



ROTA DO  
ROMÂNICO

Guide



ATLANTIC OCEAN



# THE ROUTE OF THE ROMANESQUE IN NORTHERN PORTUGAL





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Monastery of Ancede | Baião

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# THE ROUTE OF THE ROMANESQUE AWAITS YOU. COME AND EXPERIENCE IT.



## Introduction

This tour guide will offer you a fabulous journey of discovery of the Route of the Romanesque.

In the first part, you will find a physical and historical characterization of the territory of the Route of the Romanesque and information about the Romanesque style of the Sousa, Douro and Tâmega valleys. Then we will present you the 58 monuments that make up this Route, dividing them into three routes: the “Sousa Valley” route, the “Douro Valley” route and the “Tâmega Valley” route. This will allow you to fully enjoy one of the most enriching cultural tourism experiences in Portugal.

The second part of this guide is focused on a diversified series of tourism resources that the Route of the Romanesque has to offer you, which will certainly complement your stay, making it unique and unforgettable.

Start by experiencing the art of hospitality. Get to know the hotels and the magnificent rural tourism units that will welcome you and make you feel at home, offering you an either simple or refined, but always very homely, atmosphere.

Surrender to the bucolic scenery of the Route of the Romanesque. The Marão, Aboboreira and Montemuro mountains hide verdant valleys that are mirrored in

crystal clear rivers. An irresistible invitation to enjoy relaxing moments together with your loved ones.

On foot or by bike, enjoy long walks along the historic centres, the mountain villages and the “Aldeias de Portugal” [Villages of Portugal]. From a high belvedere, let yourself be swept away by the poetry of a magical evening and admire the serene beauty of the landscape.

But if strong emotions are what really thrills you, then be ready for adventure! Your adrenaline will rise to the speed of river rapids that are perfect for rafting, canoeing or powerboating. While on land, speed up on the rally, motocross or off-road tracks. Theme parks will also offer you guaranteed fun...

Make the most of nature’s generosity and enjoy the region’s refreshing thermal waters or, if you prefer, indulge yourself with an invigorating spa session.

Then, surrender to life’s small pleasures. Taste our tempting regional flavours or indulge yourself with the *gourmet* dishes of our fine signature cuisine. Awaken your gluttony with our famous confectionery and don’t forget to enjoy it together with the region’s divine wine, the “Vinho Verde”.

## The Territory



River Tâmega | M. Canaveses. Churches of Sobretâmega and Saint Nicholas

Located in the peninsula's north-western area, the territory of the Route of the Romanesque is structured along the valleys of the rivers Sousa, Douro and Tâmega. It includes 12 municipalities: Amarante, Baião, Castelo de Paiva, Celorico de Basto, Cinfães, Felgueiras, Lousada, Marco de Canaveses, Paços de Ferreira, Paredes, Penafiel and Resende, distributed along the geographic areas known as Vale do Sousa, Douro Sul and Baixo Tâmega.

Characterised by an intense demography, favoured by an extensive river network, a predominance of low altitudes and its granitic soil, this region was built by the ancient work of Man, which is currently translated into a multiplicity of monuments that reveal monasteries, churches, chapels, castles, towers, bridges and memorials.

To the south of the Douro, the Montemuro massif seems to hinder the journey of any traveller coming from the North. In fact, it was probably decisive during the Reconquest when, around the year 1000, the borderline was defined by

the course of the Douro and some castles, such as the one of Arnoia (Celorico de Basto) (p. 236) provided means of surveillance to Christian troops.



Castle of Arnoia | Cel. Basto

Some of these warriors' descendants took part in the construction and humanisation of the conquered territory, either through the direct administration of properties that had been seized during the fray, or through the foundation of monasteries that later became great religious and economic potentates. From the 10<sup>th</sup>

century onwards, there were three lineages whose interests organized within this region: the Sousões (or Sousas) together with the Guedeões - between the river Ave and the river Tua -; the Gascos - between the final section of the river Sousa and the river Távora -, and the Baiões - in a small enclave between courses of the river Tâmega and the river Douro. Each of these lineages had long-lasting connections with one or more monasteries where the conquerors' descendants intended to be buried, like the cases of Pombeiro (Felgueiras) (p. 30), with the Sousões, or Paço de Sousa (Penafiel) (p. 90), Vila Boa do Bispo (Marco de Canaveses) (p. 163) and Cárquere (Resende) (p. 121), connected to the Gascos or the Ribadouros for centuries.

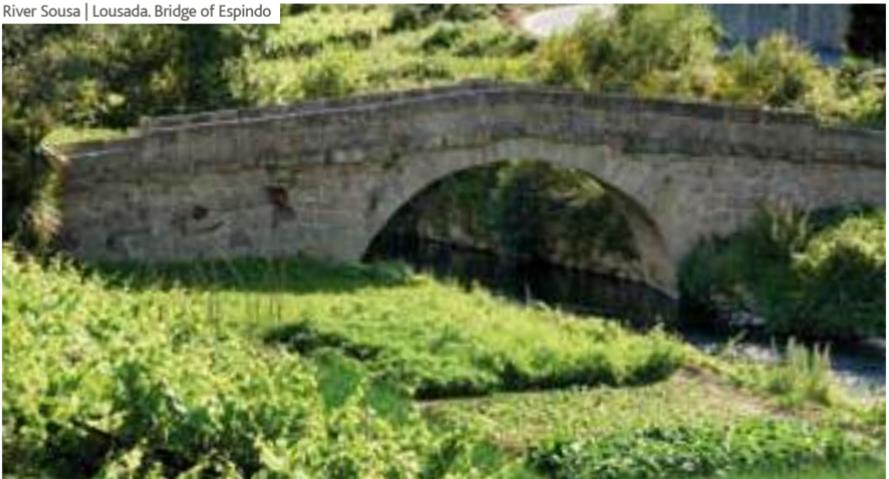
The power these families had in the region - despite being successively restricted by the Church, whose intention was to have complete control over the temples - was preserved through the right of patronage which allowed lay people to appoint the parish priest, have themselves and their families buried and authorized the collection of certain taxes in monastic churches or temples. In the Modern Period, the construction of altars or private chapels, featuring their coats of arms or symbols

of prestige, marked the importance of local and regional nobility.

After the introduction of the Romanesque style, the administrative evolution of the territory is complex. Marked by a patchwork of small units (municipalities, "coutos", "honras" and "beatrias" [Portuguese administrative divisions]) and by the borders between different dioceses, "correições" and "comarcas" [Portuguese administrative and judicial divisions], the vast territory between the Douro and the Sousa was deeply modelled in the 19<sup>th</sup> century, when the old medieval power centres were replaced by new municipal seats, created according to the demographic logic or to the new road network.

Nevertheless, the old medieval churches, monasteries and bridges kept their role as landmarks, symbols of antiquity and elements of prestige within the landscape; today these take on a double meaning as a monument and, again, as an object combining local and regional interests. It is worth highlighting the role of churches as focal points of religious and spiritual - but also artistic - interests, whose building play, simultaneously, a double role as spaces of worship and culture.

River Sousa | Lousada. Bridge of Espindo



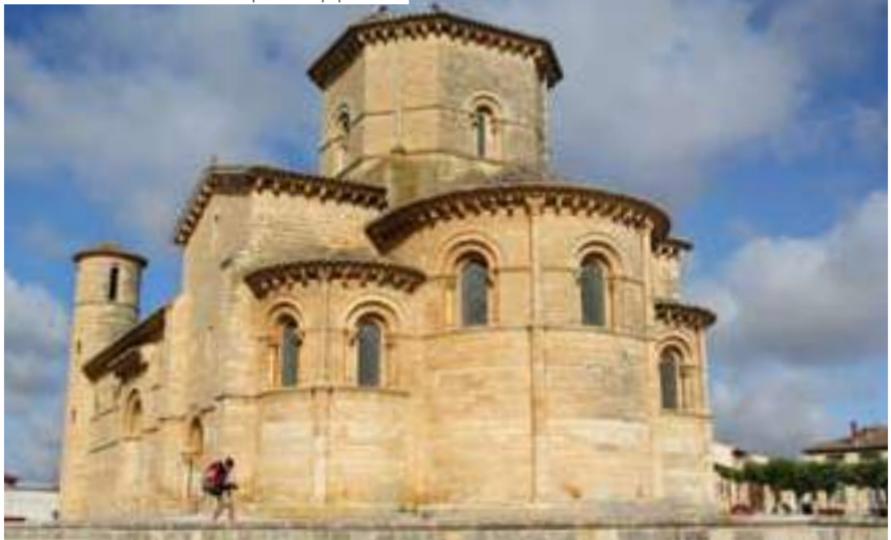
## The Romanesque

**R**omanesque architecture developed gradually in some regions of medieval Europe between the late 10<sup>th</sup> century and the first two decades of the 11<sup>th</sup> century. During this period, there is a striking dynamism in the definition of original plans, new building solutions and in the first architectural sculpture experiments, especially in regions that are currently part of France and Spain: Burgundy, Poitou, Auvergne and Catalonia. This phenomenon should be understood within a more complex historical framework, marked by the expansion of monasticism and by an increase in the number of pilgrimages. Romanesque architecture was not exclusively religious. Castles, palaces, towers, bridges, roads and other public or private facilities were also built in significant quantity and variety.

It is between 1060 and 1080 that Romanesque architecture consolidates its main technical and formal innovations, taking advantage of a pre-existing knowledge that was then adjusted to fit new needs and purposes. In this sense, the plan of the Romanesque church, despite its diversity, is well defined around 1100; simultaneously, sculpture invades the building, covering the capitals and decorating façades and cloisters.

The Romanesque has been regarded as the first European style. While it is certain that Romanesque architecture and arts are a common phenomenon to the European kingdoms of that period, the truth is that one of its main stylistic characteristics is exactly its regional diversity. Despite the constant reassessments that have been conducted regarding the division of the

Church of Saint Martin of Frómista | Palencia | Spain



History of Art into styles, these are still useful barometers in the definition of the history of shapes. Their main purpose is to classify large groups of monuments and cannot have exclusive influence in the analysis on a given building. In fact, there are building and decorative systems that may be classified as part of a given style and, nonetheless, they do not necessarily correspond to its corresponding traditional concepts. That is why, regarding the Romanesque style, the peripheral names “popular”, “rural” and “resistance” prove themselves increasingly reliable for the classification of any given architectural structure under study.

Together with its regional diversity, Romanesque architecture is characterised by a long diachrony. The persistence of its shapes over time, whose broad chronology may span between the late 10<sup>th</sup> century and the 15<sup>th</sup> century - in the case of Portugal and other Hispanic regions -, increasingly forces us to keep in mind the vernacularisation and popularisation of its shapes. So, taking into account the reductionist nature of the concept of “style”, instead of talking about a “Romanesque style”, we should consider the broader notion of “Romanesque period”, insofar it is more in line with the heterogeneity and variability that characterises this moment within the Middle Ages.

While talking about Romanesque architecture we should keep in mind that the buildings are not just a series of elements that, coordinated with each other, give rise to a given shape that is considered a “Romanesque construction”. These are also, rather significantly, the result of conceptual combinations, but also of specific historical, economic, political, social and religious circumstances. In short, they are the result of human action. A style is not just a series of formal solutions that the artistic and/or

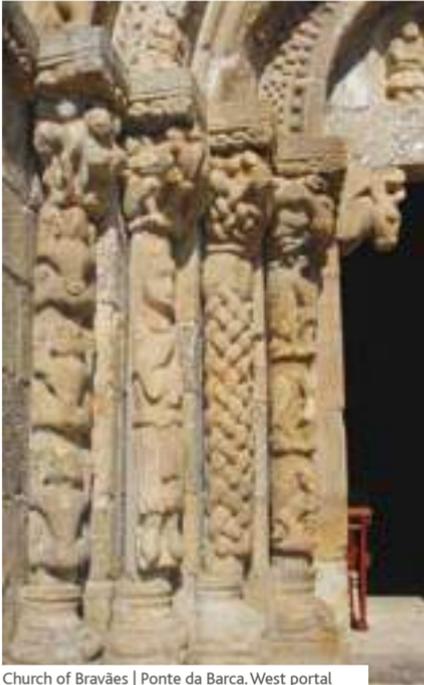
architectural object contains, but rather a combination of shapes, ideas and purposes. Architecture should be understood as the history of meanings, rather than the history of shapes. The creation of regional groups, gathered under a heading called “Romanesque” is the result of the stabilization of the dominant technical, formal and functional solutions and, consequently, of different meanings. The art created across Western Europe in the 11<sup>th</sup> and 12<sup>th</sup> centuries and extended well beyond that period did not always show the same features everywhere.



Monastery of S. Domingo de Silos | Burgos | Spain. Cloister

## The Portuguese Romanesque Style

The expansion of Romanesque architecture in Portugal coincides with the period of King Afonso Henriques, who took on the government of the County of Portugal in 1128 and crowned himself king in 1139; his reign lasted until 1185. The construction of the Romanesque buildings of the Coimbra, Lisbon and Porto cathedrals and of the monastery of Santa Cruz of Coimbra began in this period. The church of this monastery, founded in 1131, presented a completely new ar-



Church of Bravães | Ponte da Barca. West portal

chitecture within the context of the Romanesque style that was spreading across Portugal at the time.

Together with the examples from Coimbra, the architecture built at the time in the Braga-Rates axis, around the Porto cathedral and on the left bank of river Minho is fine evidence of how Portuguese Romanesque builders were receptive to foreign influences. They spread out from these “centres”, and spread across the entire territory that, at the time, was being subject to a strong administrative organization in order to become Portugal. These influences were combined (as we can plainly see in the case of the Church of the Saviour of Bravães, in Ponte da Barca) and found a strong local substrate that played a not less important role in the design of what has come to be understood as the “Portuguese Romanesque style”.

One of the key aspects for grasping the nature of the Romanesque architecture built within Portuguese territory is precisely understanding its vernacularisation. Only the acceptance of this reality allows us to critically appraise the scale, the chronology and the apparent simplicity of Portuguese Romanesque architecture. In fact, there is a prevalence of small churches (except for the place taken by Romanesque cathedrals and by the churches of a few monasteries built by the Benedictines or the Canons Regular) designed according to a volumetric composition that comprised, essentially, a single nave and a square chancel.

Responding to the network of parishes under construction - a key aspect to understand our Romanesque geography -, most religious buildings were intended to serve small communities of parishioners; actually, this fact also explains the close territorial proximity between most of the examples we currently know. Besides, they rely on a know-how that goes their own chronology and, in more peripheral places, was long-lasting used together with other plastic languages that were gradually asserting themselves in the main artistic centres of the time.

Finally, reflecting all these aspects, Portuguese Romanesque architecture is particularly feeble in terms of major architectural sculpture compositions. Essentially based on friezes, imposts, corbels, archivolt and capitals, the repertoire of our ornamental sculpture tends to use geometric motifs that are repeated pretty much everywhere. Nevertheless, we find a predominance of animal representations in capitals and corbels over human figurations, whose examples are quite fewer among us. Considering that, in the case of the Entre-Douro-e-Minho region, most buildings are concentrated in the basins of the most important rivers, and despite

the absence of large sculptural ensembles, we highlight the multiplicity of “dialects” in such a limited geographic space.

The Romanesque period also followed the territorial reorganization of the kingdom being formed, punctuating the territory with castle-like structures built on hilltops that would watch over the protection of the “terras” [a type of Portuguese administrative division] and their people. Responding to the needs of war tactics, Romanesque castles present themselves as enclosed structures marking the landscape in a peculiar way with their very typical

keeps. Together with the castles, the towers are a legacy of the assertion of manorial power and of its need to have direct and immediate control over a given territory. And because circulation was crucial all throughout history, the construction of stone bridges marked the Romanesque landscape while trying to provide an answer to God’s wills and Man’s needs. Satisfying the most levels of interest, these structures are good examples of how Romanesque architecture is characterised by the resistance of shapes beyond their own time.

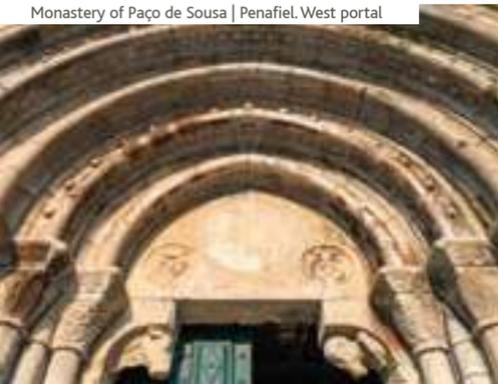
## The Romanesque in the Sousa, Douro and Tâmega Valleys

One of the most typical features of the architecture developed during the Romanesque period around the Sousa basin, and spread across the Tâmega and Douro basins, is precisely associated with the peculiar composition of the main portals of the churches. Framed by a protruding body, which allows creating a greater depth around the archivolt, the tympanum is supported by corbels shaped as bovine heads. This model, which was tested for the first time in the Church of the Monastery of Paço de Sousa (Penafiel) (p. 90), spread across the surrounding region and found echoes in the Tâmega basin, as proven by the Church of Tabuado (Marco de Canaveses) (p. 188).

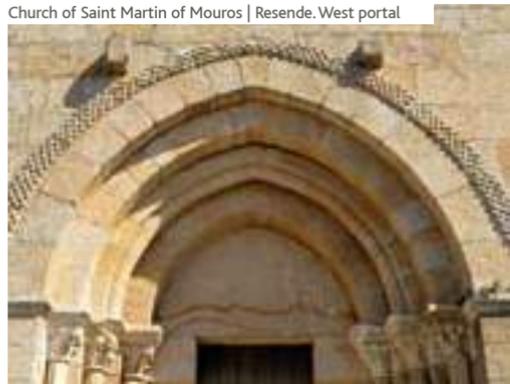
Another feature that characterises many of the portals in this region is the alternation between cylindrical and prismatic shafts on the columns supporting the archivolt, which is based on the model of the south portal of the church of Saint James of Coimbra. In the Sousa basin we find this model in the Churches of Paço de Sousa, Ferreira (Paços de Ferreira) (p. 66), Sousa (p. 38) or Airães (p. 47), these last two located in Felgueiras. It spread across the Tâmega and we can appreciate it in two main portals: the one of the Church of Saint Isidore (Marco de Canaveses) (p. 173) and the one of the Church of Tabuado.

But there are other elements we can identify in the Tâmega region, and also in the

Monastery of Paço de Sousa | Penafiel. West portal



Church of Saint Martin of Mouros | Resende. West portal



Douro area, that characterise what specialised historiography has been defining as the “nationalised Romanesque” style. The sculpting of the predominantly botanic motifs - using the bevelled technique, which is typical of decorative woodwork - suggests the use of traditional carving techniques and reveals the power of local pre-existences. In Coimbra, this type of relief - which suggests a Mozarabic influence - actually produced a few stylised shapes, despite its symmetry and the intersection of themes. We identify this plasticity, which is more carved than modelled, on capitals from the transverse arch of the chevet of the Church of Barão (Resende) (p. 130), on the main and south portals of the Church of Vila Boa Quires (Marco de Canaveses) (p. 168) and of the Church of Tabuado and on the main portal of the Church of the Monastery of Travanca (Amarante) (p. 212). This form of carving in relief is the exact opposite of the artistic treatment given to the sculptures of the capitals found on the triumphal arch of the Church of Ferwença (Celorico de Basto) (p. 248) that, for being more leafy and turgid, suggest the influence of the Romanesque architecture built along the left bank of the river Minho, whose primary source is the Galician cathedral of Tui (Spain). This

influence is suggested by the turgid nature of its bulky sculpture which includes phytomorphic and botanic motifs. The sculptural motifs found in the Church of Tarouquela (Cinfães) (p. 109) reveal a



Memorial of Sobrado | C. Paiva

particular interpretation by local artists of the Benedictine themes that spread from the Braga-Rates axis, thus giving their sculptures an obvious regional flavour. In this attempt to connect the Romanesque monuments of the Tâmega and Douro basins to the ones of the Sousa's, it is relevant to mention the identification of the cornice resting on little arches in two Churches: on the side elevations of the chancel of the Church of Gatão (Amarante) (p. 232), on the main and side elevations of the Church of Saint Martin of Mouros (Resende) (p. 126) and on separate pieces found in the churchyard of the Chapel of Fandinhães (Marco de Canaveses) (p. 143).



Church of Gatão | Amarante. Cornice



Church of Tarouquela | Cinfães. West portal

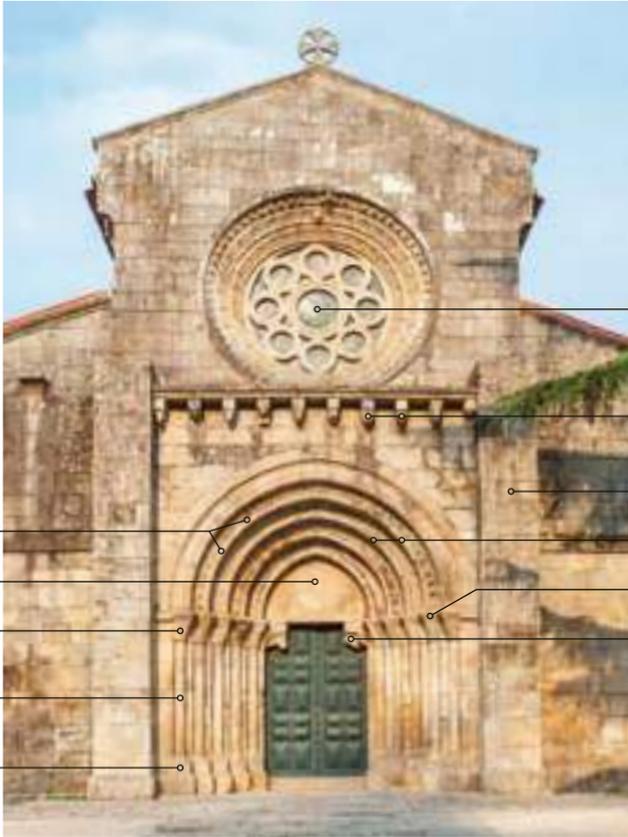
The cornice on little arches, an imported model and a familiar element in the Sousa basin (Paço de Sousa, Ferreira, Sousa and Airães), spread from the Coimbra cathedral across considerable specimens of the Portuguese Romanesque style.

Together with the presence of motifs common to the decorative repertoire of the Portuguese and the foreign Romanesque architecture, in the Sousa and Tâmega basins, we also find the influence of the Romanesque style that spread from the Porto cathedral, through the use of dihedral tori: Cabeça Santa (Penafiel) (p. 159), Travanca and Real (Amarante) (p. 209) are just a few examples. Coming from the Braga-Rates axis, the so-called *beak-heads* theme, a motif imported from the Anglo-Saxon culture and representing animal heads biting the voussoirs' torus, was particularly well-received in the Tâmega and Sousa region, taking on a particularly original nature when adapted to the triumphal arch of the Church of Tarouquela. The iconography identified as alluding to the scene of *Daniel in the*

*lions' den* was also very appreciated in this region and we may find different versions of the same theme in several buildings: in Veade (Celorico de Basto) (p. 240), in the Church of Travanca or, alternatively, in the Church of Saint Martin of Moursos.

However, diversity stands out as the keynote of the architecture that emerged during the Romanesque period in the Baixo Tâmega and Douro Sul regions, as opposed to the Vale do Sousa, where it is possible to define greater familiarity between the architectural legacies in which there are still traces of this aesthetic movement. In fact, the characteristics associated with the rather late nature of most of the buildings from the Tâmega and Douro basins take on very peculiar traits due to the combination between typically Romanesque shapes that survive beyond their time and the introduction of other, already Gothic, shapes. Resistance and innovation mix and give rise to architectural structures that, precisely for containing such originality, mark the territory bathed by the rivers Tâmega and Douro.

# The Romanesque Style



Voussoirs

Tympanum

Capital

Frustum

Base

Column

Rosette

Corbels

Buttress

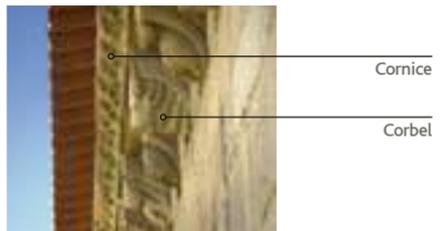
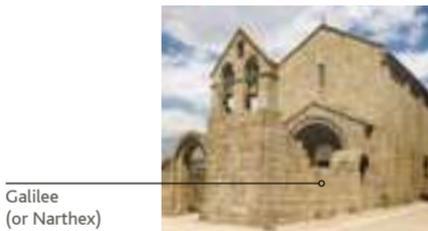
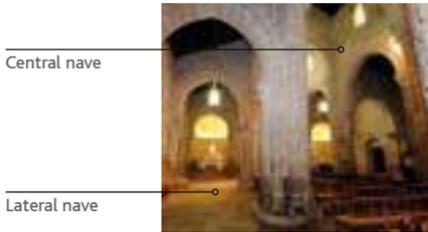
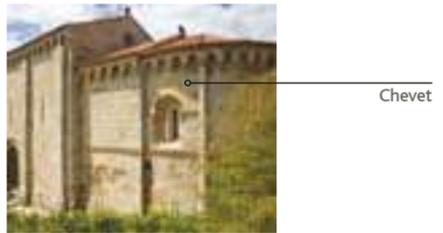
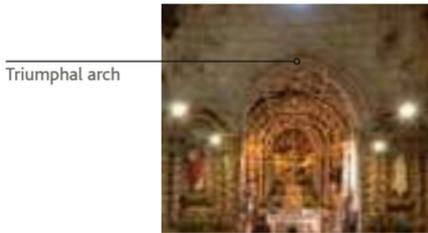
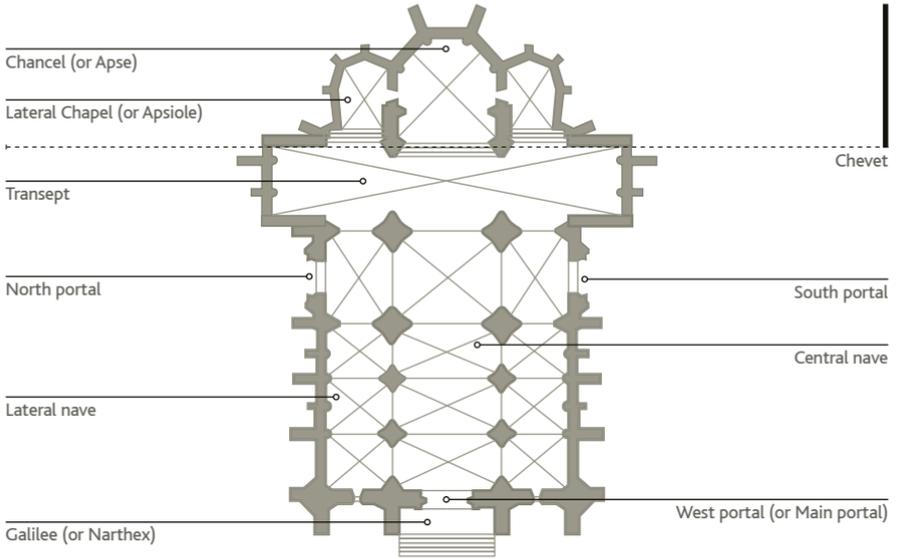
Archivolts

Impost

Corbel

Portal





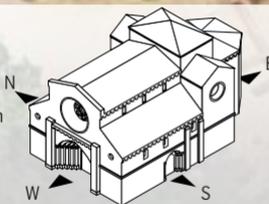
## Route of the Romanesque

The Romanesque monuments located in northern Portugal, in the Sousa, Douro and Tâmega valleys, are stone legacies of an identity that was built approximately between the 12<sup>th</sup> and 14<sup>th</sup> centuries. In this illustration, we reconstitute the construction stages of a 13<sup>th</sup>-century Romanesque church.



### Orientation

The chevets of the temples face east, towards Jerusalem, the holy city and the target of several Christian crusades. This orientation also allowed the first light of the day to shine upon the main altar, thus drawing the devotees' attention to that element.



### Location

The selection of the location on which to build a temple was not arbitrary; on the contrary, it had symbolic and cultural meaning. The Romanesque churches are inseparable from their habitat and consecrate the communities that wish them close. The Romanesque temples are extraordinary testimonies of civilization.



South portal

Blacksmiths and carpenters

Cruciform pillar

Lateral nave

Central nave

Lateral nave

Main portal

Galilee

Commissioners

Stonemasons

Master builders

## Building method

The generalization of the Romanesque techniques led to their application in all religious buildings, castles, towers and bridges. The Romanesque architecture is characterized by double-sided walls made of well-carved stone blocks, by round arches and by the use of vaulted spaces supported by columns.

## Materials

Stone is the most commonly used material in Portuguese medieval architecture. In northern Portugal, including the territory of the Route of the Romanesque, granite was the most commonly used stone, but there are also buildings made of limestone (e.g., in Coimbra or Lisbon) or even brick (e.g., in Bragança).

## Commissioners

A Romanesque building was a time-consuming and expensive work. Its construction implied a dialogue between the commissioners, the donors and the master builders. The project was often changed. The nobility and the religious orders were the ones who influenced the construction of the monuments of the Route of the Romanesque.

# THE ROUTE OF THE ROMANESQUE

## AN EXPERIENCE



## FOUNDED ON HISTORY.

The Romanesque style of the Sousa, Douro and Tâmega valleys is associated to the dawn of the Portuguese Nationality and attests the important role that this territory once played in the history of nobility and religious orders.

Anchored in an extremely valuable historical and architectural heritage with exceptional features, the Route of the Romanesque offers you the chance of making an inspiring journey across 58 monuments.



1. Monastery of Saint Mary of Pombeiro | Felgueiras



2. Church of Saint Vincent of Sousa | Felgueiras



3. Church of the Saviour of Unhão | Felgueiras



4. Bridge of Veiga | Lousada



5. Church of Saint Mary of Airães | Felgueiras



6. Church of Saint Mammes of Vila Verde | Felgueiras



7. Tower of Vilar | Lousada



8. Church of the Saviour of Aveleda | Lousada



9. Bridge of Vilela | Lousada



10. Church of Saint Mary of Meinedo | Lousada



11. Bridge of Espindo | Lousada



12. Monastery of Saint Peter of Ferreira | Paços de Ferreira



13. Tower of the Alcoforados | Paredes



14. Chapel of Our Lady of Piety of Quintã | Paredes



15. Monastery of Saint Peter of Cête | Paredes



16. Tower of the Castle of Aguiar de Sousa | Paredes



17. Chapel of Our Lady of Vale | Paredes



18. Monastery of the Saviour of Paço de Sousa | Penafiel



19. Memorial of Ermida | Penafiel



20. Church of Saint Peter of Abragão | Penafiel



21. Church of Saint Genesius of Boelhe | Penafiel



22. Church of the Saviour of Cabeça Santa | Penafiel



23. Church of Saint Michael of Entre-os-Rios | Penafiel



24. Memorial of Sobrado | Castelo de Paiva



25. Church of Our Lady of Nativity of Escamarão | Cinfães



26. Church of Saint Mary Major of Tarouquela | Cinfães



27. Church of Saint Christopher of Nogueira | Cinfães



28. Bridge of Panchorra | Resende



29. Monastery of Saint Mary of Cárquere | Resende



30. Church of Saint Martin of Mouros | Resende



31. Church of Saint Mary of Barrô | Resende



32. Church of Saint James of Valadares | Baião



33. Bridge of Esmoriz | Baião



34. Monastery of Saint Andrew of Ancede | Baião



35. Chapel of Our Lady of Deliverance of Fandinhães | M. Canav.



36. Memorial of Alpendorada | Marco de Canaveses



37. Monastery of Saint Mary of Vila Boa do Bispo | M. Canaveses



38. Church of Saint Andrew of Vila Boa de Quires | M. Canaveses



39. Church of Saint Isidore of Canaveses | Marco de Canaveses



40. Church of Saint Mary of Sobretâmega | Marco de Canaveses



41. Church of Saint Nicholas of Canaveses | Marco de Canaveses



42. Church of Saint Martin of Soalhães | Marco de Canaveses



43. Church of the Saviour of Tabuado | Marco de Canaveses



44. Bridge of Arco | Marco de Canaveses



45. Church of Saint Mary of Jazente | Amarante



46. Bridge of Fundo de Rua | Amarante



47. Church of Saint Mary of Gondar | Amarante



48. Church of the Saviour of Lufrei | Amarante



49. Church of the Saviour of Real | Amarante



50. Monastery of the Saviour of Travanca | Amarante



51. Monastery of Saint Martin of Mancelos | Amarante



52. Monastery of the Saviour of Freixo de Baixo | Amarante



53. Church of Saint Andrew of Telões | Amarante



54. Church of Saint John the Baptist of Gatão | Amarante



55. Castle of Arnoia | Celorico de Basto



56. Church of Saint Mary of Veade | Celorico de Basto



57. Church of the Saviour of Ribas | Celorico de Basto



58. Church of the Saviour of Fervença | Celorico de Basto



## Book your visit

Visits to monuments must be booked with a minimum notice of three days, thus ensuring that the monuments are open and, upon request, that a heritage interpreter from the Route of the Romanesque is present.



+351 255 810 706  
+351 918 116 488



Monday to Friday, 9.30 am-1 pm  
and 2.30 pm-6 pm



visitasrr@valsousa.pt  
www.rotadoromanico.com

### GENERAL INFORMATION

There are no visits on Mondays. Visits to religious monuments are conditioned by the celebration of masses and other religious ceremonies.

Please refer to the price list (opening hours, guided tours, etc.) available on the Route of the Romanesque website.

Monastery of Ferreira | P. Ferreira





## Information and Interpretation Centres of the Route of the Romanesque

These Centres are places to welcome and support visitors, where you can get extensive information on the Route of the Romanesque and on the tourism resources located within its sphere of influence.



Espaço Douro & Tâmega | Amarante

### MONASTERY OF POMBEIRO



Mosteiro de Pombeiro (cloister)  
Lugar do Mosteiro  
Pombeiro de Ribavizela, Felgueiras



41° 22' 58.091" N  
8° 13' 32.597" W

### TOWER OF VILAR



Alameda Torre de Vilar  
Vilar do Torno e Alentém  
Lousada



41° 17' 12.082" N  
8° 12' 36.906" W

### INTERPRETATION CENTRE OF THE ROMANESQUE



Praça das Pocinhas  
Silvares  
Lousada



41° 16' 42.67" N  
8° 17' 0.69" W

### MONASTERY OF FERREIRA



Centro Cívico de Ferreira  
Avenida do Mosteiro de Ferreira, Ferreira  
Paços de Ferreira



41° 15' 55.50" N  
8° 20' 39.67" W

### TOWER OF THE ALCOFORADOS



Rua da Torre Alta  
Lordelo  
Paredes



41° 14' 55.95" N  
8° 24' 30.17" W

### PAREDES



Biblioteca Municipal de Paredes  
Praça José Guilherme  
Paredes



41° 12' 28.91" N  
8° 20' 2.57" W

**MONASTERY OF PAÇO DE SOUSA**

Mosteiro de Paço de Sousa (bell tower)  
Largo do Mosteiro, Paço de Sousa  
Penafiel



41° 9' 58.33" N  
8° 20' 40.78" W

**INTERPRETATION CENTRE  
OF ROMANESQUE SCULPTURE**

Rua da Capela  
Abragão  
Penafiel



41° 9' 27.64" N  
8° 13' 19.79" W

**AMARANTE**

Espaço Douro & Tâmega  
Edifício Casa da Calçada, Av. General  
Silveira, 59, Amarante



41° 16' 4.10" N  
8° 4' 42.48" W



Monday to Sunday  
9 am-7 pm



+351 255 100 025

**CASTELO DE ARNOIA**

Lugar do Castelo  
Arnoia  
Celorico de Basto



41° 21' 49.97" N  
8° 3' 16.11" W



Wednesday to Sunday  
10 am-1 pm and 2 pm-6 pm



+351 255 322 355

**GENERAL INFORMATION**

The Information and Interpretation Centres of the Route of the Romanesque, with the exceptions noted, have the following opening hours: Fridays to Sundays, 9 am-1 pm and 2 pm-5 pm (winter); Wednesdays to Sundays, 10 am-1 pm and 2 pm-6 pm (summer). The summer schedule starts on the last Sunday of March and ends on the last Sunday of October.

However, ongoing activities (guided tours, educational service activities, etc.) may affect the opening hours. We suggest you to contact us in advance by phone (+351 255 810 706 / +351 918 116 488) or e-mail ([visitasrr@valsousa.pt](mailto:visitasrr@valsousa.pt)).

**Signage**

The Route of the Romanesque, as well as its main accesses, is properly signalled across the entire region. Here are the most common types of signs you will find.

Along the Route of the Romanesque you will find, close to road intersections (crossings, junctions and roundabouts), signs that tell you to go straight ahead, turn right or left.

After these road intersections, the identification sign of the Route of the Romanesque confirms if you have made the right decision.



Close to the monuments of the Route of the Romanesque, you will find the directions for each one of them. That is the case, for example, of the Monastery of the Saviour of Paço de Sousa:



## ROUTE

# SOUSA VALLEY

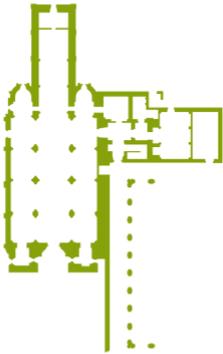
- 1 Monastery of Saint Mary of Pombeiro
- 2 Church of Saint Vincent of Sousa
- 3 Church of the Saviour of Unhão
- 4 Bridge of Veiga
- 5 Church of Saint Mary of Airães
- 6 Church of Saint Mammes of Vila Verde
- 7 Tower of Vilar
- 8 Church of the Saviour of Aveleda
- 9 Bridge of Vilela
- 10 Church of Saint Mary of Meinedo
- 11 Bridge of Espindo
- 12 Monastery of Saint Peter of Ferreira
- 13 Tower of the Alcoforados
- 14 Chapel of Our Lady of Piety of Quintã
- 15 Monastery of Saint Peter of Cêta
- 16 Tower of the Castle of Aguiar de Sousa
- 17 Chapel of Our Lady of Vale
- 18 Monastery of the Saviour of Paço de Sousa
- 19 Memorial of Ermida





1.

## MONASTERY OF SAINT MARY OF POMBEIRO



Lugar do Mosteiro  
Pombeiro de Ribavizela  
Felgueiras



41° 22' 58.091" N  
8° 13' 32.597" W



+351 918 116 488



Sunday  
8 and 10.45 am



Saint Mary Major  
5<sup>th</sup> August



National Monument  
1910



P. 25



P. 25



Yes

A visit to the Monastery of Saint Mary of Pombeiro should begin in a place overlooking the valley, so we can fully appreciate the location of one of the most important Benedictine monasteries of the Entre-Douro-e-Minho region, both in terms of wealth and building programme. The choice of its implementation site shows, even today, how monastic communities sought to have their buildings in the best agricultural lands, in low areas, where there was plenty of water.

The earliest documentary reference to Pombeiro dates back to 1099 and records the existence of a cenoby. However, there is a document, dated February 10<sup>th</sup> 1102, which is more important for us to learn about the history of this monastic house. This document states that the Monastery was founded by Gomes Echiegues (1024-1102) and his wife Gontroda. On August 1<sup>st</sup> 1112, the Countess Teresa (1080-1130), mother of Afonso Henriques (k. 1143-1185), the first king of Portugal, granted a land charter to the Monastery, thus turning it into a privileged land with its own legal system ruled by its abbot.

The building of the Church as we see it today - despite the fact that it underwent major renovations in the

17<sup>th</sup> and 18<sup>th</sup> centuries - corresponds to the works carried out during the Romanesque period, which probably began in the last quarter of the 12<sup>th</sup> century, but was only completed in the first decades of the 13<sup>th</sup> century. That is what the rosette on the west façade, as well as the sculpture and the elevation of the main portal, seem to suggest.

Two towers were added to the west façade, which had already been built in 1629. This change may be related to the decay of the galilee, a construction used as a funerary space, which included the coats of arms of the old Portuguese nobility. The exact location of this famous galilee is an issue open to debate, all the more because the archaeological excavations (1993-2006) do seem to show signs of its existence. The construction of the towers between the late 16<sup>th</sup> century and the first quarter of the 17<sup>th</sup> century led to the redesigning of the façade in order to provide the temple with more light and to allow the construction of the large high choir and its organ.

In the period between 1719 and 1722, the wall located between the two towers and its rosette – which is surrounded by a large frame window resembling the Porto cathedral – were moved forward to the alignment of the towers; so, a new façade was structured, with niches for the statues of Our Lady, the Church's patron saint, as well as Saint Benedict and Saint Scholastic, the Benedictine order's patron saints. Regarding the Church's chevet, the documents assure that the chancel was completely rebuilt in 1770. Its original plan had a semi-circular shape, just like the apses that still stand today.

The Church features three naves with three bays each, which are covered by diaphragm arches and wood. The transept is only noticeable due to its height and its volume is highlighted on the outside.

The main portal is a remarkable example of Romanesque sculpture. The capitals, of botanic inspiration and with magnificent carvings, prove they were the work of an artisan savvy in granite sculpture and are some of the best sculptures in the region,



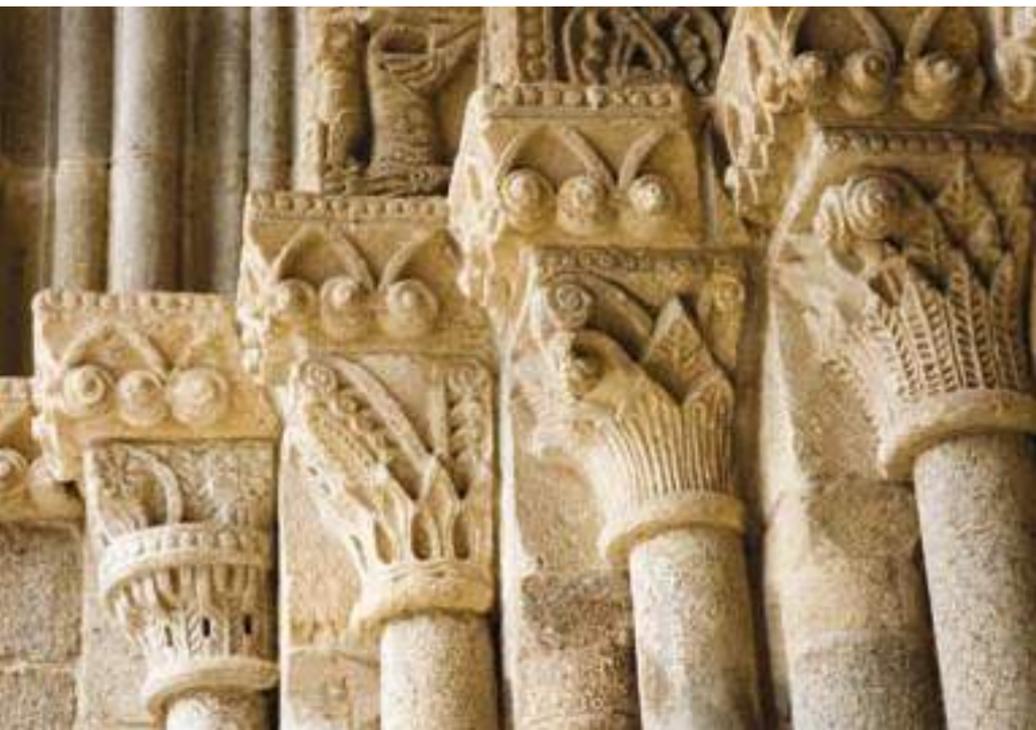


showing similarities with the Churches of the Saviour of Unhão (Felgueiras) (p. 42) and Saint Peter of Ferreira (Paços de Ferreira) (p. 66). The impostos, consisting of simplified palmettes, support six archivolt, three of which depicting proto-Gothic frames. There are voussours

with affronted animals from the Braga type. Others show palmettes and animal heads with ribbons coming out of their mouths, similar to a specimen found in the Church of Veade (Celorico de Basto) (p. 240), while some have rather protruding floral decorations carved in a very refined fashion.

The façade still features its primitive rosette, which is rather large and already proto-Gothic, with a structure similar to the one found in the Church of the Monastery of Paço de Sousa (Penafiel) (p. 90). On the other hand, the lateral façades are developed according to schemes from the Modern Period, i.e., they present scenic solutions typical from the Rococo architectural and decorative schemes.

At the entrance of the Church of Pombeiro, in the area protected by the high choir, there are two armorial sarcophagi covered by lying statues, which are probably from the late 13<sup>th</sup> century or early 14<sup>th</sup> century.





## MURAL PAINTINGS

In Pombeiro there are still two mural painting programmes: one in the apse on the Gospel side and one in the apse on the Epistle side. In the arch of the portal there are also traces of mural paintings, composed of a decorative bar.

Despite the fact that they belong to the early 1730's, these paintings still show solutions from the late Gothic period, though simultaneously revealing the acceptance of new shapes, whose origin lies in the Renaissance.

The poor condition of the painting from the apse located on the Gospel side does not allow us to conduct a proper stylistic assessment. Nevertheless, from what is left of the programme, the theme may report to a scene of the life of *Saint Blaise* since, according to legend, the saint was found in the jungle by hunters, living with wild animals like bears, lions and tigers he had domesticated.

The representation of pig heads is probably associated with one of the miracles ascribed to Saint Blaise. According to the legend that narrates this saint's life, once there was a wolf that stole a pig from a poor woman, an animal that was her only asset, and Saint Blaise forced the wolf to return its prey. As recognition of this good deed, the woman took the pig's roasted head and feet to the prison where Saint Blaise was being held captive; he was intensely worshipped since the Middle Ages because he was a healing saint and a thaumaturge.

A different opinion considers that this is a depiction of a historical character inspired by the cycle of the Old Testament and associated with the *sacrifice of Noah* after the flood. The group of exotic animals located to the observer's right is joined, on the left, by a group of human figures who are kneeling and holding candles.

The painting from the apse on the Epistle side is in a better state of repair. Here we find the depictions of two Benedictine saints who, according to the inscriptions, should be *Saint Maurus* and *Saint Placid*. These saints were disciples of Saint Benedict of Nursia, the founder of the Benedictine Order.

The depiction of Saint Placid features a lateral inscription, which is also not completely discernible. It is possible to read the following: "(...) mill (?).(?) XXX I (?)"; and on the following lines: "(...) sñor dom/abade dom amtonjo de Mello a mādou fazer" [(...) lord/abbot António de Mello commissioned it].

## SAINT MARY OF POMBEIRO

The sculpture of Saint Mary, the patron saint, which currently stands on the Church's main altarpiece, is worthy of our attention; according to Friar Agostinho de Santa Maria, it was still an object of extreme devotion in the 17<sup>th</sup> and 18<sup>th</sup> centuries. At that time, the image, also known as Saint Mary the High, was placed in its own altar located in the Church's body, on the Gospel side.

It is a gilded and polychrome wood sculpture of considerable proportions that shows Our Lady standing, holding the Child in her left arm and carrying a sceptre (which was added in the 18<sup>th</sup> century) in her right hand.

The Child is sitting on His Mother's arm as in a throne, revealing an almost adult physiognomy. This sculpture may be framed within the Gothic period, possibly to the late 14<sup>th</sup> century, and was most certainly repainted in later periods.

It was in the 14<sup>th</sup> century that Gothic sculpture reached its peak in Portugal. The increase in the production of Gothic sculpture should be framed within the devotional phenomenon of the period. While, in the Romanesque period, people prayed essentially before relics, in the Gothic period these no longer satisfied their devotional needs. So, from then onwards, people prayed before sculpted or painted images. The representation of Our Lady standing and holding the Child, usually on Her left arm, is typical of the Gothic period and provides evidence of the closeness between the devotees and holy figures; this iconographic type, also known as "Eleouosa" [type of depiction of the Virgin of "Tenderness" in icons in which the infant Jesus Christ is nestled against her cheek], will originate variants such as Our Lady of Milk, which is already within the typically Gothic variations of the Virgin of Tenderness.



The chests were part of the important funerary ensemble that was once sheltered by the Monastery's galilee, the pantheon from the nobility of the Entre-Douro-e-Minho region.

The commemorative inscription related to the deposition of relics in the Church of the Monastery of Saint Mary of Pombeiro is carved in two granite ashlar embedded on the transept's east wall, on the angle with the south apse.

After 1719-1721, when Friar Bento da Ascensão held the position of abbot, the Church underwent a series of renovations. Although these interventions were continuous throughout the entire 18<sup>th</sup> century, we should highlight two cycles: the adaptation of the Church to the Baroque grammar in the first third of the 18<sup>th</sup> century; the creation of a Rococo atmosphere after 1760.

The goal was clear: promote the dignity of worship and update the artistic language of the old medieval Church. The most prominent artist associated with this metamorphosis was the renowned Friar José de Santo António Ferreira Vilaça, an engraver, sculptor and architect.

The altarpiece of Pombeiro, manufactured between 1770 and 1773, dominates the entire upper section of the chancel. It is an excellent piece made entirely of gilded chestnut wood; the most impressive element is the polychromy in the upholstery of the images of the saints it supports: Saint Benedict, Saint Scholastica and, in the central niche, the medieval image of the Madonna and Child.

The Eucharistic throne, shaped like a stepped pyramid, is an exclusive element of the Portuguese altarpiece which dominated the composition of the main altarpiece since the early 18<sup>th</sup> century, emerging as

the materialization of the Tridentine ideology. The structure's upper area, the altarpiece's visual centre, was used to display the Blessed Sacrament. In the altarpiece, Friar José Vilaça emphasizes this crucial point of the altarpiece by piercing the wall and allowing the Blessed Sacrament to stand against the sun beams, standing before the devotees as if it was suspended in light. After the extinction of male religious orders in Portugal (1834), all monastic properties were inventoried with the goal of drawing up records of their movable and immovable assets. In the Monastery of Saint Mary of Pombeiro, the confiscation process hindered the reconstruction of the monastic space, which had begun after the fire caused by the looting of the French invasions. This process led to the fragmentation of the entire religious heritage that was in the hands of the Benedictine monks of Pombeiro.





## **BURGO – "ALDEIA DE PORTUGAL"**

In the area surrounding the Monastery of Pombeiro there are many reasons of cultural and scenic interest that, undoubtedly, justify a stroll.

Near the Monastery, the aqueduct of Pombeiro deserves special attention. It was built between 1704 and 1707 and it is an architectural element that stands out for its round arched structure.

Then, heading towards the Núcleo Rural do Burgo, you will soon discover the fountain of Saint Barbara. It was built by the Benedictine monks of the Monastery of Pombeiro in 1754. It embellished the Via Sacra and quenched the thirst of the pilgrims who visited the Monastery and, probably, of those who were on their way to Compostela (Spain), by the road to Guimarães. Between 2008 and 2010, this fountain was subject to major restoration works.



Very close to the fountain, there is a small section of a Roman road, a cruise and the interpretative centre of the Rural House of the Churchyard of the Monastery of Pombeiro. We have reached the Núcleo Rural do Burgo. Located about 800 meters away from the Monastery, it was classified as "Aldeia de Portugal" [Village of Portugal]. This village, whose atmosphere is almost medieval, is dominated by traditional granite buildings. Among these, we highlight the Paço de Pombeiro, now converted into a guest house, the former seminary of Saint Therese and the Casa das Portas. Then you can follow one of the marked footpaths ("Medieval Paths" or "Green Paths" (p. 312)), that begin on the campsite. You will surely discover a few more small treasures: the bridge of Arco, over the river Vizela, featuring a stone from 1724 related to the "coutho" [a type of Portuguese administrative division] of the Monastery of Pombeiro; a mill that is still in operation; a section of a Roman road; the village of Talhós, among others.

Our final reference goes to the existence, in Felgueiras, parish of Sendim, of another "Aldeia de Portugal": Codeçais.



River Vizela | Felgueiras. Bridge of Arco



### DON'T MISS OUT

- 4.1 km: "Pão de Ló de Margaride" House (p. 252)
- 5.8 km: Sanctuary of Saint Quiteria (p. 253)
- 7.7 km: Roman *Villa* of Sendim (p. 253)

## 2.

## CHURCH OF SAINT VINCENT OF SOUSA



Lugar da Igreja  
Sousa  
Felgueiras



41° 20' 37.685" N  
8° 14' 56.145" W



+351 918 116 488



Sunday, 9.30 am  
Thursday, 8 pm



Saint Vincent  
22<sup>nd</sup> January



National Monument  
1977



P. 25



P. 25



x

A visit to the Church of Saint Vincent of Sousa is an excellent opportunity to understand how the Portuguese Romanesque style developed quite unique solutions. The sculpture on the west portal is a rich legacy of such uniqueness. Although its sculpture features botanic motifs and does not show any iconographic themes, the refined composition of the portal, as well as the quality of its sculpture are good examples of the symbolic value portals had in the Romanesque period.

The solemnization of the portals did not always correspond to the execution of iconographic programmes with imagery references, thus reproducing programmes with religious themes, like the ones we find in the church of São Pedro de Rates (Póvoa de Varzim), in the church of Rio Mau (Vila do Conde), in the Braga cathedral or in the church of Bravães (Ponte da Barca), among others.

There is an obvious preference for programmes similar to the one of Saint Vincent of Sousa in the Sousa and Baixo Tâmega basins. However, the absence of figures does not imply an absence of meaning. The care given to its decoration, or rather, to its embellishment is, in itself, a way of turning the portal into a symbol of the Door of Heaven.

The Church of Saint Vincent of Sousa still preserves two Romanesque inscriptions with a remarkable importance for the analysis of its history. The inscription that commemorates the dedication of the Church is engraved on the external face of the nave's wall, to the right of the temple's north portal. It proves that the Church was consecrated in 1214. The other inscription is even older and dates back to 1162. It is a funerary or commemorative inscription associated with the construction of an arcosolium opened on the external face of the chancel's south wall.

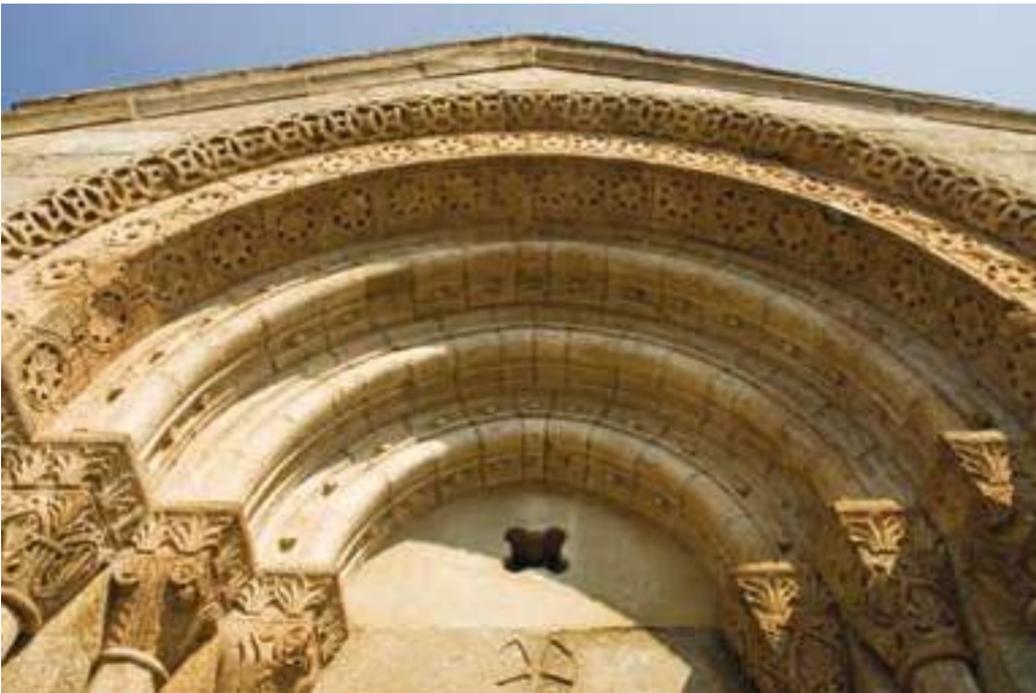
The Church features a longitudinal plan with a single nave and a rectangular chancel (which was rebuilt in the Modern Period), thus showing a bell tower that was built as a wall and addressed to the chancel's south façade.

On the main façade, facing west, we find a portal embedded into a pentagonal and protruding stone structure that allows

more depth to the portico. The portal features four round-arch archivolt resting on three columns with bulb-shaped bases, plinths decorated with intertwined motifs, cylindrical shafts that alternate with prismatic shafts - a common solution in this region -, capitals and imposts decorated with bevelled botanic motifs, with the particularity that the outer capital on the right side represents a face on the angle.

The lateral walls are surmounted by small arches resting on plain corbels which support the cornice, as in the case of the Church of Airães (Felgueiras) (p. 47). The walls present two windows whose profile indicates they were opened in the Modern Period.

The portal of the north façade features two archivolt and a tympanum with the representation of a cross surrounded by intertwined motifs. The portal of the south façade bears a simple structure and a plain tympanum.



## INSCRIPTIONS

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The inscription that commemorates the dedication of the Church says:

E(ra) M CC 2 II PR[i]DIE KaLendaS SepTemBRIS DEDICATA FUIT / EC(c)lesiaM S(an)  
CT(i) VINCENCII M(arti)RIS A BRAC(r)ARE(n)SI ARCHI / EP (iscop)O DMNO STEPHA-  
NO DOMNO FERNANDO / REIMUNDI PRELATO ISTIus EC(c) L(esi)E EXISTENTE.

The ceremony of the dedication of the Church was presided over by the archbishop of Braga, Estêvão Soares da Silva, who held this position between 1212 and 1228. The dedication was promoted by the Church's prelate, Fernando Raimundo. According to the canonical recommendations for the conduction of this type of ceremonies, August 31<sup>st</sup> 1214 was a Sunday.

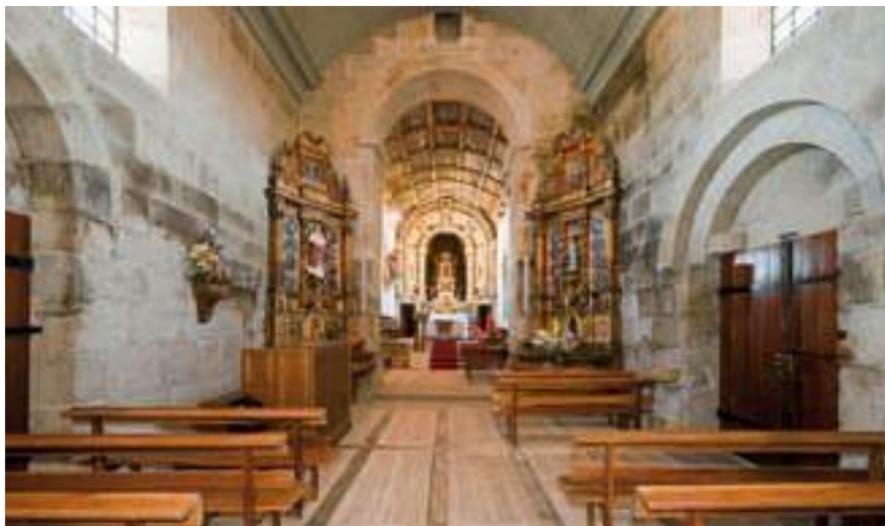
The funerary inscription says: Era M<sup>a</sup> CC<sup>a</sup> +.

These two inscriptions allow us to conclude that the chancel was the first part of the Church to be built, which is consistent with the traditional construction rhythm in the Romanesque period. In fact, from what is known about the construction methods of this period – despite the absence of documentation on Romanesque workshops in Portugal – the works began with the construction of the chevet, followed by the west façade; the nave's walls were built afterwards.

Of course, this process does not correspond to a rule, but the analysis of the walls and a few documents are signs that this constructive process was actually applied. Consecrating the church's chevet as soon as it was finished was also common practice, allowing the celebration of divine worship while the remaining sections were still being built.

The inscription engraved in the arcossolium, which proves that the Romanesque chevet was already built in the third quarter of the 12<sup>th</sup> century, is an important piece of information to learn about the history of Saint Vincent of Sousa. This section of the Church, as well as the triumphal arch that separates it from the nave, were renovated in the Modern Period, and the stepped plinth is the only remain of the Romanesque period.

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On the south façade, halfway up the wall, there is an eave supported by corbels; these elements prove the existence of a porch with a shed roof or a cloister. As usual in medieval buildings, the cloisters were typically located on the south side, because that is the side of the sun and so, warmer; the other monastic quarters, such as the chapter house, the refectory and the dormitory, among others, were organized around them.

The existence of porches on the south side was also very frequent for the same symbolic reasons and motivations, given that the north side, which was used to place porches, galilees or chapels, was destined to funerary rituals and burials because it was the dark side, the side of night and death. This is why the sculptures with apotropaic motivations, i.e., the ones that have the purpose and the power of driving away negative forces, are most frequently found in north-facing portals.

Here we find sculpted animals showing their ferociousness such as dogs, lions or serpents, hybrid and fantastic animals, like griffins or harpies, or simply crosses surrounded by intertwined motifs, or even five-point stars, Solomon's knots and other similar signs. However,

this type of sculpture was not exclusive of north-facing portals, as proven by the cross surrounded by intertwined motifs we may find on the tympanum of the south portal of Saint Vincent of Sousa. It is simply more frequent in those cases.

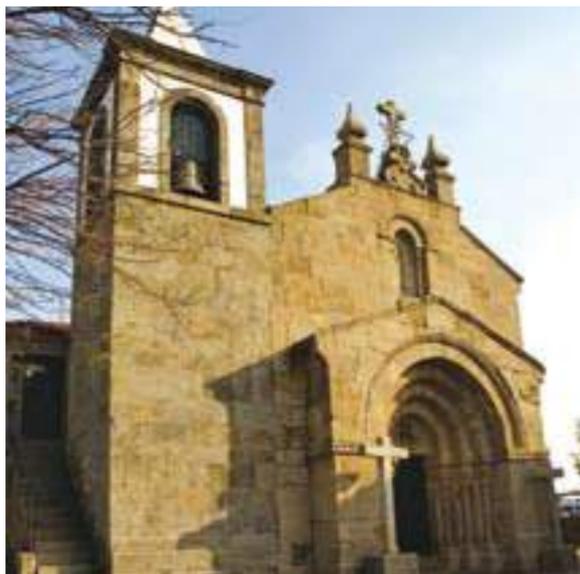
Despite being surmounted by elements from later periods, the bell tower - adjacent to the south side - may structurally correspond to the medieval bell tower. We should note that, on its base, there is a portal that probably dates back to the Middle Ages, thus suggesting the relationship between the Church, the tower and the construction that was addressed to the temple's south wall.

Inside the Church we find an ensemble of Baroque woodwork and paintings from the Modern Period, together with a series of architectural elements from the 17<sup>th</sup> and 18<sup>th</sup> centuries. The pictorial programme shown in the 30 ceiling panels depicts a cycle dedicated to the Church's patron saint - Saint Vincent, in a series of 30 scenes of the life and miracles of that saint.

The campaign for the requalification of the Church of Sousa began in the 1980s. The parish was responsible for the conservation works carried out in the Church.

## 3.

## CHURCH OF THE SAVIOUR OF UNHÃO



Lugar da Igreja  
Unhão  
Felgueiras



41° 18' 43.701" N  
8° 14' 11.564" W



+351 918 116 488



Saturday, 6 pm (wint.)  
and 7 pm (sum.), Sunday  
and festive days, 8 am



Divine Saviour  
6<sup>th</sup> August



Public Interest Building  
1950



P. 25



P. 25



x

The Church of the Saviour of Unhão is an outstanding legacy of Portuguese Romanesque architecture. The main portal, of an excellent quality, presents a series of botanic capitals considered some of the best Romanesque specimens in Northern Portugal.

