

Borngässer/Karge/Klein (Hrsg./eds.)

**Grabkunst und Sepulkralkultur
in Spanien und Portugal**

**Arte funerario y cultura sepulcral
en España y Portugal**



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Barbara Borngässer/
Henrik Karge/
Bruno Klein (Hrsg./eds.)

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Wielandstr. 40, D-60318 Frankfurt am Main
Tel.: +49 69 597 46 17
Fax: +49 69 597 87 43
info@iberoamericanalibros.com
www.iberio-americana.net

© Iberoamericana, Madrid 2006
Amor de Dios, 1, E-28014 Madrid
Tel.: +34 91 429 35 22
Fax: +34 91 429 53 97
info@iberoamericanalibros.com
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INHALTSVERZEICHNIS / ÍNDICE

FARBTAFELN I-XXIV

Henrik Karge / Bruno Klein
*Grabkunst als Ausdruck der gesellschaftlichen Dimension des Todes.
Monumente und Entwicklungen auf der Iberischen Halbinsel.*
Eine Einführung 9

*El arte funerario como expresión de la dimensión social de la muerte.
Monumentos y desarrollos en la Península Ibérica. Una introducción* 19

I. MONUMENTA – ORT, TYPUS UND MATERIAL MITTELALTERLICHER GRABMALE

Kristina Krüger
*Fürstengrablegen in Nordspanien:
Die panteones früh- und hochmittelalterlicher Kirchen* 33

Ángela Franco Mata
Iconografía de sepulcros góticos en Castilla y León 65

Michael Grandmontagne
*«Fassungslose Figuren».
Materialkonzepte zweier spanischer Grablegen im Spiegel
von Claus Sluters Werken für die Kartause von Champmol* 89

II. HAGIOGRAPHIE UND GRABKUNST

Tobias Kunz

*Aneignung hagiographischer Bildstrategien zur sepulkralen Selbstdarstellung:
Einbeziehung des Betrachters bei figürlichen Grabmälern*

Nordspaniens um 1200 111

Johanna Wirth Calvo

Das Grabmal des Heiligen Pedro de Osma in El Burgo de Osma –

Die Hierarchie der Caritates 133

Felipe Pereda

La Puerta de los Leones de la Catedral de Toledo :

Una interpretación en clave litúrgica y funeraria 155

III. FAMA ET MEMORIA – DAS MEMORIALBILD ALS MEDIUM DER REPRÄSENTATION

Luís Afonso

Life's Circle: Some notes on two Portuguese gothic tombs 193

Carla Varela Fernandes

Fama y memoria. Los enterramientos portugueses de reinas

y mujeres de la nobleza en el siglo XIV 207

Nicole Hegener

«Muerto por los moros enemygos ...» –

Grabmäler spanischer Santiago-Ritter in Kastilien 225

Marisa Melero Moneo

El sepulcro gótico del canciller de Navarra Francisco de Villaespesa

en la Catedral de Tudela 255

Pedro Flor

The Tomb of the Noronha Family and

funerary Renaissance sculpture in Portugal 273

IV. DYNASTISCHE GRABLEGEN VOM FRÜHEN MITTELALTER BIS ZUR FRÜHEN NEUZEIT

Rocío Sánchez Ameijeiras

La memoria de un Rey victorioso : Los sepulcros de Alfonso VIII

y la Fiesta del Triunfo de la Santa Cruz 289

Bruno Klein

Der König und die Kunst: Die Genese des aragonesisch-

katalanischen panteón in Poblet unter Pere el Ceremoniós 317

Ralf Gottschlich

Das Kloster Batalha als Grablege der portugiesischen Könige

aus dem Haus Avíz 339

Maria João Baptista Neto

La expresión condicionada por la historia.

Panteones dinásticos portugueses :

De las concepciones iniciales a las restauraciones contemporáneas 359

V. PANTEONES IM FRÜHNEUZEITLICHEN SPANIEN

Gisela Noehles-Doerk

Die Realisation der Grabmalplanungen der Katholischen Könige 379

María José Redondo Cantera

La Capilla Real de Granada como panteón dinástico durante

los reinados de Carlos V y Felipe II : Problemas e indecisiones.

Nuevos datos sobre el sepulcro de Felipe el Hermoso y Juana la Loca 403

Michael Scholz-Hänsel

Der Escorial als Grablege im Kontext der Konfessionalisierung 419

Alfonso Rodríguez G. de Ceballos

Capillas Funerarias españolas del Barroco :

Variaciones sobre el modelo de El Escorial 441

VI. SEPULKRALKULTUR IN MITTELALTER UND VORMODERNE –
BRECHUNGEN DES RÜCKBLICKS

Dietrich Briesemeister
*Beschreibungen von Grabdenkmälern in der spätmittelalterlichen
Literatur Spaniens* 463

Uli Wunderlich
*Der Tanz um den Toten im Sarg –
Zeugnisse für einen Begräbnisritus in Spanien* 475

VII. SEPULKRALKULTUR UND POLITISCHER TOTENKULT
IM 19. UND 20. JAHRHUNDERT

Ingrid Reuter / Norbert Fischer
*Bürgerliche Nobilitierung durch sepulkralen Aristokratismus:
Mausoleen auf dem Madrider Friedhof San Isidro* 497

Peter K. Klein
*Das Bürgerkriegsdenkmal des «Valle de los Caídos» und
die Erinnerungspolitik des Franquismus* 517

