the spirit of the Counter-Reformation.

Mogol Cabinet and Coolers for glasses 16th - 17th CENTURIES / 18th CENTURY

LOCATION
Museu Nacional de Arte Antiga
Rua das Janelas Verdes - Lisboa

T +351 213 912 800 - www.mnarteantiga-ipmuseus.pt

OPENING HOURS
tuesday 14.00-18.00
wednesday to sunday 10.00-18.00
closed on monday, 01/01, easter sunday, 01/05 and 25/12

The term “mogul” defines the dynasty founded in 1526, by Babur, in north of India. It also applies to objects produced during this period, that combine the cultural diversity of the empire with influences from missionaries and merchants. The intermingling of cultures is evident in the doors of this cabinet, featuring Portuguese knights, with distinctive clothing, hunting with lances. These coolers belonged to a magnificent set, unique in the world due to its typologies and forms, of cutlery cases, dusters and bottles, amongst other items – that were never copied in other known services of Chinese porcelain commissioned for the Portuguese or foreign market. The form of this cooler is inspired by a model of a Western silver dish that contained a removable upper decorative element, in which bottles and glasses could be stored.

LOCATION
Museu Nacional de Arte Antiga
Rua das Janelas Verdes - Lisboa

T +351 213 912 800 - www.mnarteantiga-ipmuseus.pt

OPENING HOURS
tuesday 14.00-18.00
wednesday to sunday 10.00-18.00
closed on monday, 01/01, easter sunday, 01/05 and 25/12

Aqueduct of Águas Livres 18th CENTURY

LOCATION
Aquaduto das Águas Livres
Calçada da Quintinha, 6
Alto de Campolide - Lisboa
Reservatório da Mãe d’Água, Amoreiras
Praça das Amoreiras, 10 - Lisboa

T +351 218 100 215 / F +351 218 100 202
www.museudaagua.epal.pt

HOURS OF MUSEUM
10.00-18.00
(closed on sun. and bank holidays)

Aqueduct for capturing, channelling and distributing water to the city of Lisbon in accordance with the classic gravity system. An open-air structure in a subterranean gallery, including several “mães de água” (reservoirs) over its course, the most important of which were located nearby the original spring. Endowed with ancillary works, branches and fountains.

Coach of King D. João V 18th CENTURY

LOCATION
Museu Nacional dos Coches
Praça Afonso de Albuquerque - Lisboa

T +351 213 610 850
www.museudoscoces-ipmuseus.pt/

OPENING HOURS
tuesday to sunday 10.00-18.00
last visit at 17.30
closed on monday, 01/01, easter sunday, 01/05 and 25/12

Coach built in Portugal, during the first half of the 18th century. It has a Rococo style decoration, of French and Italian influence. It includes a closed carriage of elegant carved lines and glass windows. The interior is lined with red velvet and the wheel decorations feature the 12 signs of the zodiac.



This thematic Guide invites you to discover some of the treasures of Portuguese Baroque art. Visit these fascinating icons from Portugal’s golden age, from the North to the Algarve, Madeira and the Azores. Take this opportunity to discover the regions’ other heritage riches and thereby complement your itinerary. Accept this challenge and embark on an adventure through Portugal, in search of the Baroque!

Baroque

Term which derives from the Portuguese word “barroco” meaning a rough or imperfect pearl. Designates European art of the 17th and 18th centuries, characterised by movement, exuberant ornamentation, light and splendour, in opposition to classicism.

See also

Discover Baroque Art in Portugal, a project by the Museum with no Frontiers
www.discoverbaroqueart.org

“Baroque Routes”
www.visitportugal.com

Useful information

- www.portoenor.pt
- www.visitcentro.com
- www.visitlisboa.com
- www.visitalentejo.pt
- www.visitalgarve.pt
- www.visitazores.travel
- www.madeiraislands.travel

Turismo de Portugal, I.P.

