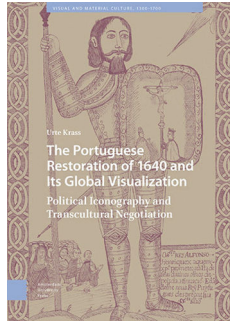



# URTE KRASS, *THE PORTUGUESE RESTORATION OF 1640 AND ITS GLOBAL VISUALIZATION. POLITICAL ICONOGRAPHY AND TRANSCULTURAL NEGOTIATION*

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The death of Sebastian I, King of Portugal, on a battlefield in Alcácer Quibir, Morocco, in August 1578 triggered a series of events which inevitably led to the end of the Avis monarchy in 1580. Sebastian's untimely death marked the beginning of political upheaval and the transition of Portugal's throne to another crown and dynasty. Portugal and its global trade empire, which linked Lisbon to Africa, Brazil, India (Goa) and the Far East (Macau), was suddenly up for grabs. Sebastian's failure to secure his succession with an heir compounded this impending crisis, as royal candidates from different courts engaged in a fierce legal battle for a legitimate takeover. A power vacuum quickly ensued, reshuffling the political chess board for several royals and princes, whose dream of a global throne was a game worth playing. A handful of contenders staked their claim to rule Portugal. The list of potential candidates read like a "Who's Who" of Renaissance Europe: a Habsburg King, Philip II of Spain; a Valois Queen of France, Catherine de' Medici; two Italian princes, Ranuccio I Farnese, Prince of Parma and Ema-

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nuele Filiberto, Duke of Savoy; a Portuguese *infanta*, Duchess Catarina of Braganza; and finally António, Prior of Crato, the bastard son of Infante Luís, the former Duke of Beja (an uncle of the late Sebastian) and grandson of King Manuel I (r. 1495–1521).

Through the sheer force of his military might, reinforced by an army of mercenary soldiers recruited from across Europe, led by the ruthless Spanish Habsburg military commander Fernando Álvarez de Toledo, the 3rd Duke of Alba, Philip II, King of Spain, forcefully seized Portugal's vacant throne in December 1580. This marked the union of the two Iberian crowns and their overseas empires, a rule imposed upon Portugal for sixty years. Philip II justified his conquest as legal, basing his arguments on genealogy, descent, and false claims of lineage as a "rightful" Portuguese prince. The Spanish Habsburg takeover significantly altered Portugal's former identity, culture, arts, music and architecture. Lisbon diminished in importance on the European and world stages. The monarchy of these joint kingdoms resided in Madrid, transforming Lisbon, once a global capital, into a provincial city without the physical presence of a real king. Despite Philip II appointing his Habsburg nephew, Archduke Albrecht of Austria, Viceroy of Portugal, who ruled in Portugal for ten years (1583–1593), royal, aristocratic and religious patronage dwindled. Court patronage disappeared due to a lack of money and incentives. The glory and power of previous Avis rulers faded altogether during the reigns of the succeeding Habsburg monarchs, Philip III and Philip IV.

Urte Krass's richly illustrated book is a significant contribution to the understanding of the December 1640 revolt. This pivotal event led to a coup d'état and the end of Portugal's sixty-year onerous union with Spain. Krass's ambitious study, one of the first in English, comprehensively explores this period of transition and turbulence. She meticulously follows the visual and documentary trails, providing an insightful exploration of how Portugal was able, after gaining its independence, to recreate itself – socially, culturally and politically – beginning with the ascension of the Braganza king, John IV, in December 1640. Krass centres on political iconography to better understand Portugal after the 1640 Restoration while incorporating more recent approaches in transcultural art history and visual (cultural) studies. The author asks how visual media deployed in this transitional period rendered the change of power and dynasties visible and viable. This book reconsiders church façades, façade sculptures, and new religious buildings whose architectural language was to visualise Braganza rule. In tandem, she approaches the question of imaging these new royals in painted or printed portraits for local and global distribution. The material culture in Portuguese Asia after 1600 is considered, including religious ivories carved in Goa and Ceylon (present-day Sri Lanka), a portable Japanese Namban lacquer oratory with religious subject matter, and an Indian textile. These luxury objects were manufactured for daily use and veneration for the Portuguese market, European consumers, and religious converts in the Far East, Asia, and Brazil.