Francisco José da Cruz de Jesus
*«AOS MORTOS DA GUERRA COLONIAL».
Os Monumentos Portugueses aos Combatentes do Ultramar* 535

Bildnachweis 557

THE TOMB OF THE NORONHA FAMILY AND
FUNERARY RENAISSANCE SCULPTURE IN PORTUGAL*

Pedro Flor

This paper deals with funerary Renaissance Sculpture in Portugal by considering the specific case of the sixteenth century tomb of the Noronha family in the church of Sta. Maria in Óbidos (fig. 1), about 80 km northwest of Lisbon. The study of this exquisite example of tomb sculpture is fully justified by the fact that its history as well as its plastic and aesthetic significance have not received the attention of Portuguese or international researchers. In addition, recent documents we have published concerning the date and authorship of the various parts of the tomb have reopened the discussion about both the activity of the artists involved and the circulation of their models in Portugal.¹

First we will examine the context of the production of tombs in Portugal in the late fifteenth and early sixteenth century.

After the long Gothic age that flourished in Portugal from the thirteenth to the fifteenth century, there was a slow process of aesthetic change in which imported new plastic values spread out in this country during the end of the fifteenth and the beginning of the sixteenth century. Flemish and Italian models were increasingly acclaimed while the plastic values of the late Gothic were gradually discarded. The artistic patterns of the early Renaissance arising in sixteenth century Europe reached Portugal by way of trade and within a cultural context established with several regions of Europe.² Also, it must

* I would like to thank my father who helped me to translate this paper into English.

¹ Pedro FLOR, *O Túmulo de D. João de Noronha e de D. Isabel de Sousa na Igreja de Santa Maria de Óbidos*, Lisboa, Colibri, 2002.

² *No Tempo das Feitorias. A Arte Portuguesa na Época dos Descobrimentos*, Catálogo da Exposição, Lisboa, Comissão Nacional para Comemoração dos Descobrimentos Portugueses, 1992; *O Brilho do Norte – Escultura e Escultores do Norte da Europa em Portugal – Época Manuelina*, Catálogo da Exposição, Lisboa, Ministério da Cultura / IPPAR / Instituto Português de Museus, 1997; *O Sentido das Imagens*

be emphasized that Portugal played a decisive role in the international system at that time both at the diplomatic and economical level and could easily take up the aesthetic innovations offered by the Renaissance. In the field of painting, the strong influence of Bruges and Antwerp in Portugal lasted until the beginning of the 1540's, while in sculpture Flemish models challenged both Italian forms and the new decorative schemes of Manueline art. Nevertheless, sculpture played a leading role in introducing Portugal to the Renaissance, Italianate vocabulary, soon to be followed by painting, architecture and other contemporary media. This language however spread gradually since late Gothic formulas were a serious obstacle to the triumph of the Renaissance style.³



Fig. 1: Óbidos, Church of Sta. Maria, Tomb of the Noronha Family, 1529–32

– *Escultura e Arte em Portugal (1300–1500)*, Catálogo da Exposição. Lisboa, Ministério da Cultura / Instituto Português de Museus / Museu Nacional de Arte Antiga, 2000.

³ Pedro DIAS, *A Arquitectura de Coimbra na transição do Gótico para a Renascença (1490–1540)*, Coimbra, Epartur, 1982. Dagoberto MARKL and Fernando Antônio Baptista PEREIRA, *O Renascimento*, = *História da Arte em Portugal*, vol. 6, Lisboa, Publ. Alfa, 1986. Vitor SERRÃO, *O Renascimento e o Maneirismo (1500–1620)*, = *História da Arte em Portugal*, vol. III, Lisboa, Presença, 2002.

As for Portuguese medieval funerary sculpture, it is a well-known fact that the practice of burial and decoration of tombs followed the standard patterns of other European countries.⁴ Generally, tombs consisted of a funerary arch bearing an epitaph and heraldry motifs or every-day scenes and had a *gisant* on top representing the deceased figure or a *beatus*. The earliest example of this tomb prototype can be found in the thirteenth century, culminating during the first half of the fifteenth century, after which a new model appeared characterized by an architectural structure that frames the funerary arch and endows it with more magnificent, individualized traits. Wall tombs are funerary monuments that extol the virtues and qualities of the deceased and adopt the architectural principles and decorative motifs prevailing at the time. This type of tomb specially developed during the second half of the fifteenth and the early decades of the sixteenth century.

Precisely at the end this period (c. 1530) was when a significant change took place in the models used by architects and sculptors in Portugal. They continued to use the wall tomb typology where a kneeling effigy replaced the *gisant* (fig. 2), while simultaneously another kind of solution was developed based on the reintroduction of funerary chapels, generally built in the most important churches, cathedrals and monasteries of the area. Most of these chapels show an Italian influence and adopt the same type of inner structure – in a relatively small space, an altarpiece depicts the patron saint of the deceased or represents a death-related theme and a large tomb slab containing the epitaph under the altar. Wealthy, powerful, social groups adopted these two models of burial; both coexist in Portuguese sculpture during its short Renaissance period.⁵

⁴ Alberto TENENTI, *Il senso della morte e l'amore della vita nel Rinascimento*, Torino, Einaudi, 1957; Michel VOVELLE, *La Mort et l'Occident de 1300 à nos jours*, Paris, Gallimard, 1967; Philippe ARIÈS, *L'Homme devant la Mort*, Paris, Seuil, 1977; María José REDONDO CANTERA, *El Sepulcro en España en el Siglo XVI – Tipología e Iconografía*, Madrid, Impadisa, 1987. Erwin PANOFSKY, *Tomb Sculpture – Its Changing Aspects from Ancient Egypt to Bernini*, London, Phaidon, 1992 and John POPE-HENNESSY, *Italian Renaissance Sculpture*, London, Phaidon, 4^a ed., 1996.