Rua Ivone Silva, lote 6 - 1050-124 Lisboa
Call Center 808 781 212 - Tel 211 140 200
www.turismodeportugal.pt
www.visitportugal.com - www.descubraportugal.pt



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Church of São Roque 16th CENTURY



21
LOCATION Largo Trindade Coelho - Lisboa T +351 213 335 444/49 www.museu-saoroque.com/
OPENING HOURS tuesday to sunday 09:00-18:00 monday 14:00-18:00 thursday 09:00-21:00 closed on civic public holidays and religious public holidays (afternoon)

Ex libris monument of Jesuit churches in Portugal. It is a simple and sober church, with a single nave and eight lateral chapels, decorated between the 16th and 18th centuries. The most important chapel is dedicated to St John the Baptist, commissioned by king D. João V and built in Rome by a team of notable artists, coordinated by the Italian architects Luigi Vanvitelli and Nicola Salvi. An important collection of liturgical objects was produced at the same time as the interior decoration: gold-embroidered vestments and goldsmithery items, currently on display in the attached Museum. Other noteworthy features include the church's painted ceilings and the sacristy.

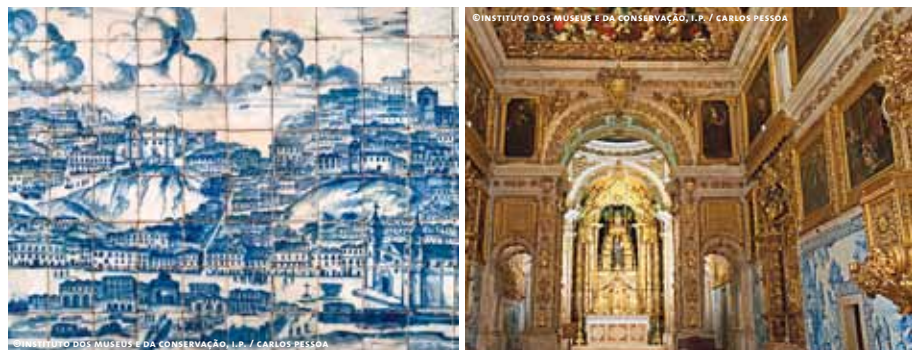
Reliquary of São João de Brito 17th CENTURY



22
LOCATION Museu de São Roque Largo Trindade Coelho - Lisboa T +351 213 335 444/49 www.museu-saoroque.com/
OPENING HOURS tuesday to sunday 10:00-18:00 thursday 14:00-21:00 (last entrance 30 min. before closing time) closed on public holidays

Commissioned by king D. Pedro II, this reliquary chest has engraved silver bas-relief work, featuring scenes from the life and martyrdom of S. João de Brito. The bas-relief, on top of the chest, presents the Saint wearing his Indian dress, including sandals and a staff.

Grand Panorama of Lisbon and Church of Madre de Deus 17th CENTURY / 16th - 18th CENTURIES



23-metre azulejo tile panel, representing 14 km of Lisbon and outskirts, seen from the River Tagus, between the Palace of the Counts of Miranda, to the West, and the Convent of S. Francisco, in Xabregas, to the East.

Built between 1509 and 1517, the church and convent have been remodelled several times. This monumental complex is a classic example of Portuguese Baroque architecture, due to its decoration which combines azulejo tile panels, oil paintings and carved gilded wood employed in the altars with sculptures, in the pulpit and frames.

23	24
LOCATION Museu Nacional do Azulejo Rua da Madre de Deus, 4 - Lisboa T +351 218 100 340 - mnazulejo.tmc-tp.pt/	OPENING HOURS tuesday 12:00-18:00 wednesday to sunday 10:00-18:00 closed on 01/01, easter sunday, 01/05 and 25/12 last visit at 17:30

Royal Brigantine 18th CENTURY



25
LOCATION Museu de Marinha Praça do Império - Lisboa T +351 213 620 019 museu.marinha.pt/museu/site/pt
OPENING HOURS October to April 10:00-17:00 May to September 10:00-18:00 closed on 01/01, easter sunday and 25/12

In 1780, Queen D. Maria I commissioned the construction of the Royal barge known as the «Royal Brigantine». Destined to serve the betrothal between the future king D. João VI and the Spanish «infanta», D. Carlota Joaquina. Symbol of power and supreme example of naval archaeology, Brigantine attended major events of pomp and ceremony in the History of Portugal for over 200 years.

Church of Menino Deus 18th CENTURY



26
LOCATION Largo do Menino Deus - Lisboa T +351 218 885 650
OPENING HOURS monday to Friday 15:00-18:00 saturday 10:00-12:00 visits in other opening hours subject to prior booking

Work commissioned by D. João V initially from the Royal architects, João Antunes, João Frederico Ludovice and Custódio Vieira. The centralised layout, a rich interior decoration of coloured marble, and the decision to commission the pictorial contents from some of the leading painters of the period, revealed the imposition of Joanine patterns, thus inscribing this church within the series of major works built during the reign of D. João V, that culminated with construction of the Basilica and Convent of Mafra.