Despite the transformations it underwent over time, which cunningly changed the Romanesque building, the epigraph that marks the dedication of the Church on January 28<sup>th</sup> 1165 was preserved. This inscription is the oldest evidence of its history, since the known documentary references only go as far back as 1220.

The mother Church of Unhão, with a longitudinal plan, still preserves the Romanesque nave, however the chancel corresponds to a renovation carried out during the Modern Period. The bell tower embedded in the main façade probably dates back to the 18<sup>th</sup> century. Although the upper part of the tower is clearly from that period, its construction may have resulted from the existence of a medieval bell tower already incorporated in the façade, much like the tower of the Monastery of Saint Peter of Cête (Paredes) (p. 78).

In this Church, built during the first half of the 13<sup>th</sup> century, it is possible to see a combination of decorative solutions typical from this region with others from the Braga region. In fact, this feature is one of the characteristics of Romanesque art that better demonstrates how the models circulated and the teams of artists travelled around.

Despite the fact that the sculpture of the axial portal of the Saviour of Unhão has an essentially botanic nature, it still reveals the special attention given to its composition. The motif of the hollowed cross placed on the tympanum shows how much the presence of this type of signs, intended to protect temples, was appreciated.



## THE INSCRIPTION

Carved on the outer face of the nave's south wall, close to the angle with the west façade, the inscription mentioning the dedication of the Church shows the following record:  
 ERA MCC o III o DEDICATA / FUIT EC(c)LESIA ISTA o Per MANUS/  
 ARCHIEPISCOPI IOHANNIS BRACHARENENSIS / Vº KaLeNdAS F(e)B(rua)RII  
 o IN IUDICIO o MAGISTER o SISALDIS[?].

This is an inscription that commemorates the dedication of the Church which, according to Mário Barroca, was already carved after the south wall was built and thus allows dating either that construction stage or the temple's completion.

The Church was dedicated by D. João Peculiar, who held the position of archbishop of Braga between 1138 and 1175.

The reference to the "Magister Sisaldis" and the existence of a series of initials with a large "S" seem to indicate the name of the master builder, a rare element within the panorama of Portuguese Romanesque architecture. However, the elevation of the west portal may not correspond to such an ancient date.

## OUR LADY OF THE MILK

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The image of Our Lady of the Milk, placed on the main altarpiece, is a very curious sculpture that surely deserves our attention. The absence of movement of the figure of Our Lady, the size of its head and hands - proportionally very large when compared with the body - seem to suggest that it dates back to the Romanesque period. This disproportion should not be considered merely as the result of an artist's lack of skill. It is often intentional. These images were designed to be seen from below, and, so, their most expressive elements were highlighted.

With a fixed and absent gaze, Our Lady is not establishing any visual connection with Her Son, as usual in that period. However, the fact that the Infant is represented as a naked child looking at His Mother suggests an iconography typical from the Gothic period.

Although the origin of the representation of Our Lady of the Milk dates back to the 4<sup>th</sup> century, it is from the 13<sup>th</sup> century onwards that this iconographic type is more widely accepted and developed. The devotion to and worship of Our Lady witnessed an extraordinary growth in the Gothic period, following a trend for an increasing proximity between the sacred figures and the believers. It is within this context that several versions of the Virgin of Tenderness appear, including the representation of Our Lady breastfeeding Her Son.

The image from the Church of Unhão, made of polychrome limestone ("pedra de Ançã") and of unknown origin, is an interesting example of the persistence of Romanesque shapes well into the Gothic period.

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Portuguese Romanesque sculpture does not require figurative motifs for the programme to have an intention. Actually, and more accurately, we shouldn't talk of decorative sculpture when there are only geometric or botanic motifs. The fact that the sculpture focuses on the portals shows, in itself, the significance of the symbolic values assigned to the portal. This is one of the most fascinating features of the Portuguese Romanesque style that the Romanesque from the Sousa basin developed in a singular fashion.



4.

## BRIDGE OF VEIGA



Rua da Ponte da Veiga  
Torno  
Lousada

41° 17' 57.72" N  
8° 13' 3.55" W

+351 918 116 488

✕

✕

Submitted  
to classification

P. 25

Free

✕

Located in the parish of Torno, in Lousada, the Bridge of Veiga joins the banks of the river Sousa between the hamlets of Rio and Cachada, along the old path from Senhora Aparecida to Unhão. Having a single slightly broken arch with narrow and long voussoirs showing stonemason's initials, this is an example of a Gothic crossing that was probably built during the first half of the 15<sup>th</sup> century.

Its foundation may be associated with the Monastery of Pombeiro (Felgueiras) (p. 30) which had rights and properties in this area. This powerful religious institute was associated with two more parishes where there we may also find other medieval crossings from this region: the Bridges of Fundo de Rua (Amarante) (p. 199) and Cavez (Cabeceiras de Basto). During the Middle Ages, the monks were responsible for the construction of bridges all across Europe and many of their saints reflect such ability. In Portugal, our utmost example is Saint Gonçalo of Amarante (p. 278). Besides, friar Amaro - the commendatory abbot of the Monastery of Pombeiro -, who arrived in Torno in 1446 fleeing from the plague, might have easily commissioned this work.

The Bridge of Veiga, with local or regional significance, fits into the parish or municipal road network unlike other crossings that served the regional or inter-regional traffic flow.

The small Bridge of Veiga was dismantled and rebuilt a little further downstream from its original location, thus allowing the construction of a new crossing that could be used by motor vehicles. This reconstruction allows to have better understanding of how a stone bridge was built, according to different steps: the choice of the location, the draft and approval of the project, the cutting and transportation of the stone and other building materials, the paving and later additions, improvements and reconstructions.

The construction of bridges in Portugal during the Middle Ages was the result of the intervention of lay and ecclesiastical lords. In life or after death, monarchs, bishops and lords left legacies for the construction of crossings, which were important for local development and for the assertion of their power over the territory. Within this context, the works were commissioned to master stonemasons who, together with the commissioner, would select the most advantageous project.

After choosing the location and approving the design, it was time to look for a quarry that could supply the construction site, both due to its location and to its type of stone. After the transporta-

tion, the instruments required to cut and rough-hew the ashlar and to place them in the structure were prepared. In order to build the arch, it was necessary to have a wooden mould called centring, upon which the previously cut voussoirs were laid. After the centring was removed, the bridge's sturdiness was a result of the quality of its joints which did not require the use of any kind of mortar. The keystone should be a single piece in order to close the arch with the required stability.

After the arch was finished, the abutment was completed and the intrados was filled in order to build the platform that, in the case of Gothic bridges, is shaped like a trestle. Finally, the ground was paved and the parapets that prevented motor vehicles



and people from going in the wrong direction or falling off the structure were built. There were several trades involved in this work; first of all, there were stonemasons, then carpenters (who were responsible for making the centring, the hoists and other instruments for the transportation and assembling of the ashlar), blacksmiths (who made the instruments for cutting and rough-hewing stone) and workers hired on a daily basis.

## BRIDGES IN THE MIDDLE AGES

The site chosen for the construction of bridges depended on numerous factors, but the main one was the previous existence of a circulation channel with the necessary importance for a stone crossing. Although the Middle Ages were a particularly active period in terms of construction and reconstruction of bridges (for example, with the reuse of Roman bridges), the crossing of water courses was still made on foot (by using stepping stones), through wooden pontoons or by boat - a method that was especially used in the Douro, where the river's width did not allow the construction of bridges.

5.

## CHURCH OF SAINT MARY OF AIRÃES



Lugar do Mosteiro  
Airães  
Felgueiras



41° 18' 54.421" N  
8° 11' 52.88" W



+351 918 116 488



Sat., 6.45 pm (wint.) or  
7.45 pm (sum.); Sun., 11  
am; Tue., 6.30 pm



Saint Mary  
15<sup>th</sup> August



National Monument  
1977



P. 25



P. 25



x

The Church of Saint Mary of Airães is a significant example of the long persistence of the Romanesque construction standards in this region. One of the most significant and peculiar aspects of Romanesque architecture in the Sousa basin has precisely to do with the acceptance of the building models and decorative solutions of the Romanesque period. The late appearance of some elements, such as the capitals of the western portal and the mouldings and capitals of the chevet, indicates that the Church probably dates back to the late 13<sup>th</sup> or early 14<sup>th</sup> century.

The Church of Saint Mary corresponds to an old foundation, given that it has been documented since 1091. In the royal inquiries of 1220 it is referred to as the "ecclesia de Araes", from the "julgado" [a type of Portuguese administrative division] of Felgueiras. In the royal inquiries of 1258, "Sancte Marie de Araes" was still a noblemen's patronage and presented by the archbishop of Braga. The patronage of the Church was transferred several times; in 1394 it already belonged to the Crown that bound it to the Order of Aviz. In 1517, it became a Commendation of the Order of Christ.



Although the Church features three naves, the only remains of the original one-nave Romanesque building are the rectangular chevet covered by a pointed barrel vault and the central section of the west-facing main façade.

On the main façade, the portal has a similar composition to that of the portals in the Churches of Sousa (p. 38), of Unhão (p. 42), both in Felgueiras, and of Ferreira (Paços de Ferreira) (p. 66). It is surrounded by a pentagonal stone structure that protrudes from the façade in order to make it look deeper. The four archivolt do not bear any decoration and both the shape and size of the capitals are already suggesting Gothic solutions. The decoration of the bases and plinths follows the region's typical models.

The bell tower stands to the north of the chevet; it is difficult to date, although its entrance door and windows seem to be from the Gothic period. On the Church's

base there are ashlar with protruding panels of Roman typology suggesting the existence of an old building from that period in the vicinity, perhaps even a primitive Paleo-Christian or Swabian-Visigothic church. In 1758, the number of altars and their devotions was very different from the current one. The chancel was equipped with a golden altarpiece and a tabernacle; in the naves there were four collateral altars - two in the central nave and one in each of the lateral naves. The chapel of Saint Lucy, an invocation quite representative of the parish's devotional universe, was located in the north nave. On the opposite nave, we find the altarpiece of Saint Anthony. Regarding the two altars of the central nave, we can only tell that one was dedicated to the Holy Name of Jesus. The woodwork ensemble that we may currently find in the Church was made after the information provided in 1758.

6.

## CHURCH OF SAINT MAMMES OF VILA VERDE



Lugar de São Mamede  
Vila Verde  
Felgueiras



41° 18' 17.190" N  
8° 10' 55.612" W



+351 918 116 488



x



Saint Mammès  
17<sup>th</sup> August



Public Interest  
Monument, 2012



P. 25



P. 25



x

Visiting the Church of Saint Mammès of Vila Verde, bearing in mind the role of cattle protector played by its patron saint and observing its surrounding landscape, is an excellent way to understand the legacy of the historical changes of population and economic conditions that occurred in this mountainous place, which had been previously used for herding.

The Church is located on a site overlooking a majestic landscape, dominating the large Vila Verde valley and showing how, in the Romanesque period, the location of churches followed the habitat of populations, either overlooking the fields, in flatter areas, or over the slopes, in more mountainous areas.

The earliest documentary reference to the Church of Vila Verde is found in the royal inquiries of 1220, in which it was already called “Sancto Mamete of Villa Verde”. At the time it integrated the patronage of the Monastery of Pombeiro (Felgueiras) (p. 30). Although these references prove that the parish and the Church already existed in the early 13<sup>th</sup> century, the existing temple is the result of a much later renovation.

The Church of Vila Verde features a single nave and a

rectangular chancel, which is narrower and lower than the nave, according to the scheme most commonly used in Portuguese medieval parish architecture.

It is a Romanesque building, i.e., it is based on the typical building and decorative techniques, plan and elevations of the Romanesque architecture, despite belonging to a period when Gothic architecture was already dominating the landscape. It is an excellent example of regional and peripheral architecture.

In fact, it is a construction from the 14<sup>th</sup> century - that replaced the building documented in the first quarter of the 13<sup>th</sup> century - as suggested by several elements, especially the composition of the portals and the predominant use of plain modillions.

The traces of 16<sup>th</sup>-century mural paintings, which are currently very residual, are the result of a commission made by the abbots of the Monastery of Pombeiro. They show that the chancel's lateral walls were painted with a decorative pattern that included bo-

tanic and geometric pattern, as if it were a tapestry. On the back wall, painted as if they were part of an altarpiece, we may also identify the figures of two saints holding croziers; everything suggests that they are *Saint Benedict* and *Saint Bernard*, given that one is wearing a black habit and the other is wearing a white habit.

The decorative patterns used and the formal characteristics of figures show similarities with the programme of other specimens from 1510, like the one of the Monastery of Freixo de Baixo (Amarante) (p. 224) and of the Church of Saint Nicholas (Marco de Canaveses) (p. 179). Also on the chancel's wall, the presence of a coat of arms belonging to the Melos strengthens the connection between the commission of this program and the commendatory abbots of Pombeiro, who were also responsible for several mural paintings campaigns carried out in other churches belonging to their patronage. The paintings on the Church's nave probably date back to the same period.





## MURAL PAINTING

The mural painting of Vila Verde show how, sometimes, churches that were not architecturally relevant received pictorial programmes conceived by high-quality artists. This example also shows how the commissioner can play a decisive role in the choice of the artists and pictorial programs, and how erroneous some analyses can be when they consider that the artistic programmes in these rural churches correspond to peripheral and atavistic works.

It is curious to notice that the Church of Vila Verde is both a late architectural solution that was still repeating the Romanesque shapes in the 14<sup>th</sup> century and an example of modernity when it comes to its mural paintings.

There was another mural painting campaign, probably carried out between 1530 and 1550, which covered the one we have mentioned above. The very faint traces of this painting were subject to a study based on photographic documentation from the 1920's or 30's of the 20<sup>th</sup> century, which allowed identifying the representation of *Saint Mammes*, the

Church's patron saint. Close to the saint's feet there were depictions of two cheeses, a mug and a sheep, which were clear allusions to the legend that tells the story of his life, as well as his role as the protector of cattle and milk.

This campaign may be compared to another one found in the church of Vila Marim (Vila Real), dated by an inscription from

1549, to the one of the Monastery of Saint Mary of Pombeiro, which presents the same decorative motif on the moulding of a walled-up door that once allowed accessing the cloister, and to one of the programmes of the church of Arnoso (Famalicao), among other examples that belonged to the patronage of the Monastery of Pombeiro and were also commissioned by the commendatory abbots, in this case by António de Melo who, according to the documentary references, was the abbot of Pombeiro between 1526 and 1556.

This pictorial campaign may be ascribed to the painter Arnaus, who signs frescoes of the church of Midões (Barcelos), dated by an inscription from 1535. Arnaus is also the author of the mural painting of the Chapel of Vale (Paredes) (p. 87).

The Church of Vila Verde was progressively abandoned from the second half of the 19<sup>th</sup> century onwards, following the construction of the new parish church of Vila Verde, located in the village centre. The Church was subject to requalification works between 2005 and 2006, within the scope of the Route of the Romanesque.

## SAINT MAMMES

The patron saint, Saint Mammes, is a very ancient devotion in Portugal. In the 10<sup>th</sup> century, the invocation of this saint was already rather common in parish churches and chapels located on hills, close to the castles built during the Reconquest; this shows the economic interest given to herding and cattle breeding at the time.

According to the legend, Saint Mammes was a shepherd and martyr from Caesarea, Cappadocia (Turkey). He built an oratory in the desert where he preached the Gospel to wild animals. With the milk from the animals he made cheeses, and, following the instructions given by an angel, he would give them to the poor.

Pursued by the emperor Aurelian, Mammes was sentenced to be devoured by a leopard, a lion and a bear that, refusing to attack him, knelt at his feet. After having suffered terrible tortures, his relics were taken from Cappadocia to Italy, Germany and France.

Because of his name and due to the fact of being fed by the milk of wild animals, Saint Mammes became the patron saint of wet nurses. The tortures he was subject to also turned him into a protector against bowel diseases. However, its greatest popularity is associated with his reputation as a protector of cattle.



7.

## TOWER OF VILAR



Alameda Torre de Vilar  
Vilar do Torno e Alentém  
Lousada



41° 17' 12.082" N  
8° 12' 36.906" W



+351 918 116 488



×



×



Public Interest Building  
1978



P. 25



P. 25



Yes

The Tower of Vilar, which is about 14 meters high, is located on top of a hill overlooking a fertile and well-irrigated valley. More than a military building, this Tower is a symbol of the manorial power over the territory. It is an estimable legacy of the *domus fortis*, the fortified manorial house of the Vale do Sousa region.

According to the royal inquiries of 1258, "Sancte Marie of Vilar" was a territory held by Gil Martins (1210-?) and his descendants, who belonged to the Ribavizela lineage. In 1367, King Fernando (k. 1367-1383) donated Vilar do Torno, Unhão and Meinedo to Aires Gomes da Silva; there are records showing that the Tower remained in the hands of the same family over the 15<sup>th</sup> century.

With a rectangular plan, the Tower of Vilar stands on a rocky outcrop that crowns a small hill. The Tower features excellent granitic masonry work, including stonemasons' initials. The existing structure still stands with the height equivalent to five-storays.

The façades have several embrasures and two rectangular windows; however, none of its wooden structures or secondary elements remained. Yet, we can still see



several levels of protruding corbels that used to support the frameworks of four different floors.

Inside, there are still a few niches that take advantage of the walls' thickness and confirm the residential function of this Tower.

The southeast façade presents a rectangular door on the second floor, which was opened after the original building had been

finished and could be reached through a wooden staircase on the outside.

The fifth and last floor probably corresponded to the *chemin de ronde* that surrounded the top of the walls and which ended with a narrower wall surmounted with merlons, now gone.

The Tower of Vilar was probably built between the second half of the 13<sup>th</sup> century and the early 14<sup>th</sup> century.

## MANORIAL TOWERS

These manorial towers were predominantly located at the heart of the "honras" [a type of Portuguese administrative division], in fertile valleys with alluvial agricultural lands or in the periphery of such cultivated areas. They are also commonly found in areas close to forests and mountains, particularly in lands that had been more recently cleared for cultivation in order to stay away from more populated or busy areas where, from a manorial standpoint, the will of assertion of the new lineages found greater obstacles due to the ancient families and well-rooted powers that had long been established.

This was the typical location found by the Tower of Vilar, as well as by many other examples: the Tower of the Alcoforados (Paredes) (p. 72), the tower of Pousada (Guimarães), the tower of Dornelas (Braga), the tower of Oriz (Vila Verde), the tower of Guela (Arcos de Valdevez), the tower of Curutelo (Ponte de Lima), the tower of Lourosa do Campo (Arouca) and the tower of Quintela (Vila Real).



### DON'T MISS OUT

- 0.7 km: Sanctuary of Aparecida (p. 255)
- 1.2 km: Museum House of Vilar – The Moving Image (p. 255)

8.

## CHURCH OF THE SAVIOUR OF AVELEDA



Lugar da Igreja  
Aveleda  
Lousada



41° 16' 46.51" N  
8° 15' 10.95" W



+351 918 116 488



Sunday, 10.30 am  
Saturday, 6.30 pm



Divine Saviour  
6<sup>th</sup> August



Public Interest Building  
1978



P. 25



P. 25



x

The Church of the Saviour of Aveleda is worth visiting, despite its constructive simplicity. This Church is an interesting example of the long persistence of Romanesque shapes in Portuguese medieval architecture. It is on the Church's west portal that the more obvious, although very late, Romanesque elements are preserved. The capitals with botanic motifs are all similar and the outline of the bases finds a parallel in other examples from the Sousa basin, such as the Churches of Sousa (p. 38), of Unhão (p. 42) and of Airães (p. 47), in Felgueiras, and of Boelhe (p. 156), in Penafiel. The lateral portals, which do not feature any columns, are also a sign of a very late Romanesque style. It would be more accurate to fit these elements into the "resistance Romanesque" style, due to their late nature. The plain modillions that crown the nave's walls are another evidence that this Church was most probably built in the late 13<sup>th</sup> century, or even in the early 14<sup>th</sup> century. Above the lateral portals runs an eave that suggests the existence of porches, which were commonly found in Portuguese Romanesque churches.



The first documentary references to Aveleda date back to the late 11<sup>th</sup> century when, on May 23<sup>rd</sup> 1098, Pedro Astrufiz and his wife, Emizio Cidiz, sold a few assets they had inherited in the “villa” of Aveleda to Guterre Mendes and Onega Gonçalves. In 1177, there was already a reference to the “ecclesia of Auelaneda”. Vela Rodrigues donated the assets he possessed in Lousada - which he had inherited from his father, Rodrigo Viegas, and his grandparents, Egas Moniz and Teresa Afonso - to the Monastery of Paço

de Sousa (Penafiel) (p. 90). The Church’s patron saint - the Divine Saviour - is mentioned in a document from 1218, as well as in the royal inquiries of 1258.

Since this is a Church of medieval origin, it shows, both outside and inside, architectural and artistic elements that evidence the transformation it underwent during the Modern Period, such as the sacristy, the chancel and the bell tower. These structures date back to the 17<sup>th</sup> and 18<sup>th</sup> centuries and create volumes with different levels within the same building.



The collateral altarpieces depict an elaborate Rococo design and the main altarpiece is Neoclassical. However, we must highlight the paintings found on the ceiling of the chancel and of the nave and on the triumphal arch, whose authorship is yet to be ascertained. Their author, perfectly aware of the Rococo aesthetics, left an indelible mark of his artistic quality in these paintings: it is an iconographic programme executed by the hand of an excellent artist,

where the paintings exude their own autonomy, in addition to the pedagogical and decorative functions of the sacred space.

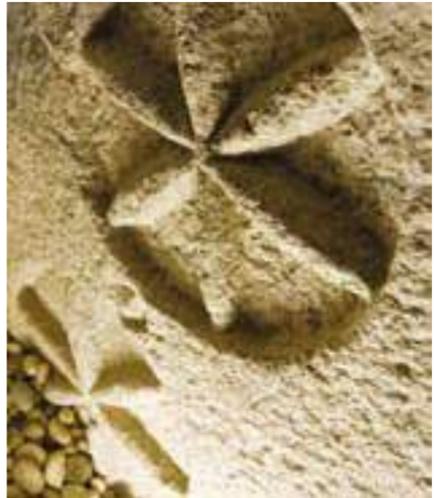
The main altarpiece that was replaced by the current one followed the same aesthetic guidelines that characterise this space. Were it not for the replacement of the main altarpiece and this would be a parish Church renovated in the third quarter of the 18<sup>th</sup> century where formal harmony was the key note.

## ROSETTES

Regarding the Church of the Saviour of Aveleda, we should also mention the existence of a decorated piece included in one of the steps that separate the nave from the chevet. It is a rectangular granite piece with two carved motifs. On the edges there are six-petalled rosettes framed by circles and, in the middle, a diamond.

Both in terms of the motifs it shows and in terms of the sculpting technique that was used, the decoration of this element recalls the friezes of the church of São Torcato (Guimarães) that, in turn, finds parallel in São Frutuoso de Montélios (Braga). In São Torcato, a Romanesque church that underwent many changes in the Modern Period, there are still traces of an ancient temple dating back to the first half of the 10<sup>th</sup> century, thus fitting into the Mozarabic movement and in the process of re-population of the North-western regions. The dating of the church of São Frutuoso de Montélios is still not altogether clear. The authors who have studied it place it either within the Visigothic period or in the Mozarabic period.

While this is not the moment to discuss the complexity of these issues, the fact is that the piece reused in the Church of Aveleda is similar to the friezes found in the two examples we have mentioned. It is possible that it had belonged to an older building that actually existed, given that the chronology of the existing Church is associated with a much later period than that of the documentary references mentioned above.



## DON'T MISS OUT

- 3.1 km: Gourmet Routes (Lousada Tourism Office) (p. 254)

9.

## BRIDGE OF VILELA



Lugar de Vilela  
Aveleda  
Lousada



41° 16' 8.53" N  
8° 14' 53.31" W



+351 918 116 488



x



x



Submitted  
to classification



P. 25



Free



x

The Bridge of Vilela, located in the hamlet of Vilela, parish of Aveleda, municipality of Lousada, allows crossing the river Sousa, thus establishing a connection between Vilela, to the west of Caíde de Rei, and the hamlets of Vilar de Nuste and Cartão.

Built in granite masonry, the Bridge of Vilela features four round arches. The arches are supported by three blind pillars reinforced with triangular cut-waters upstream and buttresses downstream. The spans of the two lateral arches are currently shooled.

The platform is horizontal above the central arches, prancing on the tops, and it is paved with granite slabs. The Bridge's ashlar do not have any initials, an element that quite often present in medieval bridges.

This Bridge, which is difficult to date, has similar characteristics to those of medieval times, and may have been built in a period - the 13<sup>th</sup> century - when circulation needs were growing in the Vale do Sousa together with the need to cross a natural obstacle: the Sousa river.



## BRIDGES IN THE MIDDLE AGES

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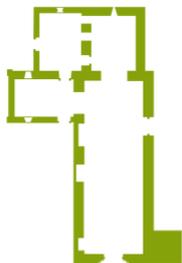
The bridge-building activity marked the Portuguese medieval landscape in a striking way. According to Carlos Alberto Ferreira de Almeida, in terms of Romanesque civil architecture, the emphasis was placed on the numerous bridges built at the time "for the interest shown in them, for the impact they caused, for the landscape transformations they always gave rise to, for the technical and economic means they demanded and for the benefits they offered to communication and men".

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10.

## CHURCH OF SAINT MARY OF MEINEDO



Rua da Igreja, 137  
Meinedo  
Lousada



41° 14' 54.789" N  
8° 15' 26.908" W



+351 918 116 488



Tuesday  
to Saturday, 7 pm



Our Lady of the Snows  
5<sup>th</sup> August



Public Interest Building  
1945



P. 25



P. 25



x

The Church of Saint Mary of Meinedo presents an architectural programme very attached to the “rural Romanesque” style. The temple was probably built between the late 13<sup>th</sup> century and the early 14<sup>th</sup> century, although it perpetuates decorative schemes and building solutions that follow Romanesque models. Despite its late construction, the Church’s prestige is very significant, given that Meinedo was the seat of a bishopric in the 6<sup>th</sup> century.

Just to the north of the Church and, possibly, on the site of a Roman “villa” [a type of Portuguese administrative division], there are traces of walls and a few capitals that probably belonged to a basilica.

The archaeological excavation campaign conducted between 1991 and 1993 allowed identifying the apse of a building with a cross-shaped plan that may belong to the Suebi period, when “Magnetum” was the seat of a bishopric.

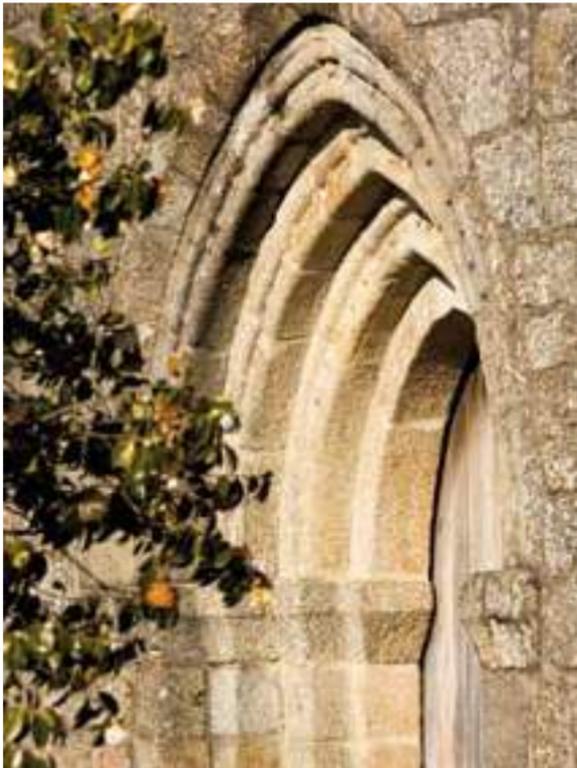
The bishop of Meinedo, Viator, attended the second Council of Braga, which was held in 572 and was presided over by Saint Martin of Dume. Shortly afterwards, the basilica of “Magnetum” was turned into a parish church

as mentioned in its reference in the *Parochiale Suevicum*, a document that recorded the number of parishes that belonged to each diocese, whose development resulted from the parish organization promoted by Saint Martin of Dume.

At the time, Meinedo was a "vicus" [a type of Portuguese administrative division], which implied the existence of a village partially organized according to a street network. The remaining elements of the basilica, such as capitals and impostes, reveal a construction that was relatively grand and ostentatious.

In 1113, the bishop of Porto, Hugo (episc. 1113-1136), received the "couto" [a type of Portuguese administrative division] of the monastery of Saint Thyrsus of Meinedo from King Afonso Henriques

(k. 1143-1185), the first king of Portugal. The monastery's foundation date remains unknown, although the legend in the book *Agiologio lusitano...* claims that it was the father-in-law of the Visigoth King Recaredo who brought Saint Thyrsus' body from Constantinople (now Istanbul, Turkey) and founded the monastery under his invocation.



The temple's plan features a single nave and a rectangular chevet, both with wooden gabled roofs, much like most Portuguese Romanesque churches. The main portal, without a tympanum or columns, is shaped like a pointed arch and its archivolt is decorated with pearls, a typical "rural Gothic" composition.

The chevet is surmounted by a cornice supported by plain modillions, while the nave bears similar elements but includes a few sculpted modillions. The south portal has no decoration and the north portal is walled up.

Combining these elements, it is possible to suggest that this building already belongs to the late 13<sup>th</sup> century or to the early 14<sup>th</sup> century, although we should highlight that the Church of Meinedo is an

interesting example within the context of the medieval architecture from the Sousa basin that, for a long time, still applied solutions that were typically Romanesque.

From the Church's interior - a space that was subject to building works that gave it a purified appearance - the element that stands out is the gilded woodwork that covers the entire surface of the wall located next to the triumphal arch; such structure also includes the collateral altars that frame the chancel. Considering its combination between architecture and wall coatings - which include woodworks, tiles and paintings -, as well as the structure of the three altarpieces that make up an ensemble, the chancel of Meinedo stands out as a remarkable example of the late 17<sup>th</sup>-century aesthetic unity.



## OUR LADY OF MEINEDO

The image of Our Lady of Meinedo or Our Lady of the Snows features traces of polychromy, which are in line with the description made by the author of the book *Marian sanctuary...* when he mentions that it was painted in colour and gold.

This is a full-body sculpture from the Gothic period, whose great devotion is well documented in the Modern Period. The sculpture was hollowed on the back side, a rather usual practice intended to make the images lighter so they could be carried in processions.

An archaeological excavation campaign conducted in the 1990's led to the discovery of another Gothic image in Meinedo; this time it was a broken limestone representation of Saint Anthony with traces of polychromy. It was buried in the north side of the churchyard. Its elimination is in line with the synodal decisions which ordered that old sculptures in a bad state of repair should be broken and buried in sacred grounds, in chevets or churchyards.

The significant increase in the production of Gothic sculpture, both in terms of full-bodied images and altarpieces, should be framed within the devotional phenomenon of the period. While in the Romanesque period people prayed, essentially, before relics, in the Gothic period these no longer satisfy their devotional needs. So, from then onwards, people prayed before sculpted or painted images.

Inside churches, there was a significant increase in the number of altars, either commissioned by confraternities, or integrated in chapels founded with the purpose of celebrating suffrages, a circumstance that followed the growing belief in the Purgatory, thus forcing people to plan countless masses in their wills. In the Gothic period, seeing is an increasingly radical process. People need to see the saint, touch it, pray before the image, scrape the sculpture or painting because its material is sacred and has thaumaturgic powers. Saints are seen as the most important mediators between Men and God and have multiple skills. They heal, convert, perform miracles and trigger strong emotions.

The value of a saint's images or of a narrative cycle is not limited to its miraculous power. The images should also have the ability to enchant people and cause admiration. These should be beautiful, colourful, rich, expressive and dramatic in order to cause fascination on the observer. In addition to the images of saints, the Gothic period was also particularly fond of the image of Our Lady, while represented as the Mother of Christ.

The image of Meinedo was probably manufactured in Coimbra and, considering the way the clothes are shaped and the relationship between Our Lady and the Child, we believe it may already been produced in the 15<sup>th</sup> century. However, the almost total disappearance of its polychromy gives it a slightly archaic aspect, which makes it hard to date.



11.

## BRIDGE OF ESPINDO



Lugar de Espindo  
Meinedo  
Lousada



41° 14' 36.53" N  
8° 16' 24.75" W



+351 918 116 488



x



x



Submitted  
to classification



P. 25



Free



x

The Bridge of Espindo, located in the hamlet of Espindo, parish of Meinedo, municipality of Lousada, ensures the passage over the river Sousa, thus establishing a road connection between the hamlets of Bustelo (Penafiel) and Boim (Lousada).

This small Bridge features a single round arch supported by solid pillars built directly on the river banks; downstream, the pillar on the left bank is protected by a wall.

The span's width lead to the elevation of the arch and to the construction of a trestle-shaped platform. This is a granite masonry structure whose walls feature irregular ashlars, which contrasts with the arch's regular ashlars, with well-cut voussoirs.

This Bridge, difficult to date, is similar to a medieval bridge in technical and building terms.



## BRIDGES IN THE MIDDLE AGES

Although the Bridges of Espindo, of Vilela (Lousada) (p. 58), of Veiga (Lousada) (p. 45), of Panchorra (Resende) (p. 119), of Esmoriz (Baião) (p. 137), of Arco (Marco de Canaveses) (p. 193) and of Fundo de Rua (Amarante) (p. 199), correspond to an advanced chronology, their structures recall, in many ways, the medieval bridges that were a significant part of the building efforts of the Romanesque and Gothic periods.

Romanesque bridges had greater concern with their foundations than the Roman ones and sought for firm building sites. This is the reason why, according to Carlos Alberto Ferreira de Almeida, medieval bridges were more resistance to bad weather and floods. Usually, Romanesque bridges feature large arches and sometimes their height leads to the adoption of the trestle-shaped solution, i.e., a bridge with a double ramp. There was a widespread development of cutwaters, upstream, and buttresses, downstream.



12.

## MONASTERY OF SAINT PETER OF FERREIRA



Avenida do Mosteiro  
de Ferreira, Ferreira  
Paços de Ferreira



41° 15' 53.388" N  
8° 20' 37.661" W



+351 918 116 488



Wednesday, Friday  
and Saturday, 8 pm  
Sunday, 10.30 am



Saint Peter  
29<sup>th</sup> June



National Monument  
1928



P. 25



P. 25



Yes

The Church of the Monastery of Saint Peter of Ferreira is a very unique and high-quality building that invites us for a dazzling visit. This Church is one of the most refined Portuguese Romanesque monuments.

The origin of the Monastery's foundation is not completely clear yet, although it was certainly founded before 1182, the date when we find it explicitly mentioned and when the construction of the temple - still preserved today - probably began. However, its origin is much earlier, probably dating back to the 10<sup>th</sup> century, as suggested by a reference made to it in Mumadona Dias's will from 959. There are no remains of the Church from this period. The oldest remaining elements correspond to a first Romanesque church that would have been built between the late 11<sup>th</sup> century and the early 12<sup>th</sup> century.

In the 13<sup>th</sup> century, between 1258 and 1293, the Monastery becomes part of the Order of the Canons Regular. In the 15<sup>th</sup> century, when the Order was extinct, the "coto" [a type of Portuguese administrative division] and its adjoining properties were transferred to the House of the bishop of Porto.

Composed of a wood-covered nave, the Monastery of

Ferreira features a vaulted chevet divided in two bays; the first bay is larger and higher, while adopting a typical solution from the Romanesque style of the Alto Minho region, whose influences are associated with the architecture of the region covered by the diocese of Tui (Spain).

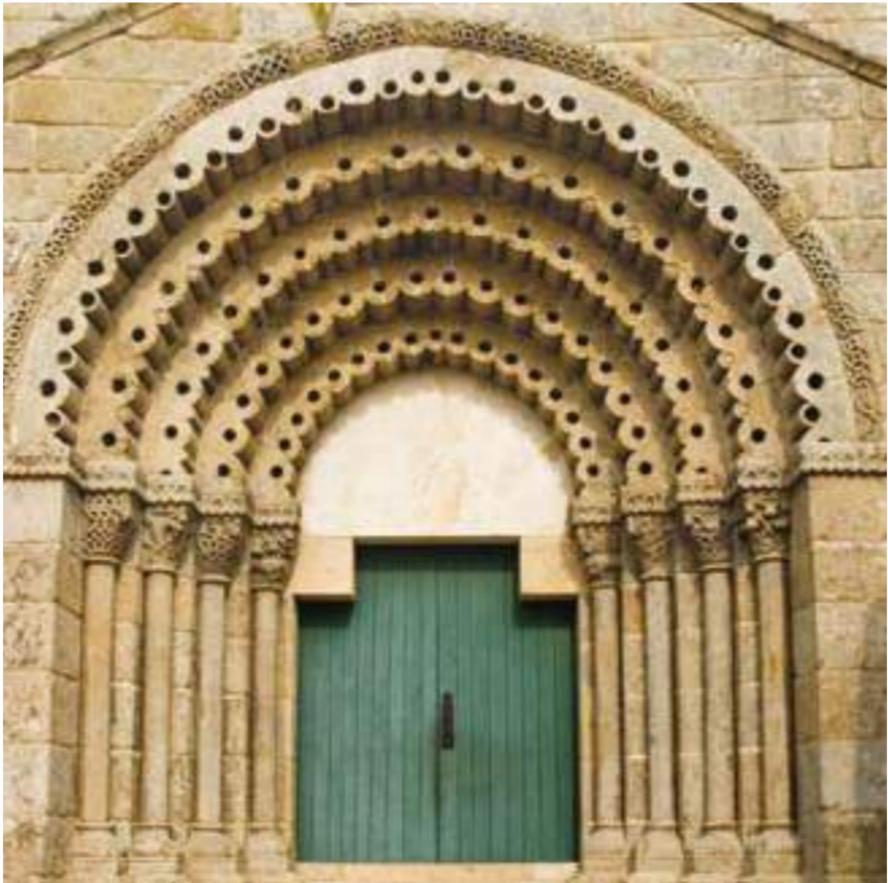
On the inside, the chevet of the Church of Ferreira is polygonal, despite being semi-circular on the outside. The building presents two storeys: the first features blind arcades, two of which mitered and the second with an arcade elevation alternated with crevices. Its main chapel is, therefore, relatively high and the body of the nave is even more so, thus offering a rather Proto-Gothic sense of space. The chevet's transverse arch is supported by

protruding pilasters decorated with scotias, an unusual solution within the Portuguese Romanesque context.

The chancel arch features capitals similar to the ones of the Churches of Fervença (Celorico de Basto) (p. 248), Valdreu (Vila Verde) or Ermelo (Arcos de Valdevez), which are inspired in models from the Alto Minho region, despite their less bulky treatment.

The main façade's portal is integrated into a pentagonal volume, a similar solution to the one found in the Churches of Sousa (p. 38), Unhão (p. 42) and Airães (p. 47), which are located in Felgueiras.

The large west portal with four columns on each side, two of which prismatic, is a well-designed element depicting a highly



valuable decorative treatment. Its ornamentation is based on a torus-shaped profile placed along the arcades' extra dorsum, which is emphasized by a large hole.

This decoration, which has been compared with the one found on the Gate of the Bishop of the Zamora cathedral (Spain), is rather different from that specimen. The origin of the decorative pattern of the portal of Ferreira does not lie there; it is much closer to the one of the church of Saint Martin of Salamanca (Spain) and even closer to the typical decorative solutions of Seville's Almohad art (Spain) from the second half of the 12<sup>th</sup> century. This portal also shows some similarities with models from the Braga cathedral. This cathedral and the church of the former Benedictine monastery of São Pedro de Rates (Póvoa de Varzim) were Romanesque building sites that concocted

and spread formal and thematic models from the Ave and Sousa basins that reached several churches in the Braga and Guimarães regions.

We should highlight the sculptural quality of the capitals from the lateral portals, some with ribbons and animals and others with botanic decorations, which resemble the motifs used in the Churches of Pombeiro (p. 30) and Unhão, in Felgueiras.

From the combination of these elements, it is possible to infer that this Church, built between the early and the mid-13<sup>th</sup> century, simultaneously adopted models from regional architecture of its time and from the Romanesque style of the Alto Minho region, Andalusia, and even Castile (Spain).

The architectural unity and the plastic precision of this work show that the temple was probably built over a short period of time, benefiting from exceptional





technical, material and financial conditions within the context of Romanesque construction in Portugal, considering that the Church was built between 1180 and 1195.

It is noticeable the presence of three masters in the Church of the Monastery of Ferreira: one from the Zamora region, another from Coimbra, and the third one with professional experience in the building sites of the Vale do Sousa.

The similarities with the Gate of the Bishop of the Zamora cathedral are obvious, despite some differences in the number of projections, in the decoration of the jambs and in the outline of the combs, which are rope-shaped in the Spanish city while, in Ferreira, these are circular.

The portals of other churches from Zamora - Saint Thomas, Saint Mary of Horta, Saint Ildephonse, Saint James of Burgo and Saint Leonard - have circular combs like the ones in Ferreira. This master, or the artists who worked with him, also

demonstrates an in-depth knowledge of the sculpture of the Santiago de Compostela cathedral (Spain), made before Master Mateus's work. It is considered that the capitals of the western portal are accurately based on the design from Compostela. The chevet was also probably designed by the master from León (Spain), who would be assisted by artists from Coimbra. The upper level of the internal elevation shows similarities both with the Coimbra cathedral and the collegiate of Saint James, located in the same city. In the last quarter of the 12<sup>th</sup> century, Master Soeiro Anes, who had collaborated with Master Roberto in the Coimbra cathedral, together with several artists who had worked in this cathedral's building site, moved to Porto.

The nave is an element that should be highlighted due to its unusual height. That is why features buttresses on the outside and adorsed columns on the inside, which help to support it.

The lateral façades are surmounted by a cornice formed by small arches resting on corbels, a solution we also see in the Monasteries of Paço de Sousa (Penafiel) (p. 90) and in Roriz (Santo Tirso), among others examples.

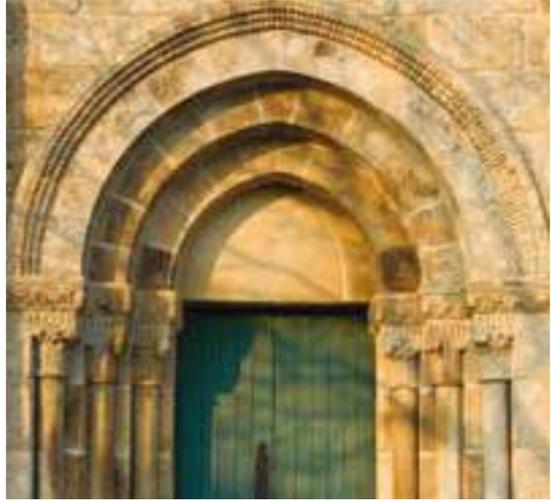
In front of the main façade, the Church preserves the ruins of a porch or galilee for funerary purposes, which is an excellent and rare example of this type of constructions, present in many Romanesque churches. This element corresponds to a space reserved for burials and funeral rites, of which there are surviving examples in the churches of Serzedelo (Guimarães), Vilarinho (Santo Tirso) and Frietas (Valença) - demolished during the 1935 restoration - as well as some sections in the Monastery of Freixo de Baixo (Ama-

rante) (p. 224). Judging by the existing documents, the church of Saint Martin of Cedofeita (Porto) also had a similar element that, in the case of the Church of the Monastery of Pombeiro, adopted a more monumental dimension.

In the Monastery of Paço de Sousa, this element was located on the side of the Church, as it probably happened in Roriz (Santo Tirso), and is still exemplified today in the lateral chapel of the church of Ansiães (Carrazeda de Ansiães).

These solutions were probably a result of the ban on burials inside churches which was in effect for a long time. Through donations to monastic communities, the nobles chose the galilee as their burial space, thus ensuring that the monastic community complied with their testa-





mentary dispositions as a way to achieve salvation. However, despite the fact that their primary function was a funerary one, these porches were also used for shelter, trial sessions and other legal acts. From the tombs of Ferreira only two funerary pieces remain: a trapezoidal sarcophagus and the sepulchral lid, with lying statue, of João Vasques da Granja's tomb, currently at the Municipal Museum of Paços de Ferreira (p. 256). From the entire monastic ensemble of Ferreira only the Church remains, given that the

monastic chambers disappeared or underwent deep transformations. Before the restoration works began, the Church of the Monastery of Ferreira was masked by aesthetic frenzies produced in the Modern Period. By way of example, we may refer the high choir, which was deemed at the time as an element that concealed the temple's superb austerity. The choir, built between the 17<sup>th</sup> and the 18<sup>th</sup> centuries, took up a fourth of the nave's space, leaning against the main façade.

## ORNAMENTAL UNIQUENESS

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What makes the Church of the Monastery of Ferreira such a unique work - besides the excellency of its architecture, is the fact that it combines, in perfect harmony and in common parts of the Church, architectural designs and ornamental motifs from different regions and workshops: Zamora-Compostela (Spain), Coimbra-Porto and Braga-Unhão.

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### DON'T MISS OUT

- 3.9 km: Municipal Museum – Furniture Museum (p. 256)
- 8.5 km: Archaeological Museum of the Hill Fort of Sanfins (p. 257)
- 11.1 km: Hill Fort of Sanfins (p. 257)

13.

## TOWER OF THE ALCOFORADOS



Rua da Torre Alta  
Lordelo  
Paredes



41° 14' 55.95" N  
8° 24' 30.17" W



+351 918 116 488



×



×



Public Interest Building  
1993



P. 25



P. 25



Yes

The Tower of the Alcoforados, also popularly known as the “Moorish Tower” or the “High Tower”, eventually adopted the name of the family that tradition has been associated with its foundation. Despite the inconsistencies, doubts and gaps that the history of those connected to this building may raise, the origin of this Tower is associated with the family circle of the Urrô, which was later merged with the Brandões and, finally, with the Alcoforados. The dispersion of its lords among families from Porto and the Entre-Douro-e-Minho region may justify the fact that this Tower was soon left uninhabited, although it remained as a symbol of prestige.





## MANORIAL TOWERS

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Together with the numerous remaining traces, the presence of the toponym "torre" [tower] across the entire Entre-Douro-e-Minho region is a good example of the popularity that these structures achieved when they were already detached from an exclusively military context of territorial defence and of territorial reorganization, associated with a manorial society in full assertion and ascension. So, it was mainly second-line lineages, the "milites" aspiring to become "ricos homens" [a title of nobility], who adopted this architectural solution of the *domus fortis* in the first place, as a way to lead their domains.

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The Tower of the Alcoforados was surely built after 1258 on a granite outcrop, which emphasises its verticality (currently the Tower is about 8.60 meters high). Therefore, it stands out from an agricultural valley nestled between the Agrela and the São Tiago mountains, irrigated by the river Ferreira (to the southeast) and by the brook of Feteira (to the northeast); it is also punctuated by several wells

and devices typical of intense agricultural activities. The idea of domain is well defined by traces that show us that there was a balcony - probably with machicolations and a small roof - in the building's "piano nobile", facing northeast, thus opening the manorial Tower onto the surrounding agricultural property it controlled.

The model of the Romanesque manorial tower derives from the imported model



## THE *DOMUS FORTIS*

According to Mário Barroca, the *domus fortis*, as an architectural typology of the Romanesque period is one of the most extraordinary examples of harmony between an architectural model [derived from the keep], a function [residential] and a symbolic power [nobility and antiquity]. And it was due to their strong symbolic weight that manorial towers have been preserved, even when they were no longer useful.

of the castle keeps of the time, overlapping the civil component to the military one. That is why the entrance door of the Tower of the Alcoforados is located on the ground floor, an obvious sign that its function is already residential or, in other words, manorial. Delimited by a round arch, the door has an arched lintel composed of four voussoirs, which was probably sheltered by a porch-like structure with a shed roof, as the negative carved on the wall seems to suggest. Although there are some rows of ashlar missing on top of the Tower, we believe it once had merlons.

In the tower's structure there is an element that allows us to consider that it was built around the first half of the 14<sup>th</sup> century. We are talking about the Gothic windows that feature a mullion with chamfered edges on the outside and a horizontal stone with a locking system on the inside. Opened on a thick wall - about 1.10 meters thick - these windows are internally framed by a subtle three-centred arch, which also shelters the masonry benches that are located just below the windowsill, flanking the openings on the wall. The pavements on the upper floors, as well as the stairs that allowed accessing them, were made of wood, as evidenced by the fittings of the beams that supported the wooden floor. The Tower was subject to requalification works between 2014 and 2015, within the scope of the Route of the Romanesque.



Interior before the requalification works (2014)



14.

**CHAPEL****OF OUR LADY  
OF PIETY  
OF QUINTÃ**

Rua da Nossa Senhora  
da Piedade, Baltar  
Paredes



41° 11' 22.72" N  
8° 22' 43.72" W



+351 918 116 488



x



Our Lady of Piety  
15<sup>th</sup> September



Submitted  
to classification



P. 25



P. 25



x

**B**uilt not very far from the hamlet of Quintã - a village that was once part of the “honra” [a type of Portuguese administrative division] of Baltar, which belonged to the House of Bragança, and now a parish from the municipality of Paredes -, the Chapel of Our Lady of Piety is located close to the old road that connected Porto to Penafiel and Amarante. In the parish memoirs of 1758 it is called the chapel of Our Lady of Quintã because it was close to such hamlet. Over one or more worships it was the Marian one that eventually prevailed and was later called Virgin of the Piety, an expression of maternal suffering as a response to the tragedy that took place in the Golgotha - a subject associated with the Catholic Reformation, which was probably behind the change of the church’s patron saint.

So, this temple fits into a typology of worship building whose axial door opened onto the public space marks a space of communitarian or patron-related devotion, as a protective and gathering element for the community. Its location is quite expressive: built according to the canonical orientation, it took advantage of the surrounding agricultural area to lay its foundations. It is, therefore,



natural that this was originally an oratory used to worship a Christian entity. Although it stands out for its small size, it does feature a chancel and a single nave. The chancel, with a more erudite nature, was surely built in the medieval period. Its frontal corbels, which are already Gothic and identical to the ones on the chevet of Côte (Paredes) (p. 78), allow us to place its construction in the late 13<sup>th</sup> century, or even during the first quarter of the 14<sup>th</sup> century. The cornice they are supporting is decorated with a floral motif carved in relief which is similar to the one

on the cornice of the nave of Abragão (Penafiel) (p. 152).

This small medieval chapel was surely expanded already in the Modern Period, with the addition of a nave. The more erudite language of the triumphal arch - composed of well-cut ashlar and featuring the reuse of a frieze with floral motifs whose carving work is similar to the one on the external cornice - contrasts with





## THE "POPULARISATION" OF THE ROMANESQUE STYLE

The Chapel of Quintã is a good example of the persistence, over time, of a way of building that finds its origins in the Romanesque period and is often used in the 16<sup>th</sup> century, thus reflecting an obvious "popularisation" of Romanesque architecture. By using shapes that became timeless themselves, the "popular Romanesque" style eventually took on an archaic nature, while showing an inversely proportional relationship between chronological distance and technical evolution.

the rather vernacular nature of the masonry work of the nave's body.

The main portal is carved in the thickness of the wall itself. With a broken profile, it features no decorative elements and its vousoirs show an irregular outline, thus contrasting with the more erudite nature of the chancel. If it was not for the south portal, we could say that the nave's elevations were blind walls.

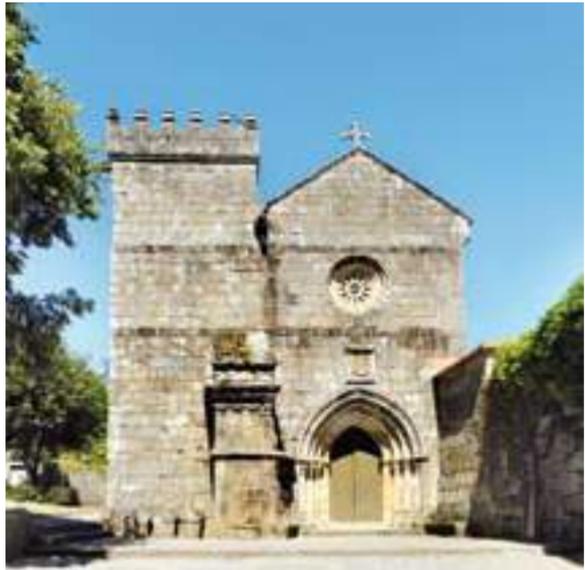
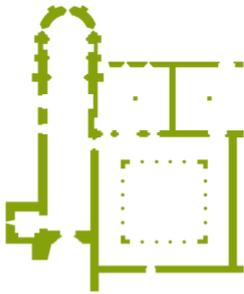


### DON'T MISS OUT

• 6.2 km: Paredes Public Art Circuit (p. 259)

15.

## MONASTERY OF SAINT PETER OF CÊTE



Largo do Mosteiro  
Cête  
Paredes



41° 10' 50.790" N  
8° 22' 0.456" W



+351 918 116 488



Sunday  
11 am



Saint Peter  
29<sup>th</sup> June



National Monument  
1910



P. 25



P. 25



x

The location of the Monastery of Saint Peter of Cête, amidst the best agricultural lands, is an attractive history lesson. A visit to this Monastery still shows how ancient the roots of this parish's territorial organization are. It also clarifies the important role that religious orders played in the Portuguese kingdom's formation and consolidation.

In the 10<sup>th</sup> and 11<sup>th</sup> centuries, the period of the Reconquest and territorial reorganization, the presence of a church was the best sign that such territory was organized and inhabited. At that time, it was the best evidence of the Christian ownership and occupation of a given territory, and a physical, religious and psychological guarantee to the inhabitants of that region.

The foundation of the Monastery of Cête, which tradition ascribes to Gonçalo Oveques (1067-1113) - who is buried in the chapel located on the ground level of the main façade's tower - dates back to the 10<sup>th</sup> century. In 924, the documents already evidence its existence by mentioning, in 985, a basilica dedicated to Saint Peter; in this period, the Monastery was under the protection of the Leoderigo Gondesendes family.

His descendants were united in marriage to the lords of Moreira, one of whom - Guterre Mendes - was buried in the Monastery of Cête. The lords of Moreira, who achieved important political positions, also held the patronage over the monasteries of Moreira da Maia (Maia), Rio Tinto (Gondomar) and Refojos de Leça (Santo Tirso).

Nonetheless, the Church, as it currently stands, does not correspond to such ancient periods. Its construction dates from the Gothic period as evidenced by the façade's composition, the relationship between the Church's length and width, the relationship between the heights of the chevet and the nave and the sculpture of its capitals and corbels.

This Gothic construction campaign, which may be dated back to a period between the late 13<sup>th</sup> century and the first quarter of the 14<sup>th</sup> century, is well docu-

mented in the funerary inscription of abbot Estêvão Anes, embedded in the inner face of the chancel's north wall, together with his sarcophagus.

The Church's interior space really depicts a typically Gothic sense of space. The first rows of the nave and, probably, the south portal leading to the cloister were reused from an older building. In the construction campaign of the 13<sup>th</sup>-14<sup>th</sup> centuries, the chancel was again rebuilt, the nave was extended both in height and length, and the main façade was completely renovated. On the Church's walls there is a significant number of initials, almost all of them geometrical.

The chevet's elevation is typically Romanesque, by showing the use of blind arcades to mark the wall's rhythm and animate it. On the other hand, the frontal modillions that support the cornice on the outside are clearly Gothic, as well





as the relationship between the heights of the nave and the chevet. Despite the fact that the narrow crevices emphasize the enclosed nature of the walls - a feature that is usually associated with Romanesque architecture -, we should note that Portuguese Gothic architecture has many examples, both of parish and monastic architecture, which feature walls similar to those of the Monastery of Cête.

Despite the Gothic renovation it underwent and, as it often occurs in the history of Portuguese medieval architecture, this Church is a beautiful example of the acceptance of Romanesque models and of how much they were bound to religious conceptions. While the north side portal should be considered Gothic, the main portal incorporates features from an epigonic Romanesque style. For all this, the Church of Cête is a key-monument for establishing dates within the context of the region's late Romanesque style.

The tower of Cête, which accommodates the funerary chapel of Gonalo Oveques, besides serving as a bell tower, has a symbolic meaning that we should emphasize. Embedded in the aade, it is certainly not

a residential tower. However, it is also associated with a lordship because, in the medieval period, the abbot of a given monastery was usually a nobleman. So, the robust and defensive appearance of the tower features an essentially symbolic motivation.

In the medieval period, a monastic complex was composed of a series of buildings whose location was largely determined by the space taken up by the church's structure. Usually, the cloister and other quarters were placed against the south aade, because it faced the sun and was, therefore, warmer. But there are several exceptions that may be explained by historical or topographical reasons, or due to the availability of land around the church. In the Monastery of Cête, the cloister and the chapter house - currently private properties -, which were built to the south of the Church, are some of those outbuildings that were part of the monastic ensembles, despite corresponding to a renovation carried out during the Manueline period [style also known as Portuguese late Gothic, which develops during the reign of King Manuel I (k. 1495-1521)].

During the same period, the Church underwent other renovations evidenced by the main façade's buttress - that reinforces the tower - and, internally, by the composition of the funerary chapel's vault and the arcosolium framed by an ogee arch that accommodates the tomb chest of Gonçalo Oveques, decorated with botanic motifs. The arcosolium fits into a common typology for the composition of these funerary spaces, which was typical of the second half of the 15<sup>th</sup> century and the first quarter of the 16<sup>th</sup> century. The chapel's interior was also ennobled with polychrome tile panels.

In Portugal, from the late 15<sup>th</sup> century and early 16<sup>th</sup> century onwards, it became usual to use tile linings as a way to artistically improve architectural spaces. The durability of this material, together with the strong decorative expression it gives to the sites where it is applied, explain its widespread use.

The chapel of Gonçalo Oveques preserves good examples of Spanish-Moorish tiles. Its architectural composition dates back to the late 15<sup>th</sup> century or early 16<sup>th</sup> century, and the tile lining probably belongs to the same period. The ensemble is made up of pieces with different patterns - phytomorphic, geometrical and bow-shaped motifs -, coloured in blue, green and brown over a white background, covering different parts of the chapel. These panels are framed by frames of a simplified geometric design.

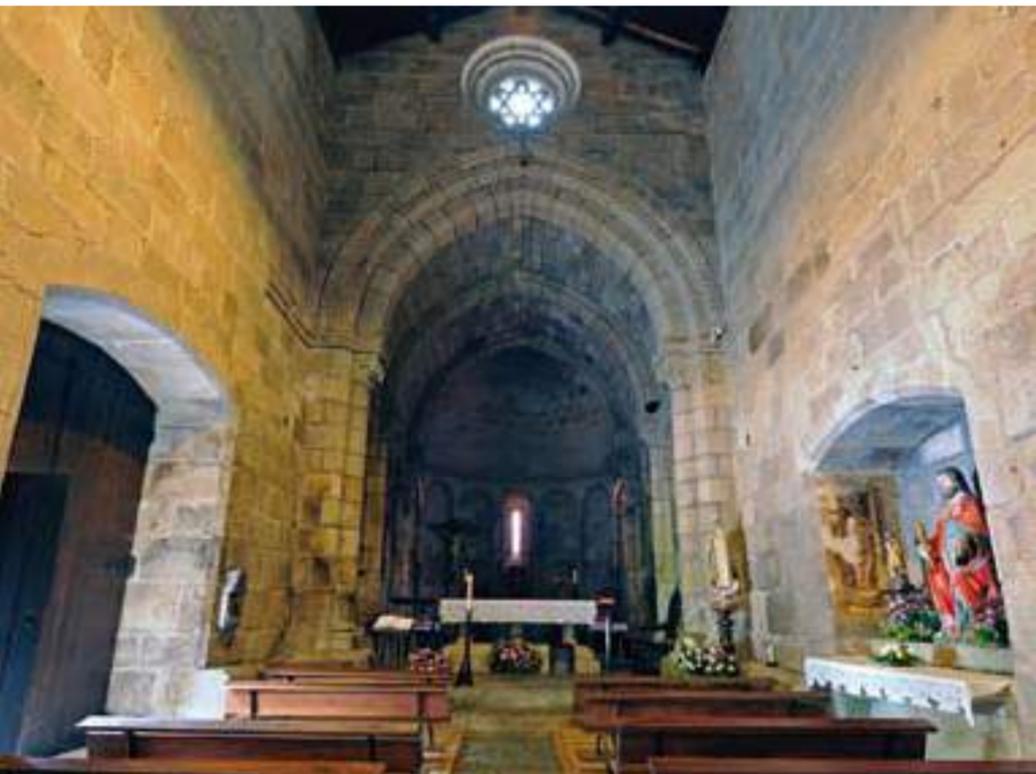
The tomb of abbot Estêvão Anes, with a lying statue, was carved in granite. It was manufactured locally and features a static nature due to the characteristics of the granite - a rock which is hard to carve - and to the artist's lack of skill. The abbot's head bears a miter and is resting on two pillows. He is wearing ecclesiastical clothes - whose straight pleats show a



very conventional plastic treatment - and holding a crosier in his right hand. The face shows a hard and stereotyped representation, which is very distant from what was already being produced in Portugal at the time, both in the Central region - from Coimbra to Lisbon, where artists took advantage of various types of limestone - and in Évora - where marble allowed achieving much more refined results.

Between 1881 and 1882, the Monastery's Church was subject to restoration works that showed its deplorable state of repair at the time. The restoration works that began in the 1930s, gave the monastic ensemble the appearance it currently has. These works began with the demolition of all the architectural elements that were concealing the primitive building, namely: the

demolition of the sacristy and storerooms; the removal of the stone staircases that led to the building's first floor; the destruction of one of the tower's floors; the reopening of the primitive north façade's door; the repair of the medieval tombs, which were moved to the cloister; the demolition of housing quarters that had been built above the chapter house. Inside the Church, the works included: the removal of the pulpit and the four altars that were obstructing the nave; the reconstitution of the chancel's small columns, frames and two crevices, based on the model of the only crevice that had remained intact; the reduction and reconstruction of the high choir; the consolidation of the corresponding walls; the restoration of the buttress of the tower's north façade and its crowning.





## SAINT SEBASTIAN

Inside the Church's nave, on the south side and inside an arcosolium, there are still traces of a mural painting depicting *Saint Sebastian* shot by arrows. It probably dates back to the second quarter of the 16<sup>th</sup> century. This painting, despite its residual condition, deserves to be mentioned within the framework of the devotions from the late Middle Ages and the first half of the 16<sup>th</sup> century. In a survey conducted on Portuguese mural paintings from the above mentioned periods, it was found that the most depicted saint is precisely Saint Sebastian, matching the large number of full-body sculptures of the saint manufactured during the same period which managed to reach our days. Saint Sebastian, whose martyrdom probably occurred in 288, was considered Rome's third patron saint and was, undoubtedly, one of the most popular saints in Portugal, as well as across Europe, during the Middle Ages. This huge popularity is mainly due to the anti-plague powers that he supposedly had, although the origin of these powers are not completely clear yet. Anyway, the belief is that, like the arrows that were shot by his executors did not manage to kill Sebastian, also the plague and other diseases, which were seen as arrows that penetrated the body from the outside, would not manage to introduce plague in people's bodies.