⁵ Pedro Amaral XAVIER, «Imagens da Morte na Arte – dos finais da Idade Média ao Barroco», in: *Atitudes perante a Morte*, Coimbra, Ed. Minerva, 1991, pp. 13–46; Francisco Pato de MACEDO, «O Descanso Eterno. A Tumulária», in: *História da Arte Portuguesa*, Paulo PEREIRA (dir.), Lisboa, Círculo de Leitores, 1995, pp. 435–55; Carla Varela FERNANDES, *Memórias de Pedra. Escultura Medieval da Sé de Lisboa*, Lisboa, IPPAR, 2001; Carlos Alberto Ferreira de ALMEIDA and Mário Jorge BARROCA, «O Gótico», in: *História da Arte em Portugal*, Lisboa, Presença, 2002, pp. 207–46; Pedro FLOR, op. cit. (see n. 1), pp. 43–55; Vitor SERRÃO, op. cit. (see n. 3), pp. 130–55.

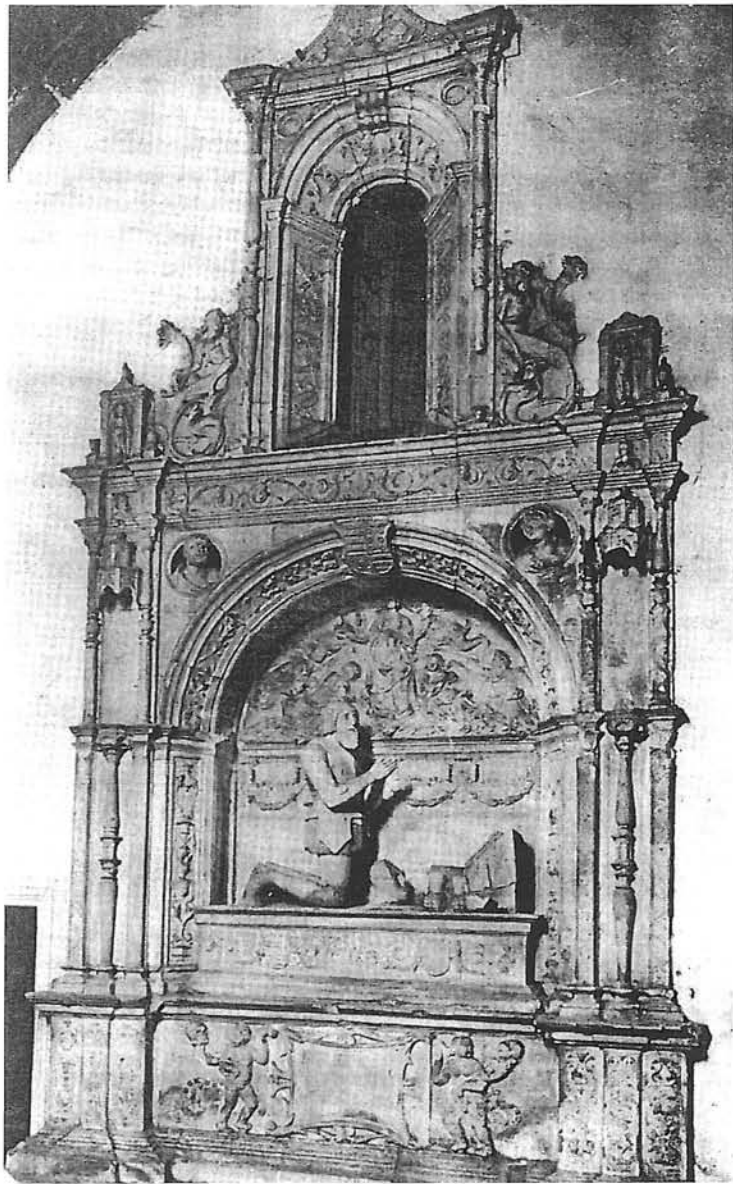


Fig. 2: Góis, Parish Church, Tomb of D. Luis da Silveira, c. 1531

After a brief analysis of the various typologies used in funerary art in Portugal, we will consider the case of the tomb of the *alcaide* D. João de Noronha and his wife D. Isabel de Sousa in the town of Óbidos.⁶ The town possesses a vast, precious artistic heritage that includes the ancient relics of the Roman occupation as well as others from more recent periods in Portuguese history. Among the diverse artistic heritage to be found within the town walls, the church of Sta. Maria is the most important monument and houses the tomb of the Noronha family built in limestone from the Coimbra area (fig. 1).⁷ The tomb is inserted left-side wall in the body of the church and has huge proportions. The work consists of three levels: i) the embasement, plinths and holding angels (fig. 3), ii) the central *aedicula* that contains the funerary arch and the group of sculptures (fig. 4), iii) the architectural top consisting of a small retable with a triangular pediment (fig. 1).