Church of Paulistas / Santa Catarina 17th - 18th CENTURIES



27
LOCATION Calçada do Combro, 82 - Lisboa T +351 213 343 860 http://pnquehuz.tmc-tp.pt
OPENING HOURS Palace wed. to mon. 09:00-17:00 Gardens January to April - October to December 09:00-17:00 May to September 09:00-18:00 (last visit at 16:30) closed on Tuesday, 01/01, easter sunday, 01/05 and 25/12

The church belonged to a convent, founded in 1627, by the Order of Hermits of São Paulo da Serra d'Ossa, known as the "Paulistas". It has a Latin cross layout, with a deep main chapel and co-lateral chapels. Its renown is due to its interior decoration, in particular the carved gilded wood covering of the altars and the plasterwork of the ceiling.

Basilica Estrela 18th CENTURY



28
LOCATION Largo da Estrela - Lisboa T +351 213 960 915
OPENING HOURS monday 11:30-20:00 tuesday to sunday 08:00-20:00

Founded by Queen D. Maria I, this was the first basilica consecrated to the Sacred Heart of Jesus. The Latin cross layout was inspired by the Basilica of Mafra and also the majority of churches built after the 1755 earthquake. It was initially connected to the Convent of the Carmelite Order. The façade, with its traditional triangular pediment, is complemented by monumental sculptures, two elegant bell towers and a magnificent dome.


National Pantheon - former Church of Santa Engrácia 17th - 18th CENTURIES



29
LOCATION Campo de Santa Clara - Lisboa T +351 218 854 820 - www.lgespar.pt
OPENING HOURS tuesday to sunday 10:00-17:00 last visit at 16:40 closed on 01/01, easter sunday, 01/05 and 25/12

The National Pantheon, the former Church of Santa Engrácia, that overlooks Lisbon's historic centre and the River Tagus, is one of the city's principal monuments. It is considered to be one of the finest examples of Portuguese Baroque architecture. The original building dates back to the early 17th century, when construction began of the first church, that only terminated in the mid 20th century. Notwithstanding its long and attributed history, spanning almost 400 years, leading to the popular saying, "Works of Santa Engrácia" to depict something that is difficult or unlikely to be concluded, the design essentially remains faithful to the original 17th century Baroque project. As the National Pantheon, it houses some of the most important figures from contemporary Portuguese History. Its terrace offers a unique view over the city and river.

Fronteira Palace and Gardens 17th CENTURY



30
LOCATION Largo S. Domingos de Benfica, 1 - Lisboa T +351 217 382 023 www.fronteira-almora.pt/
OPENING HOURS June to September entrance at 10:30, 11:00, 11:30, 12:00 October to May entrance at 11:00, 12:00 closed on sunday and public holidays all visits are guided visits prior bookings are required for groups

The Palace of the Marquis of Fronteira pays testimony to the splendour and finesse of the social life of Portuguese nobility at the end of the 17th century. The harmonious combination between the main two-storey building, the 19th century wing, gardens and collection of sculptures, grotto-work and azulejo tile panels, constitutes a notable example of early baroque architecture.

"Baixa Pombalina" zone 18th CENTURY



31
LOCATION Lisboa T +351 210 312 700 www.visitlisboa.com/

The Baixa downtown zone of Lisbon, rebuilt in the wake of the 1755 earthquake, in conformity with the innovative and pragmatic enlightenment precepts of urban planning and architecture, is known as the Baixa Pombalina because its reconstruction was effectively designed and coordinated by the Marquis of Pombal, together with his team of architects and engineers. With an orthogonal layout, façades and regular lines, nestled between the Praça do Comércio and Rossio, it is an area of tremendous cultural and heritage value.


National Palace of Mafra 18th CENTURY



32
LOCATION Igreja de São Francisco Largo 1 ^o de Maio - Évora T +351 266 704 531 www.cm-evora.pt/guaturistico/
OPENING HOURS winter 09:00-12:50 - 14:30-17:15 summer 09:00-12:50 - 14:30-17:45 sundays and religious public holidays opens at 10:00 closed on 01/01, easter sunday, 24/12 afternoon and 25/12

A Baroque architectural complex, constituted by a royal palace, basilica and convent. It contains important collections of Italian sculpture, Italian and Portuguese painting, a unique library, together with two carillons, six historic organs and an 18th century hospital.

