

Among Tiarini's later paintings, which are generally characterized by a gradual decline in expressive force and originality, is the occasional masterpiece, such as the *Presentation of the Virgin in the Temple* (Bologna, S Maria dei Servi) and the *Agony in the Garden* (Padua, Mus. Civ.). He went on painting into the 1650s, but his last works seem tired and repetitive. His sons Antonio Tiarini (1625–1703) and Francesco Tiarini (*fl.* 1654) were also painters.

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Tibães Abbey. Benedictine abbey near Braga (province of Minho), Portugal. In the 16th century, under Abbot Frei Pedro de Chaves (*reg.* 1569–79), the abbey of S Martinho, set in remote countryside at Tibães, became the mother house of the Benedictine Order in Portugal and in Brazil. The original monastery, destroyed by the Moors, had been rebuilt in the 11th century. The systematic rebuilding and replacement of medieval buildings began in the 16th century and continued until the 18th. On the suppression of the religious orders in Portugal in 1834 the contents of Tibães were looted, and the buildings gradually deteriorated, although some restoration was carried out in the last decades of the 20th century.

The church (1628–61) was built under Frei Leão de Tomás by the architect Manuel Alvares, with a heavy masonry barrel-vaulted ceiling. Also from this first phase are the fine upper choir-stalls (1666–8). The beautiful sacristy (1680–83) was decorated with carving and sculpture by Frei CIPRIANO DA CRUZ, and in the following years the other monastic quarters were rebuilt, including the four cloisters, the largest of which, with Tuscan columns, was ornamented with narrative glazed tiles (*azulejos*; destr.) and a Baroque fountain. During the second stage of decoration, begun under Frei Bento da Ascensão (1692–5), Baroque chapels with carved and gilded decoration (*talba*) and some expressive statues, also by Frei Cipriano, were added to the church. The most important third phase of decoration came after 1755 under the direction of Frei António de Santa Clara and Frei Francisco de São José, when the church interior was transformed into a magnificent display of *talba*. The gilded carving by ANDRÉ RIBEIRO SOARES DA SILVA (including the important high altar;

1756–8) and by his gifted pupil and brother of the Order, Frei JOSÉ DE SANTO ANTÓNIO FERREIRA VILAÇA (chancel, choir and furnishings; 1760–64), interpreted Southern German Augsburg Rococo engravings, examples of which are known to have been in the extensive library at Tibães, to provide one of the most impressive and dramatic expressions of the art of *talba* in Portugal. The discovery of the *Livro de rezam* (Braga, Bib. Pub.) compiled by Frei José (Smith, 1972) makes this an unusually well-documented scheme of *talba* and church decoration. It also gives a vivid picture of Tibães in the 18th century and of the immense artistic activity of members of the Benedictine Order both here and throughout their monasteries in northern Portugal. In the woods surrounding Tibães the chapel of S Bento is grouped with water tanks and a granite stairway (1731–43) to give attractive scenographic effects.

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ANTÓNIO FILIPE PIMENTEL

Tibaldi [Pellegrini]. Italian family of artists. Tebaldo Tibaldi (1490–1563) was a builder from Puria di Valsolda, Lombardy, who may have worked in Bologna before settling there *c.* 1530. He was involved, together with Giovanni Antonio di Milano, in the construction of S Gregorio, Bologna (1523–35), as well as of the dormitory of S Michele in Bosco outside the city (1533). Among his children were (1) Pellegrino Tibaldi and (2) Domenico Tibaldi, of whom the more notable was Pellegrino, a leading Mannerist artist successful both as a painter and as an architect. Pellegrino's frescoes reveal the strong influence of Michelangelo, while as an architect he fulfilled the requirements of the Counter-Reformation. Domenico was primarily an engraver but also worked as an architect and painter.

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(1) **Pellegrino Tibaldi** (*b.* Puria di Valsolda, 1527; *d.* Milan, 27 April 1596). Painter and architect.

1. Painting, to 1564. 2. Architecture. 3. Painting, 1565–96.

1. **PAINTING, TO 1564.** Pellegrino Tibaldi's early paintings show the influence of Bagnacavallo and of other Bolognese followers of Raphael, but his actual teacher is unknown. Vasari's claim that his own works in S Michele in Bosco, Bologna, formed Tibaldi's artistic education is hardly borne out by the latter's first efforts. The *Mystic Marriage of St Catherine* (*c.* 1545; Bologna, Pin. N.) is, in its classical, hierarchical simplicity, clearly inspired by Raphael's manner as interpreted by his Bolognese imitators; although it also bears delicate marks of Parmigianino's grace, the power of its expressive dignity and the architectural background hint at Tibaldi's future development. Tibaldi's *Adoration of the Shepherds* (*c.* 1546; Cento, Pin. Civ.) shows an attempt at more elaborate composition,