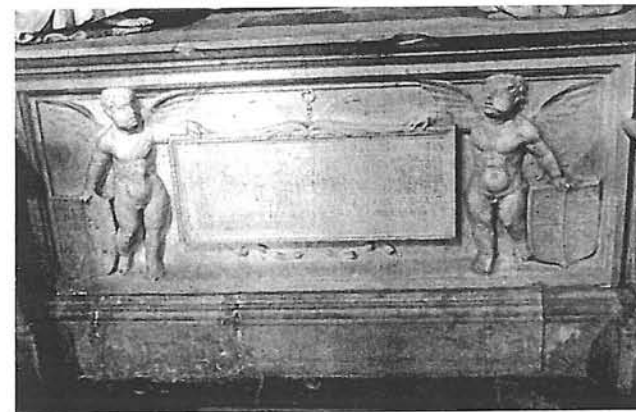


Fig. 3: Óbidos, Church of Sta. Maria, Tomb of the Noronha Family, detail

⁶ Reynaldo dos SANTOS, *A Escultura em Portugal*, vol. II, Lisboa, Academia Nacional de Belas-Artes, 1950; *Memórias históricas e diferentes apontamentos, acerca das antiguidades de Óbidos desde o ano de 308 antes de Jesus Cristo até ao presente ...*, Lisboa, INCM / Câmara Municipal de Óbidos, (João TRINDADE ed.), 1985; José Fernandes PEREIRA, *Óbidos*, Lisboa, Ed. Presença, 1988; Teresa Maria Bettencourt CÂMARA, *Óbidos. Arquitectura e Urbanismo (sécs. XVI e XVII)*, Lisboa, INCM / Câmara Municipal de Óbidos, 1990; Manuela Santos SILVA, *A Região de Óbidos na Época Medieval – Estudos*, Caldas da Rainha, Gráfica da Ponte, 1994; Pedro DIAS, *O Fydias Peregrino. Nicolau Chanterene e a Escultura Europeia do Renascimento*, Coimbra, CENEL, 1996; Pedro FLOR, op. cit. (see n. 1), pp. 73–93.

⁷ «Igreja de Santa Maria de Óbidos», in: *Boletim da Direcção Geral dos Edifícios e Monumentos Nacionais*, nº 58, Lisboa, Ministério das Obras Públicas, 1949; Gustavo de Matos SEQUEIRA, «Igreja de Santa Maria de Óbidos», in: *Inventário Artístico de Portugal. Distrito de Leiria*, Lisboa, Academia Nacional de Belas-Artes, 1955, pp. 82–85; Teresa Maria Bettencourt CÂMARA, op. cit. (see n. 6), pp. 80–90; Pedro FLOR, op. cit. (see n. 1), pp. 57–71.

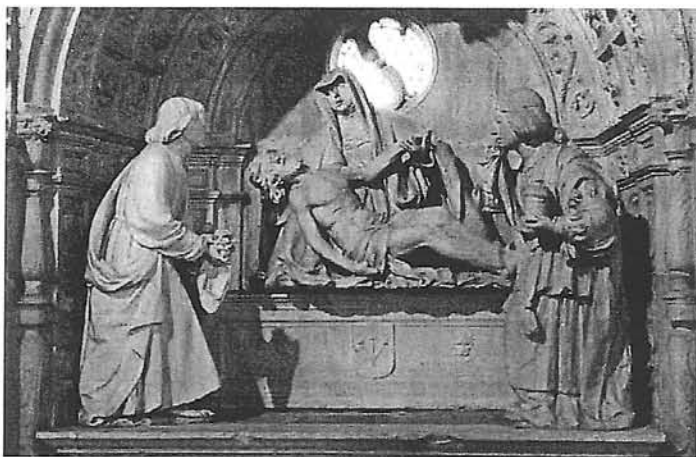


Fig. 4: Óbidos, Church of Sta. Maria, Tomb of the Noronha Family, detail

As for the first level, it should be emphasized that the plinths are decorated with *grotesche* on both sides of a rectangular tombstone where two angels are sculptured holding the epitaph and coat of arms of the two noblemen.⁸

Three sculptures stand out in the second level representing the episode of the *Lamentation of Christ* with a *Pietà* at the centre. On the left side St. John holds the crown of thorns and, on the right, Mary Magdalene grasps a vase with ointment (fig. 5).⁹ A vault with deep, coffering compartments covers the inside of the *aedicula* where the *Lamentation* stands. It is decorated with vegetative motifs and hybrid, apotropaic figures that resemble griffins.¹⁰ Various elements on the side walls depict the transience of life on earth – *vanitas*. As a framework to this magnificent *aedicula*, two pairs of pilasters are decorated with *grotesche* and various elements full of symbolic meaning associated

⁸ The epitaph says: *AQVI IAZ HO SENHOR DOM IOHAM DE NORONHA E A SENHORA DONA ISABEL DE SOVSA SVA MOLHER A QVAL MANDOV FAZER ESTA SEPVLTVRA E ORDENA DE TODA A SVA FAZENDA HVA CAPELLA DE QVE LEIXOV POR ADMNISTRADOR SIMAON DE SOVSA SEV SOBRINHO E SEVS ERDEIROS: E FALECEO O DITO DOM IOHAM AOS DEZ DIAS DE MARÇO DA ERA DE 1525.*

⁹ Louis RÉAU, *L'Iconographie de l'Art Chrétien*, Paris, P.U.F., 1957; James HALL, *Dictionary of Subjects and Symbols in Art*, London, John Murray, 1983; ID., *Illustrated Dictionary of Symbols in Eastern and Western Art*, London, John Murray, 1994.