The saint's protection - in a period of so many endemic epidemics -, as well as its invocation and devotion were seen as an effective protection against diseases. This protection and prophylactic value were extended to the diseases that raided agricultural crops. It is curious noticing that, in the 19<sup>th</sup> century, Saint Sebastian would be invoked as the protector of vines against phylloxera, the vineyard's plague, thus showing how much his anti-plague powers were a well-rooted belief.



### DON'T MISS OUT

- 4.8 km: Castromil Gold Mines (p. 259)

16.

## TOWER OF THE CASTLE OF AGUIAR DE SOUSA



Travessa do Castelo  
Aguiar de Sousa  
Paredes



41° 7' 26.054" N  
8° 26' 18.768" W



+351 918 116 488



×



×



Public Interest  
Monument, 2012



P. 25



Free



×

The Tower of the Castle of Aguiar de Sousa stands as very prestigious in the collective memory of the region, not so much by the faint traces of the building that are still preserved, but rather for reasons of symbolic and historical nature.

According to tradition, the Castle was attacked by Almanzor (938-1002), in 995, within the context of the Reconquest wars. It headed a “terra” [a type of Portuguese administrative division] in the process of territorial reorganization that took place in the 11<sup>th</sup> century, and was also an important “julgado” [a type of Portuguese administrative division] in the 13<sup>th</sup> century.

The location of what remains from an old fortified structure reveals concerns with the defence of the territory. The Castle of Aguiar de Sousa was hard to access and stood surrounded by higher mountains that allowed concealing it. It was part of a territorial defence network to which the Asturian kings paid special attention.

Located within a natural landscape, the Tower’s base reveals a structure with a square plan deviated from the centre of the traces of the oval-shaped defence wall’s outline.

In the 12<sup>th</sup> century, the Castle of Aguiar probably did not feature this Tower yet, although the existence of a keep inside the upper fortified fence was a common trait in the Romanesque castle. Aguiar de Sousa performed, from a very early stage, an important role in the region as one of the most powerful "julgados" in the Entre-Douro-e-Minho region, enjoying considerable power and wealth.

In the royal inquiries from 1220, the rivers Ferreira and Sousa and their tributaries Eiriz and Mesio bordered the "julgado".

The territory covered by this "julgado" was rather ample, expanding from Porto to the vicinities of Penafiel, including all the parishes of the current municipality of Paredes (except Recarei) and over 42 parishes of neighbouring municipalities, namely: eight from Gondomar and seven from the municipality of Lousada; 14 parishes from Paços de Ferreira were also part of the territory of the "julgado" of Aguiar de Sousa, except Frazão, Penamaior and Seroa, which belonged to the now extinct municipality of Refoios de Riba d'Ave; the other 13 belonged to the municipality of Aguiar de Sousa, i.e., almost the entire municipality of Paços de Ferreira, together with three parishes from the municipality of Valongo.



## THE ROMANESQUE CASTLE

The Romanesque castle is characterised by a fence with a reduced flanking and central tower, the keep, which is the symbol of the castle's lordship. The fence walls sought mainly to hinder access to the internal area and the consequent attack to the keep that, standing isolated in the middle of the enclosure, was the lord's temporary residence.



## ARCHAEOLOGICAL INTERVENTION

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The archaeological surveys conducted in 2013 in the area surrounding the Tower determined the existence of a medieval necropolis, characterised by graves carved in the rock, as well as the presence of a series of domestic ceramic objects (fragments from amphorae and pans), whose types can be associated with the Roman period. Some pieces from the Castro culture were also collected, such as the typical suspension pots with an inner handle, as well as regular ceramic fragments, which are probably medieval, as a copper coin ("ceitil"), dating back to the 15<sup>th</sup>-16<sup>th</sup> centuries.

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### DON'T MISS OUT

- 3.3 km: Our Lady of Salto Park (p. 258)

17.

**CHAPEL  
OF OUR  
LADY  
OF VALE**



Largo Vitorino Leão  
Ramos, Cête  
Paredes



41° 10' 33.067" N  
8° 20' 58.035" W



+351 918 116 488



Saturday  
7 pm



Lady of Vale  
8th September



Public Interest Building  
1950



P. 25



P. 25



x

The location of this Chapel, amidst an inviting landscape where a stream runs on an open and flat valley - currently occupied by arable lands and vineyards - explains the invocation of Our Lady of Vale [Our Lady of the Valley], thus showing how much its foundation is associated with the population's agricultural interests.

The Chapel features a rectangular nave and a square chevet, connected by the triumphal arch. The nave's roof is made of wood while the chevet's, which is currently also made of wood, was initially designed to feature a groin vault. The remaining ribs are supported by Manueline [style also known as Portuguese late Gothic, which develops during the reign of King Manuel I (k. 1495-1521)] corbels.

Externally, the buttresses placed on the chevet's corners, as well as the chevet's square plan, show a building method typical of the late 15<sup>th</sup> century and of the first quarter of the 16<sup>th</sup> century. The opening that leads to the sacristy has a frame which may also be dated back to the Manueline period.

The porch that is placed against the main façade belongs to a later period, although the presence of corbels on an upper level of the same façade may suggest the

existence of an older porch. The presence of the pulpit outside the chapel should be understood within the context of pilgrimages, since the great influx of devotees forced celebrations to be held outdoors. Both the outdoor pulpit and porch are quite common in this kind of devotional chapels.

The portal's composition and sculptures show how the resistance of Romanesque motifs lasted for such a long time; this is one of the most interesting features of this Chapel, when we analyse it within the context of the religious architecture of the Sousa basin.



## THE CHAPELS

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The motivation for the construction of small chapels is usually associated not only with the practice of an eremitical way of life, but also, and more importantly, to devotion and to the holy routes. Located in remote places, these hermitages or chapels usually stand on the limits of the parishes, operating as devotional centres for the surrounding population. The most popular festivities and pilgrimages, where we find the most expressive and remarkable experiences of popular religiosity are experienced, not in cathedrals or parish churches, but, systematically, in hermitages, chapels or sanctuaries. No one better than Carlos Alberto Ferreira de Almeida understood and studied these devotional practices and their relationship with the location of shrines and chapels: "The reasons why chapels are preferred to parish churches for religious experiences associated with pilgrimages and promises must be powerful, and are surely multiple and complex. This occurs certainly not because chapels can respond better to new devotions given that, while it is not easy to change the parish's patron saint, it is not difficult to add a lateral altar in the parish church, as the practice clearly shows. There are a series of reasons associated with the landscape features of the place where the chapel is located, which is chosen because it is a pleasant, dominant or unusual space. It is no coincidence that we systematically find chapels in the most breath-taking or delightful places".

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## THE MURAL PAINTING

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On the chevet's front wall there are still remaining traces of the mural painting that originally flanked the entire area of the niche where the image of the patron saint is displayed.

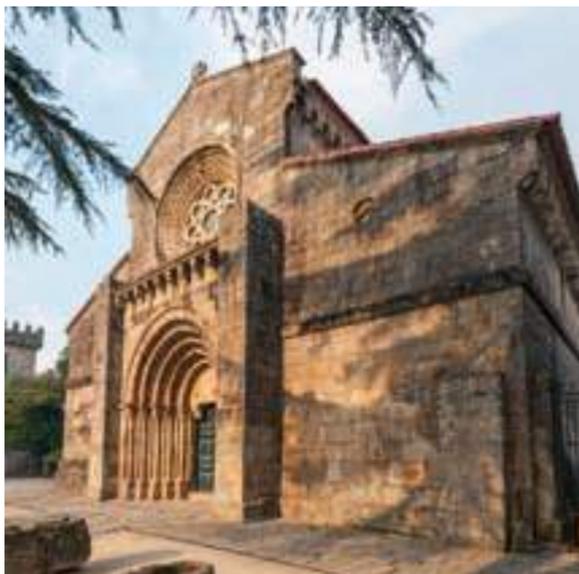
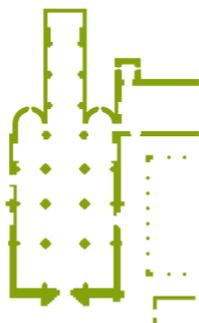
We are still able to see the depictions of *musician angels*. The remaining painting suggests the presence of a high-quality workshop, considering the two-dimensional appearance of the figures and the design of the angels' faces.

The traces of the depiction of an *angel* on the south wall (walled-up arch) of Church of Pombeiro (Felgueiras) (p. 30), are also similar to those of the Chapel of Vale, as well as the pictorial program of the Church of Vila Verde (p. 49), also in Felgueiras.

The authorship of the program from this Chapel may therefore be ascribed to the workshop of the painter Arnaus, and it was probably painted between 1530 and 1540. Arnaus was the most interesting of the known fresco painters from the Portuguese Renaissance, mastering artistic effects of great technical virtuosity.



18.

**MONASTERY****OF THE  
SAVIOUR  
OF PAÇO  
DE SOUSA**

Largo do Mosteiro  
Paço de Sousa  
Penafiel



41° 9' 57.398" N  
8° 20' 41.085" W



+351 918 116 488



Saturday, 9 pm  
Sunday, 7.30 am  
and 11 am



Divine Saviour  
6<sup>th</sup> August



National Monument  
1910



P. 25



P. 25



Yes

The Monastery of Paço de Sousa is a rather important monument for understanding the Romanesque of Vale do Sousa. Its unique characteristics, both in terms of architecture and sculpture, as well as the fact that it keeps the tomb of Egas Moniz (1080-1146), the Governor and Schoolmaster of King Afonso Henriques (k. 1143-1185), the first king of Portugal, turn this former Benedictine Monastery into one of the most appealing and prestigious legacies of Portuguese Romanesque architecture.

The Church features its very own decorative style, both by the subjects and the techniques used in the sculptures. This sculpture, which is typical from the Sousa and Baixo Tâmega basins, uses prismatic columns on the portals, bulb-shaped bases, bevelled decorative patterns with botanic motifs and long friezes inside and outside the churches, much like in the architecture of the Visigoth and Mozarabic periods.

In this framework, the Monastery of Paço de Sousa was a paradigmatic building that combined local traditions with Romanesque influences from Coimbra and Porto, thus standardizing the “nationalized Romanesque” style of the Sousa and Baixo Tâmega basins.

The origin of Paço de Sousa lies in the foundation of a monastic community dating back to the 10<sup>th</sup> century. Its oldest documentary reference dates back to 994. During this period, the Monastery - which was founded by Trutesendo Galindes and his wife Anímia - probably followed the peninsular monastic traditions; the Benedictine Rule was adopted during the abbacy of Sisnando, between 1085 and 1087.

In their will, dated 1088, Egas Ermiges and his wife Gontinha Eriz donate movable and immovable assets to the church of the Saviour - which was consecrated by Pedro, the bishop of Braga -, aiming at the salvation of their souls. This Church does not correspond to the current Romanesque temple, but everything suggests that its architecture left its mark on the building that later came to be built in the 13<sup>th</sup> century.

This Monastery headed a "couth" [a type of Portuguese administrative division] donated by Count Henrique (1066-1112), Afonso Henriques' father, and eventually became one of the most fa-

mous Benedictine monasteries and it was related to an important family from the Entre-Douro-e-Minho region - the Ribadouros. Egas Moniz, to whom tradition ascribes the Monastery's foundation, was a member of this family.

The Gascos of the Ribadouro family probably had a foreign ancestry. According to the information from the books of lineages, the first member of this family - Mónio Viegas I - presumably came from Gascony (France). This family managed to master almost all the monasteries of the region located to the east of the Sousa, i.e., Paço de Sousa, Valpedre (Pena-fiel), [Al]Pendorada, Vila Boa do Bispo (p. 163), Vila Boa Quires (p. 168) and Tuías, the fourth located in Marco de Canaveses. Within this context, the patronage of the Monastery of Paço de Sousa was passed on to the descendants of the founder's daughter, Vivili, i.e., to Egas Ermiges (1071-1095) and Egas Moniz, the "Governor and Schoolmaster".

The temple includes sections from different periods. There are reused friezes and other elements that belonged to an older





construction, probably from the second half of the 12<sup>th</sup> century; other elements are of a clear Pre-Romanesque nature and inspired the artists who worked on the building site in the 13<sup>th</sup> century.

The Church of Paço de Sousa features three naves, a false transept inscribed in the plan, and wood roofs resting on diaphragm arches. The chevet is composed of three interconnected chapels: the Romanesque lateral chapels, with a semi-circular section (apses), and the central chapel with a rectangular plan, which is the result of a transformation carried out in the Modern Period.

The new construction, which had begun on the west side, was developed in accordance with the pre-existing Church. So, it is possible to highlight a first construction phase that corresponds to the first western bay and to the axial portal whose elements, namely its capitals and modillions, show an older profile than the others: some were clearly inspired by the Cathedrals in Coimbra or Porto; the others, by other different places.

We may identify a second construction phase in the south portal that, compared with the western portal from the first phase,

is less archaic. The bay located further to the west, which is part of the first construction phase, is wider and higher, while contrasting with the narrower and lower bays from the second phase, thus proving a reduction in the size of the initial project.

Regarding the third construction phase, we highlight the chevet's apses covered by a broken barrel vault, due to the fact that they feature rather evolved Romanesque elements, namely in its crevices, which are similar to the ones found on the chancel of the Church of the Monastery of Cête (Paredes) (p. 78), which probably dates back to the early 14<sup>th</sup> century.

The Church's fourth and final construction phase may be identified on the transept's roof and on the tower built above the crossing that, due to its indisputably late profile, already resembles Gothic mendicant architecture. The north section of the transept's wall includes friezes and imposts carved long before the 13<sup>th</sup> century. The frames in the apses' crevices bear a Mozarabic appearance. Some of the capitals, such as the ones from the south apse that feature protruding leaves, also convey clear Mozarabic memories.

The revivalist Proto- or Pre-Romanesque elements, like the bevelled decorative friezes with botanic motifs placed along the walls, both inside and outside, are inspired in the motifs and profiles of Pre-Romanesque impostos. The use of diaphragm arches in the naves is also an element that recalls the sense of space of Peninsular Pre-Romanesque churches.

On the outer face of the nave's south wall, close to the access door to the cloister, there is a funerary inscription. This epigraph, dated 1202, is associated with Mónio Ermiges, the abbot of Paço de Sousa, who belonged to the family responsible for the Monastery's patronage. Inside the Church, it is possible to identify a few elements that are the result of the renovation that took place during the Modern Period. The chancel's area, narrow and deep, underwent several work campaigns, as exemplified by the mid-18<sup>th</sup> century intervention which was carried out during the ruling of abbot Friar

Manuel das Neves. Regarding the main altarpiece, it is obvious that its design and decoration indicate a chronology that is already associated with the Late Modern Period, given that there is a noticeable fusion between the Rococo style and the emerging Neoclassical style, which would definitely assert itself around the turn of the 18<sup>th</sup> century. The cloister and what remains of the monastic building correspond to the renovations carried out in the 17<sup>th</sup> and 18<sup>th</sup> centuries.

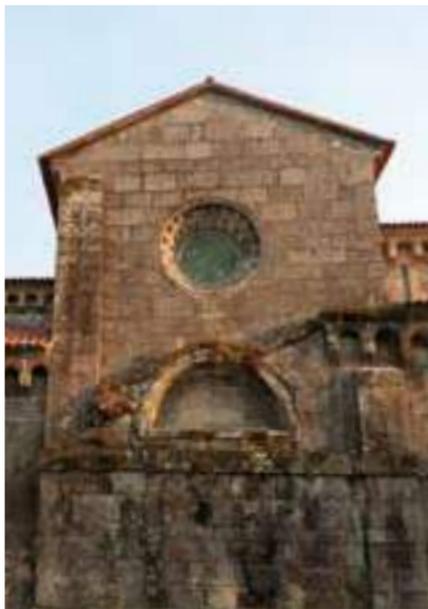
The Monastery underwent major restoration works in the 19<sup>th</sup> century, which took place between 1883 and 1887. Between 1920 and 1924, was the recovery of the building's roofs and walls. The 1927 fire outbreak, which began in the monastic outbuildings, reached the Church's body and destroyed the roof, two altars, liturgical ornaments and objects and a few decorative stonemasonry works. The restoration works began that same year and lasted until 1938.



## THE CHAPEL OF THE CORPORAL

Demolished in 1605, it was contiguous to the current Romanesque Church, on the north side; it communicated with the building through the end of the transept, as stated by friar Leão de São Tomás in his work *Beneditina lusitana*.

This was the place where Egas Moniz was buried and his tomb remained there until the moment when friar Martinho Golias ordered the chapel's demolition due to its worrying state of decay. In the mid-16<sup>th</sup> century, João de Barros mentions the existence both of the chapel of the Corporal and of Egas Moniz' tomb that, at that time, was still kept there. It was probably built in the 11<sup>th</sup> century, thus being coeval of the consecration of the older church by bishop Pedro in 1088. This chapel was the main pantheon of the Ribadouro family, although several members of this lineage chose to be buried in other churches.



## THE TOMB OF EGAS MONIZ

As a result of the demolition of the chapel of the Corporal, Egas Moniz' tomb was moved into the Church's chancel together with those of his children; the father's tomb was placed on the Gospel side and the children's tombs on the Epistle side. According to the transfer record, during this operation it was discovered that the grave had been previously disturbed because it no longer contained all the bones. Only the arms, the legs and part of the head, together with the iron of the weapons and the sword's sheath were found. According to the Order's chronicler, friar Leão de São



Tomás, the bones belonged to a large man, which actually surprised abbot Golias during the transfer ceremony. Finally, during the restoration works in 1929, the tombs were rebuilt, thus resulting in the double tomb chest that is currently kept inside the Church. Egas Moniz belonged to one of the most powerful noble lineages of the Entre-Douro-e-Minho region. He was the son of Mónio Ermiges de Ribadouro and Oroana, married



Doroteia or Mor Pais and, later, Teresa Afonso, the founder of the Cistercian monastery of Salzedas (Tarouca). He was the "tenens" of Lamego, Neiva, Sanfins and Parada. He held the position of major-domo of the Curia, with a few interruptions, between 1136 and 1145. His feat is related to the siege of León to Guimarães (1127), when Egas Moniz led the army of León to lift the siege under the promise that King Afonso Henriques, the first king, of Portugal would pledge his allegiance to the king of León, Afonso III. When Afonso Henriques failed to keep that promise, Egas Moniz presented himself before King Afonso VII, in Toledo, together with his wife and children wearing ropes around their necks and offering his life and that of his family to the king of León as the price for perjury.

In the cenotaph, which is from a later period, this tradition is narrated again in a developed way and with remarkable artistic quality. This cenotaph, presumably related to the self-aggrandizement of the minstrel João Soares Coelho, an illegitimate descendant of Egas Moniz, probably dates back to the mid-13<sup>th</sup> century. The reliefs already appear carved in perspective and depicting movement, turning this example into a significant landmark in the evolution of Portuguese funerary sculpture.

From this new cenotaph, two lateral faces and a lateral one remain. On the bottom face, there is a representation of the holy, witnessed death. Egas Moniz is lying on a bed and there is a naked figure coming out of his mouth: it represents his chosen soul being taken away by two angels. By his side, there are four women crying who, much to the medieval iconography's style, are pulling their hair as a sign of pain. On the smaller face there is a celebration of Egas Moniz' funeral rites through the representation of a scene that includes a bishop, identified by a miter and a crosier, and two men who are placing the cadaver in the sarcophagus together with two barely noticeable [professional] weepers.

On the lateral face, there is a representation of the trip to Toledo carved in medium- and high-relief with technical aplomb. The lids of the double tomb are gabled. In the oldest one we find a funerary inscription from 1146:

HIC : REQUIESCIT : F(amu)LusS : DEI : EGAS : MONIZ : VIR : INCLITVS / ERA : MILLE-SIMA : [ce]ENTESIMA : 2XXXII [II].



### DON'T MISS OUT

- 6.4 km: Quintandona – "Aldeia de Portugal" (p. 263)

19.

## MEMORIAL OF ERMIDA



Lugar da Ermida  
Irivo  
Penafiel



41° 10' 10.360" N  
8° 19' 48.594" W



+351 918 116 488



x



x



National Monument  
1910



P. 25



Free



x

The Memorial of Ermida is a remarkably interesting monument that is well worth a visit. It corresponds to a typology of monuments of which only six examples are left in the entire Portuguese country.

It is, today, out of the context of the ancient medieval road network with which it should be associated with and within which it should be understood. It was originally located close to the old road that, leaving Porto, crossed the parish of Paço de Sousa, the bridge of Vau, and then headed towards east, already within the limits of the medieval parish of Santa Maria de Coreixas, which later became part of the parish of Irivo.

Although the purpose of this type of monument is still not entirely clear, it was probably related to the placement of tombs, to the evocation of someone's memory, as well as to the passing of funeral processions. Usually placed close to paths or crossroads, these monuments mark passage points that Man always needed to turn into symbols.

The monument rests on a rectangular stone base, in which a sepulchral cavity was opened; according to Abílio Miranda, it was an anthropomorphic cavity.



The upper end includes a frieze in which carved leaves were bevelled using the technique of the stonemasonry workshop that worked at the building site of the Monastery of Paço de Sousa (p. 90), also in Penafiel, in the mid-13<sup>th</sup> century. The stylistic features shown by the decoration of the Memorial of Ermida suggest it may date back to the mid-13<sup>th</sup> century.

## THE MEMORIALS

The Memorials of Ermida (Penafiel), Sobrado (Castelo de Paiva) (p. 104), Alpendorada (Marco de Canaveses) (p. 147), Santo António (Arouca) and Lordelo (which no longer exists, in Baião) are, according to the legend, related to Princess Mafalda (1195-1256) (p. 158), the daughter of King Sancho I (k. 1185-1211) and granddaughter of King Afonso Henriques (k. 1143-1185), the first king of Portugal.

Legend has it that Mafalda, a devotee of Our Lady of Silva, from the Porto cathedral, went on a visit to that image, accompanied by her entourage, and died during the return trip, in Rio Tinto (Gondomar), on May 1<sup>st</sup> 1257. According to the legend, throughout the course of this journey, several memorials were built in order to lay down the princess' coffin on their way back to the monastery of Arouca, which she reformed and where she was buried.



### DON'T MISS OUT

- 3.0 km: "Honra de Barbosa" (p. 261)
- 4.4 km: Hill Fort of Monte Mozinho (p. 262)
- 6.1 km: Magikland (p. 263)
- 6.5 km: Municipal Museum of Penafiel (p. 262)
- 6.7 km: "Quinta da Aveleda" (p. 261)

## ROUTE

# DOURO VALLEY

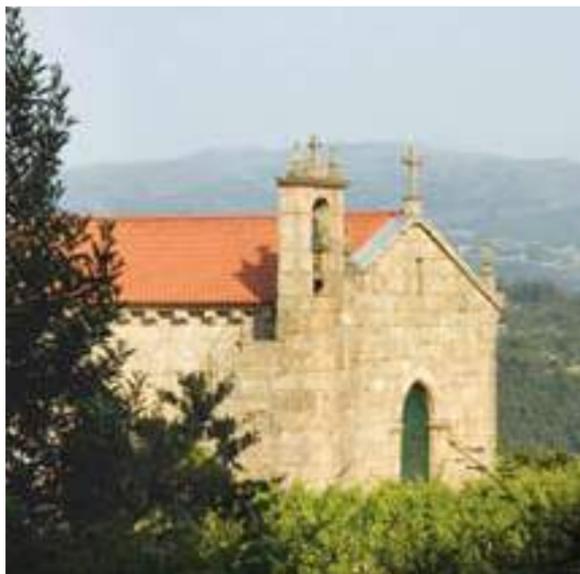
- 23 Church of Saint Michael of Entre-os-Rios
- 24 Memorial of Sobrado
- 25 Church of Our Lady of Nativity of Escamarão
- 26 Church of Saint Mary Major of Tarouquela
- 27 Church of Saint Christopher of Nogueira
- 28 Bridge of Panchorra
- 29 Monastery of Saint Mary of Cárquere
- 30 Church of Saint Martin of Mouros
- 31 Church of Saint Mary of Barrô
- 32 Church of Saint James of Valadares
- 33 Bridge of Esmoriz
- 34 Monastery of Saint Andrew of Ancede
- 35 Chapel of Our Lady of Deliverance of Fandinhães
- 36 Memorial of Alpendorada





23.

## CHURCH OF SAINT MICHAEL OF ENTRE- -OS-RIOS



 Lugar de Entre-os-Rios  
Eja  
Penafiel

 41° 5' 0.12" N  
8° 17' 57.94" W

 +351 918 116 488

 Saturday  
6 pm

 Saint Michael  
29<sup>th</sup> September

 National Monument  
1927

 P. 25

 P. 25

 x

Visiting the Church of Saint Michael of Entre-os-Rios, located on the right bank of the river Tâmega, and enjoying the surrounding landscape, are excellent excuses to understand how the location of a temple is a remarkable proof of civilization.

This Church is located in an area rather important at the time of the Reconquest, which fits into the political and military reorganization led by King Alfonso III of Asturias in order to create safety conditions that allowed the settlement of people in the Douro valley.

In the early days of the Reconquest, the Baixo Tâmega belonged, to a large extent, to the territory of the “civitas” [a type of Portuguese administrative division] of Anegia. According to Carlos Alberto Ferreira de Almeida, the Douro river was, by then, already an important waterway. This territory was also crossed by two major roads that connected the North to the South.

The documents place the creation of the territory of Anegia around 870, meaning it was coeval with the conquests of Portucale (868) and Coimbra (878). Within the context of these conquests, strategic points were selected to build fortresses and the “comites” were defined, which



represented the kings of Asturias and León in order to ensure the safety and settlement of populations in bordering areas, always under the threat of the Muslim raids.

The territory of the "civitas" of Anegia corresponds to a natural northwest-southeast corridor which is defined, to the east, by Marão and Montemuro mountains, to the south by the massif of the Freita mountain and, to the west, by a mountain ridge known as Serra Sicca in the Middle Ages. This natural barrier was fortified over the river Douro by the Monte do Castelo, in Broalhós, and by the Alto do Castelo, in Medas (Gondomar). The river Sousa was dominated by the Castle of Aguiar de Sousa (Paredes) (p. 84), which was taken by Almanzor in 995, and, the river Ferreira, by the Alto do Castelo, in Campo (Valongo).

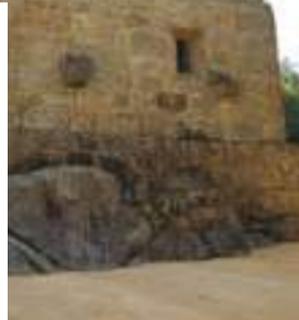
Between the early and the mid-11<sup>th</sup> century, there was the fragmentation of the territory as a result of a reduction in the number of

Muslim attacks and the social pressure of the families of noblemen, who were eager for a greater share of military, administrative and judicial powers. This led to the division of the territory into a series of "terras" [a type of Portuguese administrative division], each one headed by a castle. These were powerful reasons that gave the region an important strategic position. It was dominated by one of the most famous families in Portugal: the Ribadouros.

The first documentary reference to the Church of Saint Michael is included in the *Book of Wills of Paço de Sousa*. The document, which probably dates back to 1095, mentions a donation of part of the Church to that Monastery (Penafiel) (p. 90).

The choice of Saint Michael as patron saint was surely associated with the atmosphere felt during the Reconquest and the reorganization of the territory. The warrior and triumphant saints, like the archangel Saint Michael, the head of the Celestial Army,





were intensely worshipped and evoked in this period. However, the current Church does not correspond to such a late period. It was probably subject to renovation during the 14<sup>th</sup> century.

This example fits into the “resistance Romanesque” style, a characteristic that is so typical of other Romanesque churches in the region of the Baixo Tâmega. This temple uses solutions from the “rural Gothic” style - as we can see in the type of botanic decoration, both of the chancel arch and of the north portal - together with building solutions typical of the Romanesque period.

The portals do not feature any columns or tympana and the arches are systematically broken. The Church does not feature any capitals and the use of imposts as support for the arches, as well as the use of decorative elements with geometric and bevelled foliage, such as vine leaves (so often used in the late Romanesque style), are other traits that pinpoint this Church in a chronology that is close to the Gothic period, despite the fact that it still shows a persistence of Romanesque shapes.

The plan follows the usual scheme of the single nave with a rectangular chevet. The original chevet was extended within the

scope of the renovations carried out in the liturgical space during the 18<sup>th</sup> century, and it was also made higher because, usually, medieval chevets are lower than the naves. In fact, because the original chancel arch was kept, the chevet is rather reserved when compared to the nave, thus creating a peculiar sense of space that is emphasised by the magnificent main altarpiece.

The Church is built with cut granite blocks arranged in pseudo-isodomic rows. We should highlight the curious fact that, in this Church, there are almost no initials on the granite blocks, considering that it was usual to find a significant number of stonemasons’ initials and position marks in buildings from this period. It was only possible to find one stonemason’s initial on one of the wall blocks of the main façade.

The main façade features a rather simplified portal, surmounted by a pointed arch and supported by imposts. The entire top of the façade is shaped as a gable with a cross on the apex and it is crowned by two 18<sup>th</sup>-century pinnacles on the sides.

This gable probably included the medieval belfry, as shown by the marks left by the bell-ringing rope or chain visible on the main portal. The lateral façades show

a series of corbels that support the roof's eave which, given their shape, large size and absence of sculptures, announce a late construction method while suggesting remembrances of the Romanesque style.

The north portal, with a broken arch, received richer decorations than the ones of the main portal; it is framed by an archivolt decorated with diamond-shaped motifs and geometric bevelled eight-leaved petals, which are similar to the ones found inside the Church, on the chancel arch, and are elements that fit it into the late Romanesque and the regional Gothic styles.

The interior of the Church features a nave with a wooden roof, separated from the chevet by a broken chancel arch that allows accessing the chancel; the arch rests

on imposts without any columns and is decorated with botanic elements.

On the chancel's north wall there is still an arcossolium from the medieval Church, which was intended to shelter a tomb and was partially cut by the opening of a door during the building works carried out in the Modern Period. Inside there are other elements that reveal interventions carried out in the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries, such as the altars, the pulpit and the windows.

The campaign for the restoration of the Church of Entre-os-Rios began in 1936 and included repairing the roofs, cleaning the plasters, replacing windows and crevices, flagging floors, reducing the chancel by moving the main altar, walling-up a door, reopening crevices and demolishing the bell tower and the access stairs.



## LATE ROMANESQUE ARCHITECTURE

This Church, which is also known as Church of Eja, is part of a large group of peculiar examples of late Romanesque architecture that dot the landscape of the Baixo Tâmega basin, such as the Churches of Abrugão (p. 152), Boelhe (p. 156) and Cabeça Santa (p. 159), in Penafiel, Saint Isidore (p. 173), Tabuado (p. 188), Vila Boa de Quires (p. 168), Sobretâmega (p. 176), Saint Nicholas (p. 179) and Vila Boa do Bispo (p. 163), in Marco de Canaveses.

24.

## MEMORIAL OF SOBRADO



Lugar da Meia Laranja  
Sobrado  
Castelo de Paiva



41° 2' 34.00" N  
8° 16' 12.29" W



+351 918 116 488



x



x



National Monument  
1950



p. 25



Free



x

Commonly known as the Memorial of Boavista, this monument shows a different typology from that of other Memorials (p. 96 and 147), since it does not feature an arch.

It is composed of two vertical disk-shaped slabs with Latin crosses carved on both faces where two horizontal slabs sit. The upper one is rectangular while the lower one, which corresponds to a sepulchral lid, features a convex surface. On the upper slab there is a cross carved inside a triangle.

On the lower slab, we may find a long sword and a Greek cross, both carved, inscribed in a circle. The cross inside a circle was a commonly used element in the Romanesque period and is found both in funerary art and on the churches' walls. There are also swords carved on the external faces of both slabs.

Although dating this monument is a fairly complex task, because its structure has a different expression from that of other memorials and does not allow typological comparisons, the Memorial of Sobrado has been chronologically pinpointed somewhere in the mid-13<sup>th</sup> century.



## THE LEGEND OF SAINT ANTHONY

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According to tradition, there was a young man called Martim de Bulhões who lived in Sobrado and fell in love with Maria Teresa Taveira. Maria's father, Gil, wanted Martim de Bulhões to go to war before marrying his daughter. Fearless and adventurous, Martim accepted the challenge and was knighted before leaving for Lisbon. He joined a crusade led by King Sancho I (k. 1185-1211), organized to conquer Silves, and ended up being captured by the Moors.

After her father's death, Maria Teresa began being harassed by Fafes, a cruel rich man - the Lord of Raiva - who wished to marry her.

However, the chaplain of Paços de Godim managed to free Martim, who hastened to return; his arrival coincided with the day Fafes had decided to take the beautiful Maria by force.

The two rivals met at the Portais da Boavista - the place where we currently find the Memorial of Sobrado - and fought in a duel won by Martim. In memory of that feat, Martim commissioned the construction of the tomb or "memorial" of Fafes on that site.

Martin and Maria married and had a son: Saint Anthony of Lisbon (c. 1195-1231).

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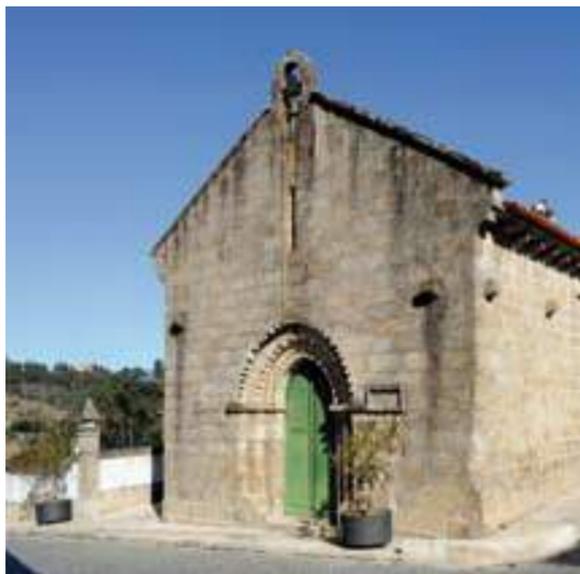


### DON'T MISS OUT

- 4.6 km: Island of Castelo (p. 264)
- 12.8 km: Belvedere of São Domingos (p. 265)

25.

## CHURCH OF OUR LADY OF NATIVITY OF ESCAMARÃO



Rua de São Miguel  
Escamarão, Souselo  
Cinfães



41° 3' 57.66" N  
8° 15' 25.45" W



+351 918 116 488



Sunday  
9 am



Our Lady of Nativity  
8<sup>th</sup> September



Public Interest Building  
1950



P. 25



P. 25



x

Despite its late nature, the Church of Our Lady of Nativity of Escamarão takes on particular importance due to its strategic location at the confluence of rivers Douro and Paiva. Part of the “couto” [a type of Portuguese administrative division] of Vila Meã and under the influence of the monastery of Alpendorada (Marco de Canaveses), the village of Escamarão was always an attractive crossing area located within sight of the monastery itself and with fast connections both to Porto and to the inner Douro region.

So, it was probably the monastery itself that was responsible for the construction (or reconstruction) of the Church of Escamarão, so as to ensure the religious independence of its “couto”. There are several elements in this small-sized Church that illustrate its late nature. Knowing that, in the medieval period, whether we are talking about either the Romanesque or the Gothic style, the construction of a religious building began with the chevet, the mullioned Gothic window opened on its back wall and the small rosette that surmounts the triumphal arch immediately stand out.



Although this Church adopted the massive appearance of the walls with narrow crevices in the nave, the truth is that it has been integrated into what art history has been calling the "rural Gothic" style. The portals do not feature any columns or tympana and their archivolts rest directly on the walls. However, on the archivolts of the mullioned window and of the main portal we notice the persistence of a Romanesque decorative repertoire from which we highlight the pearls, a theme that was often used in the Romanesque churches from the Douro and Tâmega basins. The Church of Escamarão stands

as combination of resistance and innovation which results in a typical example of "rural Gothic" architecture.

Despite being difficult to read, the inscription we find next to the main portal, carved in Gothic characters, alludes to the year 1385 (Era 1423). Considering its position in the building and as it does not seem to be a reuse or an inscription made in a later period, we believe that it may be associated with the completion of the Church's construction.

The interior is dominated by granite and by the remaining liturgical furniture already designed in the Modern Period. Several testimonies report the existence, at least until the early 20<sup>th</sup> century, of a mural painting in the Church which has been dated back to the 16<sup>th</sup> century.

The frontals of the nave's collateral altars belong approximately to the same period.



## MURAL PAINTING

Old photographic records have allowed us to identify, on the north wall, the representation of a male figure wearing the Franciscan habit. On his left hand he is holding a book and, on the right, he is carrying a staff (?). This could be an unusual depiction of Saint Anthony of Lisbon (c. 1195-1231).



Mural painting before the restoration works (1944)

They are Mudéjar tile panels made using the *cuenca* or *arista* technique. The polychromy of these panels, based on ochre, green and blue shades on a white background, creates standardized compositions with phytomorphic and floral motifs, thus anticipating the “carpet-type” tile trend that became very popular in Portugal during the 17<sup>th</sup> century. On the south side, the two tiles that clash with the remaining composition were put in place during the 18<sup>th</sup> century.

These altar tables display images intended to be worshipped by the devotees;

they were surmounted by Neoclassical pelmets that completed an ensemble from the same period, which was disassembled during the restoration interventions carried out in the 1960's at the parish's expense and sought to emphasize the Church's medieval nature. We may still admire the National Style [1690-1725] main altarpiece from the first half of the 18<sup>th</sup> century. Despite the regional nature of its polychromy, the coat of arms of the Benedictine Order stands out in the centre of the composition.



26.

**CHURCH**  
OF SAINT  
MARY  
MAJOR OF  
TAROUQUELA



Lugar do Mosteiro  
Tarouquela  
Cinfães



41° 4' 10.83" N  
8° 11' 16.55" W



+351 918 116 488



Sat., 3.30 pm (winter)  
or 5.30 pm (summer);  
Sun., 9 am



Saint Mary Major  
5<sup>th</sup> August



National Monument  
1945



P. 25



P. 25



x

The historical importance of the Church of Tarouquela, in Cinfães, is singly marked today in the remaining Church of what was once one of the first female Benedictine monasteries to the south of the Douro. Its origin, in the mid-12<sup>th</sup> century, associates this monastic house to a couple, Ramiro Gonçalves and his wife Ouruana Nunes, who purchased a property that used to belong to Egas Moniz (1080-1146), the so-called Governor and Schoolmaster, and his wife. There they founded a new monastery that was recognised by the bishop of Lamego in 1171 and confirmed by their descendants. Although, initially, Tarouquela followed the Rule of Saint Augustine; with Urraca Viegas, the daughter of Egas Moniz de Ortigosa, the habit was changed and the nuns began professing the Rule of Saint Benedict. The history of this monastery, which was run by dynasties of abbesses, crosses its path with that of one of the region's most notable families. The influence of the Resendes ceased to be felt almost simultaneously in the Church of Tarouquela and in the Monastery of Cárquere (Resende) (p. 121), where Vasco Martins de Resende, the nephew of the abbess Aldonça, was buried;

she is mentioned in the transition from the 13<sup>th</sup> to the 14<sup>th</sup> century and was one of the most active abbesses with a long ruling period that allowed her to make use of assets within her family circle. It is natural that, with the end of the Resendes's influence, the office fell into the hands of relatives and patrons of the monastery, even if only temporarily. In the 14<sup>th</sup> century, we find the Church of Tarouquela in the hands of the Pintos



family, from Ferreiros de Tendais. From the 15<sup>th</sup> century onwards, the nieces succeed their aunts, keeping the power within a family that was closely related to Porto's urban elites.

It is within this context that we should understand the half-relief sculpture of the enthroned Virgin breastfeeding the Infant Jesus, which dates back around 1500 and was manufactured in a workshop from Bruxelles (or Malines).

This representation of Saint Mary Major, placed on a corbel in the main altarpiece, on the Gospel side, combines the medieval hieratism of the majestic pose and a virtuosity that seems to appeal to modern piety. The 15<sup>th</sup> century is already the period of the monastery's swan song. In addition to its intrinsically family-related nature, physical isolation and size, there were some noticeable signs of neglect by the Tarouquela nuns. The abbesses often



## THE ABBESSES OF TAROUQUELA

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Among the list of possible abbesses of Tarouquela we present below, we know that there were more or less active periods due to the available documents and to their connection to the local and regional elites (who always conditioned the relationships between the monastery and different types of power). In this context, we can almost perceive the different stages in which Tarouquela was dominated by certain lineages from the abbesses' surnames.

Urraca Viegas (referred with certainty until 1198); Maior Mendes (referred between 1255-1278); Aldonça Martins de Resende (referred between 1291-1349); Maria Martins de Moreira (referred in 1357); Brites Gonçalves Pinto (referred in 1445); Catarina Pinto (referred between 1473-1495); Leonor Pinto (referred between 1497-1506); Beatriz Pinto (referred between 1507-1531); Maria Ribeiro (referred between 1534-1536) and Maria de Melo (the last abbess of the Church of Tarouquela and the first one of the monastery of Saint Benedict of Hail-Mary in Porto).

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## ALDONÇA MARTINS DE RESENDE

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The most blatant case is that of Aldonça Martins de Resende, referred between the late 13<sup>th</sup> century and the early 14<sup>th</sup> century. The nobility accuse her of having two love affairs, one with Vasco Pinto (which does not seem to be more than a rumour) and another with Rui Martins do Casal, a troubadour, with whom she had two daughters who were legitimised by King Dinis (k. 1279-1325).

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broke their celibacy vows and acted according to their own personal interests. In 1535, an alderwoman (the abbess of Arouca, Maria de Melo) moved to Tarouquela to calm the turmoil resulting from the royal will to extinguish the monastery and prepare the transition to the monastery of Saint Benedict of Hail-Mary, in Porto. This monastery, founded in 1514 by King Manuel I (k. 1495-1521), was built to gather nuns from different female institutes in a single place.

The history of Tarouquela provides an excellent insight into the artistic traces left by the different periods in this once monastic Church. Although the foundation of the monastery of Tarouquela dates back to the 12<sup>th</sup> century, the Romanesque traces that still remain in the Church lead us to a later chronology, probably from the early 13<sup>th</sup> century. Besides, an in-

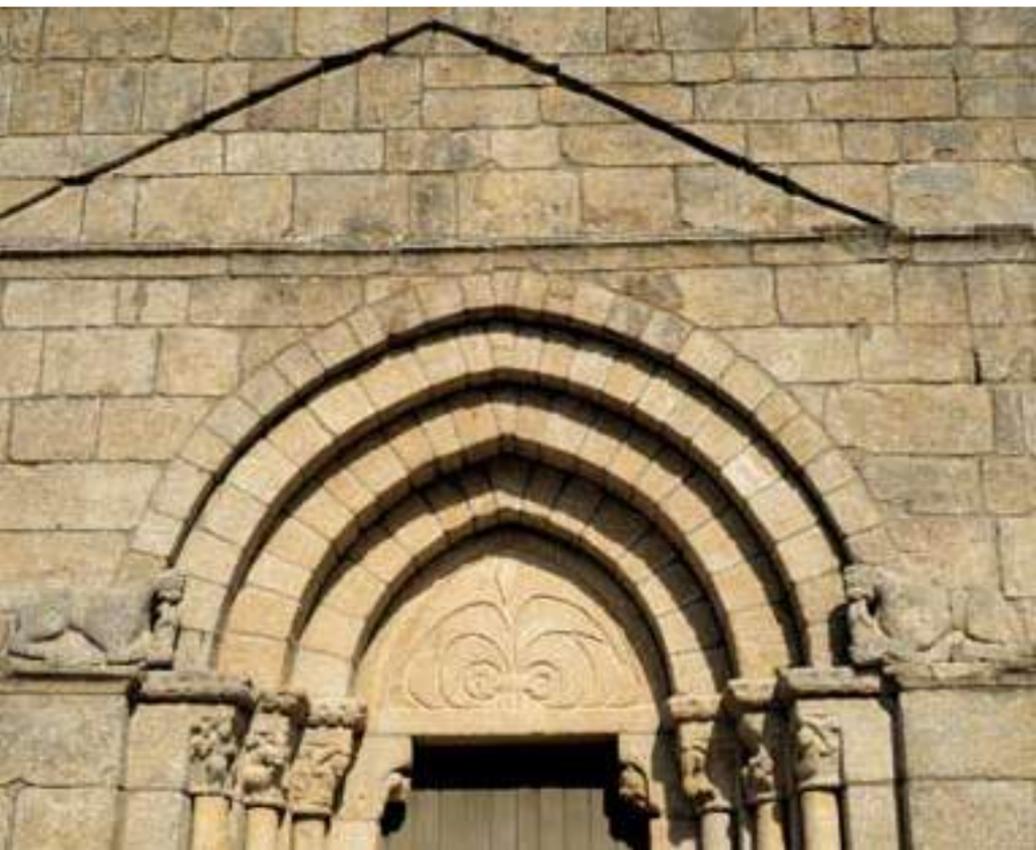
scription reused on the southeast corner of the bell tower mentions the Caesar Era of 1252 (i.e. 1214), which corroborates this chronology. It is thought that it was initially placed in the chancel, where it is still possible to see an "E" in the space between the first buttress on the north side and the beginning of the nave's wall.

The construction of the Romanesque Church was possibly initiated by the abbess who introduced the Rule of Saint Benedict in Tarouquela. This Church's chancel tells us of a consolidated Romanesque style. It combines different artistic movements that embody one of the best examples of Romanesque architecture in Portuguese territory. Despite the addition built in the 17<sup>th</sup> or 18<sup>th</sup> century (to accommodate the main altarpiece) in which the Romanesque ashlar were reused, as proven by the initials visible on the outside, the

remaining dense Romanesque ornamentation is a good example of the indigenous, dense and bulky decorative richness with the Baroque-style aspects that our Romanesque style achieved.

Inside, the church has two ornamentation levels, composed of blind arcades. The crevices are decorated both inside and outside. The decoration is dominated by Benedictine themes: antithetical animals, two men with a single head, snakes, the theme of the mermaid and the theme of the man between two birds, in addition, of course, to the palmettes from Braga and to a whole range of geometric motifs. These themes, which were absorbed and represented by indigenous artists, take on a clear regional flavour. From this period we may also admire the consecration altar

with its corresponding tabernacle placed on the upper part, on one of the blind Romanesque arcades, on the Epistle side. We should highlight the theme found on the triumphal arch: animals, not quite modelled and loaded with graphic elements, are represented facing forward on each of the voussours. This is the first time that the theme of the *beak-heads* appears on a triumphal arch and, instead of the traditional bird heads, here we see wolf heads. Considering this was the House of God, the mentors of this monastic Church sought to represent the human weaknesses through the modillions, as we can see in one of the apse's modillion, which is sheltered by the Gothic chapel of Saint John the Baptist. This modillion shows the theme of the *exhibitionist*, a





squatting man who is holding his genitals, while on the opposite elevation there is a female figure who is highlighting her genitals (we find the same model on a modillion in the Chapel of Fandinhães (Marco de Canaveses) (p. 143)).

The nave was built almost at the same time. There are consecration crosses along its walls. While the aesthetic of its lateral portals is simpler, the same cannot be said about the composition of the main portal, which is considered as one of the most curious Portuguese specimens. More than its capitals or the Herculean figure that shaped as an atlas, results in a corbel that supports a tympanum with a grooved fleur-de-lys (a Marian symbol), the so-called *Tarouquela dogs* are the ones that have drawn most attention. They are placed on the impostos, on each side of the portal and may be

described as a pair of four-legged animals with nude human bodies hanging from their jaws, attached by the legs. With a clear protective nature, they show a will to ward off the evil forces.

The funerary chapel of Saint John the Baptist was founded by Vasco Lourenço between 1481 and 1495, at the time of King João II (k. 1481-1495). Despite having frontal corbels supporting the cornice and a main portal with decorated archivolt, it still fits into the so-called "rural Gothic" style. Because it is a funerary chapel, it has shallow graves in the pavement and, until 1980, it kept three sepulchral chests that may currently be seen on the outside. These are monolithic granite sarcophagi with gabled lids. Despite having no inscription, they do show symbols that allude to the people

## BENEDICTINE SCULPTURE

The south portal shows a similar structure to that of the main portal, although it features a flat tympanum supported by two birds (an owl and a pelican). The most well-preserved capitals were excellently manufactured. Their motifs were extracted from the repertoire of the Benedictine Romanesque art and simplified: two birds pecking from the same bowl on the capital's corner, two intertwined serpents or, alternatively, a pair of four-legged animals fighting against a serpent. On the impostes we find the motif identified by Joaquim de Vasconcelos with "No. 6 - ellipses and circles with a double movement; rope" in his book *The Romanesque art in Portugal...*



who were buried in them: a sword, corn stalks and an abess staff. After the monastic complex was abandoned, Tarouquela became simply a Church from the patronage of Saint Benedict of Hail-Mary. The Church is the only surviving element of the old complex. Although the current image of the Church's interior is mainly a result of a restoration intervention

carried out in the 1970s, the truth is that the Church once counted five altars. Today, we can only see the main altar and another one, on the nave's left side, both fitting into the Baroque aesthetics. As a memory of the other three altars we have, in addition to the documentary sources, the images displayed on simple altar tables which we may classify as collateral altar tables.



27.

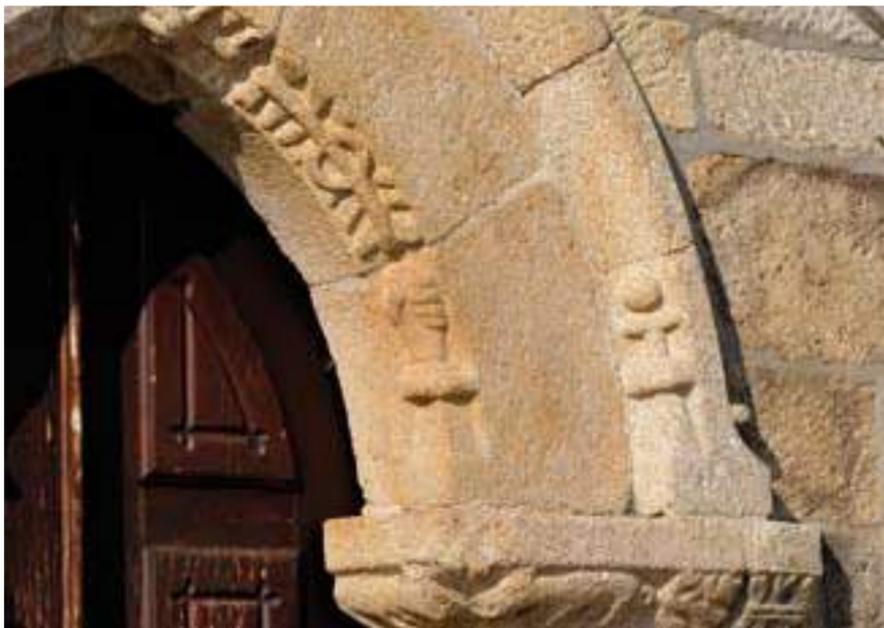
**CHURCH**  
OF SAINT  
CHRISTOPHER  
OF NOGUEIRA



-  Av. Dr. Reinaldo Flório Calheiros, São Cristóvão de Nogueira, Cinfães
-  41° 4' 24.69" N  
8° 7' 44.53" W
-  +351 918 116 488
-  Sunday  
10.30 am
-  Saint Christopher  
25<sup>th</sup> July
-  Submitted to  
classification
-  P. 25
-  P. 25
-  i x

With its façade facing the Douro valley, the Church of Saint Christopher is representative of the parish organization and morphology in the Late Middle Ages (1000-1453). According to tradition, the castle of Sampaio, a small conical hill to the south, on the mountain slope, was the seat of the primitive parish and Church, which was later transferred to the hamlet of Nogueira by powerful Moors.

This narrative may actually help us understand, not the transfer of the Church, but rather the division of the two parishes that were initially subject to the castle located in Sampaio and where the Saviour was probably worshipped, considering that this was the hagiotopeponym given to the territory. It was probably still during the 12<sup>th</sup> century that the land was sectioned into two parishes: São João Baptista de Cinfães (from whose Romanesque church only a disassembled tympanum placed next to the existing Baroque church remains) and São Cristóvão de Nogueira. Deeply modified in the Modern Period - when the chancel (late 18<sup>th</sup> century) was rebuilt, large windows were opened and buildings were attached to it -, the Church of Saint Christopher, from the extinct municipality of



Nogueira, is structurally a medieval building that fits into the so-called “resistance Romanesque” style, which combines persistent Romanesque elements with early Gothic signs. The construction of this Church should be understood within the context of the creation of the new parish; therefore, we may date the remaining Romanesque traces back to the transition from the 12<sup>th</sup> to the 13<sup>th</sup> century. Among these traces, the late main portal stands out as an especially significant element; it is carved in the thickness of the wall and does not feature any columns; however, its chamfered archivolt is decorated with the pearl motif, which was quite popular in the surrounding region. On the impostes there are rope-shaped motifs. The south side portal is rather curious, given the originality of the motifs carved on the voussoirs’ base. On both impostes we find a fist holding a key (?). Along the walls, which are defined by a bevelled edge, there are also curious decorative motifs,

among which we highlight a lizard placed to the observer’s right. Besides, both the remaining voussoirs of the archivolt and the impostes, as well as the walls are dominated by intertwined botanic and phytomorphic motifs carved in relief. The portal features a single archivolt dominated by its surrounding arch; on the keystone we see an inscription that is quite faded, which may be translated as IHS, an allusion to Christ as the Saviour of Men.

In terms of the nave’s side elevations, we should highlight the reuse of a frieze decorated with palmettes typical from Braga (north side, next to the bell tower, halfway up the nave) and of several fragments of a cornice depicting zigzag motifs carved in relief. Were these persistent or reused elements?

The series of corbels located along the nave is quite rich in terms of carved imagery. Their human figures and several animal muzzles remind us that, particularly during the Romanesque period, corbels were



seen as a crucial element within the architectural composition.

Inside, another character stands out, almost showing a "horror vacui". Given the regularity of the Romanesque buildings' wall faces, these became important receivers of the new post-Tridentine aesthetics,



## THE REUSE OF MATERIALS

We find it more likely that the fragments of friezes found on the nave's north side elevation are a result of the reuse of a pre-existing building which may have existed on this very site or, alternatively, we could be standing before the reuse of sculptural elements from a primitive church dedicated to the Saviour which was relocated, thus giving factual expression to the narrative associated with this Church.

The reuse of materials was a very common practice throughout the entire History of Art. Although there have been frequent attempts to justify the reuse of ashlar while alleging a supposed prestige associated with the antiquity value, this practice was most likely the result of a pragmatic need. Reusing what is already made (and well made) is much simpler than starting from scratch. And the choice of the building's location was not always the result of elaborate notions about the sacred/profane dichotomy, but rather of the reuse of outcrops on which it was possible to safely build the new structure.



of which the Church of Saint Christopher of Nogueira is a fine specimen. The nave's ceiling shows rich Baroque coffered wood and painting works, where 57 panels created an authentic book of sermons: male and female saints related to the Catholic Reformation, bishops, apostles, martyrs and other well-known intercessors from popular prayer books. Despite having received a polychrome layer in a later period, which even involved some marbled works, this Church's woodwork represents the two periods that marked its design during the 18<sup>th</sup> century. On the collateral altarpieces, we find the National Style [1690-1725], and, on the main altarpiece, from which a grand Eucharistic throne stands out, we find the Johannine Baroque style [style

which develops during the reign of King João V (k. 1706-1750)]. In the Church of Saint Christopher of Nogueira, the use of this typically Portuguese artistic style included the triumphal arch, created the pulpit's parapet, decorated the two altarpieces embedded into the nave's walls, facing one another, and designed an extravagant high choir.

Besides the chancel's extension, the Modern Period left us the bell tower adjoined to the north side of the main façade, the pinnacles placed on top of the Church's angles and the large window that surmounts the main portal.

The Church of Saint Christopher is a good example of stylistic hybridity, which is the result of a rich combination of artistic and aesthetic diversities.



#### DON'T MISS OUT

- 5.5 km: Serpa Pinto Museum (p. 266)
- 7.5 km: Belvedere of Teixeiraô (p. 268)
- 11.4 km: Boassas – "Aldeia de Portugal" (p. 267)

28.

## BRIDGE OF PANCHORRA



Rua da Ponte da  
Panchorra, Panchorra  
Resende



41° 0' 50.33" N  
7° 58' 30.27" W



+351 918 116 488



×



×



Public Interest  
Monument, 2013



P. 25



Free



×

The parish of Panchorra, in the municipality of Resende, is part of a mountainous territory located close to a wide marshy plateau area known for centuries as the “Alagoa de D. João”. Both Eça de Queiroz and Abel Botelho echoed the fame of this extraordinary orographic document in their novels *The crime of father Amaro* and *Women of Beira*, respectively.

Close by, in a place with the suggestive name of Casa da Neve [Snow House], we find the spring of river Cabrum, which currently divides the municipalities of Cinfães and Resende, stretching along 10 kilometres before meeting the river Douro. The initial section of its course runs along plains, with about 1300 to 1050 meters, and it was on one of these plains that the Bridge of Panchorra was built, standing in the heart of a stunning landscape.

The double-arched Bridge shows regular ashlar on the voussoirs and irregular ashlar on the masonry of the rest of the structure, which indicates that the job was made by local artisans, expressed in a work that is not monumental but rather intended to fulfil the needs of the Panchorra community in terms of access to its agricultural and sylvan properties. Given the predominance of both



transhumant and local cattle, there was a demand for routes that could ensure the frequent passage of animals and carts. Although, in this section, the Cabrum does not present a significant flow, its strong current, depending on thaws, made it difficult for shepherds and farmers to ensure the subsistence and supply of men and animals, especially during the winter.

The Bridge of Panchorra, which is difficult to date but was surely not built before the Modern Period, is one of the east-west crossings over the river Cabrum. Upstream, a small stone crossing in Gralheira allowed travelling across the mountain to Campo Benfeito and Rossão (Castro Daire). Downstream, the bridges of Ovadas, Lagariça and Nova correspond to older circulation channels in areas

where the population distribution (along the Douro) had always been higher. The taking of the mountain by men, despite having begun almost in the aftermath of the Reconquest in the Douro region (after the year 1000), translated into a slow progress throughout the Modern Period. Even though it was mentioned as early as 1258, Panchorra only achieved its parochial autonomy in the 16<sup>th</sup> century when it was detached from Ovadas. It is within this agro-pastoral context, which allowed the subsistence of communities in areas with altitudes over 1000 meters, that we should understand the need for the ancient Bridge, a symbol of the communitarian pragmatism and a valuable example of vernacular engineering that is definitely worthy of a long visit.

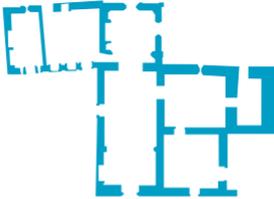


#### DON'T MISS OUT

- 7.2 km: Vale de Papas – "Aldeia de Portugal" (p. 268)

29.

**MONASTERY**  
OF SAINT  
MARY OF  
CÁRQUERE



Rua do Mosteiro  
Cárquere  
Resende



41° 5' 14.28" N  
7° 57' 28.84" W



+351 918 116 488



Saturday, 5 pm; Sunday,  
8.30 and 11.30 am



Saint Mary  
15<sup>th</sup> August



National Monument  
1910



P. 25



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x

**B**uilt on the northern slope of the Montemuro massif, almost within sight of the river Douro, the monastic complex of Cárquere stands out, not just for its architectural and artistic ensemble, but also by its deep connection to the early years of the Portuguese nation. Considered, at first, as being the place where the young prince Afonso Henriques (k. 1143-1185), the first king of Portugal, had been healed due to an appeal by his preceptor Egas Moniz (1080-1146) and through the intervention of the Virgin Mary, it was later turned into the pantheon of the powerful Resendes family until its dispersal, in the late 15<sup>th</sup> century.

The legends hatched by the Canons Regular who ruled this area, both in spiritual and temporal terms, until the 16<sup>th</sup> century, were part of a consolidation and promotion strategy which was meant to distinguish an estate that was naturally supported by an extensive set of land and financial assets, within a vast region to the south of the river Douro. And such wealth spoke louder when it was deemed necessary to reform the Monastery, which had been handed over to a few clergymen who were less conscious of their duties in the 15<sup>th</sup> century.

The arrival of the Jesuits in the 16<sup>th</sup> century brought about a new strength to expand and consolidate control over the Monastery of Cárquere. The ownership of Cárquere was peaceful until the 18<sup>th</sup> century, when the persecution of the Jesuits by the Marquis of Pombal (1699-1782) struck the small community perched on the thickets of the Montemuro mountain. This path, despite the vicissitudes of men and their greed, was somehow recorded in the spaces and artistic elements that defined the existing ensemble. Although the traces from the Romanesque period (dating back to the time of Egas Moniz and King Afonso Henriques) are not very expressive, we should highlight: the crevice on the Resendes lineage chapel and the tower, which is currently embedded in the

ensemble, but was once probably detached from the Church and its annexes.

Regarding the crevice on the front wall of the Resendes pantheon, we should highlight the fact that it is decorated on both sides. While a geometric language prevails inside, despite the mismatch felt in terms of the *voussoirs*' composition, it is on one of the external archivolts that we find one of its most original elements, the so-called *beak-heads* - a motif imported from the Anglo-Saxon culture which features animals that are all facing forward and curving along the arch -, carved on each of the *voussoirs*, together with plenty of graphic elements. The capitals feature the representation of birds, either with intertwined necks, or standing alone with open wings.





## THE LORDS OF RESENDE

The Resendes lineage, whose origin is placed by the nobiliaries in the children that Afonso Rodrigues - known as "Rendamor" - had with a nun who was kidnapped from the monastery of Arouca, Mor Martins, focused its activity on the region from which it took its surname, especially in Cárquere - the sanctuary they chose for their pantheon. The Resendes descended from the Baiões - from whom they inherited the coat of arms (golden, with two black passing goats placed one above the other and covered with drops of the same metal) - and the Ribadouros, whose family was connected to Egas Moniz - the so-called Governor and Schoolmaster - who was associated with Cárquere for taking part in healing the Infant Afonso Henriques, the first king of Portugal, who, legend says, was born with defective legs. Under the intercession of the Virgin, Egas Moniz brought the prince to Cárquere and, having witnessed the miracle, he was generous to the Church and the Monastery, to which he donated many legacies. The first ones who used the surname Resende were Rodrigo, Martim and Giraldo, the sons of the aforementioned "Rendamor" and the nun from Arouca. Martim's grandson, Vasco Martins de Resende, the "Troubadour", is buried here together with a son and relative of both, who was also called Vasco.

All the graves are from the Gothic period and witnessed the twilight of this family within the context of Portuguese lineages. The second wife of Vasco Martins de Resende, Maria Castro, after becoming a widow with no children, re-married and took with her the heritage left by her first husband, which was later connected to that of the Castros. This was the family that, from the 16<sup>th</sup> century onwards, took the reigns of power in the region of Montemuro.

It was this world of families and lineages that inspired Eça de Queiroz (married to one of the descendants of the Castros, Maria Emília) to write *The illustrious house of Ramires* that, in the late 19<sup>th</sup> century, describes and satirises the social and political world of a rural Portugal that still saw itself reflected in that medieval universe.