National Palace of Queluz 17th - 18th CENTURIES



33
LOCATION Largo do Palácio - Queluz T +351 214 343 860 http://pnquehuz.tmc-tp.pt
OPENING HOURS Palace wed. to mon. 09:00-17:00 Gardens January to April - October to December 09:00-17:00 May to September 09:00-18:00 (last visit at 16:30) closed on Tuesday, 01/01, easter sunday, 01/05 and 25/12

Summer Palace of the Portuguese court, developed around an older palace. The exterior includes a semi-circular public square, encircling a statue of Queen D. Maria I, and neoclassical set of sculptures by Joaquin José Aguiar. The interior has a "U"-shaped layout, embracing a French style garden, with other wings completing the park.

Casa do Corpo Santo (Baroque Museum) 18th CENTURY



34
LOCATION Rua do Corpo Santo, 7 - Setúbal T +351 265 236 066
OPENING HOURS tuesday to saturday 09:00-12:30 - 14:00-17:30 closed on public holidays

The headquarters of the former Religious Fraternity of Sailors, Shipowners and Fishermen of Setúbal, the house is located in Setúbal's historic centre, next to the Church of Santa Maria. The interior is decorated with Baroque azulejo tile panels, depicting the leisure activities and everyday lives of the aristocracy, such as this signed panel, from the early 18th century, that depicts a graceful hunting scene, in which a couple rides a pair of horses that are (probably) of Lusitanian breed. Other notable features include the 18th century paintings of the Dispatch Room and Entrance Hall, the brick floor that alternates with azulejo tiles, of distinct styles, and the Chapel lined with carved gilded wood.

alentejo

Filipe II Bottle / Baby Jesus - Good Shepherd 17th CENTURY



The form and decoration of this blue and white porcelain bottle, bearing the coat of arms of King Filipe II of Spain, are inspired by pilgrims' drinking-vessels. These precious vessels were highly appreciated in the 16th century. Statue of baby Jesus, sculpted in ivory, depicted as the Good Shepherd, playing a musical instrument. This statue is based upon a sacred mountain representing various scenes from the life of Jesus Christ. The statue of Baby Jesus - Good Shepherd exemplifies a perfect assimilation between Oriental and Western religious traditions that originated highly unusual works of art.

35	36
LOCATION Paço Ducal - Terreiro do Paço - Vila Viçosa T +351 268 980 659 - www.fcbraganca.pt	OPENING HOURS 1 April to 14 June - 16 to 30 September tue. 12:30-17:30 wed. to fri. 10:00-13:00 - 14:30-17:30 saturday and sunday 09:30-13:00 - 14:30-18:00 15 June to 15 September closed at 18:00 1 October to 30 March tuesday 14:00-17:00 wed. 10:00-13:00 - 14:00-17:00 thu. to sun. 09:30-13:00 - 14:00-17:00 last visit takes place 1 hour before closing time

Main Chapel of Évora Cathedral 18th CENTURY



37
LOCATION Évora cathedral Largo Marquês de Marialva - Évora T +351 266 759 330
OPENING HOURS 1 July to 15 September 09:00-17:00 16 September 10:30 June 09:00-12:20 - 14:00-17:00 closed on 01/01, 24/12 from 12:30 and 25/12

A baroque chapel with a marble interior and exterior, commissioned by King João V. It has three upright bays with a barrel vault terminating in the half dome of the apse. Inspired by the main chapel in Mafra Basilica, it constitutes an 18th century addition to the great Gothic Cathedral that modernized the building's architectural style. Includes notable works of sculpture, painting and carved gilded wood and an organ.

Chapel of Bones – Capela dos Ossos 16th CENTURY – 17th - 18th CENTURIES (decoration)



38
LOCATION Igreja de São Francisco Largo 1 ^o de Maio - Évora T +351 266 704 531 www.cm-evora.pt/guaturistico/
OPENING HOURS winter 09:00-12:50 - 14:30-17:15 summer 09:00-12:50 - 14:30-17:45 sundays and religious public holidays opens at 10:00 closed on 01/01, easter sunday, 24/12 afternoon and 25/12

A room with a quadrangular plan, with columns and ribbed ceiling, attached to the former Chapter Room of the Convent. From the 17th century onwards the room's vaulted ceilings and walls were completely covered with bones, in a fashion similar to "shell-work".