¹⁰ Beryl ROWLAND, *Animals with Human Faces – a Guide to Animal Symbolism*, Knoxville, University Tennessee Press, 1973. and also ID., *Birds with Human Souls – a Guide to Bird Symbolism*, Knoxville, University Tennessee Press, 1978.

with the Virtues and Faculties of the Soul and chiefly the victory of Life over Death, both in a literal and metaphorical sense. Two small niches surmount the pilasters, each containing the statue of a prophet who can be identified by the phylactery in his hands.



Fig. 5: Óbidos, Church of Sta. Maria, Mary Magdalene, detail

Bearing in mind the surrounding funerary context it will be clear that both Ezekiel and Daniel can be identified because they were the authors of histories and prophecies of a funerary character. At the corners of the tomb's triumphal arch, two *tondi* can be seen as evocations of Classical Antiquity following Renaissance taste. The frieze on top of the second level is decorated with zoomorphic figures such as griffins and chimaeras, which again remind us of funerary themes, and, at both ends of the long frieze, four sitting children are represented, who are reminiscent of the four parts of the world.

Finally, a small retable with a triangular pediment exists on the third level representing the *Assumption of the Virgin*. This is a quite common episode in Portuguese funerary art, as the belief prevailed that during the Final Judgment, Mary would serve as

a universal protector and intercessor of Salvation before God. On top of the pediment God the Father is depicted, bestowing his blessing as *Salvator Mundi*.

From this brief analysis of the formal, iconographical elements the conclusion can be drawn that all the structural parts of the tomb seem to constitute a harmonious whole in what concerns both composition and subject matter. In effect, the iconographical program of the tomb closely follows the symbolical imagery, which is adequate in funerary monuments of that time. On one hand, we can detect the presence of elements that remind us of the transience of life and at the same time the victory over death. On the other hand, it is clear that several signs and symbols refer to the hope of the salvation of the soul.

Nevertheless, a closer look will reveal that this harmony is interrupted for various reasons. In fact, careful observation will reveal that the stone with the epitaph is not level with the plinths by a few centimetres. Apart from such formal inaccuracies, it should be stressed that the various parts that constitute the tomb present various plastic sensibilities. A closer look shows that the architectural structure of the tomb and its decorating ornaments reveal much technical expertise but do not artistically correspond to the same author who sculpted the *Lamentation*, where the plastic work reveals more skill in the characterization of figures.

After the definition of the iconographical programme of the tomb of the Noronha family and the indication of various hands in the sculptural execution of the monument we must also determine the circumstances of the commission of the work in order to determine its precise date and attribution.

The tomb in Óbidos derives from D. Isabel de Sousa's will (1525), which we only know from a copy from the time of her death (1529), but it is clear that her last wishes do not entirely match the tomb as it exists today.¹¹ The records of visitations to the church of Sta. Maria inform us that the tomb for D. Isabel de Sousa and her husband had been finished by 1532.¹² It can be concluded that the building of the tomb after her death must have taken place between 1529 and 1532.

In our opinion, the sculptures in the central *aedicula* preceded the tomb. In fact, the statues occupy a space for which they had not been planned, as shown by the fact that the figures are rather short and stoutly built.¹³ As for the figures of St. John and Mary Magdalene, they do not naturally turn round to the *Pietà*, which possibly indicates that they have been removed from their original place. For these reasons, we concur with the

assumption that this group of statues may have been part of an ancient stone altarpiece from the high chapel of the church. This altarpiece should have included the statue of St. Longinus of which only the head is displayed in the Óbidos Museum.¹⁴ Additionally, careful archival research has made it possible for us to identify the building of a stone altarpiece to decorate the high chapel of the church between 1518 and 1519. According to the documents, King João II's wife, D. Leonor herself, commissioned this altarpiece. It integrated a vast works campaign aiming at the redecoration and re-novation of the church of Sta. Maria in Óbidos, which was one of the chief towns under her sovereignty.¹⁵

After establishing the dates of the execution of the central group of sculptures (1518–19) and of the rest of the tomb (1529–32), we will try to identify the probable authors. A careful analysis of the plastic values in the group of the *Lamentation* will make it possible to identify Master Nicolas Chanterene (a. 1511–51), a Frenchman who was one of the very few artists to become the royal sculptor in Portugal.¹⁶ In truth, the statues display human and plastic quality and they reflect the work of Master Nicolas during his early years of activity in Portugal on the building site of the Augustinian monastery of Sta. Cruz in Coimbra, after his short stay in Lisbon where he was busy with the statues of the monarchs in the west porch of the monastery of Sta. Maria of Belém. Additionally, it would be possible to compare the sculptural achievement of Óbidos with the low reliefs of the main cloister in Sta. Cruz in Coimbra (c. 1520). Considering that the church of Óbidos temporally and spiritually depended on the Augustinian Canons of Coimbra, it is easy to understand that the commission was given to Master Nicolas who was also working for the same order in a pulpit and in the *gisants* for the new tombs of the early kings of Portugal. In this context, Queen D. Leonor is likely to have accepted with no reservation the name of Chanterene as the supervisor of the works of the altarpiece of the highchapel of Sta. Maria in Óbidos, which was being redecorated.