Krass's exploration of the role of visual media in shaping Portugal during the Restoration period is a study of the power of imagery. It demonstrates how visual media, from architecture to portraits to exotic luxury objects from Portuguese Asia, was vital in redefining Portugal's identity.

John IV initiated an ambitious programme to cement the Braganzas in seventeenth-century Portugal and abroad in its overseas territories, making use of magnificent pageants with ephemeral architecture (such as triumphal arches), masquerades, theatrical performances, *tableaux vivants*, and fireworks to promote his house. Krass views these multimedia events as grand spectacles and strategic propaganda. Productions were staged even in Portugal's far-away power seats in Cochin and Macau to restore the global reach and impact of the Braganzas. Krass's exploration of these events, mounted with scale and ingenuity, was comparable to similar fêtes in Baroque Europe.

Krass has organised the chapters chronologically. The first part of the book focuses on John IV, his rise to power, and the stabilisation of his rule. Chapter 1 outlines how Portugal transitioned from a conspiracy in 1640 to legitimising a new reign and a royal family, endorsing its regained national identity with the help of religious miracles and the cult of relics. The Braganzas assumed power under the protection of the Virgin Mary, as Krass relates from several contemporary accounts, including the published treatise *Restauração de Portugal prodigiosa* (1643). Chapter 2 and Chapter 3 review the proclamation and elevation of the new Braganza king in the abandoned Lisbon royal palace, which coincided with the miracle of a crucifix coming to life. John IV's legitimacy was sanctioned by none other than Christ. Miraculous images of the living Christ witnessed in Lisbon and afterwards Goa highlight this monarch's election in 1640. Printed religious broadsheets and engravings eulogised John IV, bridging the revived Lisbon court with Portuguese Asia. The Braganza's special veneration of Christ, the Eucharist and relics of the True Cross, housed for decades in their ancestral palace in Vila Viçosa (Alentejo), dovetailed best with John IV's divine right to rule. Chapter 4 surveys his acclamation in Portugal and its overseas territories celebrated with pageants, parades, temporary structures, and performances. Affordable prints and texts printed en masse proclaimed a Portuguese again on the throne.

The Lisbon royal palace, the now-lost Paço da Ribeira, and its interiors, including the royal chapel, are discussed in Chapter 5. It must be stressed that the Portuguese royal collections, wardrobes (*guardaroupas*) and treasuries of the former Avis kings and Queen Catherine of Austria (r. 1525–1578), especially her *Kunstkammer*, were appropriated by Philip II of Spain when he conquered Portugal in 1580. He plundered the palace, libraries and belongings of his cousin, Infanta Maria of Portugal, the youngest (unwed) daughter of Manuel I. Returning to Madrid in 1583, Philip travelled with cartloads filled with court portraits, Flemish tapestries, paintings, exquisite silver and gold plate, exotic objects, Ming porcelain, lac-

quer furniture and textiles from Africa, Brazil, India, China and Japan belonging to his Portuguese relatives. His theft left the once richly appointed Lisbon palace interiors and residences outside Lisbon (Santos, Almeirim and Sintra) depleted of any treasures. John IV, financially strapped, was forced to recycle the rich Braganza collections of exotica, Flemish tapestries, paintings and relics housed in Vila Viçosa and their now-lost Lisbon palace to decorate his new palatial spaces and chapel.

Royal patronage costs money, and as Krass underscores, the urban redevelopment of Lisbon with monumental sculpture or civic and religious buildings to celebrate this reign bordered on restraint. There was a shortage of architects and engineers. The new regime terminated older, extant projects begun and sponsored by the Habsburgs, such as the São Vicente de Fora Church, now designated by John IV, the home of the Braganza pantheon. John IV ushered in what the architectural historian George Kubler termed in his classic study, *Portuguese Plain Architecture. Between Spices and Diamonds, 1521–1706* (1972), the *estilo chão*, the “severe style” for church and municipal architecture across Portugal.

By 1640, few capable portraitists resided in Lisbon; therefore, the commissioning of portraits of the new royal family for distribution in Portugal and as diplomatic gifts to other courts remained a challenge, as seen in Chapter 6. The faces of the Braganza rulers were few and far between, in comparison to those of the previous Habsburg rulers – Philip II, Philip III and Philip IV – well marketed by their leading court painters, Alonso Sánchez Coello, Juan Pantoja de la Cruz and Diego Velázquez. John IV appointed José de Avelar Rebelo to image him as Portugal’s restored monarch; however, this painter emulated portrait formulae promoted by the Habsburg court (fig. 57). John marketed himself and the Braganzas best by using printed images and pamphlets that were less expensive and time-consuming to produce. These were distributed through ambassadors sent to European courts. Portuguese ambassadors were crucial in establishing the Braganza’s right to rule, and they were ordered to dispel their image abroad as rebels.