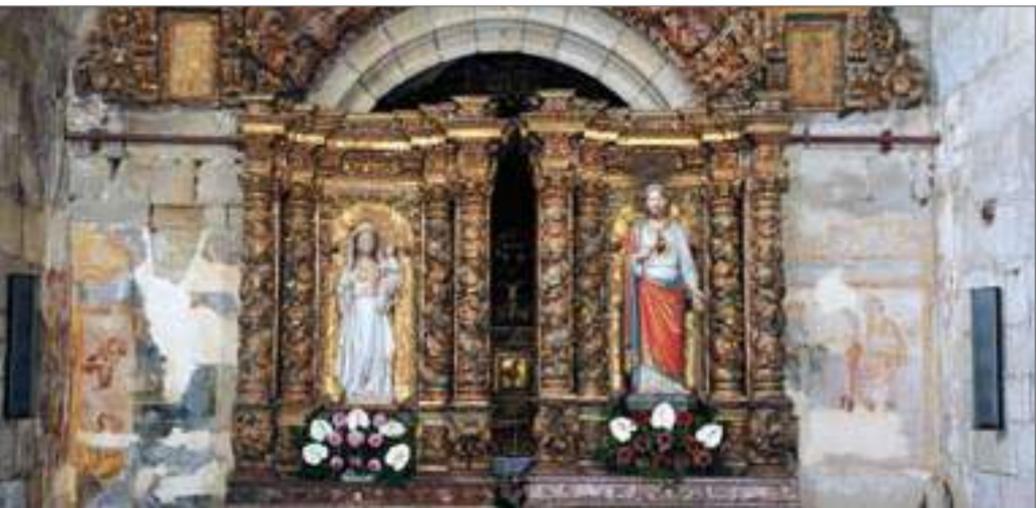


Built on a granite outcrop, the defensive and manorial tower may have been built over the same period as the monastic ensemble, which some authors date back to the last quarter of the 12<sup>th</sup> century or already to the 13<sup>th</sup> century.

The ensemble's spatial distribution, both inside and outside the Church, in the area of the existing cemetery (the former cloister), reveals a Romanesque sense of space. However, what we are still able to see today when we enter the Church of Cárquere is the result of a Manueline [style also known as Portuguese late Gothic, which develops during the reign of King Manuel I (k. 1495-1521)] appropriation of the primitive Romanesque construction marked by previous Gothic interventions

that are most expressive in the chevet, with its ribbed vault and mullioned window, which is only visible from the outside. From the Manueline period, we highlight the main and north portals. The surviving mural paintings (found under the sliding altarpiece of the nave's front wall) are also coeval to the Manueline campaign (probably dating back to the 1630's or 1640's): to the right, there is a depiction of Saint Anthony and Saint Lucy and, to the other side, a series of fluttering angels.

The images of the Virgin of Cárquere and of the Virgin of Milk also belong to the medieval period. The former has been exciting the devotees' curiosity due to its size (2.9 cm high) and, especially, because it is associated with the legend





## THE VIRGINS OF CÁRQUERE



The presence of the Virgin is very strong in Cárcere; she is worshipped under two names, Cárcere itself (13<sup>th</sup> century) and the White Lady (16<sup>th</sup> century). The former evokes the early days of this Church and of the monastic institute that was preserved until the 18<sup>th</sup> century. The latter is a result of popular devotion that considered it an intercessor for newborns. In fact, both have her Son on their laps and both were seen as providers of divine aid related to childhood: the former had supposedly blessed the prince Afonso Henriques, the first king of Portugal, with an extraordinary healing and the latter was sought after by fearful mothers because, through her material (limestone), she would be able to provide their missing breast milk.

The two images are similarly represented with the Child in their arms; the Virgin of Cárcere is seating while the White Lady is standing and holding the Child with her long and slender fingers, a characteristic of Gothic sculptures.

Both images are medieval but separated by several years and different artistic sensitivities: the former is a clear example of the Virgin in Majesty, whose position on the throne and rigid presence recalls a high medieval period of avenging and watchful Christ's and Virgins. Its impressive size turns it almost into a small relic that should be protected from the most common glances. On the other hand, the naturalism of the White Virgin would surely have impressed common people, cherishing the miraculous nature of the limestone that gave it its name.

of its invention (discovery) in an isolated area near the place where the Monastery was later founded.

The Modern Period, which coincided with the presence of the Jesuits, brought about the reform and especially the Baroque style, from which we may highlight the main and lateral altars, as well as the altar of Saint Sebastian (which is currently displayed in the sacristy), all belonging to the National Baroque peri-

od [style which develops during the reign of King João V (k. 1706-1750)].

The decline of the Monastery of Cárcere began in the mid-18<sup>th</sup> century. Deprived from its guardians and with its assets exposed to greed, it was reduced to the status of parish church. Over the 19<sup>th</sup> century, society's growing secularization and laicism resulted in much of its religious heritage being sold or falling into decay.

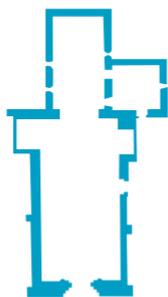


### DON'T MISS OUT

- 4.7 km: Municipal Museum of Resende (p. 269)
- 10.8 km: Thermal Facilities of Caldas de Aregos (p. 270)

30.

## CHURCH OF SAINT MARTIN OF MOUROS



Lugar de Sub-Adro  
São Martinho de Mouros  
Resende



41° 6' 6.90" N  
7° 53' 54.92" W



+351 918 116 488



Sunday, 8.30 am (winter)  
or 8 am (summer)



Saint Martin  
11<sup>th</sup> November



National Monument  
1922



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The imposing Church of Saint Martin of Mouros stands halfway up a hillside, over the final section of the river Bestança, on its way towards the river Douro. Its silhouette, which emerges away from the houses, immediately stands out. The turriform massif that shapes its main façade makes this Romanesque Church truly unique, both by its unprecedented nature within the context of the Portuguese Romanesque style and by its alleged military character. This aspect is emphasised by the narrow crevices that illuminate the nave. On the upper area there is a cornice supported by a Lombard band, a motif that was frequently used in the Romanesque style from the Sousa and Tâmega basins; its little arches are supported by modillions with zoomorphic decorations shaped as bovine heads, some of which have a more finished look, while others are more sketched or worn out.

In turn, this tower-shaped façade that takes up the entire width of the Church frames a portal whose three archivolts rest on elegant capitals with animal and botanic themes; their sculpture is already attached to the frustum, announcing the Gothic times that were about to come.

The ensemble is surrounded by a chequered frieze and its impost extends itself along the entire façade. Just above the portal we also see four corbels that prove the prior existence of a porch-like structure. The late nature of the building is indicated by an inscription announcing the year of 1217 that, for being carved on the external face of the chancel (north side, first row above the footing and fifth stone

from the right), is either associated with the beginning of the construction of this Romanesque Church or commemorates the completion of the first building stage, i.e., the construction of the chevet. So, the Church of Saint Martin of Mouros, which was already built in the 13<sup>th</sup> century, fits into a chronology close to that of its counterparts from the Sousa, Tâmega and Douro valleys.

## THE FORTRESS-CHURCH

We should not forget that, generally speaking, the atmosphere of the Christian Reconquest was reflected in the Portuguese Romanesque architecture; this was the context in which this new architectural style found an atmosphere and its very own expression space for development, asserting itself as the territorial reorganization promoted by the Christian kings progressed.

The expression "fortress-church" is used too many times in the Portuguese works dedicated to the Romanesque style, especially the ones that were written in the early 20<sup>th</sup> century. The fact that many churches feature merlons and that there are a few towers with military traits associated with monuments with a religious nature (although these are mainly from the Gothic period), like the one of the Monastery of Travanca (Amarante) (p. 212), are enough for many authors to defend the existence of a typically Portuguese typology that shows an obvious military nature, despite the fact that this trend is more rhetorical than actually military. We should highlight the fact that this is the only Church treated with equal importance in the list of "Castles from the 1<sup>st</sup> medieval period" in the monumental work by Damião Peres published in 1969 and entitled *The glorious history of the most beautiful castles of Portugal*.





The earliest documentary references that mention the building are surely from the 13<sup>th</sup> century. From then onwards, they become more regular. From a royal patronage, according to the information provided by the royal inquiries of 1258, the Church was handed over to the House of Marialva (15<sup>th</sup> century) and to the University of Coimbra (16<sup>th</sup> century).

Let us go inside. The wide space of the single nave of this Church consecrated to the bishop of Tours (France) contrasts with spatial organization of the first quarter of the Church, which corresponds to the turriform massif. Here we are faced with three narrow naves crowned by parallel stone vaults resting on two high and robust square pillars that have half columns attached to three of their sides. This ensemble is completed by sculpted capitals: we see botanic and anthropomorphic themes in which we highlight the representation of a man being swallowed by the legs by monstrous figures, a theme that is repeated on a capital from the triumphal arch and on one of the capitals from the main portal.

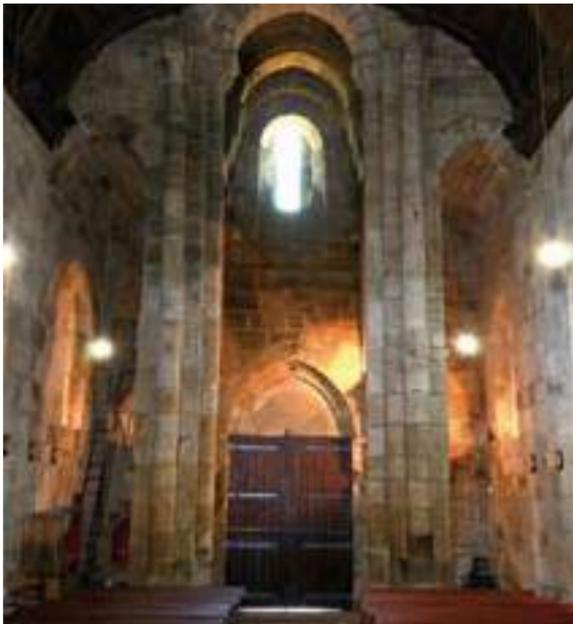
Surely from a later period, the triumphal arch, which is pointed and surmounted

by a framed oculus, comprises three archivolts resting on colonnettes embedded in the wall, whose capitals are also decorated; these were carved using granite with a finer grain than the one that was used in the rest of the Church, which also allowed giving a more refined and defined treatment to the sculpted shapes. On the archivolts, we see denticulate motifs.

The liturgical furniture and other elements kept in the Church of Saint Martin of Mouros were designed during the Modern Period. The Church's patron was responsible for the manufacture of the chancel's assets, from which we highlight the coffered ceiling with hagiographic and allegoric themes, probably dating back to the first half of the 18<sup>th</sup> century, which reveals the Counter-Reformist spirituality and catechism, closely associated with the Jesuitical intervention. The National Style [1690-1725] altarpiece stands out by its Eucharistic throne surmounted by a representation of the Ascension of Christ. In the chancel, there are two oil paintings on wood, painted around 1530 and representing scenes from the life of a charitable and mystical *Saint Martin*, which have been erroneously ascribed to

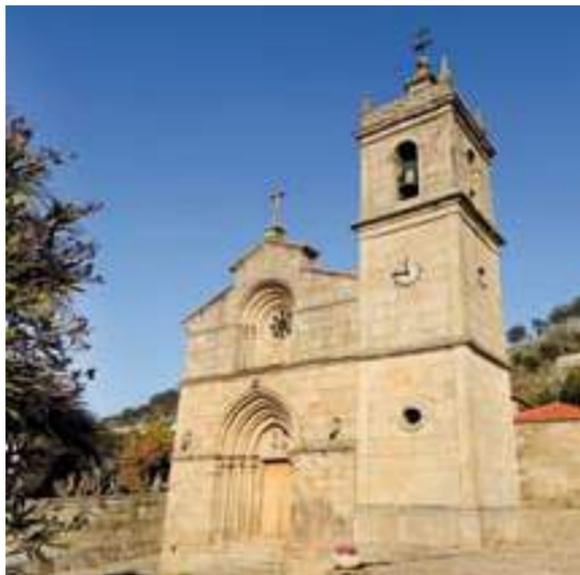
Grão Vasco's school. Instead, these works were made by the Masters of Ferreirim. The nave's altarpieces, which were the parishioners' responsibility, were also manufactured according to the so-called National Baroque style [style which develops during the reign of King João V (k. 1706-1750)], but they are simpler than the main one. The collateral altarpieces are consecrated to the Lord of the Stigmata and to Our Lady of the Rosary, and the lateral one (on the nave's right side) to Our Lady of the Exile. Although these are not the patrons' responsibility, since they are located on the nave's collateral walls (therefore, under the parishioners' responsibility), the paintings (currently concealed by the altarpieces), from which only the depictions of *Saint Martin* and of an unknown female figure wearing a Benedictine habit remain, may belong to the last few years of the 15<sup>th</sup> century. We should also note the presence, in different altars and on a number of corbels, imagery pieces of good artistic quality, from which

we highlight the one representing Saint Martin of Tours, the patron saint. During the 1940's the Church of Saint Martin of Mouros was subject to a deep restoration intervention that sought to emphasise its military appearance in a rhetorical way, by isolating the bell tower and turning it into a sort of sentry-house and demolishing a few buildings in the Church's surroundings to provide the latter with a more intentional and nobler legibility. Inside, the plaster was removed and the high choir located in the turri-form massif was disassembled. The curious three-centred arch decorated with pearls we see in the chancel was reopened in the 1960's.



31.

## CHURCH OF SAINT MARY OF BARRÔ



Rua de Santa Maria de  
Barrô, Barrô  
Resende



41° 7' 44.39" N  
7° 52' 57.40" W



+351 918 116 488



Sunday, 8.30 am (winter)  
or 8 am (summer)



Saint Mary  
15<sup>th</sup> August



National Monument  
1922



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The Church of Barrô was built in a steep sloped area, so the main façade is at a lower level than the chancel. It is surely a late Romanesque building, but that was already testing, in this region, a language that was close to the Gothic style that, by the time of its construction, was already gaining importance in other building sites across the Portuguese country.

Although we are able to date the foundation of the Church of Barrô back to the 12<sup>th</sup> century - as the private church of Egas Moniz (1080-1146), the Schoolmaster and Governor, which came to his hands by royal donation -, we know nothing about what was built/transformed at the time, or if it was just a matter of giving continuity to a worship that was probably being practised in an already existing temple. As it is commonly known, Egas Moniz was the “lieutenant” of São Martinho de Mouros between 1106 and 1111 and the governor of the Lamego region between 1113 and 1117 - and maybe even until later in time. Having managed to assert himself politically in a kingdom under construction, Egas Moniz, of the Ribadouro family, offered plentiful donations to religious institutions from which we

highlight the Monastery of Paço de Sousa (Penafiel) (p. 90), where he had himself buried. Later, his daughter-in-law, Sancha Vermudes (c. 1130-?), donated the patronage of the Church of Barrô to the Knights Hospitaller (1208).

So, the power associated with these patronages fully justifies the construction of a somewhat pompous building depicting significant influences, from which we highlight the Coimbra cathedral, via the Porto cathedral, visible on the composition of the main façade. Although the Church of Barrô does not feature a protruding volume framing the portal and a rosette framed by an overlapping large window, we are surely standing before a building influenced by these cathedral models, meaning it was certainly built in the 13<sup>th</sup> century. While the archivolt of the large window, which frame the Proto-Gothic rosette, are round, the ones in the portal are broken. And, on the latter, the capitals' botanic and floral sculpture is announcing the Gothic style, since its naturalist motifs are very attached

to the frustum. The portal's tympanum is remarkably carved, showing a highly elaborate hollowed cross. The bell tower added to the south side of the main façade was rebuilt in the late 19<sup>th</sup> century. The composition of the lateral portals shows a sharp contrast with that of the main façade. The archivolt is supported by the wall's own thickness and do not feature any columns. The corbels take on a wide variety of shapes.

The Church's interior is dominated by granite. The size of the nave and the chancel, particularly in terms of their height, are already announcing the Gothic style. Despite the fact that the language of its capitals is still very much Romanesque, the triumphal arch, with its wide opening, is already announcing the liturgical change. The intimate Romanesque chevets - lower and narrower than the nave, creating suitable spaces for retreat - are succeeded by the large and bright Gothic chevets - open to the devotees.

Knowing that human figuration is not a usual motif in the Portuguese Romanesque





style, we should notice the capital that, on the Epistle side, shows us a hunting scene in which the central figure is a man who, besides playing a hunting horn, is holding a spear in his right hand. The hunting horn was commonly used to communicate messages in times of danger. On the right side there is a quadruped (perhaps a bovine) and on the opposite side there is a character that seems to be armed with a sort of shield in the right hand and a club in the left hand. The hunting theme, as an allegory of the struggle against evil, is also depicted on the opposite capital, where a boar is being grabbed by its paw and ear by two quadrupeds, perhaps two dogs. The central arch of the chancel, which helps to support the vault, already shows a few capitals that reveal a different taste, closer to the one that spread across the Sousa basin and whose botanic motifs were then bevelled.

The terminal section of the chancel is the result of an extension made to accommodate the scenographic Baroque altarpiece, designed according to the Johannine style [style which develops during the reign of King João V (k. 1706-1750)] and whose imposing Eucharistic throne defines the composition. The medieval Marian invocation (Saint Mary) was succeeded - already during the Modern Period - by the Virgin of the Assumption, which takes central stage on the main altarpiece and exudes the same style as the woodwork's language. The collateral altarpieces were certainly made during an earlier period and their woodwork was most certainly still influenced by the much appreciated National Style [1690-1725].

In the chancel we highlight the sculptural ensemble of the Calvary, eccentric in size and comprising a crucified Christ, the Virgin and Saint John the Evangelist.

32.

## CHURCH OF SAINT JAMES OF VALADARES



Lugar da Igreja  
Valadares  
Baião



41° 8' 40.24" N  
7° 58' 58.61" W



+351 918 116 488



Sat., 4 pm/5 pm (win./  
sun.) or Sun., 9 am



Saint James  
25<sup>th</sup> July



Public Interest  
Monument, 2012



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Valadares is, as the toponym recalls, a fertile valley with a healthy environment. Here we find the small Church of Saint James of Valadares, which fits into the peripheral “resistance Romanesque” or “rural Gothic” style and it is a late example of a building marked by the difficulties of the Middle Ages: few resources, the distance from major centres, manorial and ecclesiastical interferences, etc. Perhaps this is the reason behind the reconstruction of the chancel when an inscription from the Era of 1226 (1188) - possibly a reminiscence from the previous building - was reused.

Consisting of a single nave and a square chancel, which is narrower and lower than the nave, the Church features a vernacular structure; it is considered “rustic” by a few authors due to the shape and arrangement of its ashlar with different sizes and which result in somewhat irregular walls. It is in the chancel and on the north façade that we find the Church’s primitive series of modillions whose decoration includes rolls, balls and a few somewhat unpretentious figures. The late nature of these corbels is shown in the difficult adjustment of the sculpted elements to the original shape of this supporting element.

On the north façade, the persistence of protruding corbels halfway up the wall indicates the previous existence of a porch-like structure.

The main façade is surmounted by a belfry for two bells and its only opening is a portal carved in the thickness of the wall, whose composition confirms the late chronology of the Church's construction (late 13<sup>th</sup> century). The outer archivolt is slightly broken, flat and with moderately bevelled edges. On the other hand, the inner one is dotted with pearls on the chamfer, a motif that is repeated on the impostos. The portal of the south façade also confirms this thesis, because it consists of a single plain archivolt carved in the thickness of the wall.

The sculptures carved in relief that mark the beginning of the main façade's gable

have been a matter of discussion: on the left there is a rabbit or a hare, perhaps symbolising a communal wish for fertility and, on the opposite side, there is a yet unidentified animal.

For better or worse, manorial power was always a constant in the history of Valadares. On the one hand, the Church was established in private properties and was, therefore, subject to the excesses of several family members until the power of the Catholic Church put an end to this type of interventions. But it never left the sphere of the lords of Baião, the municipality which Valadares always belonged to. The noblemen appointed as abbots, either men they trusted and whom they were close to - like João Camelo de Sousa, in the 15<sup>th</sup> century -, or their own sons, who profited from the Church's revenues.





In fact, this illustrious abbot was the mentor of the mural paintings that, until very recently, were considered as an enigmatic element within the context of Portuguese wall art. These paintings depict scenes arranged as a fake altarpiece divided into several panels that included male and female saints and scenes from the life of Christ: *Saint Catherine of Alexandria*, the *Lamentation over the Dead Christ*, *Saint James*, *Saint Barbara* and *Saint Paul*. On the north wall, a series of fantastic animals apparently wishes to show us the way down to Hell.

This beautiful series of pictorial representations already reveals the considerable investment associated with the decoration of the Church that was certainly made by the lords of Baião who held the patronage of Valadares.

The interior of the Church underwent several changes in the Modern Period. The medieval space was covered with gilded and polychrome wood altarpieces. Saint James, the pilgrim, was also reviewed in

the light of the Dominican preaching that probably got here through the Monastery of Ancede (Baião) (p. 139); the preaching monks talked of a Moor-slaying Apostle who fought against heresy and Protestantism that, despite never having reached Valadares, were echoing far away in Europe. So, the somewhat eccentric iconography of Christ's companion stands out both on the chancel arch and on the nave's ceiling; it is indeed different from the Baroque sculpture (the patron) that rests, much like a watchful pilgrim, on a niche in the main altarpiece.

This structure stands out by the precious articulation between its National Baroque woodwork and the small chancel whose coffered ceiling seems to be a horizontal extension of the vertical carpentry and joinery work.

In the nave there are two collateral altars that emerge as elements of the community's devotional expression. In the 18<sup>th</sup> century they were dedicated to the Holy Name of Jesus and to the Virgin of the

## THE RIGHT OF PATRONAGE

The right of patronage allowed the possibility of appointing the parish priest and collecting the parish church's revenues. The clergyman's wage and the money allocated to the chancel's construction were taken out of these revenues; the nave was under the parishioners' responsibility. The church's patrons, either lay or ecclesiastical, did not always fulfil their duty of keeping the chancel as properly clean, repaired and decorated as the church's noblest space was supposed to be. But many did it in a zealous way and, especially, with the intention of leaving their mark, or that of their lineage, that would work as a means of promotion and a model of prestige or piety.

Rosary, currently "replaced" by the titles of the Sacred Heart of Jesus and the Virgin of the Rosary of Fátima. They are part of a larger structure that covers the entire chancel arch, which is feverishly decorated with niches and pelmets, twisted and fluted columns that combine several grammars and languages from the Manerist period to the Johannine Baroque style [style which develops during the reign of King João V (k. 1706-1750)].

Above the arc, Saint James, "the Moor-slayer", is flanked by two major saints from the Dominican Order: Saint Gonçalo (recognised by the bridge that accompanies him) (p. 278) and Saint Vincent Ferrer, the guide of souls.

Therefore, the interior of this Church is a good example of how the aesthetic language of a Romanesque church is easily modernised according to new tastes and different liturgies.



### DON'T MISS OUT

- 17.5 km: Village of Mafómedes (p. 273)
- 8.3 km: Eça de Queiroz Foundation (p. 273)

33.

## BRIDGE OF ESMORIZ



Caminho da Ponte de  
Esmoriz, Ancede  
Baião



41° 6' 46.46" N  
8° 3' 48.14" W



+351 918 116 488



×



×



Submitted  
to classification



P. 25



Free



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Halfway along a path made of large, worn-out paving stones, we find the Bridge of Esmoriz, over the river Ovil, at the heart of the former “couto” [a type of Portuguese administrative division] of Ancede. From the place where it stands, flanked by farmlands, it is almost possible to see all the manorial houses that “watch over” this crossing at first sight: Esmoriz, on the right bank’s hillside, and Penalva, on the left bank.

So, for being at the centre of that triangle of ecclesiastical and manorial power, the Bridge of Esmoriz fits into the category of local and regional crossings. Unlike what is often assumed, stone bridges did not always mark a site of intense traffic or a national route, along which pilgrims would travel in their quest for great medieval sanctuaries. Local reality was more prosaic and based on the needs of daily life, such as ensuring that cattle would arrive safely to the pastures and, also, in the case of Ancede, that the products incoming from the river wharfs of Porto Manso and Pala would reach the Monastery of Ancede (Baião) (p. 139). Yes, here the major road is the river Douro, a channel for the circulation of people and goods towards the coast and on the opposite sense.



However, the fastest path between Pala and the Monastery was a different one, which was well-known by the monks and parishioners who crossed another bridge downstream of Esmoriz, which is mentioned by the parish priest in 1758 as being close to the “Machoças” mills. The Bridge of Esmoriz was crossed by animals and by people seeking the “honra” of Lage and for the church of Saint Leocadia (Baião).

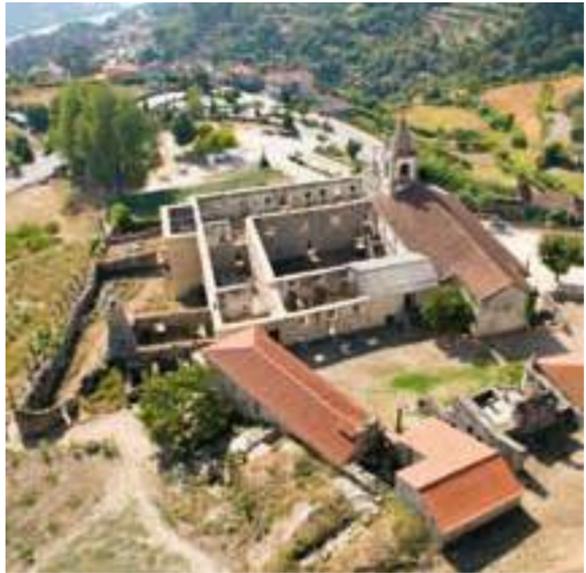
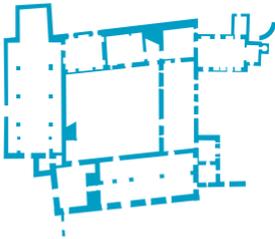
Although it inherited the medieval model of the trestle-shaped platform on a round

arch, the Bridge of Esmoriz was probably built between the 15<sup>th</sup> and the 17<sup>th</sup> centuries due to local economic reasons. The first documentary reference we find dates back to 1666, although in 1400 there is an allusion to a cattle path leaving Esmoriz. With a single round arch, a slightly raised platform with parapets and without any breakwaters or buttresses, the Bridge of Esmoriz shows regular, well-carved ash-lars with narrow and long voussoirs.



34.

**MONASTERY**  
OF SAINT  
ANDREW  
OF ANCEDE



Lugar do Mosteiro  
Ancede  
Baião



41° 6' 7.26" N  
8° 3' 25.05" W



+351 918 116 488



Sunday  
11 am



Saint Andrew  
30<sup>th</sup> November



Public Interest  
Monument, 2013



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P. 25



Yes

The Church dedicated to the apostle Saint Andrew headed an extensive religious and spiritual, but also economic, heritage. The land charter, from 1141, defined the boundaries of a considerable area of influence from which the Canons Regular of Saint Augustine ran an important humanisation work. But their area of influence was established way beyond the monastic fence and the “couto” [a type of Portuguese administrative division] itself. Adding up the acquisition of real estate assets and of certain rights along the Douro valley, the monks knew, early on, how to take advantage of the exploitation of natural resources and, especially, of the handling of techniques to create an important trading post based on the production and export of wine and on the administration of the leases owed to them due to the ownership of a considerable number of properties. Maybe this is the reason why the legend behind the explanation of the name “Ancede” and the hypothetical transfer of the monastic core - which would have initially been installed in Ermelo -, seem even less likely. Vox populi says that King Afonso Henriques (r. 1143-1185), the first king of Portugal, authorised the relocation of the monks

based on a complaint they made: "haviam sede" [they were thirsty] because the hamlet of Ermelo was scarce in water. "Pois se hão sede" [Well, if you are thirsty] - replied the monarch - "mudem-se" [just move]. There are very few traces from the medieval period. The most significant element is the late Romanesque rosette that is preserved on the back wall of the monastic Church's chancel. We should add to it the medieval walls of the chevet's north and south elevations, which are evidences of what the Romanesque Church looked like before the arrival of the Dominicans. The rest of the Church's body, the Monastery and the monastic premises are already a result of the artistic movements developed between the 16<sup>th</sup> and the 19<sup>th</sup> centuries. The medieval Church was destroyed shortly after the arrival of the Dominicans, in 1559, and only the chevet remained. In 1689, the monastic church and the parish church became one; it now stands in the shape of a large, three-nave building.

Although the Monastery of Ancede was a prosperous institution almost since its foundation until its extinction in 1834, there are two particularly remarkable periods in the building's history: the turn of the Middle Ages to the Modern Period (15<sup>th</sup> and 16<sup>th</sup> centuries) and the 18<sup>th</sup> century. The former is reflected in a rapprochement of the priors to the city of Porto, taking advantage of the fact that the city close to sell the wine and other products through Ancede. Indeed, the monks knew how to take advantage of their privileged location close to the river Douro from early on. By controlling the traffic of the vessels that went up and down the river, they became the owners of a coveted economic monopoly. Certain citizens who were displeased with this competition tried several times to hinder the Monastery's progress and business at the mouth of the river Douro. Despite the enmities created by the priors during their rise, the growth of Ancede continued marking the regional economic scenario.





This prosperity was not hampered by the change in the ruling order, even though Ancede ceased to be an autonomous institution because it was integrated in the assets of the convent of Saint Dominic of Lisbon, in order to ensure royal support. The extensive assets of this institution from the Douro region began being managed from Lisbon by the Dominicans.

The archive's records shows that the arrival of the Dominicans gave rise to a period of reforms. In one of the several 18<sup>th</sup>-century inventories we find a list of the countless works and purchases of movable assets that were made during that period. Among all these works, the most important was the construction of the Chapel of Our Lord of Good Deliverance, which was built in the large churchyard.

It is a small temple with an octagonal plan built in 1731 that gives expression to a somewhat extravagant Baroque programme. In the nave, six altarpieces

built like small stages show scenes from the Life of Mary and the Childhood of Christ, from the Annunciation to the Presentation in the Temple. The small, free-standing wooden figures are arranged in proscenias with scenarios, giving expression to a true *theatrum sacrum*. The main altarpiece, which was also designed according to the National Baroque style, proceeds with scenes from the Passion of Christ; so, the chancel is a display of the Sorrowful and Glorious Mysteries that end with the Assumption and the Coronation of the Virgin. The first six steps of the Passion are shown in small boxes similar to the small stages found in the nave. Among all the scenes, we highlight the deposition of Christ found in the central ground-level box; it is a valuable polychrome clay composition that, despite being a representation of a lying Christ taken down from the Cross, allows us, due to the composition

of the figures that surround Him, to establish similarities with the moment of the Last Supper, when the Saviour is, simultaneously, the communion and food table that leads to Salvation.

Returning to the Church, we should highlight the (incomplete) series of paintings that also evokes the Stations of the Cross and the Passion of Christ, which was made during the second half of the 17<sup>th</sup> century, as well as the Baroque sculpture collection made between the mid-16<sup>th</sup> century and the late 18<sup>th</sup> century and is scattered across the Church and the sacristy. We draw particular attention to the piece of furniture and the corresponding reliquaries manufactured for the sacristy, representing several martyrs, as well as male and female saints. These are 18<sup>th</sup>-century pieces. Within the reliquary cat-

egory, we should also highlight the holy head of Ancede. A silver casing without decorations hides part of a human skull that supposedly belongs to an old canon regular from Ermelo who, during his life and after his death, would heal rabies. He was worshipped in one of the Church's collateral altars to which men and women from all over the region flocked on May 1<sup>st</sup> in search of cure or relief.

We should also highlight the important processional cross offered by one of the abbots in the 14<sup>th</sup> century.

The monastic ensemble was emptied of its human capital in 1834, being acquired in the following year by José Henriques Soares (1785-1853) - who later became the Baron of Ancede -, an important tradesman and Liberal politician.

## INTERPRETATIVE CENTRE OF VINEYARDS AND WINE

At the Monastery of Ancede, you can also visit the Interpretative Centre of Vineyards and Wine, where you may discover the renovated spaces of the old barns, cellar, wine presses and estate. The estate is still fully operational, and produces "Vinho Verde" [slightly sparkling white or red wine from Northern Portugal] (from the "Avesso" grape variety), fruit and vegetables.



35.

**CHAPEL**  
OF OUR  
LADY OF  
DELIVERANCE  
OF  
FANDINHÃES



Rua da Nossa Senhora da  
Livração, Paços de Gaiolo,  
Marco de Canaveses

41° 6' 22.95" N  
8° 7' 45.93" W

+351 918 116 488

✕

Our Lady of Deliverance  
Last Sunday of May

Public Interest Building  
2012

P. 25

€ P. 25

i ✕

The enigmatic Chapel which is currently dedicated to Our Lady of Deliverance is an isolated case within the context of the Portuguese Romanesque style. While throughout the history of art there was a tendency to extend or replace the chancels of Romanesque churches, in this specific case we stand before what we think may be the opposite situation, if we are to believe in the possibility that the nave of what was once the parish church of Fandinhães was demolished before 1758. However, this church that, in the medieval period, was dedicated to Saint Martin may have had a different fate: the one of never being finished. At the moment this is all we know, because the existing documentary sources are not clear on this subject. Only the conduction of archaeological excavations on site may unravel this puzzle.

Located at approximately 500 meters above sea level and far from the circulation channels that ran parallel to the water courses, the church of Saint Martin of Fandinhães was built according to the canonical orientation, meaning that it is not facing the human and agricultural space it was supposed to protect. On the contrary, its history was definitely influenced by this distance and

by the advance of humanisation towards the valley. The hamlet of Paços de Gaiolo, "Gayol" or "Goyol" was already somehow populated in the 13<sup>th</sup> century. The migration of the local population to places with lower altitudes may justify the non-completion of the Romanesque building.

So, when we reach this place, we are faced with a Chapel that, at a certain point during its life witnessed the replacement of the worship of Saint Martin by that of Saint Blaise and, later, by the Marian invocation. Today only the chancel remains, and the triumphal arch was turned into the main portal. Close by we are still able to see the ruins, much to the Romantic taste, of the nave's foundations (which began being built or were left behind); as usual, the nave was wider and higher than the chevet.

This architectural legacy from the Romanesque period is one more evidence of the itinerancy of shapes and artists so

typical of this medieval stage. Following a model that we find in the Monastery of Travanca (Amarante) (p. 212) and in the Church of Abrugão (Penafiel) (p. 152), we see atlas-shaped figures supported by protruding leaves sculpted on the angles of the main portal's capitals. In the existing churchyard we find two ashlar, judging by their shapes, were probably part of a typical cornice supported by little arches, a motif that was very appreciated by the Romanesque style of the Sousa basin and which arrived there through Coimbra. The existence of dihedral tori on the crevices tells us of an influence that came from the Porto region which, in turn, had gotten it from the French Limousin region. And, as we are talking about elements of foreign origin that spread across national centres that assimilated them, we should highlight the theme of the *beak-heads*, which spread from the church of São Pedro de

## THE BEAK-HEADS

The *beak-heads*, an Anglo-Saxon motif that first appeared in the church of São Pedro de Rates (Póvoa de Varzim) was widely spread across national territory. This is the depiction of animal heads biting the voussoirs' torus. In addition to the inner archivolt of the portal of the tower of the Monastery of Travanca (Amarante) (p. 212), we find this motif on the external voussoirs of back crevice of the pantheon of the Resendes (Monastery of Cárquere, Resende (p. 121)), on the arch that surrounds the south crevice of the chancel of the Chapel of Fandinhães, and on the triumphal arch of the Church of Tarouquela (Cinfães) (p. 109), which is the only one of its kind in Portugal. However, in the last example, instead of the traditional bird heads,



we find representations of tiger or wolf heads. In the cloister of the Monastery of Paço de Sousa (Penafiel) (p. 90) there is still a separate voussoir depicting this theme.

Rates (Póvoa de Varzim) and decorates the voussoirs of the south crevice.

While most corbels show motifs with a geometric flavour, two of them stand out by the representation of somewhat stylised human figures; on a third one we find the theme of the *exhibitionist*, a squatting male figure that is depicted naked and with its right hand over its genitals, while the left hand is touching its face. We also find this scheme in Tarouquela (Cinfães)

(p. 109). On the nave's foundations, on the north side, we see the representation of a bird (a pelican?) and, on the opposite side, we see a new approach to the theme of the *exhibitionist*. It is a stylised representation of a man who is holding his beard with both hands, which reminds us of a typology that is found in several Spanish Romanesque buildings or the figure on the corbel that supports the tympanum of the main portal of the Monastery of Paço de Sousa (Penafiel) (p. 90).



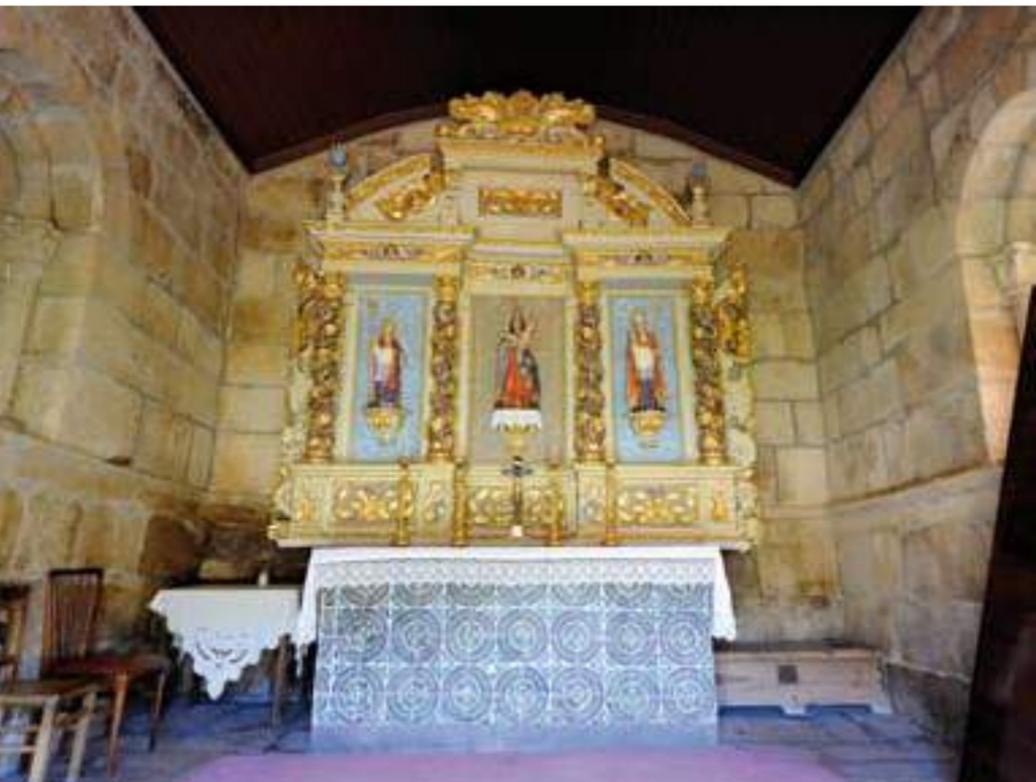
## THE ROMANESQUE ICONOGRAPHY

Provocative and obscene iconography was a common feature of the European Romanesque style, although less explicit themes that were also related with the sin of lust were often used; these could be mermaids, women with serpents or serpents alone, which we believe to be depicted on a capital from the existing main portal, on the south side, of the Chapel of Fandinhães.

In the space that used to belong, or might have belonged, to the nave, two slabs identify two graves. The larger one features a carving depicting a rather stereotyped sword: a blade, a straight guard and a pommel. In the other slab, which is smaller, has a simple cross.

The crevice above the main portal was covered by a recent polychrome tile panel depicting the Virgin and Child.

Inside the Chapel there is a National Baroque [style which develops during the reign of King João V (k. 1706-1750)] polychrome altarpiece that houses the image of the patron saint flanked by Her predecessors, Saint Blaise, on the left, and Saint Martin, on the right. We should highlight the altar's frontal piece composed of *Mudéjar arista* or *cuenca* tiles, thus forming a geometric floral composition.



36.

## MEMORIAL OF ALPENDORADA



Rua do Memorial  
Alpendorada e Matos  
Marco de Canaveses



41° 5' 20.05" N  
8° 14' 49.71" W



+351 918 116 488



x



x



National Monument  
1910



p. 25



Free



x

Combining the ideas of the tomb and remembrance monument, the Memorial of Alpendorada currently stands close to the intersection of national roads 210 and 108, on a platform and within a completely urbanized area. However, this is not its original site and its transfer was made during the 1970's.

As far as we know, their construction was surely associated with the choice of an isolated location. These graves, which may be dated back to the 13<sup>th</sup> century, were built in isolated areas, often close to important roads, thus contradicting the trend manifested in that period of locating necropolises in sacred grounds close to churches and chapels. Besides, these are generally associated with the "faithful to God" who, somehow, suffered an accidental death or were killed in duels, thus being ecclesiastically forbidden to be buried in consecrated places.

The Memorial of Alpendorada does not bear any epigraph that might help us specify the nature of the burial that took place here. However, on the upper stones of the plinth supporting the arch there is an engraving depicting a long sword with a straight guard and whose hilt ends with a circular pommel. The design of the blade is in line

## THE MEMORIALS

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"In Portugal, especially in the North, there are small isolated monuments along passageways, whose reports, faithful or fanciful, are kept alive by tradition. People call them 'marmoirais' (a corruption of the word "memoriais") or merely arches, given the shape of almost all of them". It was with these words that, in 1942, Pedro Vitorino tried to define this type of funerary monuments for the first time; as far as we know, they are exclusively Portuguese and commonly known as "arches, little arches, memorials and 'marmoirais'".

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with the common typology of the 11<sup>th</sup> and 12<sup>th</sup> centuries, showing parallel edges and a tip that is only slightly pronounced, thus indicating it would be essentially used for cutting. Moreover, from the second half of the 12<sup>th</sup> century onwards, most pommels featured a discoidal shape similar to the one engraved in this stone.

This nobility attribute was also included in the monument of Lordelo (Baião), demolished in the 19<sup>th</sup> century, and is still preserved in the one of Sobrado (Castelo

de Paiva) (p. 104). In the so-called Templars' grave (Marco de Canaveses), a medieval granite slab located in Alpendorada e Matos, near the monastery of Alpendorada, there are also reliefs on the lateral ends that, despite being hardly visible, could correspond to one sword on each side. So, in the Memorial of Alpendorada, we are certainly standing before a funerary and remembrance monument associated with a nobleman and, more specifically, with a knight.





The Memorial of Alpendorada was built in granite and bears a similar structure to that of its counterpart from Penafiel (p. 96). It comprises a base with two rows of well-cut stone above which there is a round arch composed of ten plain voussoirs. The ensemble is surmounted by a protruding horizontal double-framed cornice which runs along its entire length that, in turn, supports a steep gabled top framed by two casings with hexagonal cross-sections, one on each side. This arch rests on a solid parallelepiped base with a footing, and features a double mortuary cavity.



## SOUSINO ALVARES

Popular tradition has been associating the Memorial of Alpendorada with the knight Sousino Alvares, a figure that has been also connected to the Memorial of Ermida (Irivo, Penafiel) (p. 96). According to a document from 1114, quoted by friar António da Soledade in the 18<sup>th</sup> century, the latter would be his grave. However, taking into account this monument's style, we are standing before a memorial raised after his death with the intention of keeping his memory alive.



### DON'T MISS OUT

- 0.6 km: Stone Museum (p. 276)

## ROUTE

# TÂMEGA VALLEY

- 20 Church of Saint Peter of Abrugão
- 21 Church of Saint Genesius of Boelhe
- 22 Church of the Saviour of Cabeça Santa
- 37 Monastery of Saint Mary of Vila Boa do Bispo
- 38 Church of Saint Andrew of Vila Boa de Quires
- 39 Church of Saint Isidore of Canaveses
- 40 Church of Saint Mary of Sobretâmega
- 41 Church of Saint Nicholas of Canaveses
- 42 Church of Saint Martin of Soalhães
- 43 Church of the Saviour of Tabuado
- 44 Bridge of Arco
- 45 Church of Saint Mary of Jazente
- 46 Bridge of Fundo de Rua
- 47 Church of Saint Mary of Gondar
- 48 Church of the Saviour of Lufrei
- 49 Church of the Saviour of Real
- 50 Monastery of the Saviour of Travanca
- 51 Monastery of Saint Martin of Mancelos
- 52 Monastery of the Saviour of Freixo de Baixo
- 53 Church of Saint Andrew of Telões
- 54 Church of Saint John the Baptist of Gatão
- 55 Castle of Arnoia
- 56 Church of Saint Mary of Veade
- 57 Church of the Saviour of Ribas
- 58 Church of the Saviour of Fervença





20.

## CHURCH OF SAINT PETER OF ABRAGÃO



Rua Paçal  
Abragão  
Penafiel



41° 9' 26.601" N  
8° 13' 20.889" W



+351 918 116 488



Saturday, 4 pm (winter)  
or 6 pm (summer)  
Sunday, 7 and 11 am



Saint Peter  
29<sup>th</sup> June



National Monument  
1977



P. 25



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Yes

The only remain from the Romanesque period in the Church of Saint Peter of Abragão is its chevet. However, this chevet is a significant legacy of the region's Romanesque architecture. Outside, it bears a frieze composed of geometric motifs which recalls the decorative style of the churches from the Visigoth and Mozarabic periods and whose revival, in works from the 13<sup>th</sup> century, is one of the most interesting and peculiar phenomena in Portuguese Romanesque architecture. The Romanesque dialect of the Sousa and Baixo Tâmega valleys shows this phenomenon in a unique way. In 1105, there is already reference to the existence of the Church of Abragão; that was the year when Paio Peres Romeu donated, in his will, a fourth of "Sancto Petro Auregam" to the Monastery of Paço de Sousa (Penafiel) (p. 90). However, this Church was not the one that included the Romanesque chevet that is still preserved today, given that the latter dates back to the second quarter of the 13<sup>th</sup> century, thus being part of a building that tradition ascribes to the initiative of Princess Mafalda (1195-1256), the daughter of King Sancho I (k. 1185-1211) and granddaughter of King Afonso

Henriques (k. 1143-1185), the first King of Portugal.

Both the main façade and the nave correspond to a reconstruction from the second half of the 17<sup>th</sup> century. The chevet and its corresponding chancel arch are the only Romanesque elements that have remained from the original building. The rectangular chevet is composed of two rhythmic bays and stepped buttresses, thus presenting a solution designed to reduce rainwater infiltrations.

Inside, the broken stone vault covers the entire structure of the chevet and shelters a Baroque altarpiece. The chancel features sculptural decorations with botanic themes, including the triumphal arch that is surmounted by a five-pointed star-shaped rosette, whose ornaments recall the traditional themes of the flamboyant swastika, the six-leaved rosettes and the bevelled palm leaves.

The bulb-shaped bases, the adorsed columns and the capitals - which are very bulky when compared to the low height of the chevet - depict decorative themes similar to those of the main portal of the Monastery of Travanca (Amarante) (p. 212).

The capitals are good examples of Romanesque sculpture techniques. One of them features atlantes supported by leaves on the corner and the other shows birds with intertwined necks. The distribution of the sculptures is well framed by the capitals' frustums. On the left capital, the atlas-shaped figures whose heads are placed on the frustum's angle, emphasise the supporting role of the column; on the right capital, the birds are facing each other on the angle, and the frustum's central face is occupied by an animal head that is devouring the birds' tails. This method of carving the capitals, while creating a close relationship between their



## FINDINGS IN THE CHURCH OF ABRAGÃO

During the urban improvement works associated with the Civic Centre of Abragão, a significant number of Romanesque architectural elements that had once belonged to the Church were found in the Parish Council's support building. During the construction of the building - which was used as a blacksmith workshop - several pieces, some cut and others carved, which belonged to the old nave of the Church that was rebuilt in the second half of the 17<sup>th</sup> century were reused on the walls.

Until very recently, the chevet and the chancel arch were the only Romanesque elements that remained from the original building. This discovery has enriched the

heritage value of the Romanesque Church. The study and the planned display of these pieces in the Romanesque Sculpture Interpretive Centre will allow people to have a better knowledge about not only the Church of Abragão but also of the Romanesque style from the Tâmega and Sousa basins in general.

From the elements that were found, we highlight the capitals, bases, voussoirs and shafts that belonged to a portal. Their size and quantity suggest they might have been part of the Church's main portal. The capitals with affronted animals or bevelled palm leaves, as well as the carved voussoirs with secant circle motifs are similar to the sculpture in the Churches of Boelhe (p. 156) and Paço de Sousa (p. 90), both in the municipality of Penafiel.

The size and the sculptural quality of the rosette, which are proven by several elements, is even more surprising. This trace is valuable for two reasons. On the one hand, the rosettes of other Romanesque churches from the region, such as the ones from the Monasteries of Paço de Sousa and Pombeiro (Felgueiras) (p. 30), were subject to changes and, on the other hand, the size of the rosette from Abragão allows us to believe that the Church's nave was a lot larger than its chevet. Everything suggests that the Church of Abragão had a previously unsuspected monumentality.



shape and placement, is precisely one of the most typical and unique features of Romanesque sculpture.

The main façade and the nave date back to the 17<sup>th</sup> century, as proven by the inscriptions carved in the masonry work. The nave was rebuilt in 1668 and the work's patron was abbot Ambrósio Vaz Golias. Considering the state of ruin

shown by the Church's nave, the abbot began this reforming campaign in order to dignify the old temple.

The Church's façade and nave fit into the Mannerist style, depicting an austere and clean taste. Inside the Church there are Baroque elements on the altarpieces from the collateral altars and the main altar, as well as in the polychrome painting on stone we



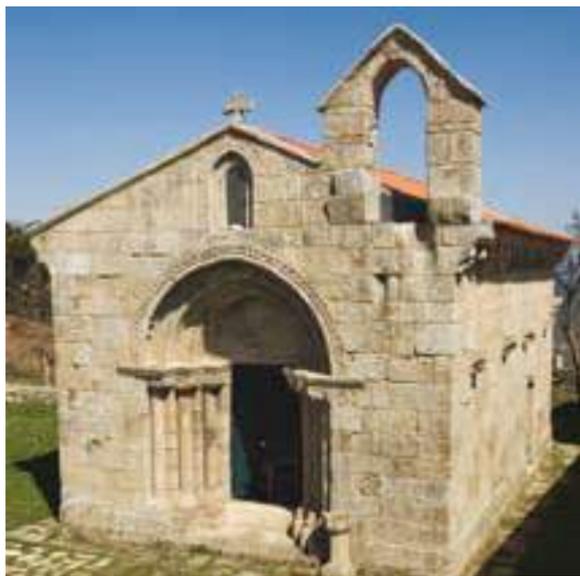
find on the wall next to the triumphal arch and on the chancel's walls and ceiling. This Church was restored in 1845 at the expense of José António de Matos - a man who lived in Brazil and had been born in this parish - in an attitude that the press of the time classified as pious and patriotic. The building works carried out in the Church, which was about to collapse, were directed by Francisco Monteiro Guedes Meireles de Brito, who kept the building's primitive style and nature in its

reconstruction: a venerable Church which is almost as old as the "monarchy". Although it is not possible to know which elements were really affected by the works carried out in 1845, it is significant that they were guided by the idea of preserving the building's primitive style and nature; so, this was a restoration work, rather than a preservation or modernisation work, motivated by the prestige of the tradition that ascribes the Church's foundation to Princess Mafalda (p. 158).



21.

## CHURCH OF SAINT GENESIUS OF BOELHE



Largo da Igreja  
Boelhe  
Penafiel



41° 8' 5.85" N  
8° 14' 33.41" W



+351 918 116 488



x



Saint Genesius  
25<sup>th</sup> August



National Monument  
1927



P. 25



P. 25



x

The location of this Church - on a slope of the Tâmega valley with an enhanced scenic value -, the scale of the temple and the uniqueness of its sculpture are reasons asking for a visit to this peculiar Church from the former parish of São Gens de Boelhe.

The Church features a single nave and a rectangular ch-  
evet, according to the most common plan in Portuguese Romanesque architecture. However, despite its apparent simplicity, we should highlight the quality shown in the construction of the walls, on which we may see a significant number of geometric and alphabetic initials. The stonemasons' initials, present in Romanesque buildings since an early stage, became more common in rural churches, especially from the early 13<sup>th</sup> century onwards. Although little is known about work organization on building sites, in the Portuguese case the initials are also marks of the stonemasons' trade, since they correspond to a signature. The initials of Boelhe, frequent and repeated, suggest that the Church was built by half a dozen stonemasons.

The main portal bears similarities with the portals of the Churches of Sousa (p. 38), of Unhão (p. 42) and of Airães (p. 47), all in Felgueiras. We should highlight

the originality of the sculptural design of the portal's capitals that feature bevelled palm leaves - typical of the rural Romanesque style of the Sousa basin - and graffiti ornaments that include crosses inside circles; these are very ancient motifs that show a revival of traditional decorative techniques used in Pre-Romanesque architectures of the Visigoth and Mozarabic periods and turn this Church into one of the most accomplished decorative expressions of the rural Romanesque.

On the south side of the main façade's gable we may still find the arch of the belfry or bell tower, which housed the bell. On the south façade the corbels have less sculptures, while, on the north side, probably because this face was not intended to be hidden by other buildings, the series of corbels shows motifs that include bull heads, men carrying stones, or even geometric elements. The sculptural exuberance of these corbels shows two of the most typical features of Romanesque sculpture: keenness for variety and the will to impress.

The frames of the crevices and the main portal, together with the large number of

alphabetic or geometric initials carved, internally and externally, on the walls, suggest that this Church probably dates back to the mid- or late 13<sup>th</sup> century.

The current state of the Church of Saint Genesius of Boelhe is also the result of the restoration campaign carried out between 1929 and 1948.

From these restoration works we should highlight the reduction of the chancel according to the Romanesque mind-set, the reconstruction of the south façade in order to correct its irregularities, the demolition of the bell tower and the choir and the reconstruction of the belfry in the Church's front. During these building works, the north door was reopened, the main altar was replaced and the remaining altars from the Modern Period were removed. These restoration interventions were completed with the construction of the main altar, made of stone, the installation of stained glass panels, the replacement of the roofing system, the improvement of the churchyard and the change in the cemetery's location.





## BLESSED MAFALDA OF PORTUGAL

Tradition ascribes the foundation of the Church of Saint Genesis of Boelhe, either to the daughter of King Sancho I (k. 1185-1211), the Blessed Mafalda (1195-1256), or to her grandmother, Queen Mafalda (1125-1157), the wife of King Afonso Henriques (k. 1143-1185), the first king of Portugal.

Queen Mafalda became rather famous for ordering the construction of inns and bridges, actions that were considered as works of piety and penance in the Middle Ages. She founded an inn in Marco de Canaveses that received and treated poor travellers, and tradition says she was also behind the construction of a bridge over the river Douro, in Barqueiros (Mesão Frio), and another bridge over the Tâmega, as well as the free "por Deus" [by God] passage boats of Moledo (Mesão Frio) and Porto de Rei (Resende). The foundation of the Church of Abragão (p. 152), which is also located in Penafiel, is also ascribed, either to Queen Mafalda, or to the daughter of Sancho I.

The truth is that the Blessed Mafalda was probably raised by Urraca Viegas de Ribadouro, the patroness of the monastery of Tuías (Marco de Canaveses), which was owned by her schoolmaster. This fact must have contributed to consolidate the tradition that ascribes the foundation of the Churches of Boelhe and Abragão to the Blessed Mafalda. The will of the daughter of Sancho I distributed her assets among churches and monasteries, including the assets left to the Monastery of Paço de Sousa (Penafiel) (p. 90).

22.

## CHURCH OF THE SAVIOUR OF CABEÇA SANTA



Praça Carlos Pereira  
Soares, Cabeça Santa  
Penafiel



41° 7' 55.394" N  
8° 16' 48.143" W



+351 918 116 488



Saturday, 6.30 pm  
Sunday, 8 am



Divine Saviour  
6<sup>th</sup> August



National Monument  
1927



P. 25



P. 25



x

A visit to the Church of the Saviour of Cabeça Santa is an excellent opportunity to understand Portuguese Romanesque architecture. The solutions adopted reveal influences from the Porto cathedral and the church of Saint Martin of Cedofeita, located in the same city, demonstrating how the mobility of the teams of artists favoured the travelling of shapes.

In the royal inquiries of 1258, the Church is already mentioned under the title "Saviour of Gândara", a name it kept until the 16<sup>th</sup> century when it also begins being referred to as "Cabeça Santa" [Holy Head], thus alluding to a skull that was kept in a silver reliquary and displayed on its own altar, in the Church's nave.

The composition of the portals and the sculptures of the capitals are very similar to the ones of the church of Saint Martin of Cedofeita which, in turn, depicts decorative solutions very close to those that were used in the Romanesque building of the Porto cathedral. So, the architectural sculpture of Cabeça Santa results from the combination of models with a direct French influence, of models from the region of Porto, and also of models inspired and influenced by Pre-Romanesque sculpture.



The influences of the Porto cathedral and of the church of Saint Martin of Cedofeita suggest that this parish Church probably dates back to the first decades of the 13<sup>th</sup> century.

The lateral portals, present in almost all Portuguese Romanesque churches, had a much more significant value in terms of use than the main portal. The lateral portals were used to enter to and exit from the daily religious services. The wider and monumental main portal, where there is a higher concentration of sculptures, was primarily intended to be used as an entry and exit for processions and in more solemn moments of the liturgical calendar.

In the religious buildings of the Romanesque period, the western portal was understood as the Gate of Heaven or as the Portico of Glory. The will to protect the churches' entrances, as well as the burial space that was often located in front of them, was materialised through the representation of sacred themes in the portals, but also with the inclusion

of other elements, such as sculptures of scary or powerful animals and of signs with magical value, i.e., sculptural motifs such as crosses and sun wheels, able to protect entrances and defend the church against all evils.

It is within this context that, in the Church of Cabeça Santa, the western portal features a tympanum with bovine heads. On the capitals there are affronted birds, a typically Romanesque motif that adjusts the figures to the architectural piece (capital). On one of the capitals there is a lying figure who is being grabbed by an animal's mouth, alluding to the idea of the man trapped by sin.

On the south façade there are still a few corbels and an eave that prove the existence of a porch with a shed roof. These porches, which were placed against the lateral façades of the churches, and sometimes also against their main façade, as in the case of the Church of the Monastery of Ferreira (Paços de Ferreira) (p. 66), could be used for different purposes.

## THE RELIC

Although the identity of the holy character to whom the relic belonged remains unknown, the truth is that its reputation as a miracle worker with intercessory powers against several diseases and the bites of rabid dogs attracted devotions and pilgrimages from devotees who worshipped it on Saint John the Baptist's day, pleading for or thanking its miracles.

Jorge Cardoso, in *Agiológio lusitano...*, a work published in 1666 with the intention of clarifying the true origin of the relic, describes it as follows: "The name of the celestial man was hidden by time, but the devil has recently disclosed it. It so happened that this venerable relic belonged to a berserker, and when he was told it belonged to the glorious Baptist, the enemy replied: You are wrong because it is not his but from another holy man with the same name. And although the devil is the father of lies, he often speaks the truth in similar cases, through divine permission".

The same author records the existence and veneration of 37 holy heads in Portuguese territory in the 17<sup>th</sup> century. In the Middle Ages, the skulls attributed to, alleged or real, martyrs and saints were the most appreciated relics; this phenomenon lasted well into the Modern Period.

They were associated with burials spaces and the celebration of funeral rites, as well as with gathering and sheltering sites. In the Romanesque period, the church was usually the parish's noblest building. Besides from its sacred and liturgical purposes, the church - being the parish's focal point - was the set for many of the population's daily activities, namely meetings, notary acts and commercial trades, which were sheltered by the porches.

In the churchyard, on a granite outcrop, there are still three graves carved in the

rock. We are still able to find three medieval sarcophagi with their corresponding lids leaning against the south wall of the Church of Cabeça Santa.

Currently, the interior of the Church is almost completely deprived of colour, altars, paintings, images or other type of liturgical and devotional furniture. The capitals of the chancel arch, which are also very similar to the ones of the church of Saint Martin of Cedofeita, are its only decorative element.

What stands out both in the nave and



in the chevet is the good-quality granite stonework, typical of the Portuguese Romanesque style. However, we should note that this completely sober appearance is the result of a restoration campaign carried out in the 20<sup>th</sup> century.

In terms of Romanesque architecture, our time is the depository of an image which is very far from reality. Mistakenly, in our culture, the archetype of a medieval church is always associated with sobriety, with the absence of colour, with a preference for visible stones. However, this idea is completely wrong. Plain and monochrome churches were, mentally and devotionally, inconceivable in the Middle Ages.

The space that is currently known as the chapel of Our Lady of the Rosary, which we can access through the Church's nave, defines an autonomous space with a rectangular plan and stands as a distinctive landmark of the transformation of the medieval structure. According to documents dated 1758, we were able to assess that, at the time, it was called the chapel of the Blessed Sacrament, an invocation that greatly explains its construction in this Church's nave.

From the decorative standpoint, this space is rather balanced and refined in

terms of the language adopted: the aesthetic taste typical of the Portuguese Baroque style is mainly present in the peculiar combination of gilded woodworks, tiles and blackwood with the yellow metal appliques of the turned railings that define the separation between this chapel and the Church's nave.

The initial project anticipated the removal of the bell tower adjoined to the building, but its demolition went against the interest of the local population, so it was disassembled and rebuilt close to the churchyard's end.

The same project also included the demolition of the chapel of Our Lady of the Rosary, which is attached to the Church's body. Although the chapel was an element from the Modern Period, much like the bell tower, the decision was to keep it given that it was a legacy of the people's building effort and an element of local identity and memory.

The restoration works that were carried out in the chapel were focused on repairing and gilding the woodworks, while replacing the missing woodwork elements, replacing tiles, restoring blackwood pieces and building the arch's pilasters.



37.

## MONASTERY OF SAINT MARY OF VILA BOA DO BISPO



Av. P. António da Cunha  
Machado, Vila Boa do  
Bispo, Marco de Canaveses



41° 7' 49.40" N  
8° 13' 13.79" W



+351 918 116 488



Sunday  
11 am



Saint Mary  
15<sup>th</sup> August



NM (Church/Tombs)  
PIB (Monastery), 1977



P. 25



P. 25



x

Mentioned in 11<sup>th</sup> and 12<sup>th</sup> century documents as the Monastery of Saint Mary of Vila Boa, this convent was already associated with the Canons Regular of Saint Augustine in the mid-12<sup>th</sup> century. According to tradition, the Monastery of Vila Boa was founded between 990 and 1022 by Monio Viegas - the brother of Sisnando and the bishop of Porto between 1049 and 1085 - on the site of the battle between Christians and Muslims, in which Sisnando was killed and, thus, immortalised. Ever since its foundation, this Monastery can be associated with the lineage of the Gascos from Ribadouro, a noble family of great influence at the time. Being the lords of a large number of monasteries that were strategically located along the tributaries of the river Douro, on both banks and along the paths of the Reconquest, these noblemen controlled a wide geographical area to the north and south of the Douro. Despite its strategic location, this territory presented favourable conditions to monastic life: it was avoided by travellers for being uneven and had recently been ploughed and repopulated with inhabitants that, in the following centuries, proved to be well rooted. For some time, we could identify members



of the Gascos family, direct descendants of their lineage, who were in possession of assets in Vila Boa do Bispo or within the current parish territory.