According to contemporary documents, the assemblage of the work took place a few years later as the artist was still busy with other works in and around the city of Coimbra. Although Master Nicolas is known to have executed the altarpiece between 1518

¹⁴ Sérgio GORJÃO, «Elementos Renascentistas», in: *Museu Municipal de Óbidos – Catálogo*, Óbidos, 2000, pp. 136–37. and Pedro FLOR, op. cit. (see n. 1), pp. 92–93.

¹⁵ See n. 12.

¹⁶ Pedro DIAS, op. cit. (see n. 13), 1987 and 1996; Rafael MOREIRA, *A Arquitectura do Renascimento no Sul de Portugal. A Encomenda Régia entre o Moderno e o Romano*, Lisboa, Tese de Doutoramento apresentada à Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, 1991; Pedro FLOR, *O Túmulo de D. João de Noronha e de D. Isabel de Sousa na Igreja de Santa Maria de Óbidos – um exemplo de arte funerária do Renascimento em Portugal*, Tese de Mestrado apresentada à Faculdade de Letras da Universidade de Lisboa, 1998; Fernando GRILLO, *Nicolau Chanterene e a Introdução do Renascimento na Escultura da Península Ibérica*, Lisboa, Tese de Doutoramento apresentada à Faculdade de Letras da Universidade de Lisboa, 2001.; Pedro FLOR, op. cit. (see n. 1), Vítor SERRÃO, op. cit. (see n. 3), pp. 138–46.

¹¹ Reynaldos dos SANTOS, op. cit. (see n. 6), p. 30. and Pedro FLOR, op. cit. (see n. 1), pp. 154–57; Arquivo Nacional da Torre do Tombo, Colegiada de Santa Maria de Óbidos, Maço 17, nº 17.

¹² Arquivo Nacional da Torre do Tombo, Colegiada de Santa Maria de Óbidos, Livro nº 1, (1408–1562).

¹³ Pedro DIAS, *Nicolau Chanterene – Escultor da Renascença*, Lisboa, Publ. Ciência e Vida, 1987, pp. 172–74; ID., *O Fydias Peregrino...*, pp. 209–14; and also Pedro FLOR, op. cit. (see n. 1), pp. 87–93.

and 1519, he only assembled it in the early 1520's and in the meantime the work remained in the church until the beginning of the next decade when it was removed and replaced, this time by a newly painted altarpiece.

As mentioned above, the magnificent tomb of the Noronhas was built between 1529 and 1532. In the beginning, it was meant to be located in the high chapel, according to D. Isabel de Sousa's wish, but the place finally chosen was the wall on the left side of the church.¹⁷ This must have been a joint decision of her executor – her nephew D. Simão de Sousa – and the sculptor who planned the architectural structure of the tomb. We refer to Jean de Rouen (a. 1528–80), another French sculptor who was present at the building site of Sta. Cruz in Coimbra.¹⁸ It is true that no extant documents can substantiate either the participation of this Norman master or of his workshop in the execution of this commission, but the volume and the technical skill documented in the architectural structure of the tomb are, no doubt, reminiscent of those used during the early period of the sculptor's stay in Portugal. We are inclined to believe that Jean de Rouen intended to reuse part of the altarpiece of the high chapel that had been disassembled and that may have been the reason why he placed Chanterene's *Lamentation* under the triumphal arch, which after all complied with D. Isabel de Sousa's last wish.

So far, we have suggested possible dates for the finishing of the various parts of the tomb and have determined their authorship, so it is time to evaluate the possible contribution of this magnificent sepulchre to Portuguese Renaissance art and particularly to tomb sculpture.

As a result of the artistic heritage of Nicolas Chanterene, contemporary art developed a new way of representing the human figure with naturalism and accuracy both in the details of the face and in the costumes and draperies. In his art, the French sculptor succeeded in combining not only the plastic values learnt in the Burgundian workshops and in the building sites of some important French monuments, but also the features brought from the Lombardian workshops he may have visited or from Spain where his

stay is documented at the beginning of the sixteenth century.¹⁹ Only at the end of 1520's, after having (re) established contacts with the sculpture centres of Toledo and Aragón did Master Nicolas develop a more elaborate classical style according to Vitruvian principles as adapted by Cesare Cesariano and Diego de Sagredo in their treatises, which Master Nicolas may have brought with him.²⁰ Such models will strongly influence both sculptors and contemporary painters and architects.

In turn, the artist responsible for the architectural structure of the tomb – Jean de Rouen – underwent the aesthetic influence of his fellow countryman Chanterene in the early years of his activity, as soon as he settled in Coimbra after 1527 (fig. 6). Chanterene's architectural and sculptural work also bears witness to the adoption of such sources of inspiration. The fact that the work of Jean de Rouen regularly uses the models presented in Sagredo's treatise is a good example of this practise.

In what concerns funerary art, the Norman master applies the typology he himself had used in church porches: rounded arches at the centre, *tondi* in the corners, and pilasters or columns decorated with *grotesche*. Simultaneously, Nicolas Chanterene's workshop developed a similar taste, which can be documented for instance in the main porches of the church of Maria Madalena in Olivenza, the parish church of Arroches, the convent of S. Bernardo in Portalegre, the convent of Chagas in Vila Viçosa or even in several tombs in Évora (fig. 7).