Sanctuary of Nossa Senhora de Aires 18th CENTURY



39
LOCATION 2km from the town, follow the road 385 towards Portel - Viana do Alentejo T +351 266 953 133 - +351 266 010 155
OPENING HOURS 10:00-13:00 - 15:00-17:00 closed on monday Possibility of booking a visit

Designed by the oratorian priest, João Baptista in a religious site of profound devotion in the Alentejo region, this is a magnificent example of a baroque church in a rural setting. It has a rocaille silhouette, that stands out from the landscape due to the contrast of light and shadow on the façade and the decoration of coloured scagliolas, typical of the Alentejo tradition. The façade has two symmetrical towers. The church has a Latin cross layout and the interior is decorated with plasterwork and mural paintings.

Procession Altar of São João Evangelista 18th CENTURY



40
LOCATION Museu Rainha D. Leonor - Beja T +351 284 323 351 www.museuregionaldebeja.net/
OPENING HOURS tuesday to sunday 09:30-12:30 - 14:00-17:15 closed on monday and public holidays

Silver framework for carrying a statue, representing the martyrdom of St John the Evangelist, with baroque characteristics, that are unique to the Portuguese artistic community of the reign of D. João V. The item belonged to the Royal Monastery of Nossa Senhora da Conceição and was used in the procession of the Holy Sacrament, in Beja, on Corpus Christi.

Church of Nossa Senhora dos Prazeres 17th CENTURY




41
LOCATION Largo dos Prazeres - Beja T +351 284 320 918 - dpub@sapo.pt
OPENING HOURS winter wed. to sun. 10:00-12:30 - 14:00-17:00 summer wed. to sun. 10:00-12:30 - 14:30-18:00 wed. to sun. 10:00-12:30 - 14:30-18:00 closed on 01/01, easter sunday and 25/12

Built next to the city's mediaeval wall. Dedicated to the Virgin Mary, it reflects the characteristic devotion of the post-Tridentine epoch, when the Marian cult attained its summit, after a miracle that took place in an estate in Alcântara, in Lisbon, in the 16th century. It is a notable example of a "Golden Church", a genuine complete work of art in which the carved gilded wood is perfectly complemented by the azulejo tiles, mural paintings and oil canvas paintings, alluding to the mysteries of the life of the Virgin Mary, that highlight the Seven Sorrows and Seven Joys of the Mother of God.

algarve

Church of S. Lourenço de Almancil 18th CENTURY



42
LOCATION Rua da Igreja - Almancil T +351 289 395 451
OPENING HOURS October to April tue. to sat. 10:00-12:00 - 14:30-17:00 May to September tue. to sat. 10:00-13:00 - 14:30-18:00 closed on 01/01, good friday, 01/05, corpus christi and 25/12

This church is a notable example of Portuguese vernacular architecture. The interior walls are lined with cobalt blue and white azulejo tiles that depict the story of the life and death of S. Lourenço. The dome and vaulted ceiling are lined with azulejo tiles featuring architectural themes of Italian influence, and carved gilded wood, presenting the form of a pyramidal throne with massive columns decorated with putti, angels, leaves and birds.

azores

Convent of São Gonçalo 17th CENTURY



43
LOCATION Rua da Rosa - Angra do Heroísmo T +351 295 212 511
OPENING HOURS 10:00-11:30 - 14:00-16:30 (last entrance: 11:30 and 16:00) closed on wednesday

The church, of a single nave with two upper choirs, separated from the nave by an oblong grating, exquisitely framed by National Style Baroque carved gilded wood, corresponding to the so-called "Golden Church", whose decorative design is complemented by azulejo panels and oil canvas paintings, dating from the late 17th century and early 18th century. The altar-piece of the high altar, derives from a later date – the Rococo period. The convent includes two cloisters, one from the 16th century and the other from the 17th century.