Its importance was such that it even received the land charter from King Afonso Henriques (k. 1143-1185), the first king of Portugal, in 1141, and was granted special privileges by the pontiffs of the time: the priors of the Monastery were allowed to use a mitre (*Papal Brief* of Lucius II, 1144) and received the distinction which allowed them to use a crosier (*Bull* of Anastasius IV, 1153). In the 13<sup>th</sup> and 14<sup>th</sup> centuries, Vila Boa do Bispo was one of the richest and most powerful monasteries in the region.

The Romanesque traces that remain (and that were still left visible after the major 17<sup>th</sup>-century renovation) demonstrate the richness of this Monastery's histori-

cal path. Considering its location, we do believe that the work that significantly transformed this Church reused most of the Romanesque building.

It is on the Church's façade that we find the most original elements from the Romanesque period. Despite being incomplete, the two blind arcades that flank the main portal, completely transformed during the Modern Period, show, in the region of the Baixo Tâmega, a solution that became popular in the Romanesque style developed around the Braga-Rates axis, but that we also find in the Monastery of Pombeiro (Felgueiras) (p. 30): above the voussoirs there are animals facing forward which, given the evolved and late nature of their design, were probably made in the turn of the 12<sup>th</sup> to the 13<sup>th</sup> century. Reflecting foreign influences, this way of decorating the façade was

## THE MIRACLES OF THE BISHOP SISNANDO

According to the chronicles, it was nearly a league away from the Monastery that the bishop Sisnando - who had been living for a while in the Monastery of Saint Mary of Vila Boa, founded by his brother - was surprised by the Moors at a hermitage while celebrating Mass. After being murdered by the infidels, he was supposedly buried by the monks of the Monastery under the chancel's altar in a stone grave. According to friar Nicolau de Santa Maria and friar Timóteo dos Mártires, after hearing of the miracles performed close to Sisnando's grave, the bishop of Porto, Pedro Rabaldis (episc. 1138-1145), visited it in 1142. However, due to the deplorable state in which he found the chapel, he ordered the transfer of the martyred bishop's body to Vila Boa. However, it was thanks to the 17<sup>th</sup>-century chronicles that the epithet "do Bispo" [of the Bishop] began being used.

probably unique in Portugal, what would turn the Monastery of Vila Boa do Bispo into a *unicum* within the context of Portuguese Romanesque architecture.

Under the chancel's cornice we are still able to see the Romanesque modillions, one of which depicting a face that takes up all the available space. On the south side of the Church, in the nave, the clearly Romanesque narrow crevices were revealed. Based on its visible elements, we can say that the primitive chancel was probably square with a stone vault (as revealed by the buttresses) and that it would have also been externally decorated with blind arcades. But the most significant element is a very well-preserved capital that evokes the theme of the two-tailed mermaid. Judging by the traces of

arches revealed inside the Church, we are also led to assume that it would have also been decorated with blind arcades.

There are plenty of tumulary elements in Vila Boa do Bispo. Besides the funerary inscription of Monio Viegas, the "Gasco" (engraved on the lid of a sarcophagus sheltered by an arcosolium located in the Monastery's cloister) - which places his demise in 1022, although the inscription would have probably been made in the 13<sup>th</sup> century -, we should notice the three sarcophagi found in this Church. In the nave, on the left, two of them are surrounded by arcosolia; one of them was opened in the 20<sup>th</sup> century, the other is coeval of the tomb it houses. The former keeps the remains of Nicolau Martins (d. 25<sup>th</sup> November 1348), whose lying statue shows the miter and the



crossier, whose use was allowed to the Monastery's priors by Rome. Inside the latter lies Júrio Geraldes (d. 30<sup>th</sup> January 1381), who was depicted wearing civilian clothing (he was the chief magistrate for the Entre-Douro-e-Minho region during the reign of King Fernando (k. 1367-1383), holding a sheathed sword and with a harrier at his feet, a symbol of nobility associated with people who practice hunting. It is believed that these two tombs with lying statues were commissioned by the chief magistrate after 1362 to the workshop of Master João Garcia de Toledo. They are among the best examples of lying statues in the Entre-Douro-e-Minho region and, generally speaking, of granite statues in Portugal, due to their unusual quality. Finally, in the Monastery's churchyard we find the tomb of Salvado Pires that was probably made approximately in the same period as the other two. Its inscription identifies the prior's lineage - Milhaços and Peixões -, confirmed by the coat of arms.

In the 16<sup>th</sup> century this Monastery began being managed by Commanders and in the following century the chronicles praised the importance of the legend associated with the foundation of this monastic institution. So, it was within this context that the Romanesque Church was given a new look. As indicated by the various cartouches that are strategically placed inside the building, the main changes occurred between 1599 and 1686.

The chancel has a Baroque atmosphere. The cobalt-blue-on-white tile lining of the lateral walls combines the composition of an individual figure on the upper register with an elaborate composition of floral motifs in large vases, flanked by hybrid female figures surrounded by twisted leaves. The main altarpiece was designed according to the National Baroque taste. The coffered ceiling, which is also Baroque, gave way to a series of 17<sup>th</sup>-century mural paintings discovered behind it in 2012.





The nave is dominated by *trompe-l'oeil* paintings, both with the use of marbled effects (on the sacristy's door, the pulpit and the arch that supports the choir) and with scenographic decorations. In the chapel of the Blessed Sacrament, there are plenty of fake architectural elements and the common floral ornamentation with brutesque elements is much to the

Baroque celebration taste. The National Style [1690-1725] collateral altars evoke the Sacred Heart of Jesus and Our Lady of the Rosary, while the lateral one evokes Our Lady of the Rosary of Fátima. An extravagant balcony with a balustrade and fake marbled effects, on the left side of the nave, features a base decorated with *chinoiserie*.

## THE MURAL PAINTING

It was during an intervention carried out in 2006 that the Romanesque traces were emphasized, creating a chiaroscuro effect between the granite and the internal and external whitewashed walls. The fact that the plaster layer was restored in the Romanesque Church of Vila Boa do Bispo already in the 21<sup>st</sup> century is rather curious, because it contradicts the most common practice in the previous century in terms of intervention in Romanesque churches, which was precisely the removal of plaster layers. We should also notice that, as a result of the most recent intervention, it is now possible to admire the 17<sup>th</sup>-century painting that depicts hagiographic themes and covers the vault, which had been hidden by the coffered ceiling.



38.

## CHURCH OF SAINT ANDREW OF VILA BOA DE QUIRES



Rua de Santo André, Vila  
Boa de Quires, Marco  
de Canaveses



41° 12' 29,38" N  
8° 12' 5.16" W



+351 918 116 488



Saturday, 4 pm (winter)  
or 5 pm (summer)  
Sunday, 8 and 11 am



Saint Andrew  
30<sup>th</sup> November



National Monument  
1927



P. 25



P. 25



x

Most certainly founded before 1118, the Church we see today was surely built after that date, probably in the second quarter of the 13<sup>th</sup> century. It is based on the plastic quality of the remaining stylistic elements and of the alphabetic design of the initials we find here (especially the ones on the voussoirs of the south portal) that we should understand the Romanesque architecture of this Church.

With a single nave and a rectangular chancel, the Church of Vila Boa de Quires stands out in terms of composition for having one of the most elaborate main façades in the Baixo Tâmega region: it shows two levels; one includes the portal and the other includes the large window placed above it. This scheme is similar to the one of the Church of Barrô (Resende) (p. 130) and derives from the influence of the composition that the façade of the Coimbra cathedral had at the time. The mullioned window whose tympanum features a hollowed cross is framed by elongated archivolt supported by columns with sculpted capitals. The portal of the Church of Vila Boa de Quires is stylistically very close to the main portal of the Monastery of Paço de Sousa (Penafiel) (p. 90): the



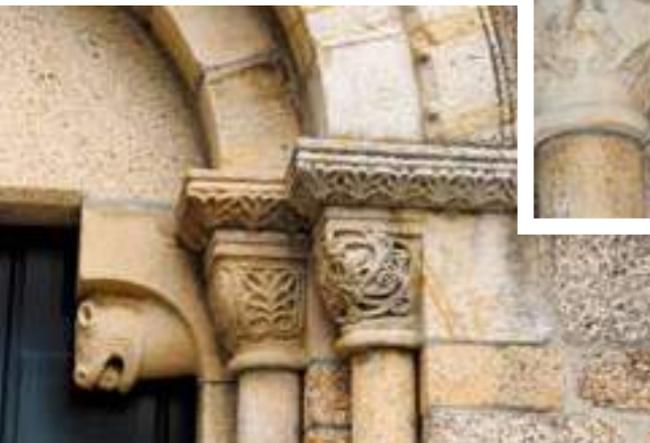
## THE PORTOCARREIRO LINEAGE

Being the epicentre of the Portocarreiros' influence - a lineage that was particularly important within the manorial assertion context of the 13<sup>th</sup> century -, the "couto" [a type of Portuguese administrative division] of Vila Boa de Quires stood out in the Middle Ages as a centre that spread family and ecclesiastical interests; in this parish there are still very expressive legacies of the power of this local landowning nobility, which produced inescapable works like the tower of the Portocarreiros (of which only the memory remains) and the exuberant façade of the palatial residence (p. 276) whose mentor is believed to have been António José de Vasconcelos de Carvalho e Meneses (1714-1799).

capitals show symmetrical botanic and stylised motifs that are well attached to the frustum and were carved with a bevel; the corbels are shaped as bovine heads. So, the Church of Vila Boa de Quires fits into a language that has been called as the "nationalised Romanesque" style.

However, the interpretation of this façade cannot ignore the fact that, in 1881, in addition to the construction of the bell tower, the Church's nave was extended in approximately 10 meters, thus moving the façade, whose primitive language was preserved.





On the south façade we immediately notice three broken arcosolia located at the nave's ground level; the shape of their sepulchral lids does not match the space of the arches. They stand out for the absence of decorative motifs or elements to identify the people who were buried in them. We should highlight the richly ornamented south portal, which is also stylistically related to the Romanesque style that spread from the Monastery of Paço de Sousa: the capitals that were carved with a bevel show botanic and phytomorphic motifs and two affronted animals of oriental influences. The flat tympanum is supported by animal heads. The impostes are decorated with botanic motifs that are common to the Romanesque style as a whole.

In the Church of Vila Boa de Quires, the modillions are predominantly plain, although on the north side we can highlight one shaped as a bovine head and another one shaped as a human face. This side of the façade is extremely simple and the portal is the result of an intervention carried out during the Modern Period.

The care put on the ends of the building's back walls shows the quality of the workshop (or workshops) that worked in the Romanesque construction of the Church of Vila Boa de Quires. The nave's back gable is punctuated by pearls and the chancel features a terminal pattée cross. The "Monasterii Ville Bone de Queeriz" was still active in 1258, and the Church was only turned into a parish church in the early 14<sup>th</sup> century, before 1320. So, Quires was built as a monastic church, something that helps us to have better understanding of the quality and the elaborate nature of its construction.

Let us go inside. The nave's sober and plain nature offers a stark contrast with the chancel's colour. The triumphal arch, which is broken and composed of three archivolts, shows very original capitals on which there are sculpted palmettes and mermaids with intertwined tails; the sculptures are not very protuberant and their arrangement is not that well-adjusted to the capitals' shape, thus revealing a different hand from the one that carved

## 19<sup>TH</sup>-CENTURY CHANGES

We should carefully read the description made by Pedro Augusto Ferreira, the abbot of Miragaia, who succeeded Pinho Leal as the writer of *Ancient and modern Portugal...*: "§ Since the church was too small for the current number of residents in this parish, it was recently extended, adding almost twice its length, extending its side walls until they absorbed the galilee or the porch-like structure it had in front of it, which was slightly lower than the church, closed on the south side by the wall – firmly supported on the north and west sides by stone columns – and attached, on the east side, to the front of the church, which was and still is facing west. § They also added a tower, because it only had a belfry for two bells that finished the temple's façade. § The greatest care was taken in respecting its architectural style, so the façade that currently exists is only slightly different from the one that existed before the extension. It was merely moved a few meters forward, preserving its elegant portico, which is currently more eye-catching and free from obstacles, with its four orders of columns and corresponding arcades, firmly supported by capitals with plenty of ornaments, representing ox heads and other animals, all in granite, and the old temple's crevice above it, showing the same style as the portico. §".

the Church's portals. The arch's polychromy is the result of a recent and not very erudite intervention.

A general observation of the chevet of the Church of Vila Boa de Quires, which has a clearly Romanesque structure (com-

posed of two bays with a vault supported by a transverse arch resting on pilasters decorated with palmettes carved in relief on the imposts), gives us a clear picture of what the Post-Tridentine *horror vacui* was, although here it is represented



## THE IMPORTANCE OF COLOUR IN ROMANESQUE ARCHITECTURE

We bear in mind that, in the Romanesque period, seldom did the sacred space have a plain atmosphere. The polychromy of the walls themselves was combined with textile elements. The clean look of the stone inside churches is the result of a recent interpretation that dates back to the restoration interventions carried out in the 20<sup>th</sup> century. The polychromy found on the triumphal arch may allow us to conduct a good mental exercise on the true appearance of our Romanesque architectural sculpture.



by elements that range from the 17<sup>th</sup> to the 19<sup>th</sup> centuries. The Neoclassical main altarpiece is the most recent element, although it integrates elements from other periods in its composition. Saint Andrew and Saint Peter are flanking a large canvas depicting the Adoration of the Blessed Sacrament and the Mystic Lamb by two angels. The lateral walls are lined with tiles typical from the first half of the 17<sup>th</sup> century, which show a geometric "carpet-like" composition painted in blue and yellow shades over a white background. The ensemble is completed by the paintings on the chevet's vault, which probably date back to the first quarter of the 18<sup>th</sup> century and narrate, in eight pictures, scenes from the Trial and Passion of Christ; their iconographic path ends on the mural painting that is located in the nave, above the triumphal arch. Despite its nature, which is not very erudite, this is indeed a curious and eccentric example of a decorative painting that brings to a stone vault a type of work that is usually

associated with joinery, carpentry and woodwork, like the coffered ceilings.

In the nave we see three altars. The collateral altars reuse both Mannerist and Baroque structural and ornamental elements. The one on the left of the observer facing the chancel is dedicated to Our Lady of Sorrows and the one on the opposite side is dedicated to the Virgin of the Rosary of Fátima. Still in the nave, on the left side and close to the pulpit, we find an altarpiece embedded in the wall where the image of the Sacred Heart of Jesus hides a painting made in the turn of the 17<sup>th</sup> to the 18<sup>th</sup> century in which Michael, the archangel, is weighting the Souls he will be taking to Paradise. Along the nave's lateral walls there are a few consoles displaying images, such as Saint Nuno of Saint Mary, the Immaculate Conception, Saint Anthony of Lisbon and Saint Joseph. They are accompanied by Our Lady of Grace, the Infant Jesus Saviour of the World and, among others, Saint Thérèse of Lisieux and Saint Francis of Assisi.



### DON'T MISS OUT

• 1 km: "Obras do Fidalgo" (p. 276)

39.

## CHURCH OF SAINT ISIDORE OF CANAVESES



Largo P. Manuel R.  
Gomes, Santo Isidoro  
Marco de Canaveses



41° 12' 27.49" N  
8° 8' 39.07" W



+351 918 116 488



Saturday, 5 pm  
Sunday (summer), 8 am



Saint Isidore  
4<sup>th</sup> April



National Monument  
2013



P. 25



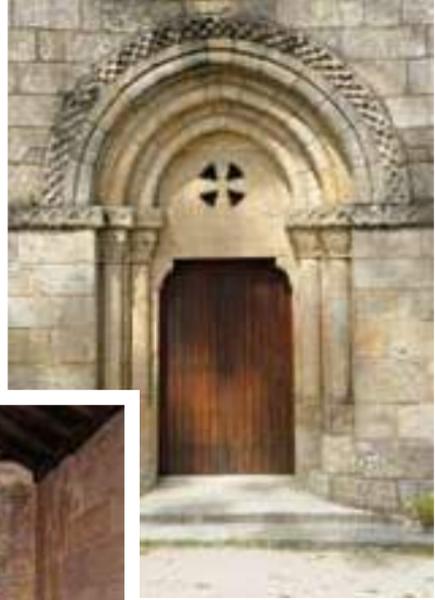
P. 25



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Having as patron Saint Isidore, the bishop of Seville (Spain), whose remains were transferred to the Andalusian city in 1063, this small Romanesque Church is currently quite well preserved. We may fit it into the most common model of Portuguese Romanesque churches: composed by the juxtaposition of two rectangles (the nave and the chancel), its decorative elements are shown around the openings and on the modillions. Although it is contained and closed in on itself (being only illuminated by narrow crevices, much to the Romanesque taste), the Church of Saint Isidore proudly shows an elaborate portal. The tori on the archivolts associate it with the Romanesque style from Porto, the rhythm created by the cylindrical and prismatic shafts that support them bring it closer to the Romanesque style that emerged around the Sousa basin and the palmettes on the imposts (which are extended along the façade) remind us of the Benedictine Romanesque style developed along the Braga-Rates axis. Considering the remaining Romanesque traces, this is an example of the combination of different influences and a reflection of the circulation of artists and archetypes clearly felt in the

second half of the 13<sup>th</sup> century, the period in which this temple was probably built. The existence of corbels on the lateral façades proves that there were porch-like structures on both sides of the Church, which were surely made of wood and sheltered the portals. While on the north



## PAGAN-INSPIRED MOTIFS

On the second corbel counting from the main façade, Fernando Pamplona intended to identify a phallic motif, an ornament he considers rare and “a reminiscence of the paganism that persisted in a few medieval temples, following the phallic cult celebrated in the Greek Dionysians that honoured Dionysus and Priapus and in the Roman Bacchanalia that praised Bacchus and Venus”.

Alluding to the representations of the solitary phallus within the sexual iconography of the Romanesque sculpture,

Jaime Nuño González recalls precisely the preventive nature that the male sexual organ had for such a long time, following the path of Roman tradition.

Besides the representation of heroes, the display of nudity also took on a somewhat insolent nature in the Classical world, as proven by certain representations of Bacchus or Silenus. In the Roman period, the representation of the phallus appears with an unusual profusion, on street intersections, on the corners of houses or, even, as a pendant. Centuries later, in the High Middle Ages, we find iconographic specimens where the representation of the body still adopts essentially Classical shapes.



façade the corbels are plain and square, on the opposite façade some of them show ornamental motifs.

Inside, in addition to the plain exposed granite wall faces livened up by narrow crevices, there is a simple and slightly broken triumphal arch with no ornamental elements. Deprived of its altarpiece ensemble, this Church appears nowadays in the eyes of the visitor as a bare space due to the deep restoration works it underwent in 1977, which uncovered a series of high-quality mural paintings located on the chancel's back wall and on the ones that stand right next to it.

We are standing before a pictorial ensemble that, besides dating back to 1536, was signed by the painter Moraes, thus reflecting a clear awareness of his individualized status as an artist. We know very little or almost nothing about this artist; he surely took advantage of the influence exerted by the Renaissance atmosphere being experienced in the geographically close milieu of Porto during the period when the bishop of Viseu, Miguel da Silva (1480-1556), developed his sponsoring activities.

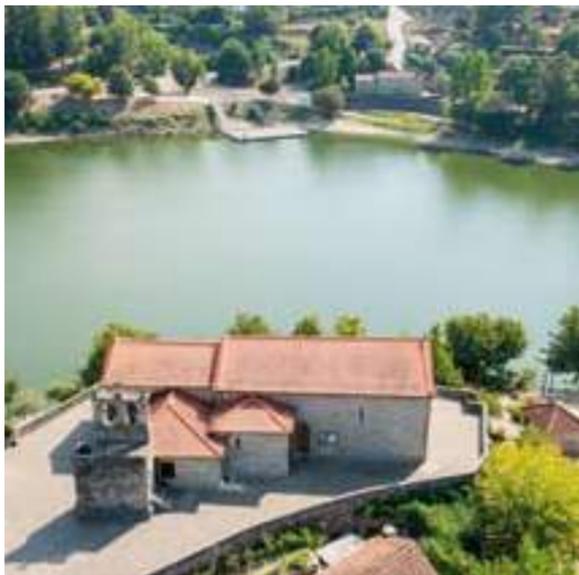
Located on the back wall, the painting presents itself as a triptych, divided by two yellow columns. The central panel showed, naturally, the figure of the patron saint of the Church, Saint Isidore; nowadays, we are only able to see the ends of his mitre and crozier and the lower part of his mantle. We find the saint's head on a stone fragment, which is displayed in the chancel. The patron saint was once flanked by elegant female figures wearing in courtly clothes: *the Virgin and Child* and *Saint Catherine of Alexandria*, the latter holding the sword and the wheel of her martyrdom, having the severed head of the pagan emperor responsible for her death at her feet. In the adjacent walls, on the Gospel side, we see *Saint Michael weighing souls and defeating the dragon* and, on the Epistle side, we see *Saint James* depicted as a pilgrim.

We should also highlight two oil paintings, one on wood and another on canvas. The former, made in the 17<sup>th</sup> century, depicts the scene of the *Calvary*, while the other one, made in the 19<sup>th</sup> century, shows a well-known model of the *Immaculate Virgin*.



40.

## CHURCH OF SAINT MARY OF SOBRETÂMEGA



Rua da Igreja  
Sobretâmega  
Marco de Canaveses



41° 11' 41.56" N  
8° 9' 42.09" W



+351 918 116 488



Sunday  
8 and 11 am



Saint Mary  
15<sup>th</sup> August



Public Interest Building  
1971



P. 25



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The history of the Church of Sobretâmega, built on top of a hill over the right bank of the river Tâmega and close to the north entrance of the submerged medieval bridge, should be understood taking into account its relationship with the river, the bridge and the also Romanesque Church of Saint Nicholas (Marco de Canaveses) (p. 179), built on the opposite bank.

The fluvial barrier did not hinder the development of a town with a unilinear shape on both sides of an important road that channelled the commercial traffic that ran parallel to the Douro on the north bank; it was divided into two parishes, Canaveses and Sobretâmega, each with its own parish and patron saint, Saint Nicholas and Saint Mary. However, despite the medieval character associated with the worship of Saint Mary Major, the truth is that it is possible that this Church, surely built after 1320, replaced an older church dedicated to Saint Peter, which was still asked to pay a contribution for the Crusades.

Sobretâmega stands out as one of the most accomplished examples of what has been called the "resistance Romanesque" style. The walls of the Church, sober and closed in on itself, are occasionally marked by narrow crevices.



## THE BRIDGE OF CANAVESSES

This bridge seems to have replaced a Roman bridge that ensured a connection between Tongobriga (Marco de Canaveses) (p. 275) and the coast in this area of the river Tâmega. However, its importance was retrieved, especially during the Middle Ages. Being an alternative to the fluvial journey to Porto along the Douro, the road that connected the inner Douro region to the Atlantic coast crossed the Tâmega in Canaveses and joined the old road between Amarante and Porto, in Penafiel. Two parishes were established,



Bridge of Canaveses (missing)

one on each side of the bridge, in order to ensure the spiritual support of the people who lived in the town that settled along the road that connected both banks. Although its construction is ascribed to the Princess Mafalda (1195-1256) (p. 158), granddaughter of King Afonso Henriques (k. 1143-1185), the first king of Portugal, the truth is that the crossing of Canaveses was a work that went on between the 12<sup>th</sup> and the 14<sup>th</sup> centuries. With an extraordinary size, even for a medieval bridge (it counted five arches), it was demolished and replaced by a new one in the 1940's and, in 1988, the latter was submerged following the construction of the Torrão dam (Penafiel/Marco de Canaveses).





Its portals are carved in the thickness of the walls and they do not feature columns or capitals to accommodate the Romanesque decorative compositions. On the main portal, the tympanum rests on corbels decorated with pearls carved in relief - the only decorative element that stands out. This portal was probably sheltered by a porch-like structure,

as suggested by the two corbels located halfway up the main façade. The free-standing bell tower built to the north of the chevet is a stone massif.

The sobriety of the Church's exterior is extended to the interior of the sacred space. The whitewashed walls are interrupted by the granite frames of the openings. Sobretâmega's interior does not tell us of the Romanesque period, but rather of the Modern Age. The arrangement of the triumphal arch, rather high, proves it through its pilasters and the protruding panels on the intradosum. The main altarpiece, in National Style [1690-1725] gilded woodwork, livens up this space. Its Eucharistic throne is the focus of the devotee's attention and spirituality.

We should also mention the limestone image of the so-called Saint Mary of Sobretâmega, which represents the Marian worship established in this temple from the 14<sup>th</sup> century onwards.



41.

## CHURCH OF SAINT NICHOLAS OF CANAVESSES



Rua de São Nicolau  
São Nicolau  
Marco de Canaveses



41° 11' 33.14" N  
8° 9' 41.05" W



+351 918 116 488



Saturday  
6 pm



Saint Nicholas  
6<sup>th</sup> December



Public Interest Building  
1971



P. 25



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x

**B**uilt on the left bank of the river Tâmega, near the medieval bridge that once existed in Canaveses, the location of the Church of Saint Nicholas cannot be understood without referring to this road element and to the temple built close to it on the opposite bank, the Church of Sobretâmega (Marco de Canaveses) (p. 176). The path of the old road (possibly a Roman route and later a medieval road) is part of the explanation for the location of both this Church and the one of Sobretâmega, separated only by the river.

In fact, the town of Canaveses grew around this bridge; the settlement had a unilinear shape despite the fact that it was divided into two parishes: Canaveses and Sobretâmega. One of the entrance channels that connected the western coast of the peninsula to its interior emerged across this town and, therefore, across this bridge, thus complementing the entrance in the Douro valley in the east-west direction.

The town, despite being divided into two parishes and its scarce population, managed to achieve an importance that was still significant enough to accommodate the presence of a royal delegation in the 14<sup>th</sup> century, either



due to the memory of the previous kings who had honoured it with their legacies, or because it was a passage between the Douro and Minho regions. The truth is that here, in the town of Canaveses, peace was declared between father and son, King Afonso IV (k. 1325-1357) and King Pedro I (k. 1357-1367), on August 5<sup>th</sup> 1355.

Built after 1320, the Church of Saint Nicholas is a good example of how the Romanesque style created strong roots in Portugal. Being part of the family of churches identified as “resistance Romanesque” buildings, it is externally very similar to the Church of Sobretâmega. The chronology of both Churches is also very close.

## THE PRIMITIVE BRIDGE OF CANAVESSES

There are many stories that associate the construction of the bridge of Canaveses with Mafalda, and historiography has been trying to identify if the pious work is due to Mafalda of Savoy (1125-1157), the wife of the first king of Portugal, King Afonso Henriques (k. 1143-1185), or to her granddaughter, the blessed Mafalda (1195-1256) from Arouca. According to the tradition, the former had ordered the construction of the bridge of Canaveses, providing São Nicolau with a hospital and an inn to support poor people and travelers. However, there are no concrete evidences to prove the legendary narratives that were put down in writing by memoirists who wished to praise the antiquity and importance of their land and heritage.



Bridge of Canaveses (missing)

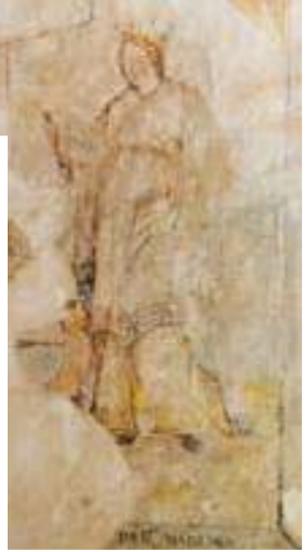


The small temple whose patron saint is Saint Nicholas features a single nave and a rectangular chancel. Although it is very closed in on itself, the truth is that the Modern Period left its careful mark on the light that enters the temple by opening large rectangular windows in the chancel (on both sides) and in the nave (on the south side).

However, it is in terms of the composition of the main and north portals, which are carved in the thickness of the walls, that we find the most obvious legacies of the Church's late chronology, proven by the absence of columns and capitals. Above the north portal, there is a tomb stone with an inscription difficult to read. The Church dedicated to the bishop Saint Nicholas of Bari (Italy) stands out by the absence of sculpted decorative elements, which is also related to the late nature of its Romanesque construction. The façade is surmounted by a belfry and, even though the bell is no longer there, its

presence will endure due to the scars left by its strokes on the wall.

The Church's interior is dominated by granite walls. The elements that characterise it tell us about several campaigns carried out after the Middle Ages. Considering the classicist language of their composition, the triumphal arch and the arch of the baptistery are surely coeval of the opening of the large rectangular windows. We should highlight the remains of the mural painting accidentally discovered in 1973 during an intervention related to the electrification of the Church. Despite being truncated, there are still some significant panels: *Saint Anthony the Great* and the remains of an inscription that clarifies the particular nature of the commission (on the north side of the nave's wall); fragments of an *Annunciation* (above the triumphal arch, on the same side); *Saint Catherine of Alexandria* and an inscription that seems to indicate that this panel, with a devotional nature,



might have been the result of a commission by Maria Ribeiro and Gonçalo Madeira (on the south side of the nave's wall); a *Holy Benedictine abbot* (on the area closest to the triumphal arch, on the south side) and traces of an *Annunciation*, on an overlapping layer (on the same side of the nave). Besides its significant number, the series of mural paintings of Saint Nicholas stands out because its different campaigns show obvious stylistic similarities with examples found in other geographically close Churches: Valadares

(Baião) (p. 133), Gatão (Amarante) (p. 232) and Vila Verde (Felgueiras) (p. 49). A large arch opened on the nave's south wall houses, not only a large window, but also a tomb chest with a 17<sup>th</sup>-century inscription belonging to Álvaro de Carvalho - who had himself buried there in 1565 - and his heirs.

The main altarpiece is National Style [1690-1725] woodwork piece. Its space is built around the Eucharistic throne and, on the lateral axes, we are still able to see Saint Nicholas and Saint Sebastian.

## CANAVESES – "ALDEIA DE PORTUGAL"

The village of Canaveses has two parts, separated by the river Tâmega, but united by history through the missing bridge of Canaveses. Classified as "Aldeia de Portugal" [Village of Portugal], there are multiple reasons for its interest: on the north bank, in Sobretâmega, the Church of Saint Mary (p. 176), the "Direita" street, the chapel of Saint Sebastian, the river park and the pedestrian route "Caminhos de Canaveses" (8 km); on the south bank, in São Nicolau, in addition to the Church, the chapel of Saint Lazarus, the cross of the Good Passage and the pillory of Canaveses, among others.



Pillory of Canaveses



## PROTECTIVE DEVOTIONS AND INVOCATIONS

Close to the bridges or crossing places it was usual to find infrastructures like the inn of Canaveses, of which only the memory remains, but also devotional spaces with invocations associated with an appeal for protection.

Although they are not in their original locations, both the chapel of Saint Lazarus and the cross of the Good Passage are good examples of the association between certain worships and the act of travelling, which naturally implied currently unimaginable risks. Lazarus, associated with one of Christ's most important miracles in the parable of the Holy Scriptures and identified as the bishop of Marseilles (France) within the context of the medieval hagiography, was supposed to provide assistance to travellers, especially to lepers who, due to their pathological condition, were forced to wander. The invocation of the Good Passage expressed through the 18<sup>th</sup>-century cross also pleads for a journey without troubles.

The submergence of the structure that replaced the medieval bridge in the 1940's a few meters downstream, led to the relocation of these two elements in 1988; they were moved to a location that was as close as possible to the original one, thus avoiding their submergence due to the Torrão dam (Penafiel/Marco de Canaveses).



Chapel of Saint Lazarus



Cross of the Good Passage



### DON'T MISS OUT

- 1.7 km: Church of Saint Mary (p. 275)
- 1.9 km: Carmen Miranda Municipal Museum (p. 274)
- 4.5 km: Roman City of Tongobriga (p. 275)

42.

## CHURCH OF SAINT MARTIN OF SOALHÃES



Avenida da Igreja  
Soalhães  
Marco de Canaveses



41° 9' 37.94" N  
8° 5' 48.39" W



+351 918 116 488



Saturday, 5.30 pm  
Sunday, 9.15 am



Saint Martin  
11<sup>th</sup> November



National Monument  
1977



P. 25



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x

The existing Church of Soalhães was probably founded over a basilica in which relics of Saint Martin would have been kept in the late 9<sup>th</sup> century. Soalhães was still being referred to as a monastery in the 12<sup>th</sup> century. In any case, this Church emerges in a territory that was particularly coveted by the medieval nobility, and the importance of the area led its lords to adopt its toponym as their surname, like in the case of João Martins, called “de Soalhães”, the bishop of Lisbon and archbishop of Braga.

Despite the historical weight associated with the Church of Soalhães, especially during the centuries of the so-called High Middle Ages (12<sup>th</sup> to 14<sup>th</sup> centuries), there are only a few traces that tell us of such period because the Church was deeply transformed in the 18<sup>th</sup> century. So, from the medieval period there are three (visible) remaining elements, which we believe were only preserved as proofs of an antiquity that was willingly reasserted in this monument.

The main portal, which already features a proto-Gothic arrangement, probably dates back to the 16<sup>th</sup> century. It has no tympanum and its archivolts are still resting

## THE LORDS OF SOALHÃES

From then onwards, the descendants of the 14<sup>th</sup>-century prelate João Martins de Soalhães were always connected to the fates of the area. Among the several rights granted to the bishop - which he bonded to a majorat in 1304 (whose management was first assumed by his son, Vasco Anes de Soalhães and then by his descendants) - was the patronage of the tempting abbey. The succession within the majorat seems to have been a peaceful issue until the arrival of Joana de Vasconcelos Menezes e Noronha (1625-1653), who married the 7<sup>th</sup> viscount of Vila Nova de Cerveira.

It is possible that her descendants, Tomás Teles da Silva and Maria Xavier de Lima, the 12<sup>th</sup> viscountess of Vila Nova de Cerveira, were the ones responsible for the major Baroque campaign carried out in the Church, probably in 1733. The uniformity between the decorative grammar of the nave and of the chapel of Saint Michael could then be explained by the sponsoring activity of the lords of the patronage, although the nave was usually under the parishioners' responsibility.

on columns whose capitals, despite being worn away, show sculpted botanic and animal motifs (a bird with open wings). However, their naturalism is obvious. This chronology is hardly surprising if we take into account that it was only in 1304 that João Martins de Soalhães received the abbey and bounded it to a majorat. The tomb sheltered by an arcosolium found in the chancel, on the Epistle side, fits into this chronology. The fact that this tomb is located in the chancel immediately suggests us that this would be someone from the high nobility, surely related

to the Church's patronage. Although there is no knowledge about who is actually buried in it, because the grave does not have an inscription, the truth is that someone tried to keep a memory of the deceased through a series of eight coats of arms. The plain shields, framed by micro-architectures with a clear Gothic flavour, still show traces of polychromy. Finally, inside the window that surmounts the main portal and illuminates the nave's interior - whose design is already modern -, we also see a frame dotted by pearls of an unquestionable medieval flavour, a





motif widely spread across the surrounding region. Their presence confirms that, at least, the structure of the Romanesque façade was kept during the works carried out in the 18<sup>th</sup> century.

All the other elements that shape this Church already tell us of a different age, a different liturgy, a different spirit, different aesthetics and, finally, a different taste. Outside, the tower adjoined to the north side of the main façade, with its bulb-shaped top, the curvilinear oculus that surmounts the main portal, the large windows that, in the main (and lateral) façade, flood the Church's interior with light, the classicist pinnacles that top the angles of the Church's different volumes, tell us of the same Baroque-flavoured language, despite its regional nature and a certain restraint which is clearly associated with it. Opposite to what would be expected, the first impression the visitor has, while entering the main parish Church of Soalhães, is that of a profusion of colours and materials. Here, we may say that the Baroque style, which the bulk of this decorative grammar belongs to, did justice to the axiomatic expression "horror vacui". Nothing was left without ornament. The gilded woodwork and the tile panels took care of that.

Regarding the body, these interventions may have been carried out in 1733, the year carved on a medallion placed in the middle of the high choir's balustrade. From this space it is possible to obtain an overall view of the investment made in the decoration of the nave's body – a somewhat eccentric investment when compared to other main parish churches, particularly if we take into account the fact that the highest contribution for works carried out in this space was given by the parishioners. However, the eccentricity of the work, the value or the ornamentation and the profusion of materials, techniques and even tastes may be justified by the Church's status.

On the nave's body there are large tile panels which are typical from the 18<sup>th</sup> century. The scenes where the dramatization of the gestures created by the depicted figures is very obvious were drawn using cobalt blue, which was a much appreciated colour in that period. The scenes of *Moses and the brazen serpent* and of the *Samaritan woman and Jesus talking to His disciples* (on the left), as well as the one of *Moses getting water from the source in the desert* (on the right) were framed by monumental Baroque casings that are true glossaries of the Baroque vocabulary. In the chapel dedicated to Saint Michael there are also tile panels, which include the depiction of Michael, the archangel, as a psychopomp, acting simultaneously as a judge and a guide of souls.

In the Church's nave, above the tile lining, we find a level of half-relief polychrome panels that include *chinoiserie*, which are surrounded by decorated woodworks with botanic motifs and human figures. These panels, made by various hands, depict scenes from the Passion of Christ: *Vision in the Garden*, *Arrest and Mocking of the Saviour* (on the left), *Crowning with Thorns and Torture*, and *Ecce*

*Homo* (on the right); the composition ends with a Calvary displayed over the chancel arch, facing the nave.

There is a noticeable catechetical and spiritual homogeneity, drawing our attention to the sacrificial path and the charitable world; the depiction of Our Lady of Sorrows and the panels associated with Saint Martin's life stand out from this ensemble. The woodwork ornaments create a unity that includes the lining of the chancel arch (surmounted by a Crucifixion), the parapets of the pulpits and two collateral altars, one of Saint Peter and the other of Saint Paul. Also on the right side, there is an altarpiece that fits into the transition from the National Style [1690-1725] to the Johannine style.

Compared with the nave, the chancel looks particularly deprived of ornaments, thus contradicting the idea that this noble space, under the patron's or the ab-

bot's responsibility, should have received higher investments. The only sign of the patron's prestige is the tomb, which probably received the body of one of the first heirs of the majorat or of his descendants between the 13<sup>th</sup> and the 14<sup>th</sup> centuries. At first sight, the Neoclassical main altarpiece contrasts with the rest of the Church, where the celebration of colour is more than obvious. Adopting a language inspired by classical architecture, the predominance of the bright white with elegant golden notes houses the images of Saint Martin of Tours and Saint Lucy.

Both the nave and the chancel feature woodwork decorations on the ceiling. On the central panels of the nave we identify hagiographic depictions while the rest of the panels show botanic decorations. In the chancel, the chromatic and design sobriety of the coffered ceiling are not comparable to the work covering the nave.



#### DON'T MISS OUT

- 8.3 km: Municipal Museum of Baião (p. 271)
- 8.8 km: Almofrela – “Aldeia de Portugal” (p. 272)
- 10 km: Megalithic Set of the Aboboreira Mountain (p. 272)

43.

## CHURCH OF THE SAVIOUR OF TABUADO



Rua da Igreja  
Tabuado  
Marco de Canaveses



41° 11' 9.51" N  
8° 7' 11.54" W



+351 918 116 488



Saturday, 6.45 pm  
Sunday, 8 am



Divine Saviour  
6<sup>th</sup> August



Public Interest Building  
1944



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Unlike the churches from the Douro valley, the Church of Tabuado was built in an alignment parallel to the slope, according to the canonical orientation used in the Middle Ages. Located on a plateau between the rivers Ovelha, Galinhas and Lardosa, at the foothills of the Aboboreira mountain, this Church was built in a territory whose toponym - "tabuado" - may derive from "tábu" [clapboard], a word that was currently used in the Middle Ages to refer to the wood used in construction works. It is associated with the names of several local families that held the right of patronage: Farias, Montenegros, Sosas, Correias, Barros and the lords of the House of Novões.

Although the available documentary references prove the existence of one or two temples in Tabuado (one dedicated to Saint Mary and another to the Saviour), whose foundation is prior to 1131, the truth is that this remaining architectural traces of the Church of the Saviour tell us of a more recent chronology that should be placed as early as the mid-13<sup>th</sup> century, as indicated by the main façade's Proto-Gothic rosette and by the stylistic elements that show blatant parallels with the aesthetic language



## THE LOCATION OF A MEDIEVAL CHURCH

The Church of Tabuado fits into a model of ecclesiastical deployment very common in the Middle Ages and follows a logic that has not been always understood. The study of the property at the time when it was built would provide us with very important elements to assess the reasons underlying the construction of many churches from the medieval period. While, in the case of a few monastic churches, we may stand before a trace of the eremitical phenomenon, which was duly shaped according to the ecclesiastical guidelines, in the case of ecclesiastical buildings, whose patronage remained in the hands of laymen (persistence of the private or family church model), we may be standing before a legacy of the intervention of an individual or a lineage on the landscape that was under construction during the post-Reconquest period. In any case, its permanence became the spiritual, social, economic and cultural axis that would define the landscape and urban design of the following centuries.

of the Monastery of Paço de Sousa (Penafiel) (p. 90), thus integrating the family of churches where the so-called “nationalised Romanesque” achieved its greater expression, of which the geographically close Church of Vila Boa de Quires (Marco de Canaveses) (p. 168) is also an example.

The main portal stands out for the quality of its design: to the tympanum resting on corbels shaped as bovine heads, the bevelled carvings of its capitals, the design of its surrounding arch (with a diamond pattern), which are elements that surely resemble the ones found on the



## THE "NATIONALISED ROMANESQUE" STYLE

There is a series of buildings that integrate the so-called *nationalised Romanesque* style; they were built according to an aesthetic language that was first used in the Monastery of Paço de Sousa (Penafiel) (p. 90) and feature a series of common characteristics: a late chronology (13<sup>th</sup> century), the composition of the portals, the use of arcatures to support cornices, the virtual absence of the human figure in terms of sculptural representations and the erudite plasticity of the sculpted ornaments, stand out for the quality of its bevelled carvings.

The "nationalised Romanesque" style is the result of a combination of different influences (from the Coimbra and Porto regions) - some of which were of foreign origin - with local pre-existing elements; this helped to create a rather peculiar visual language that was very much centred in the Sousa basin, despite the fact that it extended to other geographically close areas.

main portal of the Monastery of Paço de Sousa, we should add the pearls (a recurrent motif in the Romanesque style from the Tâmega and Sousa basins) that decorate its torus-shaped and already broken archivolts. On the south portal we see a repetition of the bevelled cut on the botanic motifs of the capitals and of the to-

rus-shaped modénature of the archivolts. Our attention is immediately drawn to the bell tower that creates a perpendicular axis with the main façade. Composed of a massive granite block surmounted by a belfry sheltering two bells, when seen from the north, it almost looks like a strong and massif defensive tower with



thick ashlars. Two buttresses still remain in the nave's body and in the area of the chancel arch. We believe that their existence is justified by the massif nature of the walls that surround them and that, along the naves, it was only interrupted by the narrow crevices that illuminate its interior. The diameter of the arch, in relation to the size of the nave, protects the space of the chancel that, in Romanesque times, would be intimate and sheltered from the eyes of the devotees.

The inside of the building also features the same simple nature of the architecture and the same severity of the external ornamentation. The exposed granite in the nave is only decorated by a base, also made of ashlars, and by a triple-framed cornice, placed at a higher level. From the Romanesque period, what stands out the most is the triumphal arch, with a very original arrangement, presenting itself like a portal: the two broken-arched archivolt are surrounded by a frieze fea-

turing a composition based on corded and denticulate motifs. The archivolt rest on two columns, and the impost are adorned with saw teeth and chained circles. On the Gospel side, the capitals feature birds with intertwined necks and on one of them there is a depiction of a man hanging from the capital's frustum by a rope while, on the Epistle side, we see the very common theme of the affronted four-legged and single-headed animals and a large bird.

We should remember that the puristic appearance of the Church's interior results from a deep restoration intervention conducted during the 1960s that, aiming to restore the building's alleged medieval purity, stripped it from significant artistic and liturgical elements that had been added throughout history. Among these, we should highlight the altarpieces that were in the meantime eliminated. Only documentary sources and old photographic records provide us with an idea

## CONSERVATION AND RESTORATION INTERVENTIONS

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A chronicle signed by father Afonso Ribeiro Moreira, in 1964, published in a major newspaper, reveals two surprising features of the building of Tabuado that immediately lead us to consider the extent to which the Romanesque elements we know are a result of the restoration interventions carried out in the 19<sup>th</sup> and 20<sup>th</sup> centuries. So, the three "flowery" terminal crosses that "crown the gables were made by a stonemason from São Martinho da Aliviada [Marco de Canaveses], Jerónimo Martinho, and were designed, on cardboard, by the parish priest himself, who picked the ones that pleased him the most in terms of simplicity from among the several models of crosses included in «The Romanesque art» by Marques Abreu [1918]". On the other hand, the capitals located on the chancel arch and on the support reaching the angle, i.e., the extension of the impost under the shape of a frieze, "were made in concrete by the skilled artist Miguel de Sousa". This restoration work, completed on January 17<sup>th</sup> 1925, was carried out in just 11 days. When the Direção-Geral dos Edifícios e Monumentos Nacionais [General-Directorate for National Buildings and Monuments] began the intervention of restoration and conservation of the Church of Tabuado, some 25 years later, the altarpieces were already placed against the nave's lateral walls. These evidences are essential for the legibility of this Romanesque Church but prove, above all, the importance that the study of the restoration and preservation of built heritage has for the understanding of our Romanesque heritage, which can not be separated from it.

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of what the interior of the Church looked like in the days before the restoration.

But it was during this deep intervention that the Church's only remaining mural painting was discovered, on the back wall of the apse and still rather well preserved. In the central area, we see an image of *Christ the Saviour*, enthroned in a chair with a backrest and a fringed canopy; it is the figure of the *Pantocrator*. This depiction of the Christ-Judge is flanked, as a sort of *Sacra Conversazione*, by *Saint John the Baptist*, the Precursor, who is pointing towards the direction of the Saviour

with his right hand, and by *Saint James*, depicted as a pilgrim, featuring a scallop on his hat and holding a walking staff in his left hand. Featuring a red-painted background dotted with fleurs-de-lis and roses, these three images are framed within ribbed vaults. The lateral areas are taken up by a decorative pattern with a geometric nature closely resembling a wreath of diamonds. Painted in the early 16<sup>th</sup> century, the mural of Tabuado is a unique specimen, as there are no records on any other paintings made by the workshop where it was designed.



44.

## BRIDGE OF ARCO



Rua do Arco  
Folhada  
Marco de Canaveses



41° 13' 19.72" N  
8° 5' 17.22" W



+351 918 116 488



×



×



Public Interest Building  
1982



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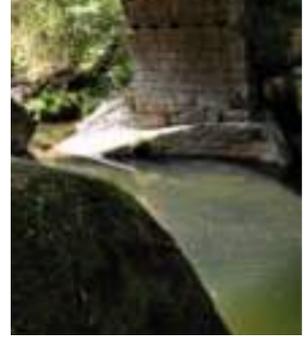
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Located amidst a luxurious landscape with plenty of oaks, the Bridge of Arco connects the banks of two parishes, Folhada and Várzea da Ovelha e Aliviada, in the current municipality of Marco de Canaveses. Until the 19<sup>th</sup> century, it stood at the heart of the municipality of Gouveia.

Built over the river Ovelha, the Bridge lives up to its name ["arco" means arch]: it features a single large arch supporting a trestle-shaped platform together with its parapets. The fact that it takes advantage of the outcrops on both banks gives it a delicateness and verticality that are only disrupted by the mismatched ashlar placed at the base of the arch, on the right bank, whose location was interrupted by the installation of the centring (the wooden structure that serves to mould the arch). However, despite this mismatch, the arch is still an architectural statement built by experienced stonemasons. Despite being considered by the parish priest of Folhada as a very ancient bridge in 1758, we can place its construction in the modern period, when Middle Ages models were still being used. Despite its trestle-shaped structure, the fact that this shape is not associated with a broken arch - a common model



in Gothic crossings - suggests a later chronology. Despite the fact that it is located outside the flood plain, the builders added a breakwater to the Bridge; it was placed against the east face of the structure and, close to it, we can see an opening with an almost rectangular shape that allows draining water during major floods or leading a small water course (to supply a mill or irrigate cultivated lands).

Together with the bridge of Aliviada, located downstream, the Bridge of Arco was part of a municipal or inter-parish network of roads that connected relatively close villages. The regional roads were located to the north (Amarante-Lamego) or to the south (Penafiel-Douro) and crossed, respectively, the bridges of Amarante-Padronelo and Canaveses (which no longer exists) (p. 177 and 180).

## THE SOCIAL IMPORTANCE OF BRIDGES

Travelling in the Middle Ages and in the Modern Period was both dangerous and costly. Therefore, it is erroneous to consider all the bridges as infrastructures with regional, national, or even international nature, solely intended to allow the access of pilgrims to major sanctuaries, such as Rome (Italy) or Santiago de Compostela (Spain). It was mainly during the Modern Period that pilgrimages became more frequent: at the end of the medieval period there was a climatic cycle that favoured travelling, which led to the dissemination of sanctuaries with Marian invocations and appealing to the therapeutic powers of different patron saints.

In the region of Amarante, people visited the body of Saint Gonçalo (p. 278); in the lands of [Cabeceiras de] Basto, pilgrims had sought Saint Senhorinha since the Middle Ages and, from the 16<sup>th</sup> century onwards, they crossed the river Douro seeking the help of the Virgin of Lapa (Sernancelhe) in the Nave mountain range. Kings, queens and bishops went to Santiago de Compostela and Rome. However, more often than not, the peasant was able to find a significant number of chapels that, being close to his house and his parish, was able to assist him, his family, his animals and his crops through fervent invocations.

45.

## CHURCH OF SAINT MARY OF JAZENTE



Rua da Igreja  
Jazente  
Amarante



41° 14' 37.93" N  
8° 3' 28.72" W



+351 918 116 488



Saturday, 5.30 pm  
(winter) or 6.30 (summer)  
Sunday, 8 am



Saint Mary  
15<sup>th</sup> August



Public Interest Building  
1977



P. 25



P. 25



x

Like in many of the region's medieval churches, the origin of the Church of Saint Mary of Jazente, which was built within the old limits of the diocese of Porto, is associated with a monastic institution, whose nuns and abbesses were still mentioned in the 14<sup>th</sup> century. Saint Mary, the patron saint, highlights its medieval nature; this hagiotoponym remained as a sign of an invocation associated with certain orders that defended the Marian invocation - which, in some cases, was replaced in the Modern Period by vocatives that were more in line with the status of Mother of God as man.

Its transformation into a parish church should have taken place soon after the construction of this modest building, which was probably made at the turn of the 13<sup>th</sup> to the 14<sup>th</sup> century. Considering its late chronology and the implication it had in the structure of the Church that we are currently able to see, we fit Saint Mary into the "resistance Romanesque" style. This building, which was not subject to many transformations over time, stands out for its homogeneity. Creating a characteristic difference in volumes, its single nave and rectangular chancel were built using a type of masonry work that,



despite featuring ashlar with different sizes, defines rows with similar heights. The walls are interrupted by narrow crevices that, much to the Romanesque style, illuminate the interior; on the south side, the presence of corbels and an eave halfway up the façade tells us that there was once a porch-like structure here. The modillions that support the cornice are mostly plain with a square profile and, therefore, indicate a late chronology.

The Church's main façade is dominated by the portal, one of the elements that better suggest its late nature. Composed of two slightly broken archivolt that rest directly on the wall in which they are embedded, its greatest originality is associ-

ated with its tympanum, where we find a hollow cross pattée overlapping a similar shape carved on the lintel supporting it. In Jazente, the composition of the tympana is a sign that this small Church was built already during the final Romanesque period, a time when there was a tendency to pierce the tympanum, not only with hollow crosses, but also with other orifices. Therefore, in the south portal, we find five circular openings placed in the form of a cross surrounded by a double circle carved in the granite. On the opposite side, the straight-lintel portal is more recent and, inside, it corresponds to a niche where the image of the Virgin of the Rosary of Fátima is displayed.



Inside Jazente simplicity reigns. The granite on the walls is only interrupted by narrow crevices that, much to the Romanesque taste, illuminate it in a subtle way. The difference between the volumes of the chancel and the nave is emphasised here by the opening of the triumphal arch. Despite broken, it looks more like a three-centred arch. However, we should note the existence of two pilasters with Tuscan capitals, one on each side of arch's intradosum, which lead us to believe that, at some point during the Modern Period,

sometime between the 17<sup>th</sup> and the 18<sup>th</sup> centuries, there was an intention to transform this arch, ennobling it and increasing the size of its opening. However, the works were interrupted. The believer's look is directed to the east-facing back crevice, which is preceded by an altar table whose frontal includes a composition of Mudéjar tiles that repeat a stylized floral pattern. The collateral altars are recent and display the images of Saint Mary, Saint Anne, the Infant Jesus Saviour of the World and the Sacred Heart of Jesus.



## THE VIRGIN AND CHILD

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The image of the Virgin and Child, which dates back to the second half of the 15<sup>th</sup> century, is also worth mentioning. It is a polychrome limestone sculpture produced according to the Gothic models and still attached to a lack of expression of which the faces of Mother and Son are good examples; the artist (certainly close to or influenced by a reputable workshop with foreign craftsmen) intended to liberate it from the medieval formalisms by treating the pleats of the clothes more freely and emphasizing the movement of the body by using a counterpoint.

Moreover, humanism and, in some ways, the sentimental realism are expressed to the devotee not through the richness of the ornamentation and the weak naturalism in the treatment of the faces and limbs, but through the loving act of the Child touching His Mother's face, thus demonstrating affection and filial love.

With her right hand, Mary is holding a rose, a symbol of purity and virginity that the Marian devotion - which had been growing since the 14<sup>th</sup> century in Europe - intended to emphasize.



## PAULINO CABRAL, THE ABBOT OF JAZENTE

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The history of this Church is especially marked by its connection to Paulino Cabral (1719-1789), known by the pen name of abbot of Jazente, a position he held between 1752 and 1784. Despite being somewhat distant in body and mind (he was a constant presence in parties and get-togethers held in Porto), he belonged to the "Arcádia Portuense" movement, which criticized and satirized the crucial elements of poetry, based on classical precepts. But his absences were temporary and the fondness he had for the quietness of his rural abbey was often shown in his poetry, like in the following poem published in 1786:

"I, who near the Cabin where I lived, / Had a rich Hermitage: and lucky me / So many sheep, that the pasture / Turned joyfully white because of them: / I, who had the pleasure, had the joy, / I had a name among the highest; I, the wretched, / Of what I had I am now deprived, / I have nothing more than the night and the day: / I myself left it all: and only, / The longing in the vaults of memory / Have I kept with care, but imprudently; / For by reading in it my sad story, / Make this present harm seem ever harder / Sweet memories of a past glory."

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46.

## BRIDGE OF FUNDO DE RUA



Rua de Ovelha e Honra  
do Marão, Aboadela  
Amarante



41° 16' 38.36" N  
7° 59' 43.82" W



+351 918 116 488



×



×



Submitted  
to classification



P. 25



Free



×

The Bridge of Fundo de Rua evokes ancient paths that crossed the river Ovelha. It was part of one of the two routes that crossed the Marão and led the traveller to Vila Real. The other one was the road that connected Amarante to Lamego, crossing the Douro.

This is a work from the Modern Period (perhaps the date of 1630 carved on the base of a cross placed on the left bank marks the year of construction), which surely succeeds to a medieval crossing that was crucial in an area of the river, which was rather wide and subject to strong currents in the winter.

So, perhaps during the reign of King Filipe III (k. 1621-1640), a stone Bridge was finally built here, supported by four round arches with different sizes on which a platform, slightly raised above the larger arch, rests. The pillars are protected by sharp cut-waters upstream and by buttresses downstream.

At the entrance, in the town, a cross and the pillory recall fears and dangers. The former ensures the protection of the traveller and the latter, where sentences and punishments inflicted by the judicial authorities were enforced, reminds us of the autonomous status of

## THE CUT-WATERS

The cut-waters served to "cut" the current, i.e., to break it, thus protecting the bridge's pillars from being directly struck by currents or debris. On the opposite side, facing downstream, the buttresses prevented the bridge from being continuously under pressure due to the normal flow or stronger currents.



Ovelha do Marão, one of the few "beetrias" in the kingdom. A "beetria" was a form of local government that allowed the residents to choose their lord. Although it was not a democratic form of government, as we now understand it, it was a somewhat extravagant municipal model in which part of the residents of a given town, or group of towns, decided to hand power over to a specific lord. The "beetria" of Ovelha do Marão suffered ups and downs caused by lords that

were more focused on power and prestige than on the concerns of local people. After a few lords who negotiated the domain of the "beetria", residents sought protection from the Dukes of Bragança and, shortly afterwards, it was extinct by King João II (k. 1481-1495). The residents of Ovelha do Marão asked the king's son to take over the government of their lands, but he died young and the vacant position was occupied by his half-brother. With the rehabilitation of the House of



Bragança there was a dispute over the ownership of the "beetria" which was claimed by the Duke Teodósio. The issue dragged on until the extinction of the "beetrias" and the incorporation of Ovelha do Marão in the royal assets.

Perhaps this course of events may explain the construction of the Bridge of Fundo de Rua from a political and economic standpoint: its construction had a regional and national interest because it was

placed on one of the main lines of penetration between the Atlantic coast and the inner Iberian regions. It was possibly built using regional taxes, like in the case of the bridge of Meimoa (Penamacor).

Ovelha do Marão was quite a busy place. It suffered the consequences of the French invasions in 1809, but it was immortalised in Camilo Castelo Branco's (1825-1890) novels, whose literary geography mentions this region rather frequently.



## LUGAR DA RUA – "ALDEIA DE PORTUGAL"

Enjoy your visit to the Bridge and learn about the Lugar da Rua, classified as "Aldeia de Portugal" [Village of Portugal]. Its simplicity will surprise and delight you at a first glance. Visit the Interpretative and Cultural Centre of Marão and, leaving the village, explore the natural beauty of the mountain along its footpaths ("Rota de São Bento", 12 km).



47.

## CHURCH OF SAINT MARY OF GONDAR



Lugar do Mosteiro  
Gondar  
Amarante



41° 15' 48.73" N  
8° 1' 53.19" W



+351 918 116 488



x



Saint Mary  
15<sup>th</sup> August



Public Interest Building  
1978



P. 25



P. 25



x

Located halfway up a hill, the small Church of Gondar, dedicated to the Virgin Mary, is the symbol of a long and complex historical background common to most parish temples from the medieval period. Its foundation is associated with the Gundar lineage. This lineage, which controlled a significant geographic and social perimeter within the surrounding region, used the Marian abbey to shelter its daughters and turned it into a family pantheon. For centuries, the surname of this lineage was a symbol of domination and power. However, despite this connection, the female abbey was extinct early in the Modern Period, in 1455, by the bishop of Porto, Fernando da Guerra (episc. 1416-1418), when he decided to take forward the moralisation and rehabilitation of the decaying monasteries. When it became secular, its first parish priest was Pedro Afonso. In 1470, he was responsible for offering the sculpture that became a totemic element for the community: the sitting Virgin breastfeeding Her Son (which is currently in the new parish church). This image is locally known as Our Lady of the Chair. Surely built in the 13<sup>th</sup> century, if not in the following century, the Romanesque Church of Gondar still shows its

## SAINT MARY OF GONDAR

The image of the sitting Virgin Mary breastfeeding the Son she is holding in her arms, according to Mário Barroca's study "it is part of the small number of Portuguese 15<sup>th</sup>-century images with inscriptions identifying the benefactor". On the right side of the chair where the Virgin is sitting we find the following engraving: Pero Afonso mandou fazer [na Era de M] CCCC LXX Anos [Pero Afonso commissioned in the year [M] CCCC LXX].

The inscription has a double importance: it allows identifying the donor (Pedro Afonso) and it associates the piece with a manufacturing date (Era of 1470).

This image marks the transition between the extinction of monastic space and its transformation into a secular church, and also the intersection of different aesthetic senses, feelings and sensitivities: from the Romanesque sitting and hieratic Virgins (in majestic poses) to the standing Mother who is breastfeeding her Son, a naturalistic expression of from the Gothic period.



originally monastic nature: the corbels that punctuate its external walls prove the existence of structures attached to both sides of the Church. Anyway, given the scale of the Church that we see today, we are quite sure that the monastic complex of Gondar was a small one. We stand, therefore, before a Church composed of a single nave and a rectangular chancel. The Romanesque design was almost entirely preserved, despite the transformations it underwent throughout the Modern Period.

It was canonically oriented (chevet to the east and front to the west) and its main façade is extremely simple. The portal reveals the late nature of the building: it has no columns, the archivolt rests on the walls and the tympanum is plain. The portal's only decorative element is precisely the outer archivolt where we may appreciate the chequered motif that was so well-loved by the Por-

tuguese Romanesque style. The portal is surmounted by a small oculus with a grid composed of five circles placed according to the arms of a cross. So, these two elements tell us of a late chronology that was already closer to the upcoming Gothic period than to the full-blown Romanesque style, so we should understand this Church of Gondar as one of those buildings that have been identified using the peripheral designations of "resistance Romanesque", "rural Gothic", or even "Proto-Gothic" style.

The structure of the lateral portals, which are identical, confirms this chronology. On both elevations, in addition to the two narrow crevices that interrupt the walls, thus allowing the interior lighting of the sacred space, we are still able to see a series of rather well-preserved modillions supporting a cornice with two volumes. The modillions have predominantly square



profiles and are either plain or have simple decorations from which we highlight the rolls and the multiplicity of spheres.

Over the end of the south elevation, close to the western façade, the belfry follows the model of Romanesque bell towers: two perfectly round arches shelter the bells. The only decorative elements we find there are the impostes - which are composed of a simple torus and extend along the entire structure - and the terminal pinnacles that, shaped as pyramids, surmount the building's angles.

Although we know that there were several altarpieces and mural painting ensembles in this space during the Modern Period, the truth is that today its walls and floors are dominated by granite. We can sense its simplicity. This is due to the fact that this Church was no longer used for worshipping purposes after the construction of the new parish church in the early 20<sup>th</sup> century, which led to a gradual abandonment that was only hindered by a deep restoration intervention carried out in the second half of the 1980's, which sought to restore the architectural integrity and the legibility of the Church of Gondar as a monument and a sacred space.

Regarding the altarpieces, we only know the one that used to be the main altarpiece, which is currently kept in the new parish church. It is a woodwork structure that fits into the so-called National Style [1690-1725]. Regarding the mural paintings, the only one that survived is decorating the intradorsum of the niche on the apse's back wall, in the section





added to it in order to accommodate the back part of the altarpiece. Here we are still able to admire traces of paintings where we can identify grotesque figures surrounding the cartouches. The triumphal arch may have been a result of the same 18<sup>th</sup>-century campaign, taking into account its Tuscan pilasters, as well as the rectangular window with an iron grille that was opened on the chevet's south elevation. The pulpit, of which only the access stairs and the classicist console supporting its base remain, was probably completed with a wooden parapet. To-

day, this pulpit has a sculpture of Saint Francis of Assisi.

Inside, to the left of the nave's main entrance, we see the font whose polygonal granite bowl is supported by an also polygonal base. There are several granite pieces deposited here: fragments of tombstones, a holy water font with a budded bowl that, perhaps, already belongs to the Baroque period. On the Epistle side, next to the portal, there is a round arch niche embedded in the wall. It probably accommodated an altarpiece. Today, it has a granite copy of a sculpture of Saint Mary of Gondar.