A close look at the tombs in the parish churches of Góis and Trofa do Vouga (figs. 2 and 8) or those in Évora or Portalegre will reveal that all of them closely follow the same architectural pattern. This model of composition can also be detected even at a later stage, namely in the mannerist period, which is the case of the tomb of Fr. Cristóvão de Cernache in Leça do Bailio (c. 1560). This situation emphasizes the relevance of funerary art as practised by Nicolas Chanterene and Jean de Rouen in the modern age in Portugal.

¹⁷ See note 11.

¹⁸ Reynaldo dos SANTOS, *A Escultura em Portugal...*, op. cit. (see n. 6), pp. 35–49; Nelson Correia BORGES, *João de Ruão – Escultor da Renascença Coimbrã*, Coimbra, Gráfica de Coimbra, 1980; António Nogueira GONÇALVES, «Prováveis origens da arte de João de Ruão», in: *A Introdução da Arte da Renascença na Península Ibérica*, Coimbra, Epartur, 1981, pp. 13–22; Nelson Correia BORGES, «Alguns aspectos da segunda época de João de Ruão», in: *A Introdução da Arte da Renascença na Península Ibérica*, Coimbra, Epartur, 1981, pp. 23–52. António Nogueira GONÇALVES, «A Igreja da Atalaia e a primeira época de João de Ruão», in: *Estudos de História da Arte da Renascença*, Porto, Paisagem Editora, 1984, pp. 115–170; Pedro FLOR, «O Túmulo de D. Luís da Silveira em Góis», in: *Discursos – Língua, Cultura e Sociedade*, IIIª série, nº 2, Revista do Centro de Estudos Históricos Interdisciplinares, Lisboa, Universidade Aberta, 2000, pp. 123–43; Pedro FLOR, op. cit. (see n. 1), pp. 116–20. and finally Pedro DIAS, «João de Ruão», in: *A Escultura de Coimbra – do Gótico ao Maneirismo*, Catálogo da Exposição, Coimbra, Câmara Municipal de Coimbra, 2003, pp. 123–48.

¹⁹ Charles TERRASSE, *L'Architecture Lombarde de la Renaissance*, Paris / Bruxelles, 1926; Anthony BLUNT, *Art et Architecture en France 1500–1700*, Paris, Ed. Macula, 1983; Fernando CHECA, *Pintura y Escultura del Renacimiento en España (1450–1600)*, Madrid, Cátedra, 1983. Pierre CAMP, *Les Imageurs Bourguignons de la fin du Moyen Âge*, Dijon, Imprimerie Darantière, 1990; Maria Dolores VILA JATO, «O Primeiro Renascimento Galaico-Português», in: *Do Tardo-Gótico ao Maneirismo – Galiza e Portugal*, Fundación Pedro Barrié de la Maza / Fundação Calouste Gulbenkian, 1995, pp. 132–44; John POPE-HENNESSY, op. cit. (see n. 4), pp. 265–85; Andrés ROSENDE VALDÉS, *El Grande y Real Hospital de Santiago de Compostela*, Consorcio de Santiago, Electa, 1999.

²⁰ Rudolf WITTKOWER, *Architectural Principles in the Age of Humanism*, London, Academy Ed., 1988; Rafael MOREIRA, op. cit. (see n. 16); Maria Isabel ÁLVARO ZAMORA and Gonzalo M. BORRÁS GUALIS (coords.), *La Escultura del Renacimiento en Aragón*, Zaragoza, Museo e Instituto de Humanidades 'Cámon Aznar', 1993; Pedro FLOR, op. cit. (see n. 1), pp. 112–13.