madeira

Church of São João Evangelista 17th CENTURY



44
LOCATION Lg. Município e Rua Ferreiros - Funchal T +351 291 233 534 igrejadocolegio.magix.net/webster/
OPENING HOURS sunday 09:00-13:00 - 18:30-20:15 monday 15:00-18:00 tuesday 10:00-12:00 - 15:00-20:00 wednesday 10:00-12:00 - 15:00-20:30 thursday 10:00-12:00 - 15:00-18:00 friday 15:00-18:00 saturday 16:00-18:00

The church is one of the finest examples of the fusion between Mannerist and Baroque aesthetic styles in the Island of Madeira. The exuberant decoration of the interior, whose construction began in 1647, sponsored by the Jesuits, combines valuable altar-pieces of carved gilded wood, azulejo tiles of a figurative design and pattern, with paintings on the ceiling, and frescoes in the nave and sacristy.

Baroque art and architecture first gained prominence in Portugal at a time of fervent regal propaganda. The new king, D. João IV (r. 1640-1656), of the Bragança dynasty, had to legitimate his ascension to the throne, after 60 years of rule by the Spanish Habsburgs/Austrias dynasty and their final overthrow via a palatial coup d'état. This led to the turbulent Portuguese "Restoration" period - 16 years of critical reaffirmation of the independence of the Portuguese crown, in relation to the Spanish throne - a period of utopia and fascinating futuristic inventions, interwoven with wars and profound economic difficulties. As a result, Portuguese Baroque art and architecture in the second half of the 17th century lacked some of the thrust and originality found in Italian Baroque styles. Nonetheless, it was already possible to observe Baroque influences in the construction of court etiquette and ideology, together with a deep-seated attachment to religion in its various forms. This was a period of great processions, votive pilgrimages and grand sermons by Father António Vieira – one of the leading names of Baroque prose. New religious spaces were created, endowed with unexpected grandeur and new configurations.

Although Portugal had few major examples of Baroque style in the 17th century, there were clear signs of a mode of presentation and representation of power that may be considered to be fully Baroque. The formation of Portuguese Baroque in the 17th and 18th centuries was decisively shaped by the immediately preceding period of political ideology - establishing the foundations for that which we may call the explosion of Portuguese Baroque during the reign of D. João V.



FRESCADO DE PEDRO PAO BARROSA - CATEDRAL DA NOSSA S. MARIA - LISBOA

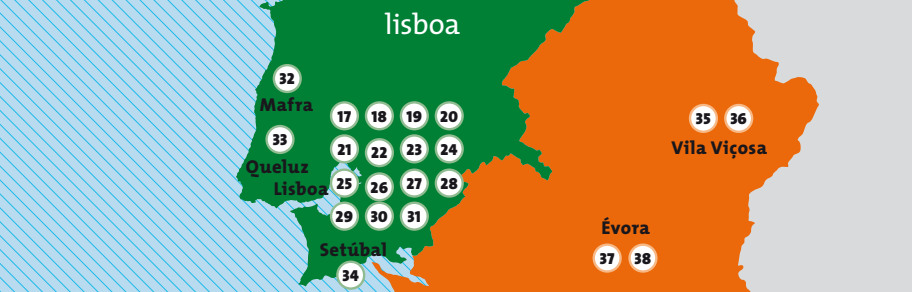
In the 17th century, the official discourse of the church proposed creation of a "golden age" to be overseen by the kingdom and King of Portugal, in which the Portuguese would thereby leave their mark on the history of mankind and Christendom: forging a joyful Christian world, in which Gentiles, finally converted, could also take part. The so-called "Indo-Portuguese" style began to flourish, fostering a fusion between European and Asiatic traditions, founded on countless innovative and exotic artistic forms, expressed via hand-carved wood, sculpture, painting, azulejo tiles, ceramics, goldsmithery, ivory work, textiles and furniture.

The first shipment of gold from Brazil (1785 kg) arrived in 1701. Thereafter, the kingdom was fuelled by a growing influx of this precious metal. During the reign of D. João V (1706-1750) Brazilian gold and diamonds were the main source of the kingdom's wealth. It was gold that propelled the overwhelming number of artistic commissions made during the 18th century. The leading patron was the king himself, who extended his patronage throughout the Portuguese empire and to the rest of Europe. This was the zenith of the Portuguese Baroque period. >>>

portugal

- porto e norte
- centro de portugal
- lisboa
- alentejo
- algarve
- azores
- madeira

atlantic ocean



madeira