## OVELHINHA – "ALDEIA DE PORTUGAL"

In Gondar, just over two km away from the Romanesque church, discover Ovelhinha, which is classified as Village of Portugal. During the French invasion, this village was torched, and today it is still possible to find the ruins of some of the houses that were destroyed at the time. In Ovelhinha, on the bank of the river Fornelo, we highlight the granite houses, the manor houses, and the chapel of Saint Amarus.



48.

## CHURCH OF THE SAVIOUR OF LUFREI



Rua da Igreja  
Lufrei  
Amarante



41° 16' 25.04" N  
8° 3' 15.84" W



+351 918 116 488



x



Divine Saviour  
6<sup>th</sup> August



Public Interest Building  
1971



P. 25



P. 25



x

The Church of Lufrei is located in a fertile valley, thus opposing the deployment of a large number of parish churches built on hills or ridges more or less elevated. Its monastic origin may explain this location, deemed ideal by Cluny and by the Benedictines and definitively adopted by Cistercians as the model-location for the deployment of their homes. In fact, Lufrei was granted the status of convent intended to house Benedictine nuns (perhaps founded by the family of Gonçalo João da Pedreira) and, like so many other cases in the region, was eventually abandoned (mid-15<sup>th</sup> century) and later turned into a parish church (1455).

With a modest size, the Church of Lufrei served as a parish church since then and was replaced by a new church for such purpose in 2001. We are standing before another building that fits into the “resistance Romanesque” style and is a good example of the vernacular and the popular nature that the Romanesque *modus aedificandi* achieved among us. Therefore, Portuguese Romanesque architecture should be understood in its diachrony.

Despite the homogeneity we can find in terms of the height of the rows of ashlars, the masonry work that

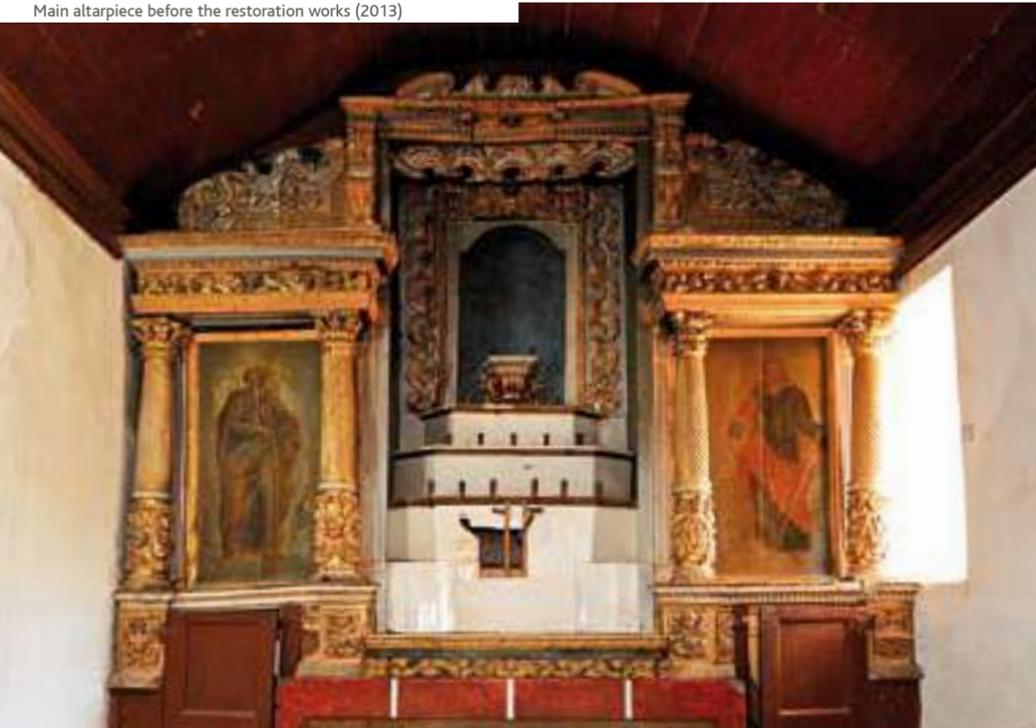
## MEM DE GUNDAR

Tradition says that Mem de Gundar was the founder of the three Benedictine convents in the region: Lufrei, Gondar (p. 202) and Gestaçô (Baião). Despite the lack of documentary grounds, the memory of the connection of this monastery of Lufrei to Gondar - which frames these two monastic houses within the movement that created female Benedictine communities from the 12<sup>th</sup> century onwards - remained in the submission of Lufrei to that Church due to their patronage. The rector of Gondar was responsible for presenting the vicar of Lufrei.

shapes this small temple is mostly characterised by an irregular appearance. The Church of Lufrei, which does not bear any sculpted decorative elements, is only illuminated by extremely narrow crevices of Romanesque flavour located in key spots along the building: above the main portal and over the chancel arch and a single one on each of the nave's walls. The corbels feature mostly square rather than rectangular profiles and are plain, thus showing their late nature.

This is also corroborated by the composition of the portals, which are carved on the thickness of the walls with no columns or tympanum. The main façade's gable is interrupted by a double Romanesque belfry. Inside, visible Romanesque traces are scarce. We only feel the Romanesque atmosphere of this Church in the crevices that tenuously illuminate it or in the size of the triumphal arch that intimately closes the chancel.

Main altarpiece before the restoration works (2013)



The inner walls were all covered in white until the end of 2013, when the Church underwent a mural painting conservation and restoration intervention. However, the whitewashed walls maintained their preponderance, since the intervention was focused on three different areas of the Church: the chancel (behind the main altarpiece), the wall of the triumphal arch and its adjacent areas (behind the collateral altarpieces).

It was confirmed that, in the chancel, there were strong chromatic layers, which had already been hinted by the "windows" that had been mechanically opened during the surveys. At the top end of the wall of the triumphal arch it was possible to identify two mural painting campaigns, with similar compositions, representing



the *Calvary*. On the north wall of the nave, we highlight a fresco painting that depicts *Saint Andrew*, together with an inscription dated 1608.

The main altarpiece and the nave's collateral altarpieces are from the Mannerist period, as proven by the integration of pictorial panels in their structure.

## FUNERARY ART

In the surrounding churchyard, there are three surviving tombs with their corresponding lids. They are monolithic sarcophagi with trapezoidal, perhaps anthropomorphic, shapes; their lids are also monolithic, with pentagonal sections and gabled volumes. These three chests were mentioned in the *parish memoirs of 1758* - as evidence of the existence of notable men in the parish of Lufrei - with the following words: "there are three tombs



made from single-slab stones preserved in the churchyard, raised from the ground, with lids made also from single-slab stones, carved in a pointed shape along its entire length. There aren't any similar tombs in these surroundings. In two of these tombs there are a few traces of chisel-carved names but, because time has weathered the letters, it is no longer possible to find out what was written, nor is there any tradition in human memory regarding the individuals who were buried in them".

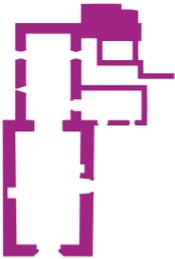


## DON'T MISS OUT

- 2.8 km: Amadeo de Souza-Cardoso Municipal Museum (p. 277)
- 2.8 km: Church and Convent of Saint Gonçalo (p. 278)
- 2.8 km: Church of Our Lord of the Afflicted – Museum of Religious Art (p. 279)
- 8.3 km: Amarante Water Park (p. 280)

49.

## CHURCH OF THE SAVIOUR OF REAL



Rua da Igreja Velha  
Real  
Amarante



41° 15' 22.52" N  
8° 9' 42.23" W



+351 918 116 488



x



Divine Saviour  
6<sup>th</sup> August



Submitted  
to classification



P. 25



P. 25



x

The Church of Real is isolated and stands at a slightly higher level than the path that leads us to it. The construction of the new parish church, in 1938, led to the abandonment of the former, whose building still shows significant Romanesque sections, especially on the main façade and on the south elevation, despite having undergone major transformation works between 1750 and 1760. In the early 18<sup>th</sup> century, this Church belonged to the patronage of Travanca (Amarante) (p. 212).

Regarding the medieval period, little do we know about this Church. However, taking into account the remaining traces, we suggest it was built in the first quarter of the 14<sup>th</sup> century. The main portal of Real proves that the Church fits into a very late Romanesque style: it does not feature a tympanum, the fine columns are headed by capitals with small-sized sculptures attached to the frustum and the two archivolt that compose it, in addition to being broken, are shaped as tori. It is an adaptation of an influence from the Romanesque style from the city of Porto.

On the south façade, we may still see an arcosolium with a sarcophagus, whose lid bears an engraved sword, thus



demonstrating the social status of the person who was buried there. Close by there is a stone massif - perpendicular and addorsed to the chevet's southeast angle - that shows a belfry of a clear Romanesque flavour. Once inside, we see the triumphal arch; it is formed by two broken archivolts and rests directly on the walls.

The bare nature of this Church is emphasized by the stucco layer that covers it in its entirety, thus creating a chiaroscuro effect that makes the Romanesque consecration crosses stand out; these crosses are pattée and inscribed in circles. The 18<sup>th</sup> century left deep marks in the Church of Real, which are identifiable in





## THE HERITAGE OF THE OLD CHURCH

The construction of the new church of Real led to the transfer of the main altarpiece that, until the 1930's, presided the old Church. Its monumentality clearly contrasts with the simple altarpiece currently worshipped in the chancel of the old Romanesque Church. The one that used to stand there and may now be admired in the new church of Real, besides being organized around a bulky Eucharistic throne surmounted by a representation related to the Blessed Sacrament, shows a pelmet with full-body cherubs leaning against it. Here, its polychromy, which defines marbled contrasts, is clearly matching the *rocaille* motifs.



New church of Real. Main altarpiece

The ambon and the pulpit parapet that surrounds it, located on the Gospel side of the old church's chancel, matches the altarpiece we have just described, meaning they were surely manufactured by the same workshop. The main altarpiece that replaces the one that had been transferred contrasts with these two richly elaborate elements. With no large volumes, and giving great emphasis to the architectural structure, it only establishes a connection with the other elements of the chancel by resorting to a similar polychromy.

the opening of large windows along the nave and chancel, in the design of the three crosses aligned with the gables and in the flame-like ornaments placed on the ends of the nave's angles. The variations in terms of masonry work reveal that this building underwent many transformations throughout its history.

It was around this period that the parish Church received the pulpit and a choir (although the existing one is surely from a later period). Three altarpieces - the main one and two collateral ones - completed the Church's contents.

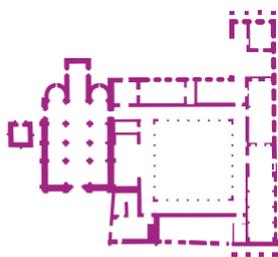


### DON'T MISS OUT

• 7.1 km: Amarante Golf Course (p. 280)

50.

## MONASTERY OF THE SAVIOUR OF TRAVANCA



Rua do Mosteiro  
Travanca  
Amarante



41° 16' 40.43" N  
8° 11' 35.21" W



+351 918 116 488



Saturday, 7 pm (winter)  
or 8 pm (summer)  
Sunday, 8.15 am



Divine Saviour  
6<sup>th</sup> August



National Monument  
1916



P. 25



P. 25



x

Despite the inconsistencies in terms of dates and names, the foundation of the Monastery of the Saviour of Travanca has been ascribed to Garcia Moniz (1008-1066), the son of Monio Viegas, the Gasco; the latter is suggested as the founder of the Monastery of Vila Boa do Bispo (Marco de Canaveses) (p. 163). So, the history behind these two Monasteries seems to be associated with the Gascos lineage, whose presence is documented until rather late in time, both in terms of patronage rights and in terms of its real and symbolic connection to the ecclesiastical and monastic space: the founder's descendants joined this space and were buried in it, thus ensuring total control during their lives and after their deaths, for example, through masses and memorials on the anniversary of their demise.

Throughout the Middle Ages, this Monastery showed a growing influence in the economic, political and religious control of the region, either through donations or a careful management of its assets. At the time, the institute was part of the "terra" of Sousa and remained within the sphere of the limits of the municipality of Ribatâmega, despite the fact that it was turned into a



"couto", supposedly still during the period of Count Henrique (1066-1112) and Teresa (1080-1130), the parents of King Afonso Henriques (k. 1143-1185), the first king of Portugal. In fact, only a solid financial capacity could guarantee the construction of the building that still exists. Through its location and pomp,

the monumental medieval ensemble (Church and Tower) is a good expression of the agricultural economy that developed it and of the successive demands of those who were associated with it throughout its history.

In fact, this Monastery's Church, together with the geographically close examples of

## A CHURCH WITH THREE NAVES

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According to Manuel Real, the Monastery of Travanca is the most accomplished example of the "'Portuguese Benedictine plan' for churches with three-naves" that here are defined by four bays and a wooden roof resting on diaphragm arches; it features a chevet composed of two semi-circular vaulted apse chapels that are flanking a chancel, nowadays deep and rectangular as a result of an extension work made during the Baroque period. The Romanesque apse, with two floors, was probably circular and higher than the two apse chapels. In this author's opinion, "the 'Portuguese Benedictine plan' for churches with three naves, provided with a specific programmatic meaning, corresponds to a very particular way of conceiving architecture, which is generally interpreted with grandeur and emulation."

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the Churches of the Monastery of Pombeiro (Felgueiras) (p. 30) and Paço de Sousa (Penafiel) (p. 90), belong to the small family of churches with three naves built in Portugal during the Romanesque period. On the Church's outside it is quite noticeable that the lateral naves are much lower than the central one, either by looking at the monument's side elevations or when we analyse its main façade. In general, the composition of the latter is close to the one of the façade of the Monastery of Paço de Sousa, meaning that this church from Amarante fits into the so-called "nationalised Romanesque" style. The richly ornamented portal was opened on a protruding volume surmounted by a cornice supported by rectangular corbels (the latter are a result of the restoration conducted in the 1930's). The plain tympanum is supported by bovine head-shaped corbels. Its archivolts are livened up by dihedral tori, which reveal an influence from Porto. However, what indeed dis-

tinguishes this portal the most is precisely the sculpture of its capitals, which is rather protruding, small and very delicate, thus being considered the best in the region. Some of the themes depicted here are repeated on the north portal and inside the Church: birds with intertwined necks, a human figure shaped as an atlas on the capital's corner, intertwined serpents and a composition whose origin lies in Braga, which depicts monsters swallowing naked figures hanging from their mouths, suspended by the legs.

Closed in on itself, the Church's interior is illuminated by narrow crevices with a Romanesque flavour. The ones that illuminate the central nave are larger and bear more decorative elements: they feature columns that, together with their capitals, support dihedral tori, thus proving the influence of Porto once again. The north portal is composed of three slightly pointed archivolts with sharp edges, and its capitals present symmetrical composi-

tions: the intertwined snakes, the mermaid and the birds with entwined necks. The back façade of the Church of Travancos is well worth a visit, not only to see how a building is able to combine such antagonistic structures (the Romanesque body and apse chapels with the Baroque chancel), but also to admire the thematic variety of the sculptures found both on the capitals and the corbels (with anthropomorphic motifs) of the circular apse chapels. To these aspects we should add an observation related to the quadrilobed oculus opened above the chancel arch, whose interior is richly ornamented with an "ee"-shaped cordate motif.

The free-standing tower is one of the highest medieval towers in Portugal. Crowned with merlons that surround a balcony supported by machicolations, this structure should be understood as an element of manorial assertion. Its militarised appearance is purely rhetorical. Facing east and located opposite the Church's north

portal, the tower's portal is one of the most discussed Portuguese Romanesque portals. Its evolved structure, which is already considered Gothic (carved in the thickness of the wall, without any columns or capitals and with archivolt resting on the imposts), is combined with the elementary nature of the decorative graphic elements concentrated on the archivolt and are a reflection of the resistance and prestige of Romanesque art. There are vousoirs with affronted animals on the edges that try to imitate a typical model from Braga, thus reflecting its prestige. On the inner archivolt we see the theme of the *beak-heads* that we also find in Cárquere (Resende) (p. 121), Fandinhães (Marco de Canaveses) (p. 143) and Tarouquela (Cinfães) (p. 109). On the tympanum we see a very original representation of the *Agnus Dei*, the mystical Lamb of God, which is partly bending its knees and holding a cross pattée up high. Associated with the belief that it would guard the entrance



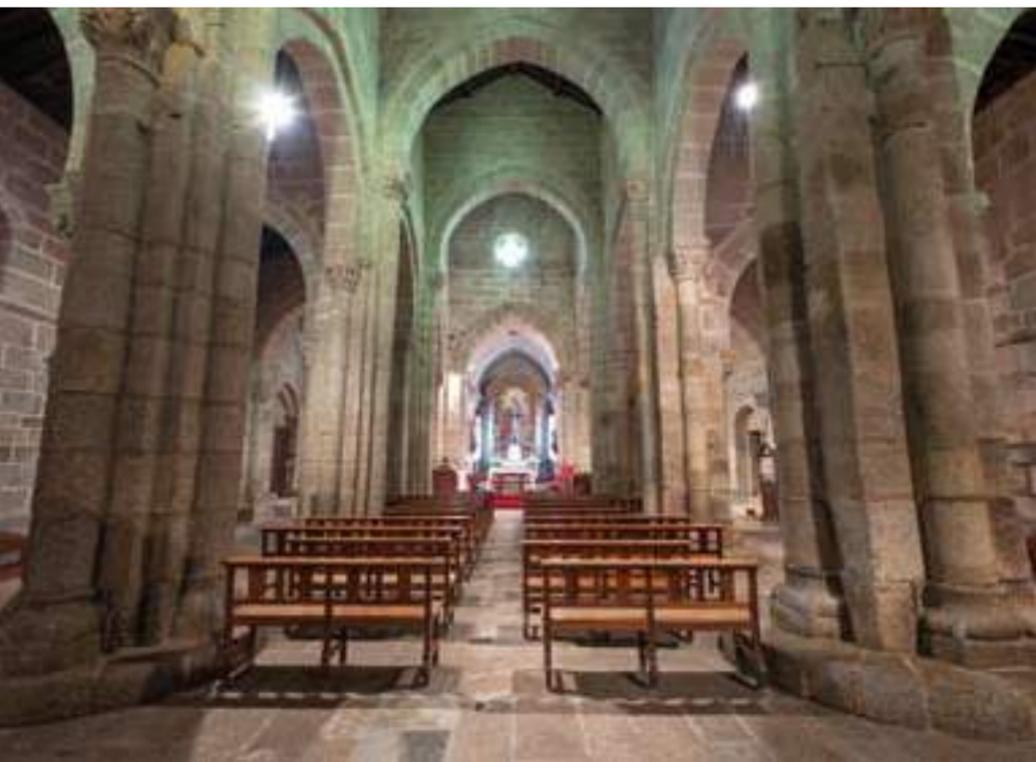
from certain beings, it is one of the most common themes found in our tympana, despite the variants it may show.

So, let us go inside the Church. At first glance, the emphasis put on the granite of the walls and pillars is more than obvious; this appearance was only restored in the 20<sup>th</sup> century. The pillars are cruciform and their role is to support the diaphragm arches and the ribs that rest on their columns. This is one of the most rhythmic spaces in Portuguese Romanesque architecture, which does not alter the fact that it reveals several irregularities in terms of design, different arcade solutions, as well as a technical and stylistic diversity in terms of impostes, capitals and column bases.

It is in the mid-13<sup>th</sup> century that we may find an average date for the construction of this monastic Church, which also

stands out for the thematic variety of the capitals that populate its interior; some of them are narrative capitals, a significant aspect within the context of the Portuguese Romanesque style in which human figures were not frequently used.

The sacristy is still a remain from the modern age, although the major works conducted during the Modern Period were associated with the adjacent building, namely the cloister, the dormitories and other premises. The remaining sculptures and paintings that had been placed along the Church's lateral and collateral altars were transferred to the sacristy. In the Church, only a modest National Style [1690-1725] altarpiece survived; given that it was placed in the north apse chapel, it was considered as the only one that could be reused and, therefore, it was placed in the chancel.





## A DEEP INTERVENTION

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Between the 16<sup>th</sup> and 20<sup>th</sup> centuries, the Church of Travanca was subject to structural interventions (of which the Baroque is the utmost example); it also witnessed an increase in terms of integrated assets, as a result of the adjustment of the medieval space to the growing needs of the monastic and lay communities and to the normative guidelines produced in the Council of Trento (1545-1563).

The visitor is now allowed to walk inside a temple which is very different from the one used by religious and lay people between the 16<sup>th</sup> and 19<sup>th</sup> centuries: the altarpieces and the pulpit were disassembled, the high choir was pulled down, the vaults' stucco (which imitated white marble) was completely removed and the mortar plaster that existed on the internal and external walls was completely eliminated; three of the windows from the main façade were replaced by crevices; the militarized character of the tower, which ceased to work as a belfry, was emphasised... all in the name of a desired aesthetic "correction" and "harmonisation" that prevailed over the need to ensure the monument's preservation.

So, the image we currently have of the Romanesque Church of Travanca is a result of this deep intervention that the 1930's have left us and it is a significant example of the importance that the history of the restorations conducted has for the understanding of any building.

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## THE SACRISTY

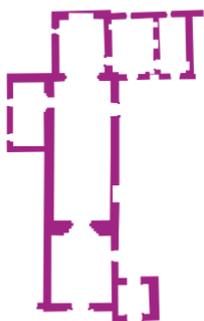
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On the intradorsum of the door providing access to the lobby (or antesacristy), the date 1585 presumably marks this area's first extension stage, which was later renovated according to the Baroque taste, between the late 17<sup>th</sup> century and the second half of the 18<sup>th</sup> century. Built according to a rectangular plan adjoined to the Church's south wall, this structure accommodates two chest of drawers placed laterally along the east and west walls, a cabinet and a table for chalices. The space is dominated by the nobility of the materials used. At the top, there is a chapel that houses a National Style [1690-1725] altarpiece. We should highlight the remarkable carpentry and painting works of the coffered ceiling, which express a preference for classical motifs with direct or symbolic connections to the religious semantics conveyed by the Holy Scriptures.



51.

## MONASTERY OF SAINT MARTIN OF MANCELOS



Lugar do Mosteiro  
Mancelos  
Amarante



41° 16' 29.61" N  
8° 9' 26.08" W



+351 918 116 488



Sunday  
6.45 and 9.45 am



Saint Martin  
11<sup>th</sup> November



Public Interest Building  
1934



P. 25



P. 25



x

The Monastery of Mancelos stands in a place where agriculture still prevails as the main activity. The monasteries were always very attracted by fertile agricultural lands - which provided their main livelihood -, particularly during the Middle Ages.

According to the data provided by the *Bull* of Callixtus II, this Monastery already existed in 1120, so it was certainly founded prior to that date, in a period that coincided with the lifetime of Garcia Afonso and Elvira Mendes, the first members of the Portocarreiros lineage. Mancelos was passed on as a patronage and family ecclesiastical space to their descendants, particularly to the Fonseca family, and is, therefore, considered a true paradigm of private churches. In fact, in the 14<sup>th</sup> century the number of familiar who claimed rights and revenues associated with this Monastery was indeed impressive. Mancelos is a good example of the strategies of private foundation of monastic structure, which were more concerned with territorial domain than with the creation of evangelizing centres; that is why the chronicles of the Canons Regular of Saint Augustine show an almost complete lack of knowledge about the history of the foundation of this monastic house.

## FRANCISCO DA GUERRA

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In the 15<sup>th</sup> century, the archbishop of Braga, Francisco da Guerra (?-1467), and his entourage stayed in the Monastery several times. The archbishop, who was simultaneously the commander of the monastic institute, dealt with the issue of the regency following the death of King Duarte (k. 1433-1438) from Mancelos. There are records of his presence in this Monastery in 1433, 1439, 1449 and 1460, so it was a privileged place in the itineraries and inspections of the active prelate and, perhaps, of the following ones.

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In 1540, King João III (k. 1521-1557) donated Mancelos to the monks of Saint Gonçalo (p. 278), a donation that was confirmed two years later by Pope Paul III (p. 1534-1549). Thereafter, Mancelos became a centre of administrative and evangelising action for the Preachers from Amarante, thus growing into one of the most important monastic complexes of that order in Portugal.

Today, the Monastery of Mancelos stands out for the variety of structures that shape it. The Church is preceded by a galilee

flanked by a free-standing tower and we are still able to find a memory of the old cloister on the sacristy's wall. Although it underwent several transformations over the centuries, this Church still maintains significant sections from the Romanesque period. The existence of an inscription engraved on a loose ashlar, which may still be found today on the site where once stood the cloister, next to the sacristy, takes us back to the year 1166 (Era 1204). Despite the fact that this inscription does not provide any information on the nature of the



## THE MAIN PORTAL

The main portal of Mancelos is surely one of the elements that allow us to define a most accurate chronology for the construction of this building. Its four slightly broken archivolts rest on elegant capitals whose exquisitely designed sculpture is already very attached to the frustum, a feature that reveals the upcoming Gothic style. There are bas-relief botanic motifs based on the model of the Corinthian volutes that provide the ensemble with a certain homogeneity, despite the compositional differences between the several capitals.

Here we identify several types of stylised and open leaves similar to fleurs-de-lys; they are combined with phytomorphic motifs that form windings and recall a few specimens from the collegiate of Guimarães. The elaborate impostos composed of overlapped rounded elements confirm the late nature of the ensemble, whose monumentality is emphasised by the dihedral tori of the archivolts, an element whose origin surely lies in Porto and that may also be found in other monuments like the Monasteries of Travanca (p. 212) or Freixo de Baixo (p. 224), both in Amarante. The surrounding arch shows us a decorated modénature with chained geometric motifs. The tympanum is supported by two corbels where two figures, of Atlantic-style, one female, one male, were carved.



event that was celebrated, in addition to being out of context, the truth is that its epigraphical quality suggests an important moment in the history of the Monastery of Mancelos, perhaps the consecration or dedication of the Romanesque building. We should bear in mind that there were already references to this Monastery in 1120. However, the remaining architec-

tural traces lead us to the following century, so it is possible that, at some point, the Monastery of Mancelos underwent a deep restoration work or, alternatively, that its construction dragged on for a long period of time. It is in the main portal that the late nature of this building becomes clearer. It is still sheltered by the galilee, a fact that explains its good state of repair.



The galilee provides the main façade of the Church of Mancelos with a very peculiar atmosphere. Together with the different volumes and the rhythm created by the merlons that look more like Gothic frontal modillions, we highlight the monumentalisation of the space that precedes the entrance to the House of God. Next to it, the tower stands out from the surrounding landscape due to its verticality. Facing the churchyard, the double belfry that surmounts it reveals, through its composition, a modern intervention carried out in the 17<sup>th</sup> or 18<sup>th</sup> century. On the other elevations, we still find a series of merlons with a pyramidal profile.

The Church's side elevations reveal the transformations it underwent over time: scars and different types of masonry works tell us of extensions and demolitions; large rectangular windows take us back to a period when there was an intention to provide the sacred space with a different light. However, it is still possible to see several initials along the ashlar.

On the south side, where once stood the cloister, we find an arcosolium carved on the nave, at ground floor level, sheltering a sepulchral chest. On the tomb's front we see a decorative medallion, a cross and two jennets carved in relief. Nearby, we

find the curious façade of the sacristy: in the Modern Period, the three walled-up broken arches accommodated straight-lintel doors surmounted by oculi and a four-lobed porthole. It is thought that this space was the former chapter house which was later turned into a sacristy in the Modern Period.

Inside, the triumphal arch is the only remaining element from the Romanesque period, although its capitals are currently pierced as a result of the carved elements attached to them in the Modern Period and removed during the restoration interventions carried out in the 20<sup>th</sup> century. The archivolts have no décor and the impost is identical to the one in the main portal.

Of the Baroque campaign, only the Johannine [style which develops during the reign of King João V (k. 1706-1750)] main altarpiece that takes up the entire back wall of the apse remains. Here, a modest four-stepped plinth with a throne, which is surmounted by a pelmet and flanked by four twisted columns, marks the central point of the structure to which the devotee's attention is drawn, both when the priest removes the holy host from inside the tabernacle and during the display of the Blessed Sacrament on the throne. Between the columns there

## INTERVENTIONS FROM THE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURIES

During the Modern Period, in addition to the architectural transformations, the aesthetic language and the liturgical furnishings of the monastic Church of Mancelos were updated. However, the major contemporary changes had a decisive influence in the organisation of the ecclesiastical space, thus determining the removal of decorative elements and even of movable and integrated assets.

Within this context, the events of 1834 (extinction of the Religious Orders) and 1911 (Law of the Separation between State and Church) were particularly relevant. We should also add the predominantly puristic restoration interventions carried out by the *Direção-Geral dos Edifícios e Monumentos Nacionais* [Directorate-General for National Buildings and Monuments] throughout the 20<sup>th</sup> century that, to a great extent, sought to retrieve what was believed to be the monument's primitive shape.

The images themselves, as movable assets, were subject to constant changes as a result of collective preferences and transfers of devotional affections. Faced with the absence of inventories or, where these exist, faced with the lack of detail on the objects themselves, the researcher may feel tempted to integrate in the historic path of the building elements that do not fit into the chronological continuum of the structure (or fit into later periods of its existence). As such, we should be particularly careful while considering the heritage that is currently part of the monument.

are four corbels with images of the patron saint (Saint Martin of Tours), Saint Francis of Assisi and the Dominican saints: Saint Dominic of Guzmán and Saint Gonçalo of Amarante. These are sculptures whose chronological arc spans from the second half of the 17<sup>th</sup> century to the second half of the 18<sup>th</sup> century.

In the nave, two collateral altars and a lateral one house contemporary devo-

tions represented by modern images: the Virgin of the Rosary of Fátima, the Sacred Heart of Jesus and the Virgin of Sorrows. We should also highlight the image of the Virgin of the Rosary, placed next to the pulpit, for its heritage value (16<sup>th</sup>-century sculpture).

Painting takes on an important role in the Monastery of Mancelos due to the large collection scattered across the eccle-





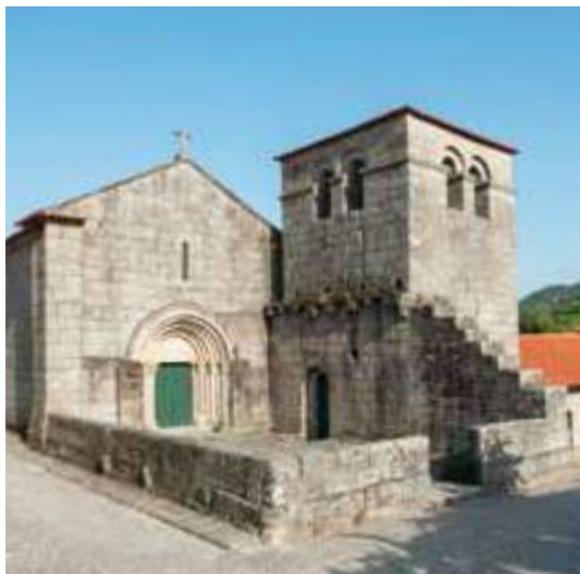
siastical space. From the five paintings on chestnut wood, we highlight: the martyr *Saint Sebastian*, naked and pierced with arrows; the *Virgin of the Rosary* surrounded by an almond-shaped border made of roses and holding the Child on her lap; *Saint Martin* in the cathedra and the representation of *friar Bartholomeu dos Mártires*; his biography tells us that he was closely connected to the construction of the convent of Saint Gonçalo to which the revenues from the Monastery of Mancelos contributed. There is also a linen canvas that seems to depict the mir-

acle, commonly known as *Saint Dominic being served by angels*; it adopts the scene of the Last Supper as a model for the composition, thus emphasising the role of imitator of Christ that Dominic tried to play during his life.

We would also highlight Amadeo de Souza-Cardoso (1887-1918) (p. 277), a major figure of the Portuguese Modernist movement, who was born in Manhufe (hamlet of Mancelos) and is buried in the cemetery next to the Monastery of Mancelos.

52.

## MONASTERY OF THE SAVIOUR OF FREIXO DE BAIXO



Rua do Mosteiro  
Freixo de Baixo  
Amarante



41° 17' 57.01" N  
8° 7' 20.18" W



+351 918 116 488



Sunday  
9 am



Divine Saviour  
6<sup>th</sup> August



National Monument  
1935



P. 25



P. 25



x

In Amarante, located in a valley that divided the municipalities of Santa Cruz de Ribatâmega and Basto and where most of the traffic between the Minho and Trás-os-Montes regions still circulated in the 18<sup>th</sup> century, stands the Monastery of the Saviour of Freixo de Baixo.

The foundation of this Monastery, which is closely connected to the usual family patronages of regional nobility, occurred before 1120. The Canons Regular of Saint Augustine were associated with its early chronology. Despite the fact that it was deeply changed during the Modern Period and subject to a significant restoration intervention around the 1940s, the remaining monastic ensemble of Freixo de Baixo is still extremely significant within the framework of the Romanesque buildings of the Tâmega valley. The persistence of the foundations of the original Church porch and traces of the original cloister, along with a sturdy bell tower, provide this ensemble with an unusual monumentality and legibility within the panorama of Romanesque architecture in Portugal.

The Church stands out for features different-sized volumes, but little remains from the Romanesque period other than the main façade and the foundations of the

south side of the frontal galilee that define a square forecourt. In the Modern Period the nave was changed and the chancel was rebuilt.

The façade is the best-preserved element from the primitive Romanesque Church. Reinforced by two angles, it is livened up by a sturdy portal composed of three slightly broken archivolts decorated with dihedral tori on the chamfers; this motif, originally from Porto, was well accepted by Romanesque builders from the Sousa and Tâmega valleys. Besides, this portal stands out for the variety of its decorative motifs: chained circles on the surrounding arch and on sections of the impost, floral motifs and a stylized ivy on the latter. The capitals were finely carved and depict affronted animals emerging from the relief, phytomorphic and botanic motifs attached to the frustum, as well as plaited motifs that remind us the Churches of the Monasteries of Ferreira

(Paços de Ferreira) (p. 66) and Paço de Sousa (Penafiel) (p. 90).

On the right side of the façade stands a mighty bell tower. It is a solid building with impressive proportions, whose upper section is livened up by a pair of round arches sheltering the bells. Close to the tower's portal, facing the area of the primitive cloister, we see two carved ash-lars that suggest a reuse: there is a horizontal ashlar with a denticulate structure ending its lower section and, above it, we see a reused corbel (?) decorated with a stylized floral motif. In the Church, facing the same space and to the portal's right, we see the engraved funerary inscription of prior Afonso, dated from 1379 (Era 1417). In the early 18<sup>th</sup> century it was still possible to see the primitive cloister.

Inside, we find a building where sobriety prevails. From the smooth and plain walls, granite stands out in all its might. The classicist language of the triumphal



## THE CLOISTER

According to Francisco Craesbeeck, the cloister had "on the south side was a one-hundred spans square, and its sidewalk was fourteen spans wide; and on the east side it had five very old arches; and on the south side it had houses; and close to the church it had a 24 spans square tower that was 50 spans high; and, close by, there was an arch with a tomb in it".

arch immediately reveals the intervention carried out in the Modern Period in which the chancel and part of the nave were refurbished.

It is also worth mentioning the fresco that, despite detached and currently placed on a mobile support, can be admired on nave's south wall, next to the pulpit. It is a scene from the *Epiphany of the Lord* (Matthew 2, 1-12), ascribed to the workshop led by the "Master of 1510", who was also responsible for the paintings found in the Churches of Vila Verde (Felgueiras) (p. 49) and Saint Nicholas (Marco de Canaveses) (p. 179).

Although, throughout the 18<sup>th</sup> century, this Church underwent a number of interventions aimed at its conservation and aesthetic update, their only remaining trace is part of the main altarpiece, in National Baroque [style which develops during the reign of King João V (k. 1706-1750)] woodwork, which was later combined with a new throne, predella and altar frontal. The bare appearance of this Church's interior is a result of the puristic precepts of the restoration intervention carried out between 1941 and 1958, which sought to restore what was considered to be the "primitive style" of the Church of Freixo de Baixo.



## THE EPIPHANY

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In a rectangular composition, the painting of the *Epiphany* shows, to the observer's left, a seating Virgin with the Child on her lap, behind Whom stands Saint Joseph followed by a cow and a donkey. On the opposite side, Melchior, the eldest Magi, is kneeling in adoration to the Child, while his two companions, Caspar and Balthazar, are standing, waiting their turn to pay homage to the King of Kings. As we can see, the Magi are represented according to their age group (the three stages of life: youth, middle age and old age) and the three continents known in the Middle Ages (Europe, Asia and Africa). Above this scene there is a celestial firmament, where the presence of the star that guided the Magi to Bethlehem stands out, and we can guess the depiction of a rainbow, the symbol of the alliance between God, Men and all living creatures on Earth (Genesis 9: 13-17).



53.

## CHURCH OF SAINT ANDREW OF TELÕES



Largo do Mosteiro  
Telões  
Amarante



41° 18' 36.54" N  
8° 6' 28.73" W



+351 918 116 488



Saturday, 4.30 pm  
Sunday, 9.30 am



Saint Andrew  
30<sup>th</sup> November



Public Interest Building  
1977



P. 25



P. 25



x

Near Amarante, we find the Church of Saint Andrew of Telões, part of a large number of family churches or monasteries that were founded in the Entre-Douro-e-Minho region during the 11<sup>th</sup> century.

In the 14<sup>th</sup> century, Telões was already referred to as a parish church. Its importance in the region did not decrease due to that, and it kept on asserting itself as an important religious and cultural centre. Although two centuries later it was still being referred to as a “monastery”, the truth is that, by then, there were no remains of the monastic space and its secular status as a parish church was well established. The right of presentation of Telões, which was a rectory from the archbishopric of Braga at the time, had been held by the chapter of the collegiate of Our Lady of Oliveira, in Guimarães, since the second quarter of the 15<sup>th</sup> century.

Despite being deeply transformed, it is in the chevet that we find the most important traces of the Romanesque period. With a rectangular plan, the apse of the Church of Telões was surely designed to be vaulted, as suggested by the external buttresses that end well below the cornice and are placed along the Church's lateral and back walls.

## JOSÉ SARAMAGO IN THE CHURCH OF TELÕES

"Here there is a monastery with a graceful, yet restored, galilee. When the traveller leaves the main roads, he always charges large rewards. The valley where Telões was built is open, wide; there is some small brook flowing by and when the traveller is about to enter the church it is time to strike the clock". These were the words used by José Saramago (1922-2010), awarded with the Nobel Prize for Literature, to describe his arrival to the Church of Telões.

An analysis of the remaining Romanesque legacies allows us to conclude that the building of the Church of Telões is of a late chronology. On the triumphal arch, the bulb-shaped bases are rather evolved, the impostes bear a late appearance and the robust capitals feature botanic themes that are already quite attached to the frustum. On the main portal, the archivolts are devoid of decorations and rest on the walls; the tympanum is plain and supported by fluted corbels. The modillions from the apse and the nave are predominantly flat and, finally, the oculus shaped like a fleur-

-de-llys carved on the main façade, corroborate the idea that the Romanesque structure was built in the turn of the 12<sup>th</sup> to the 13<sup>th</sup> century. Considering that in the mid-13<sup>th</sup> century a canon from the Porto cathedral called Domingos Pais left, in his will, a few lamps to illuminate and decorate the altars of Saint Lawrence and Saint Mary Magdalene to the "monastery" of Telões, the Church would have been, by then, complete or almost finished.

The Romanesque Church of Telões was subject to several transformations over the centuries, as proven by the scars on





the nave's walls, the construction of the galilee and the sacristy or the opening of large rectangular windows on the lateral walls of the body and the apse during the Modern Period. The high choir and its corresponding access were also assembled approximately in the same period; they were demolished during the restoration interventions carried out in the 1980's. However, it was in the 16<sup>th</sup> century that the Church underwent one of the most significant transformations, which resulted in a large mural painting campaign, although currently we are only able to appreciate the painting on the nave's back wall, which was recently revealed and depicts a *Nativity* scene overlapping a previous layer. The painting that alludes to the birth of Christ has been ascribed to a workshop associated with the Delirious Master from Guimarães because of the torsioned heads and the gestures that emphasise the painting's movement; it shows clear similarities with a painting alluding to the *Beheading of Saint John the Bap-*

*tist*, which is currently displayed at the Alberto Sampaio Museum (Guimarães) and belonged to the Chapter House of the collegiate of Guimarães. We should bear in mind that, in the 16<sup>th</sup> century, the Church of Telões belonged to that collegiate's patronage and that, as it is known, the ones who held the right of patronage were responsible for decorating the chancel; sometimes this decoration was extended to the nave, thus prevailing over the parishioners' sponsorship for its maintenance and decoration.

In the Modern Period, there were already no traces of the altars for which the canon from Porto had offered a few lamps in 1269. But, in the 17<sup>th</sup> and 18<sup>th</sup> centuries, this Church was provided with new altars and corresponding altarpieces, which reflected the new invocations which were imposed and still somehow persist: the main altarpiece, the two collateral altarpieces and the two lateral altarpieces placed inside arches carved on the wall.

## THE MURAL PAINTING

The rest of the paintings from Telões, arranged along the nave's back and lateral walls, are hidden by the Neoclassical main altarpiece. The pictorial programme probably took up the entire back wall of the nave, where the figure of *Saint Andrew* surmounted by angels has already been identified, as well as the presence of several decorative elements that connect this campaign to the workshop that produced the painting that alludes to the *Adoration of the Magi* from Freixo de Baixo (Amarante) (p. 224), or to the ones found on the apse chapel of Pombeiro (Felgueiras) (p. 30), which date back to 1530.

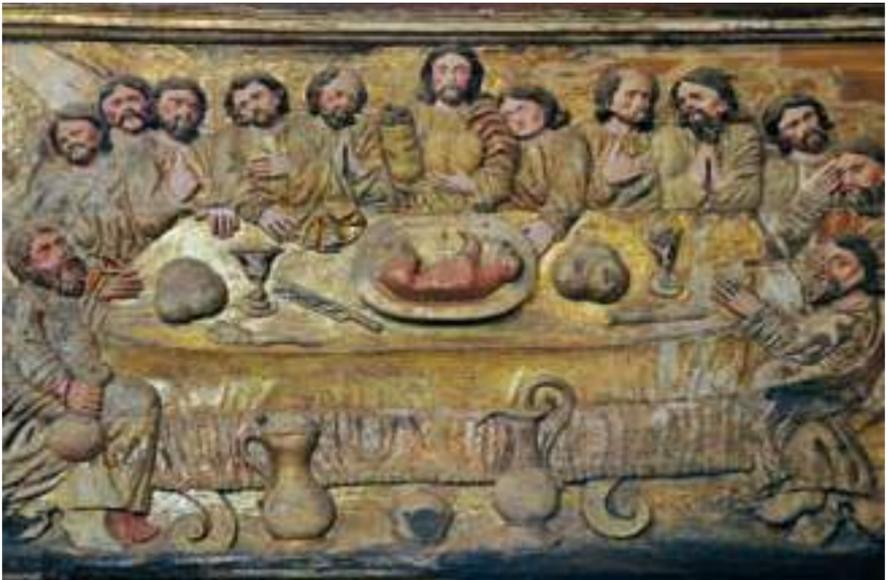
## THE PROCESSIONAL CROSS



The processional cross that is currently associated with the Church of Telões is also from the Middle Ages. This is a Romanesque cross pattée whose manufacturing date may be settled in the 12<sup>th</sup> century. The cross is decorated with intertwined motifs, elements that were inspired in Byzantine models; the absence of a Crucified Christ does not allow us to provide a more accurate chronological and stylistic reading of the piece that, however, should be compared with the processional cross kept in the National Museum of Ancient Art (Lisbon) and is part of a legacy from Barros e Sá, in which the anatomy of Christ reveals the inherent characteristics of the Byzantine crucifixes.

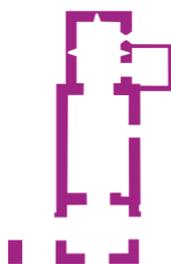
## THE LAST SUPPER

On the Church's south wall we are currently able to see an interesting bas-relief depicting the *Last Supper* made by an artisan or group of artisans in the 18<sup>th</sup> century. This painting is worth mentioning because it is possible to see the influence of the *Last Supper* (1542) by Jacopo Bassano (1510-1592) in this composition. Such is possible due to the intense market of engravings over paintings of the major European artistic centres, which provided the most peripheral workshops with the necessary themes and iconographies to fulfil their institutional commissions.



54.

## CHURCH OF SAINT JOHN THE BAPTIST OF GATÃO



Largo da Igreja  
Gatão  
Amarante



41° 17' 48.95" N  
8° 3' 47.28" W



+351 918 116 488



Saturday, 6 pm (winter)  
or 4 pm (summer)  
Sunday, 11 am



Saint John the Baptist  
24<sup>th</sup> June



National Monument  
1940



P. 25



P. 25



x

Isolated in a landscape that, until very recently, was interrupted by the Romantic railway between Livração (Marco de Canaveses) and Arco de Baúlhe (Cabeceiras de Basto) (currently turned into a nature hiking trail), the Church of Gatão is an example of the integration of the medieval churches in rural surroundings.

Even though it is marked by a stylistic hybridity that extends the chronology of its construction along the 13<sup>th</sup> and 14<sup>th</sup> centuries, this Church preserves a few Romanesque elements in the chevet which take the visitor back to the early centuries of this community. Besides the narrow crevice found on the back wall, we highlight the presence of a Lombard band on both elevations.

The chancel arch, which allows the passage (once forbidden to most people) between the smallest and more intimate space of the chancel and the nave, is another legacy of the Romanesque building, which the historian Aarão de Lacerda regarded as its "most striking sign of antiquity". Composed of two archivolts, broken but faceted and smooth, it is surrounded by a chequered frieze. The inner archivolt rests on two columns, whose short and thick frustum shows two impressive carved capitals,



## THE CORNICE ON LITTLE ARCHES

The cornice on little arches, a typically Romanesque element, appears on several monuments from the Romanesque period built along the Sousa, Tâmega and Douro valleys: the Monastery of Paço de Sousa (Penafiel) (p. 90), the Monastery of Ferreira (Paços de Ferreira) (p. 66), the Church of Sousa (p. 38) and the Church of Airães (Felgueiras) (p. 47) or the Church of Saint Martin of Mouros (Resende) (p. 126) are just a few examples. It was from the main façade of the Coimbra cathedral that this motif was propagated across most Portuguese Romanesque buildings, taking on a peculiar position within what Manuel Monteiro called the "nationalized Romanesque" style: resting on plain modillions, the cornice on little arches stands out from this family of the Portuguese Romanesque style being associated with the upper end of side elevations.



in a composition formed by botanic and winding motifs, although, and due to being different, the one on Epistle side reveals a more careful stonework. These capitals are original, but rather late and comparable to the ones from the cloister of the collegiate of Guimarães.

In the Modern Period, this Church underwent a few changes, especially on the inside, which created the image we currently

have of it: the building is marked by the granite that shows its texture both outside and inside, contrasting with other period when it was plastered and white-washed on the outside and covered with mural paintings, of which there are only a few traces, on the inside.

The mural paintings of Gatão, which survived the contemporary interventions carried out in the 20<sup>th</sup> century, still reveal in

## ARTISTIC CAMPAIGNS

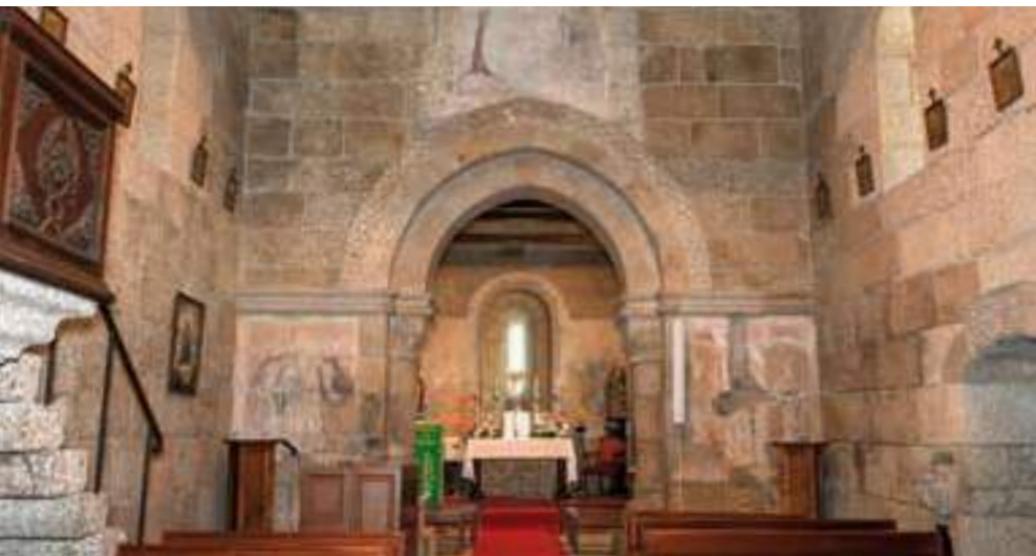
Indeed, both the medieval churches and the ones that underwent changes in the aftermath of the Council of Trento (1545-1563), are marked by artistic campaigns that are not always understood in light of a certain contemporary minimalism. From the medieval decorations with frescoes to the modern combination of different materials and techniques, whose height was reached during the Baroque period, the Catholic temples were always places where art was seen as a means of walking towards God.

their iconography, colours and adaptation to the Church's structure, the spiritual and religious sensibility of those who commissioned, designed and kneeled before them. In the chancel, there are still two representations in good state of repair: on the Gospel side, *Christ carries the cross* with visible effort and sacrifice. Below there is an inscription, HVMILIAVIT SEMETPM VSQUE AD MORTEM. Despite being incomplete, the expression refers to the Epistle of Saint Paul to the Philippians: "Humiliavit semetipsum, factus obediens usque ad mortem, mortem autem crucis" [He humiliated himself, and was obedient until his death, a death on the cross] (Ph. 2:8). On the opposite side, the Epistle side, *Saint Anthony of Lisbon* displays his

most common attributes before the devotees: the book, the Infant Jesus standing on it, and also a fleur-de-lis, the symbol of royalty and purity.

Above the crevice, which is currently open and allows the entrance of light through the chevet, there was a representation of Saint John the Baptist, the Church's patron saint, which was taken down during the renovation works that were carried out in the 1930's. He wore the traditional garments of a hermit and was accompanied by the lamb and the pennant-cross that he, as a herald of the Good News, holds as the announcement and symbol of Life after Death.

In the nave there are still three fragments of the programme that probably covered





the entire external wall of the chancel arch: one depicting the *Calvary* (on top of the triumphal arch); another depicting the *Coronation of the Virgin* (on the left side); the last one giving us a glimpse of the moment when *Saint Sebastian* was tortured with arrows (on the right), together with *Saint Catherine of Alexandria* and *Saint Lucy*, both depicted with their iconographic attributes.

The paintings on the chancel are ascribed to an unknown craftsman or group of craftsmen from the 15<sup>th</sup> century, while the one on the nave is from the 16<sup>th</sup> century. In addition to the particularly attractive mural paintings, we must also highlight the so-called sculpture of the *Virgin of the Rosary*, which is venerated in the chancel. It is late 17<sup>th</sup>-century image that already shows the Baroque language, present in the damasked draperies of the clothes; however, its pose was according to older models in which the *Virgin* holds a rose, a pomegranate or another fruit as a symbol of purity and fertility.

The Modern Period added the galilee and the belfry to the nave, which still features a medieval structure with its narrow crevices and the composition of the south portal.

## TEIXEIRA DE PASCOAES

Gatão is associated with the name of Teixeira de Pascoaes, one of the most important poets, writers and essayists in Portugal at the turn of the 19<sup>th</sup> to the 20<sup>th</sup> century. His writings deal with the idea of the human existence, with the figure of God, with the spirituality that arose from the battle between positivism and its radical nature and the nationalism that emerged in the early decades of the 20<sup>th</sup> century. He was a royalist and left a very peculiar legacy focused on the region where he was born (1877) and lived, in the shadow of the Marão mountain and overlooking the river Tâmega. He died in 1952 and was buried in the cemetery in front of the Church of Gatão. About two kilometres away, still in Gatão, take the opportunity to visit the House of Pascoaes, a 16<sup>th</sup>-17<sup>th</sup> century manor house, to where the entire Teixeira de Pascoaes family moved when the poet was only two years old. A "house for poetry", as the Portuguese poet Eugénio de Andrade (1923-2005) would call it.

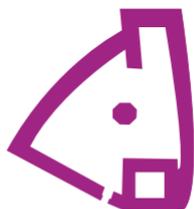


### DON'T MISS OUT

• 0.04 km: Tâmega Eco-track (p. 279)

55.

## CASTLE OF ARNOIA



Lugar do Castelo  
Arnoia  
Celorico de Basto



41° 21' 48.73" N  
8° 3' 7.19" W



+351 255 322 355



×



×



National Monument  
1946



P. 25



Free



Yes

Being a model of the Romanesque castle from the Sousa and Tâmega region, the Castle of Arnoia is worth visiting, not only to admire its structure, but also to enjoy an excellent panoramic view of the territory it belongs to, which was once called “terra” [a type of Portuguese administrative division] of Basto. Integrated into a transition strip between the northwest Atlantic coast and the northwest area of the Trás-os-Montes region, its territory is marked by the towering and unique Senhora da Graça hill and, today, it encompasses the municipalities of Celorico de Basto, Cabeceiras de Basto, Mondim de Basto and Ribeira de Pena.

Built on top of a mountainous hillock, taking advantage of the existence of granitic batholiths, this Castle is, indeed, a good example of the importance given to the conditions of local defence (with a preference for steep slopes) and of the answer found to meet the need for a broader field of vision. Despite its rocky origin, this military structure should be understood in the light of the “castling construction” movement that spread across Western Europe in the 10<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup> centuries. While the first news on this Castle appear within

## THE "LAND" OF BASTO

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Nestled between the Marão and Alvão mountains (to the east) and the Cabreira and Lameira mountains (to the north and west), the "terra" [a type of Portuguese administrative division] of Basto has all the characteristics of a mountainous area, with thick forests and countless valleys that frame an extensive network of water courses, an aspect that was very favourable to the practice of the traditional subsistence agriculture. The Farinha hill, known in the region as Senhora da Graça, reaches an altitude of 1000 meters and, on its summit, stands the chapel of Senhora da Graça. Located in the municipality of Mondim de Basto, the conical Monte Farinha is nothing more than the prow of an interesting granitic mountain range (Cordilheira do Alvão) that, from east to west, stretches along a straight line from its neighbour campo de Seixo (with an approximate length of five kilometres).

---

the period of the taking of Coimbra by the troops of Ferdinand the Great (1016-1065) in the mid-11<sup>th</sup> century, the truth is that the Castle of Arnoia was built in a much later period.

There are four elements that contribute to the classification of this Castle within the military architecture of the Romanesque period: the keep (brought by the Order

of the Temple to our territory in the mid-12<sup>th</sup> century); the square tower (built at the angle created by the north and east wall faces); the existence of a single door (the multiplication of openings made the castle more vulnerable); and, finally, the underground cistern located in the walled courtyard (preserving rainwater was crucial in the event of a siege).





The wide *chemin-de-ronde*, defining a triangular plan, completes the ensemble. There has been an archaeological identification of traces of its occupation corresponding to the period between the 14<sup>th</sup> and the 16<sup>th</sup> centuries, a time when there would have been a residential building and a foundry inside the Castle. But it was after this period that the Castle witnessed a period of abandonment that lasted until the mid-20<sup>th</sup> century, although there were plenty of appeals to protect and safeguard this legacy of medieval military architecture. So, in the mid-1960's, the keep's top

floor was completely rebuilt and received a crowning of merlons that emphasised its militarised nature and medieval origin, according to the intervention policies prevailing at the time. So, the Castle of Arnoia stands on a strategic area, not so much in terms of territorial defence (although, together with Guimarães and Vila Real, it could have been part of one of Porto's defence lines), but rather as a landmark of a geographic area under reorganization. Heading the "terra" of Basto, the Castle witnessed the development of a town at its feet; and history left this town as a legacy top

## THE "TERRAS"

Speaking of "terras" is speaking of a type of organization of the occupied territories that emerged approximately over second half of the 11<sup>th</sup> century. Structuring the defence according to limited areas, the government of the "terras" was quite personalised, since it was handed over to members of the lower nobility who, thus, became "milites". With a lieutenant at the head of these "terras", which were identified in the landscape by a castle (that also adopts the name of the "terra" it governs), these territorial units correspond to the growth and consolidation of a nobility with local roots, that of the "infanções", giving rise to an essentially manorial model.

During the Middle Ages the government of the Castle of Arnoia was in the hands of the Baiões and the Motas of Gundar, thus giving expression to the tradition that asserts as its founder, or "first" mayor, Arnaldo de Baião.

of ancient times, which was once called "Villa de Basto" and is currently known as Castelo, a village classified as "Aldeia de Portugal" [Village of Portugal].

Arnoia is included in the lands mentioned in the charter granted by King Manuel I (k. 1495-1521) to Celorico de Basto on March 29<sup>th</sup> 1520, and was also a municipal seat until 1717. The intersection between the roads from Lixa (Felgueiras), Amaranete and Arco de Baúlhe (Cabeceiras de

Basto) is at the origin of this settlement built at the foot of the Castle. This town, which once had a house of justice, a pillory and an apothecary, was arranged in a unilinear shape along the road. However, its isolation and space limitations, which prevented the town's expansion, may be the reasons behind the transfer of the municipal seat to the parish of Britelo, in 1717, which later came to be known as Celorico de Basto.

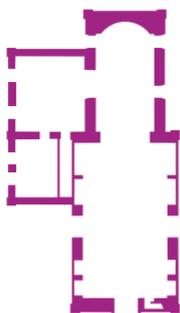
## THE INTERPRETATIVE CENTRE OF THE CASTLE OF ARNOIA

The Interpretative Centre of the Castle of Arnoia, also the Tourist Information Centre of the Route of the Romanesque, settled in an old elementary school that was properly renovated for this purpose, on the village of Castelo, completes the visit.



56.

## CHURCH OF SAINT MARY OF VEADE



Lugar da Igreja  
Veade  
Celorico de Basto



41° 24' 52.80" N  
7° 58' 41.73" W



+351 918 116 488



Sunday  
8 am



Saint Mary  
15<sup>th</sup> August



Submitted  
to classification



P. 25



P. 25



x

The Church of Veade preserves significant sections of Romanesque architecture that immediately suggest the existence of a magnificent building during this period, built by a regional workshop that, while interpreting the most erudite shapes according to its taste, still managed to produce one of the finest works made by our Romanesque artisans.

The origin of this Church lies probably on a small hermitage, founded on private property, which, in the 13<sup>th</sup> century, was associated with the Guedeões lineage. Before 1258, the canon Gomes Alvites sold the Church of Veade and all its estates to the Order of the Hospital.

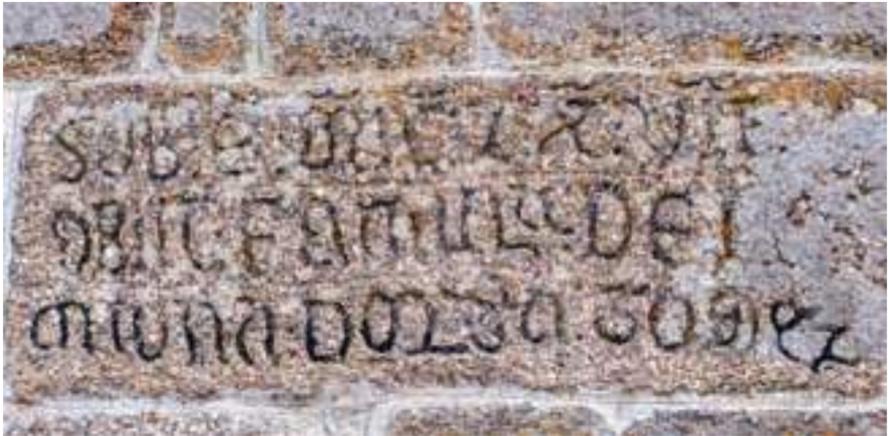
Based on the existing traces, we can place the construction of the Romanesque church in the first half of the 13<sup>th</sup> century. We can appreciate the side portals from this period, despite the fact that they were moved during the Church's reconstruction in 1732, by Commander Friar Alvaro Pinto, of the House of Calvilhe (Lamego), according to the proof provided by the inscription that tops the main Baroque portal. It is important to take into account that this reconstruction forced the reorientation of the Church, with the addition of a new

## THE INSCRIPTION

It is worth highlighting the inscription that, engraved on a granite ashlar, was inlaid on the north lateral wall of the Church's nave, close to the portal, on its left side:

SUB : Era : M<sup>a</sup> : C<sup>a</sup>2 : X<sup>a</sup> : VII<sup>o</sup> / OBIIT : FAMULA : DEI / MIONA : DOLDIA : GOMEZ.

This is the funerary inscription of Dórdia Gomes who, by being referred to as Miona, would likely be a person of high social status. As explained by Mário Barroca, the titles "Miona", "Miana" or "Meana", derive from the expression "mea domina" or "mea domna" and were only used within a very limited group of wealthy women from the 12<sup>th</sup> or 13<sup>th</sup> centuries. Their high social status was combined with piety since they were often involved in the foundation of monastic houses. Thus, having died in 1159, it is possible that Dórdia Gomes would have somehow been related to the origins of the monastic institution which the royal inquiries of 1220 call the "monasterium de Bialdi", although the Church of Veade was already a parish temple by then.



chevet, now placed to the west, which is larger than the one that would have been possible to have within the primitive Romanesque chancel's area. Therefore, it is built in contradiction to the rules of Romanesque architecture: the existing east-facing façade of the Church of Veade is directly opposite the Commendation Houses, which were built in 1641 by the Maltese Diogo de Melo Pereira. A monumental public space was created here, much to the Baroque style and respecting the regional scale.

The main façade - of a Baroque, but quite contained, nature -, contrasts with the lan-

guage of the nave's side elevations where significant Romanesque wall sections were preserved and lateral portals were opened on both sides. According to the only description we have of the medieval Church, dating back to the first quarter of the 18<sup>th</sup> century, the Romanesque edification was of high quality; its triumphal arch and main portal, as well as the lateral portals, are elements that stand out. Several loose parts, which are kept in the outbuildings of the Church itself and in the Archaeological Museologic Centre (a space adjoining the Celorico de Basto Municipal Library), may belong to the former.

The two portals we find *in situ* are profusely decorated and depict decorative themes that match these loose stones. In addition to the archivolts that are decorated on both faces (with scotias separated by tori and punctuated with pearls and botanic and phytomorphic motifs carved in relief on the internal face), we find sections of chequered friezes and capitals in which we identify a topic common to the Tâmega and Douro basins and clearly influenced by Braga, which has been interpreted as an allusion to the scene of *Daniel in the Lions' Den* (Daniel 6, 1-28). The current position of the portal, facing north, is rather curious: almost in the middle of the façade, it is devoid of its primary function as a result of the lowering of the floor that occurred when the adjoining road was opened. In the south portal, in a better state of repair, the pair of double-tailed mermaids that adorn the first voussoirs in each of



its horseshoe archivolts, somewhat redundant, stands out. The capitals, where botanic themes prevail, let us imagine the quality that the main Romanesque portal would have had.