Fig. 6: Atalaia, Parish Church, Main Porch, c. 1528

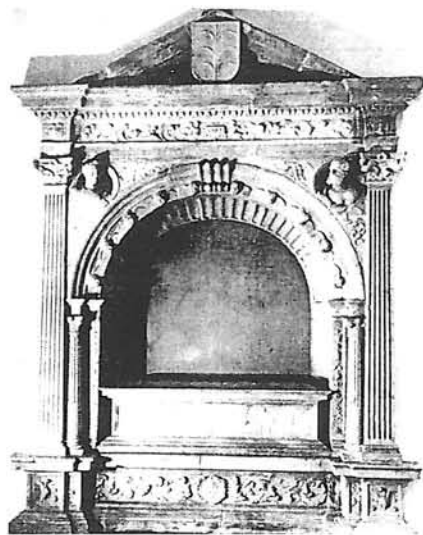


Fig. 7: Évora, Museu de Évora, Tomb of D. Álvaro da Costa, c. 1533–35

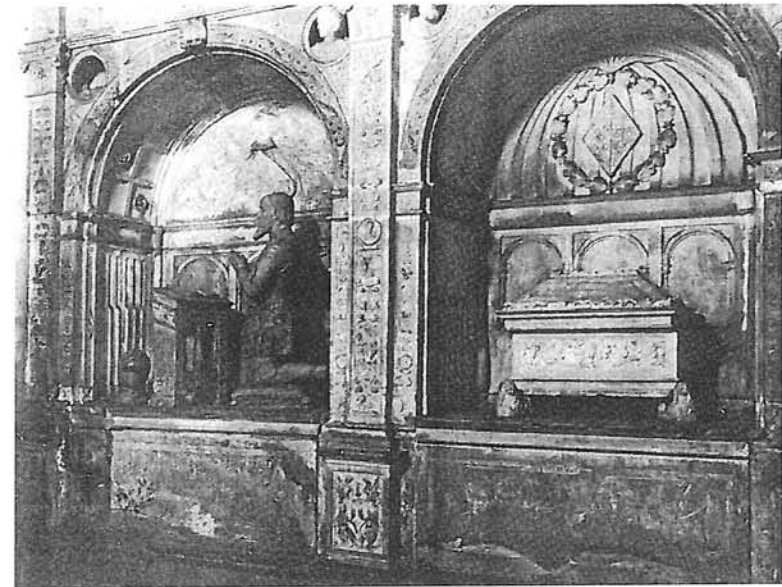


Fig. 8: Trofa do Vouga, Parish Church, Tomb of D. Duarte de Lemos, c. 1535–39

As mentioned above, contemporary architecture was receptive to the composition model of Jean de Rouen as applied to the tomb in Óbidos. This is also the case of contemporary painting with signs of influence inspired by works in the Renaissance taste.²¹ When we consider, for instance, the virtual scenery or the micro-architecture depicted in the chief works of major Portuguese painters like Vasco Fernandes, Cristóvão de Figueiredo, Garcia Fernandes and Gregório Lopes, we are aware that among all of them tastes and influences can be detected that in some cases repeat the same models from

²¹ Reynaldo dos SANTOS, «A paisagem e o naturalismo dos segundos planos nos Primitivos Portugueses», in: *Colóquio*, nº 5 and 6 (Nov.), 1953, pp. 1–23; Rafael MOREIRA, «Arquitetura: Renascimento e Classicismo», in: *História da Arte Portuguesa*, Paulo PEREIRA (dir.), vol. II, Lisboa, Círculo de Leitores, 1995, pp. 303–75; Isabel Ponce POLICARPO, *Gregório Lopes e a «ut pictura architectura»*. *Os fundos de arquitetura na pintura renascentista em Portugal*, Tese de Mestrado apresentada à Faculdade de Letras da Universidade de Coimbra, 1996; and Pedro FLOR, «Imagens da Cidade – os fundos de arquitetura na escultura retabular em pedra do Renascimento em Portugal (1500–1550)», in: *Discursos – Língua, Cultura e Sociedade*, IIIª série, nº 5, Revista do Centro de Estudos Históricos Interdisciplinares, Lisboa, Universidade Aberta, 2003, pp. 97–119.

Chanterene and Jean de Rouen.²² These painters show that they were fascinated by the works *all' antico* and it is important to remember that Jean de Rouen himself had personal contacts and family ties with some of those painters, which facilitated the interchange of models and experiences.

For these reasons, the tomb of D. João de Noronha and D. Isabel de Sousa in the church of Sta. Maria de Óbidos was built between 1529 and 1532 and should be considered a kind of laboratory for the interaction of experiments and aesthetic sensibility brought to sixteenth century Portugal by French sculptors. While their formation and production are of varied origins they do introduce Renaissance forms and the taste for Antiquity in funerary art and also influence both architecture and painting during a slow, gradual process, which will reach well into the second half of the sixteenth century.

RESUMO PORTUGUÊS

O TÚMULO DOS NORONHAS E A ESCULTURA FUNERÁRIA DO RENASCIMENTO EM PORTUGAL

Ao longo do seu historial, a Igreja de Santa Maria de Óbidos conheceu um conjunto de variado de campanhas de obras que a alteraram profundamente consoante a estética e o gosto correntes. O túmulo dos Noronhas, símbolo da grandeza e do poderio que interessava afirmar durante o Renascimento, testemunha um gosto estilístico que conheceu um período de vigência relativamente curto em Portugal, motivado pela utilização prolongada das formas tardo-góticas e pela adopção desde cedo das formas maneiristas. Podemos talvez afirmar que se trata de um dos exemplares mais magníficos da escultura renascentista em Portugal e que serviu como protótipo de outras construções tumulares.

²² *Grão-Vasco e a Pintura Europeia do Renascimento*, Catálogo da Exposição, Lisboa, Comissão Nacional para a Comemoração dos Descobrimientos Portugueses, 1992; Dalila RODRIGUES, «O Primeiro Ciclo da Pintura Portuguesa do Renascimento», in: *História da Arte Portuguesa*, Paulo PEREIRA (dir.), vol. II, Lisboa, Círculo de Leitores, 1995, pp. 199–240; Joaquim de Oliveira CAETANO, *O Que Jamus via. Rumos e Cenários da Pintura Portuguesa (1535–1570)*, Tese de Mestrado apresentada à Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, 1996. Dalila RODRIGUES, *Modos de Expressão na Pintura Portuguesa. O processo criativo de Vasco Fernandes (1500–1542)*, Tese de Doutoramento apresentada à Faculdade de Letras da Universidade de Coimbra, 2001. Fernando António Baptista PEREIRA, *Imagens e História de Devoção. Espaço, Tempo e Narratividade na Pintura Portuguesa do Renascimento (1450–1550)*, Tese de Doutoramento apresentada à Faculdade de Belas-Artes da Universidade de Lisboa, 2002; Vitor SERRÃO, *O Renascimento e o Maneirismo (1500–1620)*, op. cit. (see n. 3), pp. 77–129.