Printed genealogies were mass-produced to prove legitimacy and give weight to the Restoration cause (fig. 62). The latter meant to smash the legal claims of Habsburg, Farnese, Savoy, and even Valois claimants. Krass rightly points out that John IV’s grandmother, Infanta Catarina of Braganza (1540–1614), was a direct descendant of Manuel I, superseding (through male lines) Philip II’s “entitlement” to annex the Portuguese crown sixty years prior (pp. 259–261, fig. 79). Equally complex iconographies anchored the funerary ephemera (the catafalque or *castrum doloris*) of John IV’s funeral in the Braganza church of São Vicente de Fora in Lisbon in 1656 (Chapter 8). A royal funeral had not been celebrated in Lisbon since the death of the Avis king, John III, in 1557. John IV’s royal funeral was the first of the Braganza house.

Krass untangles in Chapter 7 the enigmatic iconography of a blue silk wall hanging or quilt (*colcha* in Portuguese) embroidered by

Indians in Bengal for a Portuguese client, today in Boston (Isabella Stewart Gardner Museum). The complex themes provide insights into shifting political and cultural alliances in Portugal and Asia on the eve of the 1640 revolt. The central field depicts the façade of one of twenty triumphal arches erected in Lisbon in 1619 to celebrate the visit of Philip III of Spain. Preserved in a series of prints by João Baptista Lavanha, *Viagem da Catholica Real Magestade del Rey D. Filippe II* (1622), these served as visual models exported to Bengal, underscoring the cross-cultural transfers in this commission. The stitched portraits of Portuguese kings in this textile, borrowed from a series of Avis and Habsburg rulers, may reflect the painted cycle of Portuguese kings (twenty portraits), which formerly hung in the main reception hall, the *sala grande*, of the Lisbon royal palace, but were stolen by Philip II in 1583 for display in the Royal Alcázar of Madrid. This portrait series, lost in the destructive palace fire of 1734, began with the iconic image of the first Portuguese king, Afonso I, also known as Afonso Henriques the Conqueror (1109–1185).

Afonso I, the legendary monarch, is the primary subject of two treatises on the history of Portugal compiled by the Capuchin monk António de São Thiago in Goa. Chapter 9 considers the thirty-four ink drawings in these manuscripts, in which Hindu pictorial traditions intersect with European models, incorporating Portuguese heraldry and coats of arms. Old Testament prophecies in these two works confirm the messianic mission of the Portuguese crown and the Braganzas to continue spreading Christianity in Asia and the Far East – a mission already begun by the former Avis dynasty, starting with Manuel I. Conversion in India and Ceylon takes up the concluding chapter, with attention drawn to numerous ivory sculptures of Baby Jesus and the Christ Child as a shepherd. Statuettes varying in size from small to large were not only carved for European export markets but commissioned by and for newly converted elite social classes for private adoration, particularly in the different kingdoms in Ceylon dominated by Buddhism and Hinduism. Missionaries deployed these religious commissions, especially for children who could associate the infant Buddha with the figure of Baby Jesus, thus synchronising divergent religions and shared worship practices in these artworks. Evangelism, conversion and adherence to Christianity were the primary purposes of these ivories.

Krass's book is not just a retelling of dramatic historical events leading to the Portuguese Restoration but a detailed analysis of the visual strategies and political tactics used by the Portuguese to reclaim their independence and establish a new order in Iberia in 1640, after sixty years of Habsburg rule. Questions of legitimacy troubled the fledgling Braganza dynasty as John IV sought to dispel the negative image of rebellion and revolution, seeking to redefine his rule through targeted imagery and court portraits. Krass's book examines how this new Lusitanian power sought to realign itself in Portugal, Europe and its overseas territories, especially in Brazil and the *Estado da Índia* in Asia. The author demonstrates how legiti-

macy in global regions under Portuguese rule was achieved through communication, instant information distribution and propaganda propagated through broadsheets, prints and engravings. This work provides a rich narrative for scholars and students interested in a little-known chapter of Portugal's history in the seventeenth century.