However, inside there are only a few remaining elements from the medieval organization. The entire space was changed in order to receive the foundation of several side and collateral altars, which maintain their original position. Their language suggests that some of them, showing a Mannerist style, may be prior to the rebuilding of 1732, while others,



from which the utmost example is the largest ostentatious and scenographic main altarpiece, already incorporated Baroque motifs, of the so-called National or Johanine style, in their design. Here, the Eucharistic throne was overtaken by the semi-circular dome and by a pelmet on which curtains, held by two angels, are hung. The excessive use of *putti* (little angels, sometimes represented without wings), birds, floral motifs, twisted columns and other elements emphasize its

monumentality and scenography. The tile skirting that adorns the chancel's side elevations surely belongs to this same period. Using cobalt-blue on white, in accordance with the common practice of the time, the vases adorned with flowers are framed by edgings that fit into the most common motifs used in the 18<sup>th</sup> century. We highlight the existence of two paintings; one is dedicated to the *Calvary*; the other shows, face to face, the bishops *Saint Blaise* and *Saint Fructuosus*.



#### DON'T MISS OUT

- 1.5 km: Tâmega Eco-track (p. 282)
- 3.9 km: "Quinta do Prado" – Municipal Garden (p. 283)
- 4.1 km: Freixieiro Urban Park (p. 282)

57.

## CHURCH OF THE SAVIOUR OF RIBAS



Lugar da Igreja  
Ribas  
Celorico de Basto



41° 27' 17.26" N  
8° 1' 2.44" W



+351 918 116 488



x



Divine Saviour  
6<sup>th</sup> August



Submitted  
to classification



P. 25



P. 25



x

Although royal inquiries from the 13<sup>th</sup> century do not mention the existence of a monastery of Canons Regular of Saint Augustine in Ribas, the truth is that tradition and certain chronicles associated the foundation of this Church with a narrative with topics that are common to other foundations: the bishop seeking for a miraculous place, the hermit chosen to show the signs, etc. The former would be João Peculiar, the archbishop of Braga and primate of Spain between 1138 and 1175; the latter would be a prior, the “Venerable Priest Mendo, a religious man of great virtue, who died in 1170, and was buried in the Monastery’s cloister (...)”. The Church of Ribas still stands as a rather well-preserved medieval building on the outside, despite the addition of a bell tower in the second half of the 18<sup>th</sup> century. Once again we are standing before an architectural example that, based on a taste and a know-how that were surely Romanesque, shows how shapes lasted over the centuries and were combined with “new” elements that announced a different style, the Gothic style. The stylistic features we find in Ribas match the first documentary reference to the Church (1240), although these may still relate to an older building.

## PRIOR MENDO

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It is said that, in the mid-12<sup>th</sup> century, prior Mendo took possession of the old hermitage, or even reformed it. Upon his death he was buried in the monastery of Ribas. In the mid-16<sup>th</sup> century his grave was opened and both the lower part of his legs and his feet, which still had their shoes on, were intact. The Augustinian chronicles argued that he had only walked to serve God (hence his incorruptible feet). The fame of such great wonder spread across the region and soon there were people coming to "see and worship those holy feet".

This "discovery" should be included in a series of inventions or "inventia" of holy bodies and was in fact an opportunity for the ancient mother-house of Santa Cruz to claim the right to take or regain the patronage of Ribas, which had been given to the Commendation of Christ in the 16<sup>th</sup> century. Despite the discovery, the worship faded out over time and, in the 18<sup>th</sup> century, the only reference is to the existence of a tooth from the alleged blessed man, who would protect against the bite of mad dogs; however, in the mid-18<sup>th</sup> century, the documents fail to mention both the blessed man and the ruins of the monastery.

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Completed in 1269, the building of Ribas stands out for its homogeneity, as if it were built in one go: its walls do not show any marks that might suggest interruption or changes to the original project and there is a great consistency in terms of decoration. We should note that this Church is dominated by an ornamental motif that was cherished by the Romanesque style and that here achieved one of its greatest expressions within the Portuguese territory: the pearl carved in relief. Arises in both archivolts the main

portal and decorate the large gap on top, the cornices of the pediment of the main façade, on the triumphal arch and the back wall of the head, as well as along the cornices of the nave and the apse side. The Church's corbels are predominantly plain and only a few are decorated. But those that are decorated also include the pearl. This motif also appears on the triumphal arch, on the archivolts and on the impost from the Gospel side.

There is another very interesting feature in Ribas: in terms of capitals, the main



## THE INSCRIPTION

There is an inscription in Ribas that used to be in the Church's tower and was reused to work as a weight in the clock system, although it is currently a loose piece. Despite being truncated, the information it provides is very important because it allows us to suggest an approximate date for the construction of this Church:

[... era:] M<sup>a</sup> : C<sup>a</sup> : C<sup>a</sup> : C<sup>a</sup> : [VII<sup>a</sup>:] / [...] T :  
 ISTE : FECIT : / [...m<sup>a</sup> : clitis : mlvii :].

Therefore, we know that in Ribas there was surely an intention to document, either the completion of the Church or of some of its building stages in the Era of 1307, i.e., in 1269. Just like the expressions "Fundavit", "Fundata", "Fundatus", "Fundare" or its variations "Cepit Edificare", "Incepit Edificare", "Lecit Fundamenta", the expression "Fecit" is generally used in association with the foundation of temples.



portal and the triumphal arch repeat almost the same scheme. A foliage carved in relief is clinging from the capitals, showing a reduced volume, thus matching a composition made of small aligned pearls in the ensemble of the Church's exterior.

The composition of the terminal crosses placed on the gables, the existence of narrow crevices, the composition of the south portal and the corbels that suggest the existence of a porch-like structure are all elements that lead us to the medieval origin of this Church built in the mid-13<sup>th</sup> century.



The same cannot be said of its interior where a different, Post-Tridentine atmosphere prevails in the exuberance of the woodwork, in the altarpieces and in the large polychrome pelmet with marbled effects that surmounts the Romanesque triumphal arch, as well as in its rich and varied collection of sculptures: we highlight the Blessed Saviour, the Virgin of the Valley and the Virgin of the Rosary.

The work of the nave's coffered ceiling also deserves to be mentioned, as well as the choir's balustrade, composed of balusters with a circular plan, arranged in three sets of eight balusters each, alternating with four balusters with a square plan and botanic ornaments. On the chancel's back wall, behind the main altarpiece, a major campaign of mural paintings, depicting the Church's patron saint, was identified.

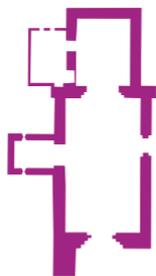


#### DON'T MISS OUT

- 9.5 km: Museum Centre and Tourist Circuit of the Watermills of Argontim (p. 283)

58.

## CHURCH OF THE SAVIOUR OF FERVENÇA



Rua de Fervença  
Fervença  
Celorico de Basto



41° 21' 27.73" N  
8° 5' 17.65" W



+351 918 116 488



Saturday, 4 pm  
Sunday, 8 am



Divine Saviour  
6<sup>th</sup> August



Submitted  
to classification



P. 25



P. 25



x

Located on a valley hillside of the brook of Esporão, in Celorico de Basto, the Church of Fervença was, in the Romanesque period, a building with an unusual plastic quality in the region, as suggested by the chancel that was surely built in the second quarter of the 13<sup>th</sup> century and is still preserved. First of all, from the limited knowledge we have on the history of the parish and its Church, we point out the fact that the lands of Fervença experienced a troubled period in the Middle Ages, marked by disputes between noblemen and clergymen that even led to royal intervention. This situation was partly the result of the substantial number of assets owned by the parish Church, as reported by the royal inquiries from the 13<sup>th</sup> century. In the following century, the Church of Fervença was already attached to the monastery of the Poor Clares of Vila do Conde, and remained under its patronage at least until the late 18<sup>th</sup> century.

Although the nave of the Church of Fervença is the result of a contemporary intervention carried out in the 1970's, we may draw a parallel with the Church of Abragão (Penafiel) (p. 152), given that the only remaining element from the Romanesque period in both



Churches is the chevet. In the Church of Fervença we immediately feel a sharp contrast between the contemporary language of the nave - that, outside, is particularly emphasised in the temple's main façade and, inside, by its minimalist language - and the Romanesque chevet where ornaments with a turgid plasticity stand out. This apse combines different influences; some from the sculpture made for the structures built during that period along the left bank of the river Minho, inspired by the Tui cathedral (Spain); others from the Romanesque style that grew around the Braga-Rates axis; the latter are more frequently found in the Romanesque legacies from the Tâmega and Douro basins. So, we should notice the capitals of the triumphal arch, composed of botanic and

phytomorphic motifs that, besides being similar to the capitals of the triumphal arch of the Church of the Monastery of Ferreira (Paços de Ferreira) (p. 66), reveal the influence of Tui cathedral in their turgid treatment. On the impostos, the so-called palmettes from Braga complete the ensemble.

Outside, the lateral buttresses denounce their function: strengthening and shoring up the lateral walls that support the weight of the already pointed barrel vault of the chevet. On the lateral elevations, the cornices are supported by sculpted modillions, whose decorations feature a strong geometric emphasis and among which we highlight a barrel, the roll motif or a composition made with volutes.





It is possible that, in the reconstruction of the nave, carried out at the turn of the third to the last quarter of the 20<sup>th</sup> century, part of the structure of the primitive Romanesque body was reused. But the repointing of the external joints and the renewal of the internal finishing's using white stucco and tile panels do not

allow us to confirm this hypothesis. From the latter we highlight the recreation of a typology that was commonly used in the 17<sup>th</sup> century, the carpet-type tile that skirted the entire nave, and the large composition showing the *Ascension of Christ* placed above the triumphal arch in a clear allusion to the Church's patron saint.







# FELGUEIRAS

Pêro Coelho (deceased in 1361), one of the murderers of Inês de Castro (c. 1325-1355), was born in Felgueiras, in the manor home Casa de Sergude (Sendim), and that, according to legend, the beautiful Inês, every single year, on January 7<sup>th</sup>, wanders through the gardens of the house where her executioner once lived?

Did you know that...

## "PÃO DE LÓ DE MARGARIDE" HOUSE



Praça da República, 304  
Margaride



+351 255 312 121



[www.paodelodemargaride.com](http://www.paodelodemargaride.com)



Taste the famous “Pão de Ló de Margaride” [sponge cake] (p. 335), baked with the art and wisdom of recipes passed on from generation to generation.

In this house, one of the most typical in Portugal, you will still find the big wood-fired ovens built in 1730, at the time of its foundation.

This delicacy became famous when, in 1888, its manufacturer, Leonor Rosa da Silva, was awarded with the title of “Supplier of the Royal House” for having offered this cake to Queen Amélia on the occasion of the birth of her son, Luís Filipe, the Prince of Beira.

## SANCTUARY OF SAINT QUITERIA



Monte Columbino  
Margaride



+351 255 922 531



[www.cm-felgueiras.pt](http://www.cm-felgueiras.pt)



The devotion to Saint Quiteria (c. 120-135) as a martyred saint in the Columbi-no hill turns this sanctuary into one of the most important pilgrimage places in the region. The access to the hill and sanctuary follows a zigzag track, with chapels that evoke the eight steps of the saint's life.

In May, several groups of people climb up the hill in a harmonious concert of novenas with sweet songs of devotion to

the saint. And, on June 29<sup>th</sup> - the feast of Saint Peter and a municipal holiday - a colourful procession of flowers (p. 304) is dedicated to this saint.

At the top of the hill you will find the sanctuary, built in 1725 and expanded in the 19<sup>th</sup> century. Inside, we highlight its series of statues and gilded woodworks. Here you can also enjoy the urban park of Felgueiras.

## ROMAN VILLA OF SENDIM



Rua da Villa Romana  
Sendim



+351 255 312 636



[www.cm-felgueiras.pt](http://www.cm-felgueiras.pt)



Built in the mid-1<sup>st</sup> century and inhabited until the 6<sup>th</sup> century, this *villa* shows you the ruins of a manor house from the Roman period, as well as a spa that was added in the late 3<sup>rd</sup> century.

It was discovered in 1992 and the archaeological works began in 1997. Some of the unearthed items (pots, plates, vases, bowls...) can be appreciated at the interpretive centre, which supports the visits to the ruins.



### TOURIST OFFICE

Casa das Torres, Av. Dr. Magalhães Lemos, 23, Margaride  
+351 255 925 468



# LOUSADA

One of the attractions of the festivities held in Lousada are the so-called “vacas-de-fogo” [cows-of-fire], an ancient tradition that features a bovine figure, with a person who is carrying it from the inside, throwing the so-called “bichas de ra-bear” [serpents] at bystanders, causing hilarious scenes that everyone really enjoys?

Did you  
know  
that...

## GOURMET ROUTES



Loja Interativa de Turismo  
Praça D. António Meireles, 18, Silves



+351 255 820 580



[www.cm-lousada.pt](http://www.cm-lousada.pt)



Choose one of the available routes and discover Lousada and its flavours! Learn about the local cuisine while exploring monuments, manor homes, farms and wineries. A moment dedicated to the sense of taste, with wine tastings, cheeses, pastries,

jams, smoked sausages and homemade bread, and an unmatched opportunity to learn about the habits and customs of this land.

Book your gourmet route at the Lousada tourist office.

## MUSEUM HOUSE OF VILAR – THE MOVING IMAGE



Casa de Vilar, Rua Rui Feijó, 921  
Vilar do Torno e Alentém



+351 936 275 674



[www.casamuseudevilar.org](http://www.casamuseudevilar.org)



This is a museum dedicated to animation movies. The exhibition area is divided into three rooms: the first one is dedicated to the early history of movies, the second one to works by Abi Feijó and Regina Pessoa,

a couple of directors from Lousada, and the last one to international animation movies. The museum also features a library and a multipurpose room.

## SANCTUARY OF APARECIDA



Aparecida  
Torno



+351 255 911 106



[www.aparecida.pt](http://www.aparecida.pt)

This temple is the centre of the great pilgrimage to Our Lady of the Apparition [Senhora Aparecida] that, every August, since 1823, brings thousands of people to this place, to take part in one of the busiest and most authentic pilgrimages in the region. The “Great Processional Litter”, assembled on the 14<sup>th</sup>, is the largest one in Portugal and it is carried by almost 80 men. It is 20.26 meters high and weighs 1300 kilograms. At the entrance of the chapel, you can learn about the legend of Our Lady of the Apparition.



### TOURIST OFFICE

Praça D. António Meireles, 18, Silvares  
+351 255 820 580



# PAÇOS DE FERREIRA

The Fair of Capons, in Freamunde, despite having been made official by King João V (k. 1706-1750), on October 3<sup>rd</sup>, 1719, was already being held, at least, since the 15<sup>th</sup> century?

Did you  
know  
that...

## MUNICIPAL MUSEUM – FURNITURE MUSEUM



Praça Doutor Luís  
Paços de Ferreira



+351 255 860 706



[www.cm-pacosdeferreira.pt](http://www.cm-pacosdeferreira.pt)



This museum is fully dedicated to the most important and emblematic economic activity in Paços de Ferreira: the furniture industry.

In this space, you can relive the manufacturing process of furniture over time, from the transformation of its raw material - wood -, to some of its possible destinations, such as construction and, particularly, furnishings.



## HILL FORT OF SANFINS



Rua da Citânia, 144  
Sanfins de Ferreira



+351 255 963 643



[www.castrosdonoroeste.pt](http://www.castrosdonoroeste.pt)



This Hill Fort (1<sup>st</sup> century BC-1<sup>st</sup> century AD) is one of the most important archaeological sites associated with the hill fort culture from the north-western area of the Iberian peninsula. It is a fortified settlement from the Iron Age that was Romanized, and reoccupied in the medieval and modern periods. Its location provides it with an outstanding landscape value.

It occupies an area of over 15 ha, surrounded by several defensive wall lines. Its inner plan shows an organization with over 150 quadrangular and circular buildings, divided into nearly 40 residential architecture areas. You can get more information at interpretative centre of the Hill Fort of Sanfins (p. 294).

## ARCHAEOLOGICAL MUSEUM OF THE HILL FORT OF SANFINS



Solar dos Brandões  
Sanfins de Ferreira



+351 255 963 643



[www.cm-pacosdeferreira.pt](http://www.cm-pacosdeferreira.pt)



Complete your visit to the Hill Fort of Sanfins by exploring its archaeological museum. Discover the pieces that were collected during the excavations carried out in the hill fort and the archaeological collection brought together in the

municipality of Paços de Ferreira, which show traces of the communities that settled in the region since the Neolithic. We should highlight a remarkable sculpture of a warrior, a protective image for the hill fort community.



### TOURIST OFFICE

Praça Doutor Luís, Paços de Ferreira  
+351 255 868 890



# PAREDES

In this municipality, the “regueifa” – a type of bread baked for pilgrimages – has a special meaning because, during their journeys, the pilgrims used to stop in the city to buy the famous “regueifa of Paredes”?

Did you know that...

## OUR LADY OF SALTO PARK



This outstandingly beautiful area is set between high mountains, crossed by the river Sousa. In this place, in the parish of Aguiar de Sousa, you will also find the

so-called “Boca do Inferno” [Mouth of Hell], a site with unique geological features and a great aura of mysticism.

## THE LEGEND OF OUR LADY OF SALTO

---

One foggy morning, a knight was chasing a hare across the “Hell of Sousa”. The hare – that, some say, was the Devil – fled toward the abyss, trying to trick him. His horse got scared and, when the knight realized, they were already close to the precipice of the “Hell of Sousa”. The knight had no time to stop and said:

- Our Lady of Salto please save me!

And so She did. The horse stopped on the other side. Our Lady saved his life, just as the knight had asked. The ground had turned soft as wax, resulting in five printed marks placed next to each other, which are still visible on the rocks by the river Sousa.

In honour and recognition of Our Lady, the knight thanked the miracle by commissioning the construction of a chapel with a small image of Our Lady of Salto.

---

## PAREDES PUBLIC ART CIRCUIT



City of Paredes



+351 255 788 952



[www.cm-paredes.pt](http://www.cm-paredes.pt)

This collection of artworks illustrates the diversity of languages in contemporary art and the different possibilities of intervention within the public space.

In this circuit, we find artworks from national and foreign artists, as well as both



permanent and temporary experimental projects.

For more information, please visit the interpretative centre located in the city's tourist office.

## CASTROMIL GOLD MINES



Castromil  
Sobreira



+351 255 780 447



[www.cm-paredes.pt](http://www.cm-paredes.pt)

Located in Castromil - a settlement that is part of the network of "Aldeias de Portugal" [Villages of Portugal] -, these mines offer you the opportunity to visit an extensive heritage associated with mining activities that began in the Roman period.

But if you would like to feel like a real miner, before beginning your underground explorations, visit to the inter-



pretative centre of the Castromil and Banjas gold mines. Here you will learn a bit more about geology, mining archaeology, mining and the Roman occupation in this territory.

These mines are part of the Route of Mines & Mining and Geological Points of Interest of Portugal. Your visit should be booked in advance.



### TOURIST OFFICE

Largo da Estação, 277, Paredes  
+351 255 788 952



# PENAFIEL

Penafiel was once a Diocese – between 1770 and 1778 –, and that one of the reasons for its creation was the wish the Marquis of Pombal had (1699-1782) of confronting the then Bishop of Porto, with whom he didn't get along, thus depriving him of a substantial part of his diocese and its respective incomes?

Did you  
know  
that...





## "QUINTA DA AVELEDA"



Rua da Aveleda, 2  
Penafiel



+351 255 718 200



[www.aveledaportugal.pt](http://www.aveledaportugal.pt)

Visit one of the most beautiful Romantic gardens in the region. Discover nooks for pure meditation, while observing secular trees. Take a few moments and admire the 16<sup>th</sup>-century Manueline [style also known as Portuguese late Gothic, which develops during the reign of King Manuel I (k. 1495-1521)] window where, according to tradition, King João IV (k. 1640-1656) was acclaimed King of Portugal, which was later moved to this estate's gardens.

Add a good wine, the smell of old oak casks and a fantastic cheese...



## "HONRA DE BARBOSA"



Rua da Honra de Barbosa  
Rans



+351 968 065 472



[ma.bettencourt@gmail.com](mailto:ma.bettencourt@gmail.com)



"Honra de Barbosa" is a noble estate founded in the 12<sup>th</sup> century by Mem Moniz of Ribadouro (c. 1075-1154) - the brother of Egas Moniz (1080-1146), known as governor and schoolmaster of the first king of Portugal. It has a central crenelated tower - rebuilt between the 15<sup>th</sup> and 16<sup>th</sup> centuries -, which is divided into

two floors and topped by Manueline merlons. Within the perimeter of the "Honra de Barbosa", you will also find a 17<sup>th</sup>-century chapel dedicated to the God Child, the old town hall, the jail and the pillory. Your visit to the "Honra de Barbosa" should be booked in advance.

## MUNICIPAL MUSEUM OF PENAFIEL

 Rua do Paço  
Penafiel

 +351 255 712 760

 [www.museudepenafiel.com](http://www.museudepenafiel.com)

Designed by the architect Fernando Távora (1923-2005), and later re-designed by his son, José Bernardo Távora, the museum of Penafiel is currently an inescapable reference within the panorama of national museums.

Awarded with the Best Portuguese Museum Award (2009), its architectural design is combined with a valuable collection, divided into three major themes: archaeology, local history and ethnography.



## HILL FORT OF MONTE MOZINHO

 Lugar de Vilar  
Galegos

 +351 255 712 760

 [www.museudepenafiel.com](http://www.museudepenafiel.com)

Monte Mozinho is a fortified settlement with three lines of walls, built on the summit of a hill, and with an area of over 200.000 m<sup>2</sup>.

Its urban design combines the hill fort tradition with the Roman culture, shown in the courtyard houses with circular shapes and foyers and in the regular layout of the streets. This town was occupied during a fairly long period of time that spanned between the 1<sup>st</sup> and the 5<sup>th</sup> century.



## QUINTANDONA – “ALDEIA DE PORTUGAL”



Lugar de Quintandona  
Lagares



+351 255 752 382



[www.aldeiasportugal.pt](http://www.aldeiasportugal.pt)



Visiting this village, with its typical and narrow streets, is like retrieving ancient stories and experiences that are still preserved in time.

This is a very peculiar village, thanks to its houses built in schist, yellow granite and slate, which was already mentioned in 1258.

In mid-September, be sure not to miss the famous Broth Festival of Quintandona, which features the participation of the local theatre group.

In Penafiel, there are two other villages classified as “Aldeias de Portugal” [Villages of Portugal], located only a short distance from Quintandona: Figueira and Cabroelo, the latter in the parish of Capela.

## MAGIKLAND



Rua de Santo André  
Marecos



+351 255 712 357



[www.magikland.pt](http://www.magikland.pt)

In this amusement park you can discover an enchanted world for kids and adults. Here, the keyword is fun! Enter the enchanted forest, the medieval village, climb on the Ferris wheel and enjoy the views over the urban park of Penafiel. From April to September, magic happens at Magikland!



**TOURIST OFFICE  
OF PENAFIEL**

Largo do Padre Américo, Penafiel  
+351 255 712 561

**TOURIST OFFICE  
OF TERMAS DE SÃO VICENTE**

Al. D. Rosa B. Archer, Termas de São Vicente  
+351 255 613 194



# CASTELO DE PAIVA

The municipality of Castelo de Paiva is integrated in the Vale do Sousa region, but it actually belongs to the district of Aveiro and, ecclesiastically, it is part of the diocese of Porto?

Did you know that...

## ISLAND OF CASTELO

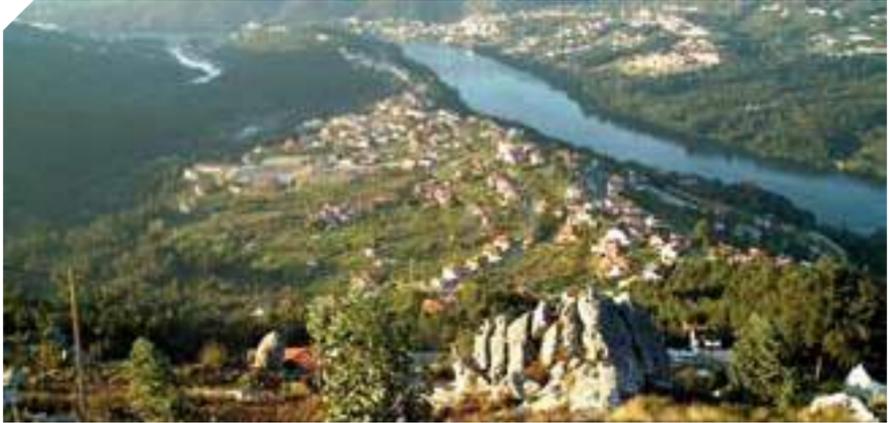


Also known as “Amores” or “Outeiro” Island, it is the *ex-libris* of Castelo de Paiva. Located at the confluence of the Paiva and Douro rivers, this island is a wonderful place for practicing water sports, discovering the ruins of a 15<sup>th</sup>-century chapel or, simply, enjoying a beautiful landscape.

Close to the island, the ancient village of Castelo, in the parish of Fornos, with its river beach, is also worth a long visit. You will certainly not forget these unparalleled moments of communion with nature...



## BELVEDERE OF SÃO DOMINGOS



Castelo de Paiva has exceptional belvederes and the one of São Domingos offers you stunning views over the valley of the river Douro and the mouth of the river Arda.

Close to the belvedere, by the sanctuary of Saint Dominic of Serra, there are tables and benches for picnics and get-togethers, as well as green spaces with plenty of shade. This is the ideal place for relaxing and socializing.

## RAFTING IN THE RIVER PAIVA

Did you know that the river Paiva is the best river in Portugal, and one of the best in Europe, to go rafting? Considered, in 2006, the cleanest river in Europe, it allows you to be in direct contact with nature and with the wildness of its waters. It offers a lot of adrenaline, even for those who usually practice this sport. Embrace the adventure (p. 322)!



### TOURIST OFFICE

Largo do Conde de Castelo de Paiva  
+351 255 689 500



# CINFÃES

Egas Moniz (1080-1146) – the lord of Ribadouro – was born here, and that King Afonso Henriques (k. 1143-1185), the first king of Portugal, spent part of his childhood in these lands?

Did you  
know  
that...

## SERPA PINTO MUSEUM



Rua Dr. Flávio Resende, 34  
Cinfães



+351 255 560 571



[www.cm-cinfaes.pt](http://www.cm-cinfaes.pt)



Located in the former home of the man who became famous for exploring African lands, this museum is undeniably worth a visit.

Admire a few objects that belonged to Serpa Pinto (1846-1900), while discovering the rich archaeological collection

retrieved during excavations conducted in the municipality, which revealed traces from the period of the Roman expansion. Furthermore, you'll find a collection of oriental items donated by a couple from Cinfães.

## MONTEMURO MOUNTAIN



Gralheira

The endless beauty of the Montemuro mountain, in itself, is worth a visit. But there are other reasons not to refuse an invitation for a trip to this, yet under explored, destination: the enchanted valleys of the rivers Paiva, Ardena, Sampaio, Bestança and Cabrum; the fascinating hill

fort of Coroas; the mysterious ruins of the walls and gates of Montemuro and several other mountainous villages - Aveloso, Alhões, Boassas, Bustelo, Gralheira, Vale de Papas, among others - that maintain the rural atmosphere of ancient times and, in winter, are often visited by snow...

## BOASSAS – “ALDEIA DE PORTUGAL”



Boassas  
Oliveira do Douro



+351 255 561 051



[www.aldeiasportugal.pt](http://www.aldeiasportugal.pt)

The oldest area of Boassas, known as Arribada, reveals a strong Mediterranean influence and shows signs of the Arabic/ Islamic presence in the Douro region. Stroll along the narrow streets, full of colourful flower pots that decorate the typical patios and have witnessed a past filled with legends, myths and traditions. Overlooking the Bestança river, Boassas was classified as “Aldeia de Portugal” [Village of Portugal].



Chapel of Our Lady of Estrela

## VALE DE PAPAS – “ALDEIA DE PORTUGAL”



Vale de Papas  
Ramires



+351 255 561 051



[www.aldeiasportugal.pt](http://www.aldeiasportugal.pt)

Vale de Papas, the other “Aldeia de Portugal” [Village of Portugal] from Cinfães, is located in the heart of the Montemuro mountain, at an altitude of over a thousand meters.

The village stands out for its yellow granite houses, some of which still have thatched roofs, its chapel, the granaries and the community threshing floor.



## BELVEDERE OF TEIXEIRÔ



Teixeirô stands out as one of the most impressive belvederes in the territory of the Route of the Romanesque.

Overlooking the river Douro, at the mouth of the Bestança, this belvedere allows admiring several points of interest from the municipalities of Baião and Cinfães: the Pala reservoir, which resulted

from the construction of the Carrapateiro dam (p. 239); Porto Manso and Boasas (p. 267), both “Aldeias de Portugal” [Villages of Portugal]; the Monastery of Ancede (p. 139); the Douro railway line; the bridge of Mosteirô, designed by the famous engineer Edgar Cardoso (1913-2000), and the pier of Porto Antigo.



### TOURIST OFFICE

Rua Capitão Salgueiro Maia, Cinfães  
+351 255 561 051



# RESENDE

Did you  
know  
that...

Cherry, the true hallmark of Resende, is one of the fruits with fewer calories, while being rich in nutrients, vitamins, minerals and a powerful antioxidant?

## MUNICIPAL MUSEUM OF RESENDE



Rua Dr. Amadeu Sargaço  
Resende



+351 254 877 200



[www.cm-resende.pt](http://www.cm-resende.pt)



Located in the old council prison, built in the 1930's, this museum has two main exhibition centres: the ethnographic centre, which shows the habits and customs of the region, and the archaeological centre, with a series of findings that range from prehistoric time to our days.

Be sure to visit the permanent exhibition dedicated to Edgar Cardoso (1913-2000), the distinguished bridge engineer who created emotional bonds with Resende and the river Douro. Among his best known works are the bridges of Arábida and São João, between Porto and Gaia, and the bridge of Mosteirô, between Baião and Cinfães.

## THERMAL FACILITIES OF CALDAS DE AREGOS



Balneário Rainha D. Mafalda  
Caldas de Aregos



+351 254 875 259



[www.termas-caldasdearegos.com](http://www.termas-caldasdearegos.com)



The Thermal Baths of Caldas de Aregos are one of the best known spas in northern Portugal. They were built in the 12<sup>th</sup> century, when Queen Mafalda (1125-1157), wife of the first king of Portugal, is said to have commissioned the construction of an inn in that area.

The current Queen Mafalda spa offers several relaxation, physical rehabilitation or weight loss programmes.

And, since you are in Aregos, enjoy a boat ride aboard the “Barca d’Aregos” (p. 311), a memory of the secular “barcas de por Deus” [Barges of God], which were created to allow a free connection between the two banks of the river Douro.

## HERITAGE ITINERARY



Chapel of São Cristóvão

The slopes of the Montemuro mountain, the presence of the river Douro and the blooming cherry orchards powerful portraits of Resende.

Discover this municipality’s vast cultural heritage and landscape by travelling along some of the themed circuits promoted by the local authority, such as the mountainous landscapes circuit - which includes the

villages of Granja de Ovadas, Panchorra, Panchorrinha and São Cristóvão -, or the circuit inspired in the works by Eça de Queiroz (1845-1900) (p. 273), with visits to the Monastery of Cárquere (p. 121), the crag of São João, the tower of Lagariça and the village of Feirão. Get all the info in [www.cm-resende.pt](http://www.cm-resende.pt).



### TOURIST OFFICE OF RESENDE

Rua José Pereira Monteiro, Resende  
+351 254 871 031

### TOURIST OFFICE OF AREGOS

Caldas de Aregos  
+351 254 875 450



# BAIÃO

Did you  
know  
that...

Eça de Queiroz (1845-1900), in order to write his novel *The city and the mountains*, found his inspiration in the people and landscapes of Baião and was buried in the cemetery of Santa Cruz do Douro?

## MUNICIPAL MUSEUM OF BAIÃO



Rua Eça de Queiroz  
Baião



+351 255 540 550



[www.cm-baiao.pt](http://www.cm-baiao.pt)



Visit the permanent exhibition “Aboboreira mountain archaeological site” and learn about the occupation of this territory between the Prehistoric period to the Middle Ages.

Pay a special attention to the model with 120 human figures, which illustrates the different stages of construction of a dolmen and the respective tumulus.

## MEGALITHIC SET OF THE ABOBOREIRA MOUNTAIN



Campelo and Ovil

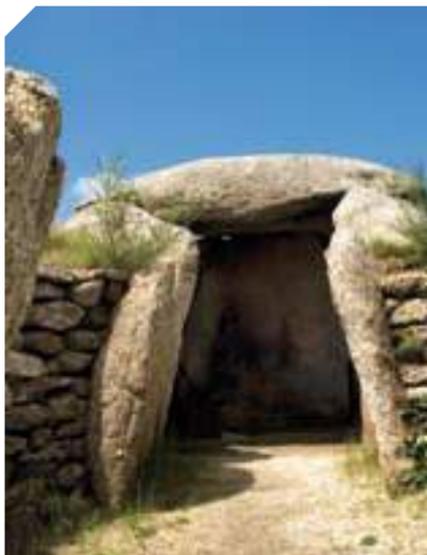


+351 255 540 550



[www.cm-baiiao.pt](http://www.cm-baiiao.pt)

Being a unique area in terms of conservation of the biodiversity from the Coastal Douro region, the Aboboreira mountain offers magnificent views over this territory, while revealing traces of early human occupations, such as the dolmen of Chã de Parada, classified as a national monument since 1910. Prepare your visit by collecting information at the municipal museum of Baião (p. 271).



## VILLAGE OF ALMOFRELA – “ALDEIA DE PORTUGAL”



Campelo



+351 255 540 562



[www.aldeiasportugal.pt](http://www.aldeiasportugal.pt)

At the Aboboreira mountain, among a beautiful mosaic of meadows and fields, you will find the village of Almofrela, classified as “Aldeia de Portugal” [Village of Portugal]. Here, you will be enchanted by the traditional houses, the threshing floors, the granaries, the chapel of Saint Blaise and the local tavern, a mandatory stop point... In Ribadouro, you will also find another “Aldeia de Portugal”: Porto Manso.



## VILLAGE OF MAFÓMEDES



Teixeira



+351 255 540 562



www.cm-baião.pt

At the foothill of the Marão mountain, in Teixeira, you will find what is considered as the most remote village in the district of Porto: Mafómedes.

The panoramic view of this settlement is, in itself, worth a visit, but do take the opportunity and discover its nooks... In the end, restore your energy with the famous biscuit “Biscoito da Teixeira” (p. 331).



## EÇA DE QUEIROZ FOUNDATION



Caminho de Jacinto, 3110, Quinta de Tormes, Santa Cruz do Douro



+351 254 882 120



www.feq.pt

When, in the book *The city and the mountains*, Jacinto, a Parisian man, begins his journey of discovery at the Aregos railway station, climbing up the mountain to the old manor house, he hardly knew what awaited him.



Become Jacinto in this visit to the Eça de Queiroz Foundation and be part of the narrative.

Learn about the life and works of this writer (1845-1900) through his personal belongings, furniture, paintings, photographs, gifts from friends and the most iconic piece of all: his desk.



### TOURIST OFFICE

Rua de Camões, Baião  
+351 255 540 562

### “A.D.R. – OS CAMINHOS DE JACINTO”

Aregos Station, Santa Cruz do Douro  
+351 254 883 105



# MARCO DE CANAVESES

Maria do Carmo Miranda da Cunha (1909-1955), with the stage name "Carmen Miranda" and a brilliant career in Brazil, Broadway and Hollywood (USA), kept her Portuguese nationality until she died?

Did you know that...

## CARMEN MIRANDA MUNICIPAL MUSEUM



Alameda Dr. Miranda da Rocha  
Marco de Canaveses



+351 255 583 800



[www.cm-marco-canaveses.pt](http://www.cm-marco-canaveses.pt)



Carmen Miranda (1909-1955), an international singer and actress born in the town of Várzea da Ovelha and Aliviada, is the patron of the municipal museum of Marco de Canaveses.

Besides a small exhibition dedicated to the famous artist, this museum features a collection of paintings, sculpture, ceramics, ethnography and religious art.

## CHURCH OF SAINT MARY



Avenida Gago Coutinho  
Marco de Canaveses



+351 255 522 995



[www.cm-marco-canaveses.pt](http://www.cm-marco-canaveses.pt)



Designed by prestigious architect Álvaro Siza Vieira (b. 1933), who won the Pritzker Prize in 1992, the church of Saint Mary is considered a paradigm of 20<sup>th</sup>-century religious architecture.

With a simple look and subject to principles of spatial purity and geometric abstraction, its contemporary lines merge with the landscape, thus creating a unique temple to visit or pray.

## ROMAN CITY OF TONGOBRIGA



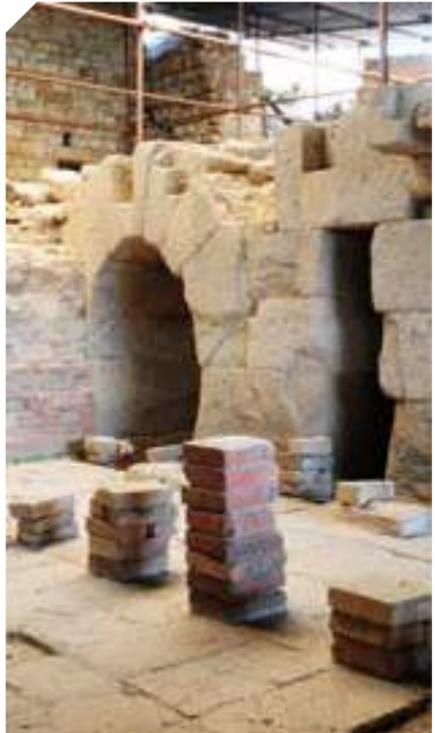
Archaeological Site of Freixo  
Rua António Correia de Vasconcelos, Freixo



+351 255 531 090



[www.tongobriga.net](http://www.tongobriga.net)



The Roman structure built in Tongobriga by the Emperor Augustus (63 BC-14 AC) over a fortified camp matured politically, administratively and economically, thus resulting in the creation of a city.

With a classified area of 50 ha, here you may visit the forum, the thermal baths and other public buildings, which turned this *civitas* into one of the most important political decision centres of the Roman period. After that, you can visit Tongobriga, classified as “Village of Portugal”, and admire the granite houses, the parish church and the museum. In the end, go see the Casa dos Lenteirões and sample the delicious “Fatias do Freixo” (p. 334).

**"OBRAS DO FIDALGO"**

Lugar de Pombal  
Vila Boa de Quires



+351 255 538 800



[www.cm-marco-canaveses.pt](http://www.cm-marco-canaveses.pt)

"Obras do Fidalgo", also known as the unfinished house Vila Boa de Quires, is almost solely composed by the main façade of an 18<sup>th</sup>-century house.

Despite being in ruins, it shows a great profusion of decorative details and it is



considered as one of the largest and most imposing Baroque façades in Portuguese architecture. The reasons behind the non-completion of this building remain shrouded in mystery...

**STONE MUSEUM**

Avenida de São João, 900  
Alpendorada e Matos



+351 255 616 150



[www.jf-alpendorada.pt](http://www.jf-alpendorada.pt)

Stone, as an instrument associated with arts and local wealth, is one of the ancient images of Marco de Canaveses.

Therefore, a visit to this municipality must certainly include a visit to this museum, which is divided into three main



sections: Man and stone; the stone and the arts, and the stone and development. Among the collection, you will find a few Romanesque decorative elements, taken from the monastery of Alpendorada...

**TOURIST OFFICE**

Largo Sacadura Cabral, Marco de Canaveses  
+351 255 538 800

**TOURIST OFFICE AND "CASA DE PRODUTOS TRADICIONAIS" OF BITETOS**

Largo Eng. Mário Fernandes, Várzea do Douro  
+351 927 407 188



# AMARANTE

Did you  
know  
that...

The cake "Bolo de São Gonçalo" (p. 332) has a phallic shape in order to encourage young people to seek love, marriage, all in the name of this Dominican saint, the patron of lovers and lonely hearts?

## AMADEO DE SOUZA-CARDOSO MUNICIPAL MUSEUM



Alameda Teixeira de Pascoaes  
Amarante



+351 255 420 272



[www.amadeosouza-cardoso.pt](http://www.amadeosouza-cardoso.pt)



A major figure of Portuguese Modernism, Amadeo de Souza-Cardoso (1887-1918) is the main reference of this museum, housed in the second cloister of the former Dominican convent of Saint Gonçalo (p. 278).

But this space also has collections associated with local history and the memory

of other great figures of art and literature from Amarante, such as Paulino Cabral (1719-1789) (p. 198), António Carneiro (1872-1930), Teixeira de Pascoaes (1877-1952) (p. 235), Acácio Lino (1878-1956), Agustina Bessa-Luís (b. 1922), among others.

## CHURCH AND CONVENT OF SAINT GONÇALO



Praça da República, Alameda Teixeira de Pascoaes, Amarante



+351 255 422 050



[www.ecclesia.pt/sgoncalo](http://www.ecclesia.pt/sgoncalo)

The church of Saint Gonçalo and the cloister are all that remains of the old Dominican convent, founded in 1540. These spaces combine different architectural elements that represent the best artistic elements that were being made at the time. We highlight the “Balcony of the Kings”, which features statues of King João III (k. 1521-1557), King Sebastião (k. 1557-1578), King Henrique (k. 1578-1580) and King Filipe I (k. 1581-1598), who sponsored the construction of this convent.



### LEGEND OF THE CONSTRUCTION OF THE CONVENT

Saint Gonçalo went up a hill on the side of Felgueiras to choose the location for the convent of Amarante. He threw his staff: he didn't like the place where it fell; then he threw it again and it fell in a proper place, close to the bridge. However, he needed oxen to transport the stone and asked lady Loba if she could lend them. She said they were wild, but that he could find them in Marão mountain. Saint Gonçalo tied them with the string of the distaff she was using and brought them with him.



## CHURCH OF OUR LORD OF THE AFFLICTED – MUSEUM OF RELIGIOUS ART



Rua Frei José  
Amarante



+351 255 422 050



[www.ecclesia.pt/sgoncalo](http://www.ecclesia.pt/sgoncalo)

In the historic centre of Amarante, near the convent of Saint Gonçalo (p. 278), you can also find the church of Our Lord of the Afflicted (or of Saint Dominic). It is an 18<sup>th</sup>-century building, richly decorated with gilded woodcarvings. You may also take the opportunity to visit the museum of religious art and learn about its vast collection of vestments, liturgical items, decorative arts, paintings and imagery.



## TÂMEGA ECO-TRACK



Church of Gatão

This eco-track runs along one of the most beautiful and old railway lines in Portugal. It connects the stations of Amarante and Arco de Baúlhe (Cabeceiras de Basto), going through Celorico de Basto, and it is almost 40 km long.

On foot or by bike, it offers you exquisite views over the valley of the river Tâmega, its bridges, villages and other valuable heritage, such as the Church of Gatão (p. 232), only a few meters away from the eco-track. More information at [www.ciclovvia.pt](http://www.ciclovvia.pt).

## AMARANTE WATER PARK

 Rua do Tâmega, 2245  
Fregim

 +351 255 410 040

 [www.parqueaquaticoamarante.com](http://www.parqueaquaticoamarante.com)

With privileged views over the river Tâmega, this is the oldest water park in northern Portugal.

With your family or friends, the Amarante water park is the ideal place to have fun and cool off on hot summer days.



## AMARANTE GOLF COURSE

 Quinta da Deveza  
Louredo

 +351 255 446 060

 [www.golfedeamarante.com](http://www.golfedeamarante.com)

This is one of the most sought after golf courses in northern Portugal. However, if you're a beginner, don't give up! There is also a training school for you.



With panoramic views over the course, the restaurant, the bar and the terrace are the perfect places to enjoy a drink or a meal while taking a break.

 **"ESPAÇO DOURO & TÂMEGA"**  
Edifício Casa da Calçada, Av. General Silveira, 59, Amarante  
+351 255 100 025

### TOURIST OFFICE

Largo Conselheiro António Cândido, Amarante  
+351 255 420 246



# CELORICO DE BASTO

Did you know that...

The famous Magriço, one of the "Twelve of England", immortalized by Luís de Camões (c. 1524-1580), in the Portuguese epic poem *The Lusiads*, spent the last years of his life at the manor home Casa da Lage, in Gémeos?



## FREIXIEIRO URBAN PARK



Crossed by the river Freixieiro, here you will find a careful combination between nature and modernity. It is a perfect place for taking long walks while admiring the river banks, its waterfalls and old restored mills.

In the summer months, take the opportunity to cool off in the seasonal bathing area, located next to the campsite.

The Freixieiro Urban Park is located in the city centre of Celorico de Basto.

## TÂMEGA ECO-TRACK



On foot or by bike? How you enjoy the Tâmega eco-track is entirely up to you.

If you are still sitting on the fence, visit the old railway station of Celorico de Basto, in the village centre, where you can enjoy an interpretive centre and learn about the story of the railway line of the Tâmega. You can purchase a few

local products and rent bikes, among other services. Whether you choose to go north, to Arco de Baúlhe (17.2 km), on Cabeceiras de Basto, or to go south, to Amarante (21.9 km), you will always have the company of extraordinary views over the valley of the river Tâmega. More information at [www.ciclovia.pt](http://www.ciclovia.pt).



## MUSEUM CENTRE AND TOURIST CIRCUIT OF THE WATERMILLS OF ARGONTIM



Argontim  
Rego



+351 255 323 100



[www.mun-celoricodebasto.pt](http://www.mun-celoricodebasto.pt)

The banks of the river Bugio keep memories from days of yore.

The watermills, which were skillfully restored, bring back the times when the river turned the mill that ground the cereals for the bread that was baked to feed the populations. While touring this circuit, enter the museum centre and discover a water-driven timber sawmill, a water mill and an alembic.



## "QUINTA DO PRADO" – MUNICIPAL GARDEN

Built in the 18<sup>th</sup> century and renovated in the following century, the manor home of Prado, in the city centre of Celorico de Basto, offers you a nice stroll across its astonishing and beautifully green gardens. And, in every corner, you may find true works of art!

Initially, this property belonged to the Pinto Dá Mesquita family, and it was later purchased by the local authority for public purposes, namely to host, in March, the International Festival of Camellias, a true hallmark of Celorico de Basto.



### TOURIST OFFICE

Pr. Card. D. António Ribeiro, Britelo  
+351 255 323 100

### INTERPRETATIVE CENTRE OF THE CASTLE OF ARNOIA

Lugar do Castelo, Arnoia  
+351 255 322 355



# MAIN BELVEDERES



## FELGUEIRAS

Sant'Ana	41° 19' 44.086" N	8° 14' 49.819" W	Lugar do Monte, Rande
Santa Quitéria (p. 253)	41° 22' 36.55" N	8° 11' 52.518" W	Monte Columbino, Margaride
Senhor dos Perdidos	41° 21' 50.286" N	8° 14' 53.875" W	Penacova

## LOUSADA

Senhora Aparecida (p. 255)	41° 17' 26.074" N	8° 12' 35.456" W	Aparecida, Torno
Senhora do Amparo	41° 17' 25.713" N	8° 19' 14.903" W	Covas

## PAÇOS DE FERREIRA

Alto da Senhora do Socorro	41° 19' 57.904" N	8° 21' 20.549" W	Codessos
Serra do Pilar	41° 17' 23.949" N	8° 25' 35.669" W	Penamaior

## PAREDES

Cruzeiro	41° 11' 50.846" N	8° 23' 31.980" W	Baltar
Senhora do Salto (p. 258)	41° 7' 45.48" N	8° 25' 54.44" W	Aguiar de Sousa

## PENAFIEL

Entre-os-Rios	41° 5' 18.87" N	8° 17' 26.39" W	Entre-os-Rios, Eja
Sameiro	41° 12' 31.79" N	8° 16' 30.32" W	City centre
Senhor dos Remédios	41° 6' 36.69" N	8° 15' 48.78" W	Rio de Moinhos

## CASTELO DE PAIVA

Catapeixe	41° 3' 34.063" N	8° 16' 16.913" W	EN 224, Sobrado
Santo Adrião	40° 59' 0.559" N	8° 15' 20.634" W	Real
São Domingos (p. 265)	41° 1' 37.334" N	8° 21' 2.339" W	S. Domingos, Raiva
São Gens	41° 2' 43.996" N	8° 17' 54.832" W	Santa Maria de Sardoura

## CINFÃES

Chapel of Santa Bárbara	41° 2' 44.68" N	8° 0' 22.88" W	Ramires
Crags of Penavilheira	41° 0' 50.75" N	8° 2' 1.42" W	Soutelo, Tendais
Portas de Montemuro	40° 57' 58.17" N	8° 0' 34.30" W	EN 321, Alhões
Teixeirô (p. 268)	41° 5' 16.20" N	8° 5' 8.86" W	Teixeirô, Cinfães

## RESENDE

Crag of São João	41° 4' 39.18" N	8° 0' 53.42" W	Freigil
São Cristóvão (p. 270)	41° 03' 5.7" N	7° 55' 44" W	Felgueiras

From the Lameira to the Montemuro mountains, crossing the Aboboreira and the Marão, the territory of the Route of the Romanesque allows you to contemplate nature in all its splendour. A part of that territory, on the south of river Douro, is included in “Montanhas Mágicas” [Magical Mountains] ([www.montanhasmagicas.pt](http://www.montanhasmagicas.pt)) and in the Route

of Water and Stone. Let yourself feel overwhelmed by the sights offered by the idyllic belvederes. Enjoy the lovely beaches that the river Douro and its tributaries generously offer you. Or, embrace a time of romance and wander through the region’s peaceful parks and gardens. In short, heavenly locations where you feel like staying forever!



Belvedere of S.<sup>ta</sup> Aparecida | Lousada



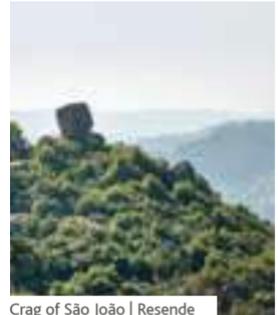
Belved. of S.<sup>ta</sup> do Socorro | P. Ferreira



Riv. Douro | C. Paiva. Belv. of Catapeixe



"Sameiro" | Penafiel



Crag of São João | Resende



Chapel of Portas de Montemuro | Cinfães



Belvedere of S. Tiago | M. Canaveses

**BAIÃO**

Frende	41° 7' 23.92" N	7° 56' 19.60" W	EN 108, Frende
Portela do Góve	41° 7' 28.65" N	8° 2' 11.69" W	EN 108, Góve
Senhora da Guia	41° 11' 37.40" N	8° 1' 39.56" W	Senhora da Guia, Ovil
Serrinha	41° 10' 26.84" N	7° 58' 23.60" W	Campelo

**MARCO DE CANAVESES**

Alto de Santiago	41° 5' 53.04" N	8° 13' 38.52" W	Ladário, Alpendorada e Matos
Chapel of São Tiago	41° 10' 49.38" N	8° 4' 55.86" W	S. Tiago, Soalhães
Senhora do Castelinho	41° 9' 25.50" N	8° 10' 16.05" W	Castelinho, Avessadas

**AMARANTE**

Nosso Senhor dos Aflitos	41° 16' 8.77" N	8° 4' 44.68" W	City centre
Pena Suar	41° 16' 41.15" N	7° 59' 14.51" W	Aboadela
Senhora da Graça	41° 14' 27.86" N	8° 8' 14.87" W	Chapel of S. <sup>a</sup> da Graça, Vila Caiz

**CELORICO DE BASTO**

Calvelo	41° 22' 14.16" N	8° 3' 43.76" W	Chapel of Calvelo, Fervença
Castle of Arnoia (p. 236)	41° 21' 48.73" N	8° 3' 7.19" W	Castelo, Arnoia
Ladário	41° 27' 43.92" N	7° 59' 31.16" W	Ladário, Ribas
Viso	41° 24' 42.98" N	8° 3' 45.76" W	Chapel of Viso, Caçarilhe

## MAIN PARKS AND RIVER BEACHES

**PENAFIEL**

Boelhe Park	Tâmega	41° 7' 14.38" N	8° 14' 21.91" W	Boelhe
Luzim Beach	Tâmega	41° 8' 41.36" N	8° 13' 54.80" W	Luzim

**CASTELO DE PAIVA**

Várzea Beach	Paiva	41° 1' 37.64" N	8° 14' 22.95" W	Bairros
Castelo Beach (p. 264)	Douro	41° 3' 53.84" N	8° 15' 45.44" W	Fornos
Choupal das Concas Beach	Douro	41° 2' 55.65" N	8° 22' 32.45" W	Pedorido

**CINFÃES**

Granja Beach	Douro	41° 5' 19.67" N	8° 10' 45.13" W	Espanadeno
Ardena Beach	Ardena	40° 59' 48.05" N	8° 9' 51.73" W	Nespereira

**RESENDE**

Lagariça Park	Cabrum	41° 3' 49.18" N	8° 0' 30.41" W	Freigil
Panchorra Park (p. 119)	Cabrum	41° 0' 50.33" N	7° 58' 30.27" W	Panchorra
Porto de Rei Park	Douro	41° 7' 6.44" N	7° 54' 47.52" W	S. João de Fontoura

**BAIÃO**

Fraga do Rio Park	Ovil	41° 9' 54.75" N	8° 1' 27.98" W	Ovil
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Chapel of Our Lady of Guia | Baião



Belvedere of the Castle of Arnoia | Cel. Basto



River Tâmega | Penafiel. Luzim Beach



River Douro | C. Paiva. Choupal das Concas Beach



River Douro | Resende. Porto de Rei Park

**MARCO DE CANAVESES**

Tâmega Park	Tâmega	41° 11' 49.85" N	8° 9' 34.54" W	Sobretâmega/S. Nicolau
Pontinha Beach	Ovelha	41° 11' 49.58" N	8° 7' 56.05" W	Fornos
Bitetos Beach	Douro	41° 4' 18.87" N	8° 15' 33.98" W	Várzea do Douro
Lavadouro Beach	Douro	41° 5' 24.67" N	8° 7' 23.24" W	Paços de Gaiolo
Rib.º and Merejeiro Beach	Tâmega	41° 8' 32.47" N	8° 13' 40.57" W	Vila Boa do Bispo

**AMARANTE**

Aboadela Beach	Ovelha	41° 16' 39.22" N	7° 59' 45.44" W	Lugar da Rua
Aurora Beach	Tâmega	41° 16' 28.76" N	8° 4' 20.29" W	São Gonçalo
Canadelo Beach	Ôlo	41° 19' 37.52" N	7° 58' 40.10" W	Canadelo
Larim Beach	Carneiro	41° 15' 3.57" N	8° 2' 3.22" W	Gondar

**CELORICO DE BASTO**

Vila Beach	Freixieiro	41° 23' 27.62" N	8° 0' 21.54" W	City centre
Fermil Beach	Veado	41° 25' 38.65" N	7° 59' 6.12" W	Fermil de Basto
Rego Beach	Bugio	41° 25' 31.74" N	8° 5' 49.56" W	Vila Boa, Rego

## MAIN PARKS AND GARDENS

**FELGUEIRAS**

Praça da República Garden	41° 21' 54.17" N	8° 11' 55.05" W	City centre
Felgueiras Urban Park	41° 22' 33.43" N	8° 11' 46.31" W	Monte Columbino, Margaride

**LOUSADA**

Sr. dos Aflitos Garden	41° 16' 39.18" N	8° 17' 1.70" W	City centre
Vilar Woods	41° 17' 8.01" N	8° 13' 10.36" W	Vilar do Torno e Alentém
Tower of Vilar Park (p. 53)	41° 17' 14.19" N	8° 12' 37.30" W	Vilar do Torno e Alentém
Casais Leisure and Picnic Park	41° 16' 23.18" N	8° 18' 26.63" W	Casais
Sousela Leisure and Theme Park	41° 17' 54.30" N	8° 18' 37.01" W	Sousela
Dr. Mário Fonseca Urban Park	41° 16' 35.81" N	8° 16' 37.45" W	City centre

**PAÇOS DE FERREIRA**

Seroa Leisure Park	41° 15' 59.448" N	8° 25' 39.996" W	Seroa
Meixomil Leisure Park	41° 17' 23.851" N	8° 23' 26.92" W	Meixomil
Freamura Urban Park	41° 16' 58.090" N	8° 20' 21.286" W	Freamura
Paços de Ferreira Urban Park	41° 16' 30.163" N	8° 22' 37.562" W	City centre

**PAREDES**

Paredes Urban Park	41° 12' 38.329" N	8° 19' 25.294" W	City centre
River Ferreira Park	41° 14' 0.45" N	8° 24' 42.99" W	Lordelo/Rebordosa
José Guilherme Park	41° 12' 27.78" N	8° 19' 59.27" W	City centre



River Douro | M. Canaveses. Bitetos Beach



River Ovil | Baião. Fraga do Rio Park



River Carneiro | Amarante. Larim Beach



River Freixeiro | Cel. Basto. Vila Beach



Praça da República | Felgueiras



Sr. dos Aflitos Garden | Lousada



River Ferreira | P. Ferreira. Freamunde Urban Park



River Ferreira Park | Paredes

**PENAFIEL**

Calvário Garden	41° 12' 11.33" N	8° 17' 15.90" W	City centre
Penafiel Urban Park	41° 11' 36.81" N	8° 17' 20.253" W	Marecos/Milhundos
Capela Leisure Park	41° 6' 36.33" N	8° 21' 27.44" W	Capela
Sameiro Park	41° 12' 32.036" N	8° 16' 28.939" W	City centre
"Quinta da Aveleda" (p. 261)	41° 12' 29.603" N	8° 18' 20.117" W	Rua da Aveleda, 2, Penafiel

**CASTELO DE PAIVA**

São Martinho Leisure Park	41° 3' 12.14" N	8° 17' 24.12" W	S. Martinho de Sardoura
Largo do Conde Garden	41° 2' 27.29" N	8° 16' 16.92" W	City centre
Tílias Park	41° 2' 42.16" N	8° 16' 24.35" W	Sobrado

**CINFÃES**

Serpa Pinto Garden	41° 4' 18.95" N	8° 5' 23.49" W	City centre
Nossa Senhora de Lurdes Park	41° 0' 8.54" N	8° 9' 46.73" W	S.ª Marinha, Nespereira
Barrondes Leisure Park	41° 0' 16.95" N	8° 3' 24.55" W	EN 321, Tendais
Ladário Leisure Park	41° 3' 39.38" N	8° 5' 36.37" W	Cinfães
Sampaio Brook Park	41° 5' 4.85" N	8° 7' 11.22" W	S. Cristóvão de Nogueira

**RESENDE**

25 de Abril Garden	41° 6' 21.95" N	7° 57' 56.62" W	City centre
Porto de Rei Picnic Park	41° 7' 5.30" N	7° 54' 49.10" W	São João de Fontoura
Crag of São João Park	41° 4' 58.11" N	8° 0' 15.62" W	Freigil

**BAIÃO**

Reixela Oak Forest	41° 10' 46.36" N	8° 0' 26.96" W	Ovil
Tílias Garden	41° 9' 42.26" N	8° 2' 5.75" W	City centre
São Bartolomeu Garden	41° 9' 42.83" N	8° 2' 7.38" W	City centre
Fraga do Rio Park	41° 9' 54.75" N	8° 1' 27.98" W	Ovil

**MARCO DE CANAVESES**

Urban Park	41° 11' 1.78" N	8° 9' 19.77" W	City centre
Alpendorada Leisure Park	41° 5' 47.85" N	8° 15' 24.14" W	Alpendorada e Matos
Montedeiras Picnic Park	41° 7' 42.64" N	8° 8' 55.75" W	Sande
Castelinho Picnic Park	41° 9' 10.27" N	8° 10' 16.99" W	Avessadas

**AMARANTE**

Freixo Lagoon and Leisure Park	41° 17' 22.92" N	8° 6' 42.71" W	Freixo de Baixo
Lameira Leisure Park	41° 16' 37.53" N	7° 56' 50.75" W	Ansiães
Odres Leisure Park	41° 14' 38.22" N	8° 10' 56.28" W	Vila Meã
Amarante Forest Park	41° 15' 59.90" N	8° 4' 56.15" W	City centre

**CELORICO DE BASTO**

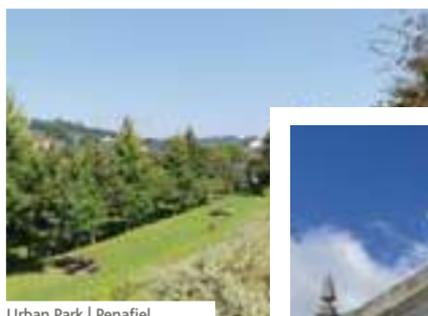
Fiães de Cima Leisure Park	41° 20' 8.67" N	8° 2' 7.33" W	Codessoso
Viso Picnic Park	41° 25' 31.96" N	8° 2' 37.06" W	Caçarilhe
Freixeiro Urban Park (p. 282)	41° 23' 23.71" N	8° 0' 0.77" W	City centre
"Quinta do Prado" (p. 283)	41° 23' 30.98" N	7° 59' 54.57" W	City centre



River Sousa | Paredes. S.<sup>ª</sup> do Salto



River of Baltar | Paredes. Covão



Urban Park | Penafiel



Largo do Conde | C. Paiva



Ladário Park | Cinfães



Chapel of Viso | Cel. Basto



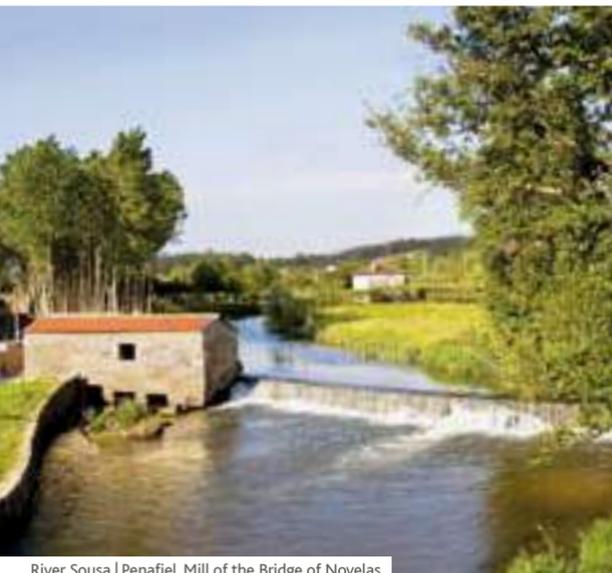
25 de Abril Garden | Resende



Forest Park | Amarante



River Tâmega | M. Canaveses. Urban Park



River Sousa | Penafiel. Mill of the Bridge of Novelas



Sampaio Brook | Cinfães



Reixela Oak Forest | Baião



Serrinha | Baião



Murgido | Amarante



River Bestança | Cinfães



River Douro | M. Canaveses/Cinfães. Carrapateiro Dam



S.<sup>ª</sup> Natália Brook | Cel. Basto



River Cabrum | Resende. Bridge of Panchorra



Crags of Penavilheira



River Douro | Baião. Pala



museu

# MUSEUMS



## FELGUEIRAS

Leonardo Coimbra House of Culture	255 318 922
Casa do Assento - Rural Interpretative Centre of Sousa	255 922 271
"Pão de Ló de Margaride" House (p. 252)	255 312 121
Casa do Risco - Municipal Centre for Traditional Arts	255 488 812
Roman <i>Villa</i> of Sendim - Interpretative Centre (p. 253)	255 312 636

## LOUSADA

Museum House of Vilar - The Moving Image (p. 255)	936 275 674
Interpretative Centre of the Romanesque	
Our Lady of the Apparition Museum (p. 255)	255 911 106

## PAÇOS DE FERREIRA

Interpretative Centre of the Hill Fort of Sanfins (p. 257)	255 963 643
Archaeological Museum of the Hill Fort of Sanfins (p. 257)	255 963 643
Municipal Museum - Furniture Museum (p. 256)	255 860 706

## PAREDES

Environmental Interpretative Centre of Vila Cova de Carros	255 777 014
Interpretative Centre of the Castromil and Banjas Gold Mines (p. 259)	255 780 447
Interpretative Centre of the Public Art Circuit of Paredes (p. 259)	255 788 952

## PENAFIEL

Hill Fort of Monte Mozinho (p. 262)	255 712 760
Interpretative Centre of Romanesque Sculpture	
Oil Mill of Sebolido	255 712 760
Church of Misericórdia - Religious Art Museum	965 823 025
Church of Saint Anthony of the Capuchins - Museum	255 712 228
Mill of the Bridge of Novelas	255 712 760
"Broa" [Corn Bread] Museum	255 615 363
Municipal Museum of Penafiel (p. 262)	255 712 760

## CASTELO DE PAIVA

Interpretative Centre of Local Culture	255 689 500
Ethnographic Museum   Mill House   "Primeiras Artes" Space	255 689 486

(+351)

The territory of the Route of the Romanesque offers you the possibility to discover a vast network of museums. From municipal museums (already mentioned in the "Don't miss out" section (p. 251)) to interpretative centres, there are many spaces that contribute to disclose

the landscape, material and intangible heritage of the 12 municipalities that comprise the Route of the Romanesque. Please refer to the list below and, if you wish to learn more about the museums, contact them to get information on their opening hours and book your visit.



