

**Abstract:** The dates of 23rd of April and 23rd of August [16<sup>th</sup> of September in the English calendar] of 1662 were remarkable at the Wedding Festival between Catherine of Braganza and Charles II King of England.

The first moment corresponded to the departure of the English Navy from Lisbon to England (Portsmouth). On this day, some staging had been organized in Lisbon, the scenery of which was the river Tagus. Four months later, the Queen of England left Hampton Court to enter the Whitehall Palace at Westminster. The chosen way for travelling was, again, a river. This time was the Thames, whose bed and banks were ornamented to accompany their monarchs in a festive progress full of pageantry, color and movement. In literature and iconography, this spectacle became known as *Aqua Triumphalis*, created by the poet John Tatham and engraved by the Dutch painter Dirck Stoop under the orders of the Lord Mayor of London.

In the last years, the theme has been studied by several authors (Wood: 1995; Doran 2012; Flor: 2012 and 2015; Shewring: 2015). Inspired by the verses of the Father Fonseca<sup>2</sup>, the paper proposal we intent to submit is the comparative study of the festivities both in Tagus and Thames, gathering data from Portuguese and English sources. To this end, we will cover matters related to the first and last topic, suggested in the call for papers, which is scenography, codes and rites, that is to say, we will address the festivities that took place in the cities of Lisbon and London and its impact in terms of ephemeral art. In a global perspective, we will try to tackle several issues, starting from the simplest to the most complex: How were the festivals organized? What are the subjects chosen? In what ways have the rivers and their cities been enriched by the brush of Dirck Stoop who portrayed them? Finally, what are the literary, and iconographic unifying discourses of the Alliance between Portugal, a catholic kingdom and England, a protestant one?

In 2010 Susana Varela Flor obtained her PhD in History (specialising in Art, Heritage and Restoration) from the Faculdade de Letras da Universidade de Lisboa for a dissertation entitled "Aurum Reginae or Queen-Gold": a Iconografia de D. Catarina de Bragança entre Portugal e Inglaterra de Seiscentos". She is currently a contract researcher of the Art History Institute of School of Social Sciences and Humanities of Nova University of Lisbon. She is also and a collaborator of the Instituto HERCULES-Evora's University. It is in these two institutions she conducts her studies about Baroque portraiture in Portugal. She has been publishing several articles in scientific journals, as well as books and book chapters on baroque art themes (17th and 18th centuries).

***“ON THIS APPLAUDED MANNER, IS FAMOUS, AND NOTORIOUS THE HAPPY MARRIAGE, OF SO ENLIGHTENED ROYALTIES” [DESTA MANEYRA APLAUDIDOS, SAÕ CELEBRES, & NOTÓRIOS, TAM FELICES DESPOZORIOS, DE REYS TAM ESCLARECIDOS] - THE DETAILED DESCRIPTION AND IMPORTANT PARTICIPATION OF THE ARCHITECT LUÍS NUNES TINOCO IN THE ROYAL WEDDING OF D. PEDRO II WITH MARIA SOFIA DE NEUBURG (1687)***

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**Abstract:** In the second half of the 17th century, more than in any other period of the Portuguese History, royal weddings were an expression of regal power and a reference in the imaginary of the time. Playing an important role as political propaganda vehicles in the consolidation of the Braganza dynasty, they were also a privileged stage to present artistic solutions in a city that, due to its geographical characteristics, is itself a stage of a strong scenography.

Of the marriages then celebrated took special importance the one of D. Afonso VI with Maria Francisca Isabel de Sabóia (1666) and in particular the one of D. Pedro II with

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<sup>2</sup> I have always kept you respectful. Or in the Tagus, or in the Tamaso / Demanding every instant / Crystals to your Pallaces.

Maria Sofia de Neuburgo (1687). In a decorative exuberance that invoked both national heroes and those of the other nations involved (along with the exaltation of the virtues of Lisbon), their ephemeral architectures, inspired by engravings and architectural treatises, were also potential models of inspiration for the architects themselves.

Although the feasts of these marriages have already been approached by some authors, continuing our PhD research and the work we have been developing since then, we now intend to highlight some aspects of the participation of the architect Luís Nunes Tinoco (1642/3-1719) in the realization of the royal wedding celebrated in 1697, as architect, illustrator and writer. Describing in a detailed and unusual report the construction and decorative techniques of the arches and other ornaments, among the other texts he composed about these feasts are particularly relevant those he elaborated on the specific characteristics of the *Arts*, especially on *Architecture*, which in relation with other texts of his vast work are an essay for an *architectural theory*, similar to the essays he had written about *Painting*, already well known to us.

Architect, PhD in Art History (Universidade Nova de Lisboa), was an Art History teacher in Secondary and Higher Education.

Both as an architect and art historian she collaborated with the *Mouraria* Local Technical Office (Lisbon City Council), in the Urban Rehabilitation work (where she had been responsible for the study, classification and technical support of the different buildings, mainly of those with historical and architectural value), and she had joined the commission that was responsible for the technical surveys in Baixa Pombalina quarters (2005/2006).

As part of her investigation on urban rehabilitation technique and art history she has participated in several conferences and seminars and is author of several articles.

She is currently developing aspects of her doctoral thesis "The Nunes Tinoco: a Dynasty of Royal Architects in the 17th and 18th centuries". and working in collaboration with Alexandra Gago da Câmara on a project about the artistic heritage of *Telles da Silva* family, and on some other studies concerning historical buildings and the Discalced Carmelites.

Main scientific research areas: Urban renewal and conservation of historical buildings; Portuguese baroque architecture and urbanism; training of architects during the seventeenth and eighteenth centuries; reconstruction of Lisbon after the big earthquake in 1755.