Avenida Dr. Leonardo Coimbra, Lixa

Lugar do Assento, Friande

Praça da República, 304, Margaride

Rua da Liberdade, 1285, Airões

Rua da Villa Romana, Sendim

Casa de Vilar, Rua Rui Feijó, 921, Vilar do Torno e Alentém

Praça das Pocinhas, Lousada

Aparecida, Torno

Rua da Citânia, 144, Sanfins de Ferreira

Solar dos Brandões, Sanfins de Ferreira

Praça Dr. Luís, Paços de Ferreira

Campo de Golfe do Aqueduto, Vila Cova de Carros

Castromil, Sobreira

Tourist Office, Largo da Estação, 277, Paredes

Lugar de Vilar, Galegos

Rua da Capela, Abragão

Avenida da Igreja, Sebolido

Largo da Misericórdia, Penafiel

Largo de Santo António dos Capuchos, Penafiel

Travessa do Moinho, Novelas

Rua São Tiago, Capela

Rua do Paço, Penafiel

Largo do Conde de Castelo de Paiva, Sobrado

Parque das Tílias, Sobrado



Casa do Risco | Felgueiras. "Terra de Sousa" Embroidery



Hill Fort of Sanfins | P. Ferreira. Interpret. centre



Religious Art Museum | Penafiel



Quinta da Granja | Cinfães

**CINFÃES**

Carrapateiro Dam (production centre)	254 323 786
Environmental Interpretative Centre of the Bestança Valley	255 560 560
Interpretative Centre of Gralheira	255 571 466
Vilar do Peso Museum-School	255 560 560
Serpa Pinto Museum (p. 266)	255 560 571
Quinta da Granja - Ethnographic Museum	256 955 394

**RESENDE**

Casa de Colmo [Thatched House]	254 877 200
Interpretative Centre of Ceramics	254 877 200
Interpretative Centre of Cherries	254 877 200
Interpretative Centre of Montemuro	254 877 200
Municipal Museum of Resende (p. 269)	254 877 200

**BAIÃO**

Casa das Bengalas [House of Canes]	254 888 015
Casa de Chavães - Ethnographic Museum	255 540 550
Casa do Lavrador - Rural and Ethnographic Museum	254 885 143
Interpretative Centre of Vineyards and Wine (p. 142)	255 540 550
Eça de Queiroz Foundation (p. 273)	254 882 120
Municipal Museum of Baião (p. 271)	255 540 550

**MARCO DE CANAVESES**

Torrão Dam (production centre)	254 323 786
Mill of Flax	255 619 189
Stone Museum (p. 276)	255 616 150
Tongobriga Museum (p. 275)	255 531 090
Flax and Wine Museum	229 517 219
Carmen Miranda Municipal Museum (p. 274)	255 583 800

**AMARANTE**

Pascoaes Museum-House (p. 235)	255 422 595
Acácio Lino Museum-House	963 053 343
Interpretation Centre of "Vinho Verde"	255 432 250
Interpretation and Cultural Centre of Marão	255 425 009
Church of Our Lord of the Afflicted - Museum of Religious Art (p. 279)	255 422 050
Amadeo de Souza-Cardoso Municipal Museum (p. 277)	255 420 272
Rural Museum of Marão	255 441 055

**CELORICO DE BASTO**

Municipal Library - Archaeology and Press Museum	255 320 360
Interpretative Centre of the Castle of Arnoia (p. 239)	255 322 355
Interpretative Centre of the Tâmega Eco-Track (p. 282)	255 323 100
Museum Centre and Tourist Circuit of the Watermills of Argontim (p. 283)	255 323 100



Mourilhe, São Cristóvão de Nogueira

Pias, Cinfães

Casa do Ribeirinho, Largo da Eira do Adro, Gralheira

Rua da Escola, Vilar do Peso, São Cristóvão de Nogueira

Rua Dr. Flávio Resende, 34, Cinfães

Rua da Granja, Nespereira

Rua das Flores, Panchorra

Calçada dos Cesteiros, 80, São João de Fontoura

Rua Via de Cova, 102, São Martinho de Mouros

Avenida da Liberdade, Feirão

Rua Dr. Amadeu Sargaço, Resende

Lugar de Carvalhais, Gestaçõ

Lugar de Chavães, Ovil

Estrada N.º S.º do Martírio, 667, Santa Cruz do Douro

Monastery of Saint Andrew, Ancede

Caminho de Jacinto, 3110, Quinta de Tormes, S.º Cruz do Douro

Rua Eça de Queiroz, Baião

Torrão

Granja, Alpendorada e Matos

Avenida S. João, 900, Alpendorada e Matos

Rua António Correia de Vasconcelos, 51, Freixo

Casa da Cultura Popular, Rua da Igreja, Maureles

Alameda Dr. Miranda da Rocha, Marco de Canaveses

Rua da Capelinha, Gatão

Casa das Figueiras, Rua do Pintor Acácio Lino, Travanca

Rua do Dr. Falcão, Gatão

Rua de Ovelha e Honra do Marão, 92, Lugar da Rua, Aboadela

Rua Frei José, Amarante

Alameda Teixeira de Pascoaes, Amarante

Rua do Rio, 503, Gondar

Quinta de S. Silvestre, Celorico de Basto

Lugar do Castelo, Arnoia

Rua Dr. João Lemos, Celorico de Basto

Argontim, Rego



Interp. Centre of Cherries | Resende



Canes of Gestaçõ | Baião



Casa do Lavrador | Baião



Rural Museum of Marão | Amarante



Archaeol. and Press Museum | Cel. Basto



# MAIN EVENTS



## JANUARY

Art on Chairs	Paredes	Several places
The Auto of the Magi	Penafiel	Figueira

## FEBRUARY

"Sabores IN" - Gastronomy and Wines	Felgueiras	Participating restaurants
International Festival of Camellias	Lousada	Variable
Saint Blaise's Festivity	Resende	Lugar de São Brás
"Papas de Ôlo" Fair	Amarante	Ôlo

## MARCH

"Pão de Ló" Festival	Felgueiras	Monastery of Pombeiro
Chocolate in the Park	Lousada	City centre
"Capital do Móvel" - Furniture and Decoration Fair	Paços de Ferreira	Paços de Ferreira
Lamprey Festival	Penafiel	Entre-os-Rios, Eja
Smoked Meat Fair in the Mountain	Cinfães	Gralheira
"Cavacas" Festival	Resende	Caldas de Aregos
Smoked Meat and Portuguese Stew Fair	Baião	City centre
"Endoças" - Maundy Thursday	M. Canaveses/Penafiel	Torrão/Entre-os-Rios
International Camellias Festival	Celorico de Basto	Quinta do Prado

## APRIL

"Folia" - International Performing Arts Festival	Lousada	Municipal Auditorium
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## MAY

May Fair	Felgueiras	City centre
Saint Quiteria's Festivity	Felgueiras	Sanctuary of Saint Quiteria
Historical Fair	Lousada	City centre
Our Lady of Salto's Festivity	Paredes	Aguar de Sousa
Flowers and Flavours Festival	Penafiel	City centre
Cherry Festival	Resende	City centre
Baião - Historical Reconstitution	Baião	City centre
Roasted Lamb Festival	Marco de Canaveses	City centre
Convent Pastries' Fair	Amarante	Convent of Saint Gonçalo

Over the year, this region hosts a number of cultural, religious or economic events. The summer months are particularly busy, with numerous popular feasts and outdoor concerts that, in many cases, bring together thousands of pilgrims or mere merry-makers in true

displays of faith, practices and customs, and traditions. At night, the streets are lit, full of people inspired by revelry, the skies are filled with colour and light, to the stunning sound of the fireworks... Come and share this joy, feel our deepest and most genuine cultural roots!



Over the year

1<sup>st</sup> weekend after Epiphany

4 weekends, between February and May

In February or March

On the 2<sup>nd</sup>

In February or March, on the weekend before Carnival

In March or April, on the weekend before Easter

In March or April, before Easter

In March or April

In March or April, on the Thursday prior to Easter

Between April and May

1<sup>st</sup> weekend

On the 22<sup>nd</sup> or following Sunday

Last weekend of May or the 1<sup>st</sup> of June

1<sup>st</sup> weekend

On the weekend after the 4<sup>th</sup> Sunday in May

In May or June

Last weekend

2<sup>nd</sup> weekend



Festival of Camellias | Cel. Basto



Lady of Salto's Procession | Paredes



Historical Reconstit. | Baião



## JUNE

Saint Peter's Festivities - Festival of the Municipality	Felgueiras	City centre
Youth Festival	Lousada	Sports complex
Corpus Christi and City Festival	Paços de Ferreira	City centre
"Encontr'Artes"	Paredes	Several places
Corpus Christi - Festival of the City and of the Municipality	Penafiel	City centre
"Terras de Payva" Pastry Festival	Castelo de Paiva	City centre
Saint John's Festivities - Festival of the Municipality	Castelo de Paiva	City centre
Saint John's Festivities - Festival of the Municipality	Cinfães	City centre
Saint Peter of Campo's Festivity	Cinfães	Tendais
Roman Market of Tongobriga	Marco de Canaveses	Freixo
June Festivities - Pilgrimage of Saint Gonçalo	Amarante	City centre
Old-Fashioned Fair	Amarante	City centre

## JULY

"Descalço" - Annual Footwear Design Gala	Felgueiras	City centre
Cultural Summer	Lousada	City centre
Great Festivity of Lousada - Lord of the Afflicted	Lousada	City centre
"Sebastianas" - Saint Sebastian's Festivities	Paços de Ferreira	Freamunde
Saint Michael's Festivities - Festival of the City	Paredes	Rebordosa
Festivities of the Divine Saviour - Festival of the City	Paredes	City centre
Festivities of the Divine Saviour - Festival of the City	Paredes	Lordelo
Feeling the Summer	Penafiel	City centre
White Night	Penafiel	City centre
Raising of the Pole - Saint Dominic's Festivities	Penafiel	Fonte Arcada
"Vinho Verde", Gastronomy and Crafts Fair	Castelo de Paiva	City centre
"ExpoMontemuro" - Regional Fair	Cinfães	City centre
"Aregos Quente"	Resende	Caldas de Aregos
Saint Christopher's Festivity	Resende	São Cristóvão, Felgueiras
Roasted Lamb and Oven-Baked Rice Festival	Baião	City centre
Municipality Festival	Marco de Canaveses	City centre
"Som d'Os Diabos" - Youth Festival	Amarante	City centre
Honey Fair	Amarante	Aboadela
Saint James's Festivities - Festival of the Municipality	Celorico de Basto	City centre

## AUGUST

Pilgrimage of Our Lady of Aparecida	Lousada	Aparecida, Torno
"Capital do Móvel" - Furniture and Decoration Fair	Paços de Ferreira	Paços de Ferreira
Festival of the City	Paredes	Gandra
Medieval Fair of Vilela	Paredes	Monastery of Vilela
Lunch on the Grass	Paredes	Paredes Urban Park
Medieval Market of Rans	Penafiel	Rans



Flower Parade on the 29<sup>th</sup>

On the Corpus Christi week

Between June and September, on variable dates

On the Corpus Christi week

On the week of the 24<sup>th</sup>

On the week of the 24<sup>th</sup>

On the 29<sup>th</sup>

Last weekend

1<sup>st</sup> weekend



Corpus Christi | Penafiel. "Cavalhada"

Last weekend

2<sup>nd</sup> weekend

1<sup>st</sup> weekend

3<sup>rd</sup> weekend

4<sup>th</sup> weekend

In July and August

On the 25<sup>th</sup>

1<sup>st</sup> weekend



Saint Peter of Campo's Procession | Cinfães

On the 25<sup>th</sup>

Last weekend

On the week of the 18<sup>th</sup>

In July and August

In July or August

Last weekend



Old-Fashioned Fair | Amarante

On the 13<sup>th</sup>, 14<sup>th</sup> (Procession) and 15<sup>th</sup>

1<sup>st</sup> weekend

1<sup>st</sup> weekend

Last Sunday



## AUGUST

"Agrival" - Agricultural Fair of the Sousa Valley	Penafiel	Exhibitions and Fairs Pavilion
Saint Bartholomew's Fair	Penafiel	City centre
Pilgrimage of Saint Dominic of the Mountain	Castelo de Paiva	Raiva
Generations Festival	Castelo de Paiva	City centre
The Lordship of the Past	Cinfães	Souselo
Douro Green Fest	Cinfães	Mourilhe, S. Crist. <sup>vbo</sup> de Nogueira
Saint Bartholomew's Festivities	Baião	City centre
"Byonritmos" - Diversity Festival	Baião	Casa de Chavães, Ovil
Larim Sunset	Amarante	Larim Beach, Gondar
Crafts and Gastronomy Fair	Celorico de Basto	City centre

## SEPTEMBER

Traditions Fair	Felgueiras	City centre
Our Lady of Victories' Festivities	Felgueiras	Lixa
Indie Music Fest	Paredes	Bosque do Choupal, Baltar
Soup of Quintandona's Festival	Penafiel	Quintandona, Lagares
Pilgrimage of Saint Euphemia	Castelo de Paiva	Paraíso
Flame Festival - Festival of the Municipality	Resende	City centre
Saint Nicholas Medieval Market	Marco de Canaveses	São Nicolau
Our Lady of the Nativity of Castelinho's Festivities	Marco de Canaveses	Avessadas
Flavours of the Earth Fair	Amarante	Candemil
Our Lady of Viso's Festivities	Celorico de Basto	Caçarilhe

## OCTOBER

Our Lady of the Rosary's Festivity - "Sopa Seca" Festival	Penafiel	Duas Igrejas
"Escritaria" - Literary Festival	Penafiel	Municipal Museum
Saint Simon's Festivity	Penafiel	Urrô
19 <sup>th</sup> -Century Fair	Castelo de Paiva	Tílias Park, Sobrado
Stone Biennial	Marco de Canaveses	Alpendorada e Matos
Chestnut Festival	Amarante	Canadelo

## NOVEMBER

Capon à la Freamunde Food Week	Paços de Ferreira	Participating restaurants
Saint Martin's Fair	Penafiel	City centre
Chestnut Fair	Cinfães	Fermentãos School, Tendais
Cabbage Soup Festival	Amarante	Rebordelo
Saint Catherine's Annual Fair	Celorico de Basto	City centre

## DECEMBER

"Oitavas" Fair	Lousada	Fairground
Pilgrimage of Saint Lucia	Paços de Ferreira	Freamunde
Gralheira - Santa Claus's Village	Cinfães	Gralheira



10 days, including the last two weekends

On the 24<sup>th</sup>

On the 4<sup>th</sup>

1<sup>st</sup> Saturday

On the week before the 24<sup>th</sup>

3<sup>rd</sup> weekend

2<sup>nd</sup> Sunday

1<sup>st</sup> Monday

1<sup>st</sup> weekend

3<sup>rd</sup> weekend

On the 14<sup>th</sup>, 15<sup>th</sup> and 16<sup>th</sup>

On the week before the 29<sup>th</sup>

1<sup>st</sup> weekend

On the 8<sup>th</sup>

On the weekend after the 8<sup>th</sup>

1<sup>st</sup> weekend

On the 28<sup>th</sup>

2<sup>nd</sup> Sunday

Last weekend

Between the last weekend and December 13<sup>th</sup>

Between the 10<sup>th</sup> and the 20<sup>th</sup>

1<sup>st</sup> or 2<sup>nd</sup> weekend

1<sup>st</sup> or 2<sup>nd</sup> Sunday

On the 25<sup>th</sup>

On the 26<sup>th</sup>

On the 13<sup>th</sup>

2 last weekends



"ExpoMontemuro" | Cinfães



"Capital do Móvel" | P. Ferreira



Saint Euphemia's Procession | C. Paiva



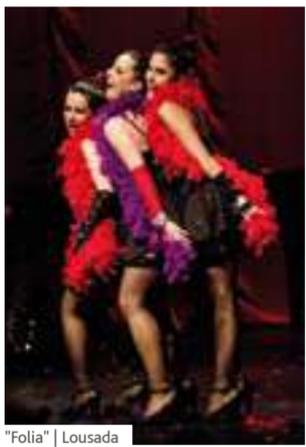
"Endoenças" | M. Canaveses/Penafiel



Sr. dos Aflitos's Procession | Lousada



19<sup>th</sup>-Century Fair | C. Paiva



"Folia" | Lousada



Saint Peter's Festivities | Felgueiras. Flower Parade



"Sebastianas" | P. Ferreira. "Cow-of-fire"



Saint Nicholas Medieval



June Festivities | Amarante

Saint Martin's Fair | Penafiel



Cherry Festival | Resende



al Market | M. Canaveses



Art on Chairs | Paredes

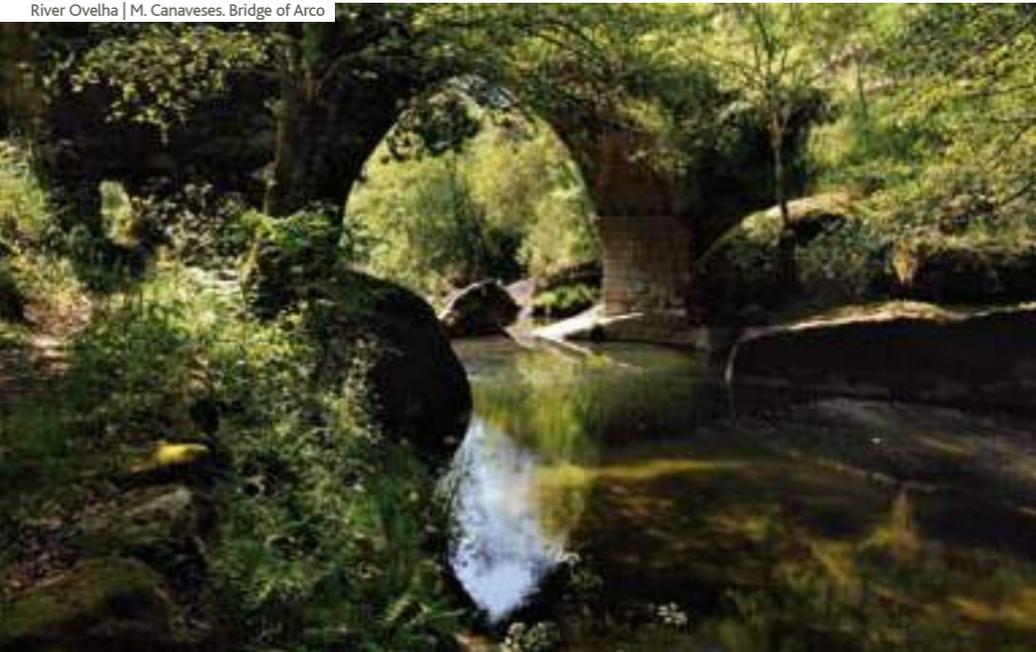


# EXPERIENCES

How  
about...

A guided tour to the Route of the Romanesque and the History of Portugal? A walking or ATB tour in full harmony with nature? A fascinating cruise along the river Douro? An extreme rafting ride? Introductory riding or golf lessons? A train journey along the century-old Douro Railway Line? A rejuvenating thermal or spa session? These are only a few of the many activities that the territory of the Route of the Romanesque has to offer you. You don't believe it? Come along with us...

River Ovelha | M. Canaveses. Bridge of Arco





## Route of the Romanesque



Learning about the cultural and landscape heritage offers surprising and unforgettable discoveries. To make those experiences even more enriching, the technical services of the Route of the Romanesque are able to offer, you and all your family and friends, guided tours along the 58 monuments covered by the project, as well as stimulating educational workshops and theme walking tours.

For longer stays, we suggest a visit to our website, at [www.rotadoromanico.com](http://www.rotadoromanico.com), so you may find out more about the different tourism programmes we have prepared specially for you.

Please bear in mind that, over the year, the Route of the Romanesque organizes several cultural events (music, theatre, dance, exhibitions...) in its monuments and at other locations within the territory covered by its 12 municipalities. So, there are plenty of reasons to visit the Route of the Romanesque! Contact us (p. 25)!



Church of Cabeça Santa | Penafiel



Church of Ribas | Cel. Basto

## Douro Railway Line

The first sections of the Douro Railway Line, departing from Porto, were inaugurated in the already distant year of 1875. However, much like in the 19<sup>th</sup> century, this railway line is still one of the most interesting means of transportation to (re)discover the enchanted valley of the river Douro up to Pocinho (Vila Nova de Foz Côa), especially for travellers who, nowadays, prefer to do it in a more relaxed and environmentally sustainable way, without the need for a car.

The Douro Railway Line crosses the territory of the Route of the Romanesque, travelling through the municipalities of Paredes, Penafiel, Lousada, Amarante, Marco de Canaveses and Baião. We could not remain indifferent to this privilege so, in the following page, we list the monuments of the Route of the Romanesque and other “Don’t miss out” attractions (p. 251) from this Guide that are located within 3 km from the railway line’s stations. You may, for example, get off at Cête and visit the Monastery of Paço de Sousa (p. 90), which is 1.4 km away from the station, or you can walk along the 3



Aregos Station | Baião

km that separate the Aregos station from the Eça de Queiroz Foundation (p. 273), just like Jacinto in Queiroz’s novel *The city and the mountains*.

Check out the timetables available for the Caíde/Marco de Canaveses and the Douro (Porto/Régua/Pocinho) railway lines at the CP - Comboios de Portugal’s website ([www.cp.pt](http://www.cp.pt)), schedule your trip, and then, on foot or by taxi, reach the intended destinations. For more information, and also to make sure the monuments are open or to request a technical interpreter for your visit, please contact the services of the Route of the Romanesque (p. 25).

River Douro | Railway Line



## DOURO RAILWAY LINE: STATIONS AND SITES OF INTEREST



(up to 3 km)

Recarei-Sobreira (Paredes)	Castromil Gold Mines (p. 259), 1.7 km; Quintandona - "Aldeia de Portugal" [Village of Portugal] (p. 263), 3 km
Cête (Paredes)	Chapel of Vale (p. 87), 0.7 km; Monastery of Paço de Sousa (p. 90), 1.4 km; Monastery of Cête (p. 78), 2.0 km; Memorial of Ermida (p. 96), 2.5 km
Paredes	Paredes Public Art Circuit (p. 259), 0.07 km
Penafiel	Municipal Museum of Penafiel (p. 262), 2.3 km; "Quinta da Aveleda" (p. 261), 2.5 km
Meinedo (Lousada)	Church of Meinedo (p. 60), 0.1 km; Bridge of Espindo (p. 64), 1.6 km; Bridge of Vilela (p. 58), 3 km
Caíde (Lousada)	Gourmet Routes ("Casa de Vila Verde") (p. 254), 1.3 km
Vila Meã (Amarante)	Church of Real (p. 209), 3 km
Livração (Marco de Canaveses)	Church of Saint Isidore (p. 173), 1.6 km
Marco de Canaveses	Church of Saint Mary (p. 275), 1.4 km; Carmen Miranda Municipal Museum (p. 274), 1.5 km; Church of Tabuado (p. 188), 2.6 km; Churches of Saint Nicholas and Sobretâmega (p. 176), 3 km
Mosteirô (Baião)	Porto Manso - "Aldeia de Portugal" [Village of Portugal], 0.9 km; Boassas - "Aldeia de Portugal" [Village of Portugal] (p. 267), 2.7 km; Monastery of Ancede (p. 139), 3 km
Aregos (Baião)	Eça de Queiroz Foundation (p. 273), 3 km

## Cruises Along the Douro

The valley of the river Douro features a unique and world-renowned beauty. Setting off to discover this majestic scenario on board a river boat will surely be a different and memorable experience.

The municipalities of Penafiel, Marco de Canaveses and Baião, on the north bank, and the ones of Castelo de Paiva, Cinfães and Resende, on the south bank, which are parts of the area covered by the Route of the Romanesque, are limited by the Douro and have privileged belvederes over it. The largest floodgate in Europe, with a 35-meter drop, belongs to the Carrapatelo dam, which connects the municipalities of Marco de Canaveses and Cinfães at km 64.50. It was inaugurated in 1972.

On the other hand, this may be an alternative opportunity to reach and visit some of the monuments of the Route of the Romanesque, namely the ones that are part of the so-called "Douro Valley" route (p. 98), departing from the most important marinas in this territory, such as Entre-os-Rios, Bitetos, Porto Antigo and Caldas de Aregos.

The companies that are operating in the Douro offer different types of tourist proposals, both in terms of the lengths and routes of the journeys, and in terms of price and services.

In a significant number of the programmes, one of the routes includes a train journey, making the experience even more complete and exciting. Take a look at the operators' offers and choose a



River Douro | Resende, Caldas de Aregos

programme that suits your interests. The almost 200 km of the river Douro found in the Portuguese territory are waiting for your visit...

A simples, but equally recommendable option is enjoying a nice tour on board of

“Barca d’Aregos”, a memory of the centuries-old “Barcas de por Deus” [barges of God]. Departing from Caldas de Aregos, it can carry up to 12 passengers. Have a good trip!

## RIVER DOURO: MARINAS (in the territory of the Route of the Romanesque)



Pedorido	38.5 - LB	Castelo de Paiva	41° 02' 47.77" N	8° 22' 32.87" W
Rio Mau	38.6 - RB	Penafiel	41° 03' 06.36" N	8° 22' 33.34" W
Douro41	41.0 - LB	Castelo de Paiva	41° 02' 18.98" N	8° 21' 05.74" W
Sebolido	43.5 - RB	Penafiel	41° 03' 14.33" N	8° 20' 04.86" W
Midões	43.5 - LB	Castelo de Paiva	41° 03' 13.04" N	8° 19' 51.16" W
Entre-os-Rios	48.5 - RB	Penafiel	41° 04' 58.28" N	8° 17' 35.85" W
Torrão	48.6 - RB	Marco de Canaveses	41° 04' 52.56" N	8° 17' 26.31" W
Castelo	52.3 - LB	Castelo de Paiva	41° 03' 53.52" N	8° 15' 49.48" W
Bitetos	52.6 - RB	Marco de Canaveses	41° 04' 16.50" N	8° 15' 33.10" W
Escamaraão	52.6 - LB	Cinfães	41° 04' 08.78" N	8° 15' 36.40" W
Pala	69.5 - RB	Baião	41° 06' 09.75" N	8° 05' 30.16" W
Porto Antigo	71.3 - LB	Cinfães	41° 05' 20.84" N	8° 04' 47.89" W
Caldas de Aregos	77.4 - LB	Resende	41° 06' 06.20" N	8° 00' 44.74" W
Ermida	83.6 - RB	Baião	41° 07' 26.94" N	7° 57' 00.64" W
Mogueira	83.6 - LB	Resende	41° 07' 20.09" N	7° 56' 56.63" W
Porto de Rei	87.0 - LB	Resende	41° 07' 08.35" N	7° 54' 43.86" W

## CRUISES ALONG THE DOURO: TOURIST OPERATORS



AmDouro	Largo Miguel Bombarda, 16, 1º F, V. N. Gaia	223 740 110	www.amdouro.com
Ânima Durius	Quinta dos Poços, Valdigem, Lamego	222 437 928	www.animadurius.pt
Barca d'Aregos	Caldas de Aregos, Resende	913 058 031	www.cm-resende.pt
Barcadouro	Av. Ramos Pinto, Lj. 240, V. N. Gaia	223 722 415	www.barcadouro.pt
Douro à Vela	Lugar da Curvaceira, Penajoia, Lamego	918 793 792	www.douro-a-vela.pt
Douro Acima	Rua dos Canasteiros, 40, Porto	222 006 418	www.douroacima.pt
Douro Azul	Rua de Miragaia, 103, Porto	223 402 500	www.douroazul.pt
Douro Verde	Av. da Galiza, Ed. Douralto, 6º Fr., P. Régua	254 322 858	www.douoverde.com
Douro Vou	Porto Antigo, Cinfães	938 014 068	loja.douro.biz
Feeldouro	Rua da Praia, V. N. Gaia	220 990 922	www.feeldouro.com
Manos do Douro	Av. Diogo Leite, 408, V. N. Gaia	223 754 376	www.manosdodouro.net
Pipadouro	Rua Azevedo Magalhães, 314, V. N. Gaia	226 179 622	www.pipadouro.pt
Rentdouro	Rua Santa Luzia, 243, S. Pedro da Cova	224 646 352	www.rentdouro.com
Rota do Douro	Av. Diogo Leite, 438, V. N. Gaia	223 759 042	www.rotadodouro.pt
Via D'Ouro	Praça da Ribeira, 5, Porto	222 081 935	www.viadouro-cruzeiros.com

(+351)

River Douro | Cruise



## Trekking

The territory of the 12 municipalities that are integrated into the Route of the Romanesque has a great potential for the practice of trekking. There are already thirty signalled pedestrian paths and there are plans to create more in the near future.

Circular or linear, longer or shorter, the above mentioned paths have numerous interesting features including, in some of them, monuments of the Route of the Romanesque. But there are a lot more reasons that will turn your walks along this territory into even more exciting and irresistible experiences: the friendliness

and wisdom of the local people; the city centres filled with history and architecture; the unmistakable mountain villages and the “Aldeias de Portugal” [Villages of Portugal]; the green valleys (of the rivers Bestança, Cabrum, Douro, Ovelha, Ovil, Paiva, Sousa, Tâmega, Vizela, among others); the exceptional mountain landscapes of Aboboreira, Lameira, Marão, Montedeiras and Montemuro; the dazzling eco-track located along the old Tâmega railway line. And why not combining conventional trekking with the new emotions provided by geocaching?...



### FELGUEIRAS

Caminhos Medievais - PR1	C	6.2	41° 23' 34.84" N	8° 13' 45.92" W
Caminhos Verdes - PR2	C	3.7	41° 23' 34.84" N	8° 13' 45.92" W

### LOUSADA

Percurso do Rio Sousa - PR1	C	5.1	41° 16' 0.61" N	8° 14' 46.61" W
Percurso de Santa Águeda a Requeixos - PR2	L	8.2	41° 18' 39.24" N	8° 18' 45.30" W
Ecopista - Circuito Pedonal de Lousada	C	4.1	41° 16' 53.08" N	8° 16' 46.39" W

### PAREDES

Trilho de Alvre - PR1	C	3.5	41° 7' 42.49" N	8° 26' 0.74" W
Trilho da Peregrinação - PR2	L	2.1	41° 7' 42.49" N	8° 26' 0.74" W
Caminhos de Sobrosa	L	6.0	41° 14' 54.58" N	8° 21' 4.73" W

### PENAFIEL

Itinerário Arqueológico do Vale do Tâmega	L	3.5	41° 9' 5.91" N	8° 14' 45.33" W
Rota das Igrejas da Cidade de Penafiel	C	3.0	41° 12' 23.95" N	8° 17' 0.98" W

### CASTELO DE PAIVA

Ilha dos Amores - PR1	C	7.2	41° 3' 53.84" N	8° 15' 45.44" W
Triho das Vinhas	C	12.7	41° 2' 24.55" N	8° 16' 21.36" W

### CINFÃES

Vale do Bestança - PR2	C	6.0	41° 2' 33.08" N	8° 03' 40.26" W
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Cross of Guindo | Paredes



Montedeiras Mountain | M. Canaveses



Camping Park, Rua da Raposeira, Vila Fria

Monastery of Pombeiro (p. 30); Núcleo Rural do Burgo (p. 36)

Camping Park, Rua da Raposeira, Vila Fria

Núcleo Rural do Burgo (p. 36)

Chapel of Saint Bartholomew, Vilela, Aveleda

Chapel of Saint Agatha, Sousela / Requeixos, Lustosa

City centre, Lousada

Senhora do Salto, Aguiar de Sousa

Senhora do Salto Park (p. 258)

Senhora do Salto / Church of Senande, Aguiar de Sousa

Senhora do Salto Park (p. 258)

Soverosa Garden, Sobrosa

Menhir / Lomar Rock Engravings, Luzim

Largo da Misericórdia, Penafiel

Municipal Museum of Penafiel (p. 262)

Castelo Pier, Fornos

Island of Castelo (p. 264)

Largo da Feira, Sobrado

Largo da Nogueira, Vila de Muros, Tendais

**RESENDE**

Vale do Cabrum - PR1	C	9.0	41° 3' 17.68" N	7° 58' 53.93" W
A Rota dos Cerejais	C	5.7	41° 11' 29.23" N	7° 92' 10.09" W
No Lenteiro do Olho Marinho	L	2.6	41° 1' 41.63" N	7° 96' 97.79" W

**BAIÃO**

Trilho das Florestas Naturais - PR1	C	11.7	41° 10' 54.06" N	8° 00' 52.28" W
Rio Ovil - Suas Levadas e Moinhos - PR3	C	0.7	41° 06' 28.90" N	8° 03' 49.30" W
Trilho dos Dólmens - PR4 (BAO   MCN   AMT)	C	11.2	41° 9' 33.03" N	8° 02' 16.90" W
Caminho de Jacinto	L	3.0	41° 6' 23.34" N	8° 00' 26.55" W
Todos os Caminhos Levam a Roma	L	3.0	41° 6' 7.26" N	8° 03' 25.05" W

**MARCO DE CANAVESES**

Pedras, Moinhos e Aromas de Santiago - PR1	C	15.0	41° 9' 37.94" N	8° 05' 48.39" W
Dois Rios, Dois Mosteiros - PR2	L	12.0	41° 7' 49.40" N	8° 13' 13.79" W
Caminho do Rio: do Douro à Serra - PR3	L	9.5	41° 7' 41.92" N	8° 08' 57.18" W
Caminhos de Canaveses - PR5	C	8.0	41° 11' 48.83" N	8° 09' 35.86" W
Caminhos de Tongobriga - PR6	C	8.0	41° 9' 30.04" N	8° 08' 48.85" W
Aldeias e Margens do Rio Ovelha	C	13.7	41° 12' 13.53" N	8° 06' 47.90" W

**AMARANTE**

Rota do Marancinho - PR1	C	6.0	41° 15' 48.73" N	8° 01' 53.19" W
Rota de São Bento - PR2	C	12.0	41° 16' 38.36" N	7° 59' 43.82" W
Trilho dos Caminhos de Água - PR3	C	10.4	41° 13' 27.83" N	8° 01' 6.33" W
Ecopista do Tâmega	L	39.2	41° 16' 23.17" N	8° 05' 1.24" W

**CELORICO DE BASTO**

À volta do Castelo e "Villa de Basto" - PR1	C	11.0	41° 21' 49.67" N	8° 03' 16.30" W
Ecopista do Tâmega	L	39.2	41° 23' 4.26" N	8° 0' 0.18" W



Aqueduct and Monastery of Pombeiro | Felgueiras



Menhir of Luzim | Penafiel



Dolmen of Outeiro de Gregos 3 | Baião



Covelinhas, São Cipriano

Largo da S.<sup>ta</sup> da Guia, S. João de Fontoura

Chapel of Good Success, Panchorra

Bridge of Panchorra (p. 119)

Church of Saint John, Rua da Igreja, Ovil

Lugar da Ponte Nova, Penalva de Baixo, Ancede

Interpretative Centre, Almofrela, Campelo

Almofrela (p. 272); Megalithic Set of the Aboboreira (p. 272)

Aregos Station / Eça de Queiroz Found., S.<sup>ta</sup> Cruz Douro

Eça de Queiroz Foundation (p. 273)

Monastery of Ancede / Porto Manso, Ribadouro

Monastery of Ancede (p. 139); Int. Centre of Vineyards (p. 142)

Church of Saint Martin, Soalhães

Church of Soalhães (p. 184); Almofrela (p. 272)

Monastery of V. B. do Bispo / Monastery of Alpendorada

Monastery of Vila Boa do Bispo (p. 163)

Montedeiras Park / Vimieiro, Sande

Tâmega River Park, Sobretâmega

Church of Sobretâmega (p. 176); Canaveses (p. 182)

Rua da Associação Recreativa do Freixo, Freixo

Roman City of Tongobriga (p. 275)

Parish Council of Várzea da Ovelha

Bridge of Arco (p. 193)

Lugar do Mosteiro, Gondar

Church of Gondar (p. 202)

Rua River Beach, Aboadela

Bridge of Fundo de Rua (p. 199); Lugar da Rua (p. 201)

Carvalho de Rei

Amarante / Celorico de Basto / Arco de Baúlhe

Tâmega Eco-track (p. 279); Church of Gatão (p. 232)

Interpretative Centre of the Castle of Arnoia

Castle of Arnoia (p. 236); Interp. Centre of the Castle (p. 239)

Amarante / Celorico de Basto / Arco de Baúlhe

Tâmega Eco-track (p. 282); Church of Gatão (p. 232)



Panchorrinha | Resende



River Bestança | Cinfães. Bridge of Covelas

## ATB



Riv. Sousa | Paredes. Trail to the Tower of Aguiar de Sousa

The rugged morphology of the territory of the Route of the Romanesque offers the perfect conditions for the practice of cycling and mountain biking (MTB or ATB). The trails, filled with obstacles and challenges, provide amazingly entertaining experiences full of adrenaline, combined with breath taking views over the vast natural, landscape and cultural heritage that characterizes the Route of the Romanesque.

Among the various regional ATB projects and clubs, the Route of the Romanesque in ATB deserves a special mention. Created and fostered by the BTT Kunalama

group, from Penafiel, this project has been defining and presenting a series of routes, along rural trails and paths, that connects various monuments of the Route of the Romanesque. By prior appointment, this group can also accompany the visitors who are interested in enjoying this adventure. All the information is available at [www.rotadoromanicoembtt.pt](http://www.rotadoromanicoembtt.pt).



"Trilhos Verdes BTT" | C. Paiva



We also highlight the “Trilhos Verdes BTT” [ATB Green Trails] project, which is set in the green landscapes of Castelo de Paiva, taking advantage of its municipal, rural and forest routes. The first circular trail - “Trilho das Vinhas” - is already signalled and operational; it is 12.7 km long and departs from Largo da Feira, in Sobrado, in the centre of the town of Castelo de Paiva. For more information, please visit [www.cm-castelo-paiva.pt](http://www.cm-castelo-paiva.pt).

On the other hand, the national network of the “Bikotel” project has accommodation units in the territory of the Route of the Romanesque since 2013. A Bikotel is an accommodation unit with good practices in terms of welcoming cyclists, which are translated into a series of services that were specially designed for the needs of those who riding bikes (road

bikes or mountain bikes) is the most important thing in the world. The units offer, among other services: an outdoor bike park, a bike garage, facilities to wash the cyclists’ clothes and bikes, menus specially designed for cyclists (with dishes that are rich in carbohydrates and include extra vegetables and fruit in every meal), a small workshop with basic tools and tyre inflation equipment, information about the available ATB and/or cycle tourism routes (maps, technical data and GPS tracks). To get all the information about the “Bikotel” project, please visit the [www.bikotels.com](http://www.bikotels.com) website and to find out more about the accommodation units that are located in this region, please read the “Where to sleep” section (p. 358) of this Guide.



## Equestrian Tourism



Assinatura de Mestre riding centre | Felgueiras



In the Route of the Romanesque you will also find a series of riding centres that will surely provide you a different and captivating experience. Whether you're a master in the art of riding every saddle or simply curious regarding the practice

of equestrian activities, the various riding centres located in this territory provide all the equestrian services to meet your needs and wishes. Horse rides, riding lessons, hippotherapy sessions, equestrian shows and competitions are waiting for you...

### RIDING CENTRES



Centro Hípico Assinatura de Mestre	Quinta dos Gansos Souto, Sernande, Felgueiras	912 173 895	<a href="http://www.assinaturademestre.pt">www.assinaturademestre.pt</a>
Centro Hípico da Quinta da Granja	Quinta da Granja Várzea, Felgueiras	963 053 665	<a href="http://www.quinta-da-granja.com">www.quinta-da-granja.com</a>
Centro Hípico e Turístico Vale do Sousa	Rua Coração de Jesus 620, Covas, Lousada	965 540 856	<a href="http://www.chtvaledosousa.pt">www.chtvaledosousa.pt</a>
Centro Equestre da Quinta do Roçhão	Rua de Vilar S. Martinho de Recesinhos, Penafiel	911 840 214	
Centro Hípico da Casa de Gatão	Rua de Gatão, 59 S. Martinho de Recesinhos, Penafiel	255 732 781	<a href="http://www.quintadegatao.com">www.quintadegatao.com</a>
Centro Hípico de Penafiel	Lugar de Pala Santa Marta, Penafiel	961 720 867	
Centro Hípico de Baião	Lugar do Fulgueirão Campelo, Baião	939 994 092	<a href="http://www.chbaiao.blogspot.pt">www.chbaiao.blogspot.pt</a>
Centro Hípico EPAMAC	Escola Prof. de Agricultura e Desenv. Rural, Rua da Igreja, 78, Rosém, Marco de Canaveses	255 534 049	<a href="http://www.epamac.com">www.epamac.com</a>

## Golf

Golf is an activity with an increasing number of fans, which combines physical exercise with leisure and relaxation. For the more experienced ones or for those who want to start practising this sport, the territory of the Route of the Romanesque has three golf courses prepared to welcome you and treat you as you deserve. The Golfe de Amarante course (p. 280), close to the river Tâmega, was inaugurated in 1997. Besides being the oldest course in the region, it is also the largest one, with 18 holes. The Aviz Golf course, in Paços de Ferreira, and the Campo do Aqueduto, in Paredes, offer



Aviz Golf Club | P. Ferreira

you nine holes surrounded by a rural landscape dominated by tranquillity and fresh air. In any of the courses you may also use their bar and restaurant services or simply sunbathe in their terraces...

### GOLF COURSES



Aviz Golf Club	Hotel Q. <sup>ta</sup> do Pinheiro, Rua de Miraldo 262, Freamunde, Paços de Ferreira	255 878 524	<a href="http://www.avizgolfclub.com">www.avizgolfclub.com</a>
Paredes Golfe Clube	Campo de Golfe do Aqueduto Vila Cova de Carros, Paredes	925 981 278	<a href="http://www.paredesgolfeclube.pt">www.paredesgolfeclube.pt</a>
Golfe de Amarante (p. 280)	Quinta da Deveza Louredo, Amarante	255 446 060	<a href="http://www.golfedeamarante.com">www.golfedeamarante.com</a>

(+351)



Paredes Golfe Clube | Paredes

## Thermal facilities and spas



Thermal F. of Entre-os-Rios | Penafiel

To regain the strength lost in your exhausting daily life, the Route of the Romanesque suggests you to choose a programme that includes a rejuvenating spa session at one of our modern hotels (p. 358) or a thermal treatment at of the region's facilities, famous for the quality of their waters: Caldas de Aregos (p. 270), Canaveses, Entre-os-Rios and São Vicente.

Jacuzzi treatments, waterfalls, aromatherapy baths, hot stone massages and wine therapy are just a few of the many services available, which are a perfect combination of health and leisure. By yourself or in good company, during a short or long stay, this will be a gift for which your body and soul will forever be grateful...

### TERMAS



Entre-os-Rios	INATEL EN 106, Torre, Portela, Penafiel	255 616 059	<a href="http://www.inatel.pt">www.inatel.pt</a>
São Vicente	Termas de São Vicente Pinheiro, Penafiel	255 617 080	<a href="http://www.termasdesaovicente.pt">www.termasdesaovicente.pt</a>
Caldas de Aregos (p. 270)	Balneário Rainha D. Mafalda Caldas de Aregos, Resende	254 875 259	<a href="http://www.termas-caldasdearegos.com">www.termas-caldasdearegos.com</a>
Canaveses	Palácio de Canavezes Hotel, R. Caldas de Canaveses, Sobretâmega, Marco de Canaveses		<a href="http://www.canavezes.com">www.canavezes.com</a>

(+351)

Thermal F. of São Vicente | Penafiel





Trial 4x4



River Sousa | Paredes. Canoeing



Extreme XL Lagares | Penafiel



River Paiva | Rafting



Rally



Karting



River Ardena | Cinfães. Canyoning



R. Douro | Powerboating



Eurocircuito da Costilha | Lousada



R. Tâmega | Penafiel. Bridge of Duarte Pacheco



Off-Road Track

# ASSOCIATIONS TRAVEL AGENCIES TOURISM ENTERTAINMENT COMPANIES



ZWinBack Tours	Av. das Tílias, 140, Caldas de Aregos, Resende
AZZ Adventures	Rua das Oliveiras, 51A, Cave Marinheiros, Leiria
Absolutely Portugal	Rua Prof. Alfredo de Sousa, 12, 1C, Lisboa
Agência Abreu	Av. dos Aliados, 221, Porto
Amigos da Montanha	Rua Custódio V. Boas, 57, Barcelinhos, Barcelos
André Tours	Av. Brasil, 43, 2º Esq., Lisboa
Associação Basto Move.Te	Mosteiro, Arnoia, Celorico de Basto
Associação de Amigos de Tongobriga	Rua Ant. C. Vasconcelos, 36, Freixo, M. Canaveses
Associação de Canoagem do Vale do Sousa	Alvre, Aguiar de Sousa, Paredes
Assoc. Desen. Regional - Os Caminhos de Jacinto	Estação de Aregos, Santa Cruz do Douro, Baião
Associação Desportiva de Amarante	Rua Pedro Alvellos, Ap. 49, S. Gonçalo, Amarante
Associação dos Amigos de São Cristóvão	Rua do Rechão do Eirô, 124, Felgueiras, Resende
Associação dos Amigos do Rio Ovelha	Passal, Várzea de Ovelha e Aliviada, M. Canaveses
Associação para a Defesa do Vale do Bestança	Apartado 22, Cinfães
Aventura Marão Clube	Av. General Silveira, 193, Cepelos, Amarante
Blisstours	Rua da Junta, Mata Velha, Loivo, V. N. Cerveira
Borealis	Rua do Mormeiral, Rebordões S.ª Maria, P. Lima
Clube do Paiva	Fraguinhas, Alvarenga, Arouca
Clube Náutico de Caldas de Aregos	Ramboia, Caldas de Aregos, Resende
Clube Náutico de Ribadouro	Ribadouro, Baião
Cramês Concierge	Rua Faria Guimarães, 108, Porto
Cultur'friends WAVcomfort	Rua Carlos Alb. Morais, 122, Leça da Palmeira, Matosinhos
Curious Meridian	Rua Chaby Pinheiro, 23, R/c Esq., Lisboa
Dourowake	Rua de S. Paulo, Sebolido, Penafiel
Eco Simbioses - Assoc. Amb. e Cult. do Vale de Ovil	Rua do Outeiro, Ovil, Baião
Emotions	Rua Dr. Balt. Sousa, Ed. Gal. Nova, Lj. 17, Cel. Basto



Monastery of Travanca | Amarante



915 491 246	<a href="http://www.2winbacktours.pt">www.2winbacktours.pt</a>	Tourist Entertainment
275 561 182	<a href="http://www.a2z-adventures.com">www.a2z-adventures.com</a>	ATB   Trekking   Tourist Programmes
936 728 833	<a href="http://www.absolutelyportugal.com">www.absolutelyportugal.com</a>	Travel Agency
222 043 574	<a href="http://www.abreudmc.com">www.abreudmc.com</a>	Travel Agency
253 830 430	<a href="http://www.amigosdamontanha.com">www.amigosdamontanha.com</a>	Canoeing   Rafting   Paintball   Trekking
217 815 390	<a href="http://www.andretours.pt">www.andretours.pt</a>	Travel Agency
964 154 280	<a href="http://www.bastomove-te.com">www.bastomove-te.com</a>	ATB   Trekking   Orientation
918 286 260	<a href="http://amigostongobriga.blogspot.pt">amigostongobriga.blogspot.pt</a>	Trekking
936 399 285	<a href="http://www.acvspt.wix.com/acvs">www.acvspt.wix.com/acvs</a>	Canoeing   Canyoning   Trekking
254 883 105	<a href="http://www.oscaminhosdejacinto.pt">www.oscaminhosdejacinto.pt</a>	Trekking   Tourist Programmes
255 432 080	<a href="http://www.ada-amarante.com">www.ada-amarante.com</a>	Canoeing   Trail Running   Mountaineering   Trekking
255 563 256	<a href="http://www.aasc.pt">www.aasc.pt</a>	Trekking
919 854 160	<a href="http://www.rioovelha.com">www.rioovelha.com</a>	Trekking   Environmental Education
255 562 233	<a href="http://www.bestanca.com">www.bestanca.com</a>	Trekking
255 420 234	<a href="http://www.aventuramaraoclube.com">www.aventuramaraoclube.com</a>	ATB   Canoeing
933 927 309	<a href="http://www.blisstours.pt">www.blisstours.pt</a>	Travel Agency
910 910 930	<a href="http://www.borealis.pt">www.borealis.pt</a>	Travel Agency
256 955 504	<a href="http://www.clubedopaiva.com">www.clubedopaiva.com</a>	Rafting   Canyoning   Paintball   All-Terrain Rides   Trekking
254 875 823	<a href="http://www.cncaregos.com">www.cncaregos.com</a>	Canoeing   Rowing   Powerboating   Sailing
917 512 095		Canoeing   Rowing   Powerboating   Sailing
960 110 415	<a href="http://www.cramesporto.com">www.cramesporto.com</a>	Travel Agency
919 992 683	<a href="http://www.culturfriends.pt">www.culturfriends.pt</a>	Rent-a-Car   Affordable Tourism
910 086 525	<a href="http://www.curiousmeridian.pt">www.curiousmeridian.pt</a>	Travel Agency
962 755 823	<a href="http://www.dourowake.pt">www.dourowake.pt</a>	Water Skiing   Wakeboarding   Canoeing   Rowing   Ecotourism
961 101 935		Trekking
255 323 125	<a href="http://www.emotions.com.pt">www.emotions.com.pt</a>	Tourist Entertainment



Eurocircuitos da Costilha	CAL, Rua da Costilha, Cristelos, Lousada
Extreme Clube Lagares	Av. das Portelas, Lagares, Penafiel
GeoStar	Torre Oriente, Av. Colégio Militar, 37 F, 5º, Lisboa
Ginásio Clube de Alpendorada	Rua F. Borges da Cruz, Alpendorada, M. Canaveses
Giros & Rotas	Av. 5 de Outubro, Porta 2, Lamego
GlobalTours	Rua da Rasa, 585, V. N. Gaia
INATEL - Turismo	Calçada de Santana, 180, Lisboa
Kartódromo de Baltar	Av. São Silvestre, 760, Baltar, Paredes
Know Portugal	Rua José Carvalho, V. N. Famalicão
Kunalama - Associação para o Desenv. da Portela	Av. Gaspar Baltar, 236, Portela, Penafiel
Living Douro	Tâmega Park, Ed. Mercúrio, Fração AC, Amarante
Lusanova	Av. Afonso Costa, Lote 27, Lisboa
Lusorafting	Lugar de Baixo Soltinho, Canelas, Arouca
Maravilhacontece	Praça C. D. Ant. Ribeiro, Gal. Com., 112, Cel. Basto
NTDM - Specialized Tourism	Rua das Flores, 69, 1º, Sl. 5, Porto
Oficina da Natureza - Portugal Green Walks	Rua do Carrezido, Ponte de Lima
Oporto & Douro Moments	Rua Nuno Guimaraes, 98, Perosinho, V. N. Gaia
Origens D´Ouro - Viagens e Turismo	Rua José Pereira Monteiro, 113, Resende
Percurso Com Vida - Assoc. Desportiva e Cultural	Rua Com. José P. Moreira, Marco de Canaveses
Perfect Experiences	Rua da Junqueira, 200, 1º, Lisboa
Pinto Lopes Viagens	Rua Pinto Bessa, 466, Porto
Ponto por Ponto - Douro Travel	Rua Cidade de Espinho, 3, R/c, Vila Real
Portugal Insights	Rua Castilho, 14C, 4º, Lisboa
PtTrip	Praça Diogo Fernandes, 1-A, Beja
Quasar - Viagens e Turismo	Rua Artilharia Um, 39 A, Lisboa
Rafting Atlântico	Porto de Bois, Oliveira, Póvoa de Lanhoso
Salta Fronteiras Associação	Rua da Escola da Carriça, Airães, Felgueiras
Sentir Património	Trav. da Cachada, 219, Pombeiro, Felgueiras
Sightseeing Tours Shop	Rua Santa Catarina, 715, Lj. D, Porto
SOS Rio Paiva - Assoc. de Defesa do Vale do Paiva	Lugar da China, Fornos, Castelo de Paiva
Territorium Turismo - Associação Viver Canadelo	Av. 25 de Abril, 503, Madalena, Amarante
Touch Travel	Av. Marques de Tomar, 35, 3º, Lisboa
Trans Serrano	Bairro São Paulo, Góis
Tupan Tours	Rua de Santa Justa, 197-H, Porto
Turinicta - Viagens e Turismo	Rua São João de Brito, 605, Lj. 26, Porto
Viagens El Corte Inglés	Rua Capitão Ramires, 5 A, Lisboa
Waterlily	Quinta de Bonjoia, Rua de Bonjoia, 185, Porto
Your Way - Experiences & Emotions	Rua da Urb. Cidade de Gandra, 7, Paredes



255 110 516	<a href="http://www.cal.pt">www.cal.pt</a>	Autocross   Rallying   Rally Crossing   Karting
939 535 208	<a href="http://www.extremelagares.com">www.extremelagares.com</a>	Extreme Enduro   Motorcycling
211 572 280	<a href="http://www.geostar.pt">www.geostar.pt</a>	Travel Agency
916 490 216	<a href="http://gcalpendorada.blogspot.pt">gcalpendorada.blogspot.pt</a>	Canoeing   Orientation   Rafting   Trekking
254 613 618	<a href="http://www.giroserotas.com">www.giroserotas.com</a>	Travel Agency
225 108 887	<a href="http://www.globaltours.pt">www.globaltours.pt</a>	Travel Agency
210 072 384	<a href="http://www.inatel.pt">www.inatel.pt</a>	Travel Agency
		Karting   Motorsports
252 081 361	<a href="http://www.knowportugal.pt">www.knowportugal.pt</a>	Travel Agency
933 828 638	<a href="http://www.kunalama.com">www.kunalama.com</a>	ATB
255 431 076	<a href="http://www.livingdouro.com">www.livingdouro.com</a>	Tourist Entertainment
218 436 870	<a href="http://www.lusanova.pt">www.lusanova.pt</a>	Travel Agency
966 450 628	<a href="http://www.lusorafting.pt">www.lusorafting.pt</a>	Rafting   Canoeing   Canyoning   Trekking
255 323 227		Travel Agency
220 968 100	<a href="http://www.ntdm.pt">www.ntdm.pt</a>	Tourist Entertainment
936 077 462	<a href="http://www.oficinadanatureza.pt">www.oficinadanatureza.pt</a>	Tourist Entertainment
965 515 186	<a href="http://www.oportoanddouromoments.com">www.oportoanddouromoments.com</a>	Tourist Entertainment
254 878 126	<a href="http://www.origens-douro.pt">www.origens-douro.pt</a>	Travel Agency
912 665 887	<a href="http://percursoscomvida.com">http://percursoscomvida.com</a>	Trekking   ATB   Kayaking
213 616 720	<a href="http://www.perfxp.com">www.perfxp.com</a>	Travel Agency
222 088 098	<a href="http://www.pintolopesviagens.com">www.pintolopesviagens.com</a>	Travel Agency
259 347 342	<a href="http://www.portugalpointbypoint.com">www.portugalpointbypoint.com</a>	Travel Agency
962 491 515		Travel Agency
284 321 297	<a href="http://www.pttrip.pt">www.pttrip.pt</a>	Travel Agency
210 304 400		Travel Agency
253 635 763	<a href="http://www.rafting-atlantico.pt">www.rafting-atlantico.pt</a>	Rafting   Canoeing   Canyoning   Trekking
963 763 102	<a href="http://www.saltafronteiras.org">www.saltafronteiras.org</a>	Trekking   Environmental Education
968 955 236		Trekking   Tourist Programmes
222 001 530		Travel Agency
919 077 772	<a href="http://www.riopaiva.org">www.riopaiva.org</a>	Trekking   Geocaching
910 409 162	<a href="http://www.territoriumturismo.wix.com/vivercanadelo">www.territoriumturismo.wix.com/vivercanadelo</a>	Trekking   All-Terrain Rides   Tourist Programmes
217 817 590	<a href="http://www.touchtravel.com">www.touchtravel.com</a>	Travel Agency
235 778 938	<a href="http://www.transerrano.com">www.transerrano.com</a>	Travel Agency
222 430 043	<a href="http://www.tupantours.com">www.tupantours.com</a>	Travel Agency
226 150 040	<a href="http://www.turinicta.com">www.turinicta.com</a>	Travel Agency
217 803 969	<a href="http://www.viagenselcorteingles.pt">www.viagenselcorteingles.pt</a>	Travel Agency
932 564 723	<a href="http://www.waterlily.pt">www.waterlily.pt</a>	Tourist Entertainment   Affordable Tourism
919 459 947	<a href="http://www.experiencesemotions.pt">www.experiencesemotions.pt</a>	Travel Agency





Surrender to life's small pleasures. Have a taste of our tempting regional flavours or indulge in the *gourmet* tastes of fine signature cuisine. And don't forget to enjoy them together with the region's divine "Vinho Verde"

[slightly sparkling white or red wine from Northern Portugal]. In addition to the famous sweets, also taste some of the fruits that mark this territory, as cherries of Resende, the oranges of Pala (Baíão) and the musk-melons of Vale do Sousa.

# GASTRONOMY

## ROAST LAMB WITH OVEN-BAKED RICE

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Although lamb, also known as hogget, is a well-known dish in many regions of Portugal, this one has a special flavour to it. Why? Because it is roasted in clay bowls in wood ovens, with a lot of dedication and knowledge...



## "PICA NO CHÃO" CHICKEN BLOOD RICE

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The cook's secret is in the perfect balance between fat, vinegar, blood and a loose, well-cooked rice. The chicken should be home-grown, thus worthy of the epithet "pica no chão" [floor pecker]. It should have a firm meat and a stocky size.

## "AROUQUESA" BREED VEAL FLAP RICE

---

Cooked in traditional fire oven and, preferably, with a condiment rich in vegetable nutrients, this wonder rouses an infinity of sensations at every taste. And its different sauces are a harmonious finishing touch for an experience you will surely not forget.

## BROAD BEAN RICE WITH SOFT-FRIED CHICKEN

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"(...) and a tray was laid on the table, overflowing with broad bean rice. How desolating! Jacinto, in Paris, had always loathed broad beans! ... However, he attempted a shy bite - and again those eyes of his, fogged by pessimism, glowed, searching for mine. Another, focused, large bite, taken with the slowness of friar who is delighting himself. After that, a cry: - Exquisite! ... Ah, these broad beans, yes! Oh, what a broad bean! What a delight! (...)". This is how Eça de Queiroz (p. 273), in his novel *The city and the mountains*, describes the famous broad bean rice of Tormes, in Baião. Do you need further encouragement?



## OVEN-ROASTED COD

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There are countless ways of cooking cod. One of the simplest, but also tastiest ones is to have it roasted on coals, and accompanied with boiled potatoes, sliced onions, and generous amounts of quality olive oil. Another specialty is cod topped with oven-roasted corn bread-crumbs, also known as cod with "migas". It may also be accompanied with mashed potatoes. It's so hard to choose...



## ROASTED LAMB

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This very popular dish acquires a particular flavour in the more mountainous areas of the territory of the Route of the Romanesque, particularly in the Montemuro mountain, in Cinfães and Resende.



## "ROJÕES"

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This dish (deep-fried chunks of pork meat) is very popular across the entire region. Plain, with chestnuts or "sarrabulho" [curdled blood] rice, whoever visits this region will hardly resist this pork-based delicacy.



## CAPON À LA FREAMUNDE

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A typical dish from the cuisine of Freamunde, in Paços de Ferreira. These male roosters are carefully neutered at a young age, through a simple operation that causes them to stop singing and to grow larger than normal, gaining a more tender and tasty meat. It is said that this type of treatment had its origin in Ancient Rome, when a senator ordered the roosters to be neutered, because their song wouldn't let him sleep at dawn. Stuffed and roasted in the oven, accompanied with roasted potatoes and oven-baked rice, this is a fabulous dish to which you should not resist.



## "COZIDO À PORTUGUESA"

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This is a traditional Portuguese dish with origins in the region of Trás-os-Montes. Including a wide variety of boiled vegetables, meats and smoked sausages, this is a popular delicacy you can taste in many of the region's restaurants.



## LAMPREY

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Typical of the municipalities of Castelo de Paiva, Penafiel and Marco de Canaveses, lamprey with rice or à la bordelaise should be accompanied by a good regional red "Vinho Verde" [slightly sparkling wine from Northern Portugal]. In March, don't miss the Lamprey Festival, at the pier of Entre-os-Rios, in Penafiel.



## "AROUQUESA" BREED VEAL STEAK

The animals of the "Arouquesa" breed, whose meat has a protected and certified denomination of origin, are bred and fed freely on the mountainous slopes. This gives their deliciously tender meat a distinctive taste.



## "VERDE" OR "BAZULAQUE"

According to tradition, this is a dish that was prepared on wedding days to provide enough energy for the long journeys between people's homes, the church and the banquet. Typical of Amarante, Baião and Marco de Canaveses, it is prepared with the lamb or hogget's guts, lungs, heart and liver that, after being marinated in wine and garlic, are cooked with potatoes and bread. In other municipalities, it is also cooked using home-grown chicken meat, smoked ham and pork sausage.



## ROASTED VEAL

The veal roast, cooked in a wooden oven, is a very typical dish in this region. Whichever restaurant you choose, quality is guaranteed.



## "BROA DE MILHO"

This circular and slightly flattened bread (cornbread) is very typical from the territory of Vale do Sousa. The regional corn used to bake this bread gives it a unique and authentic flavour.



## "REGUEIFA" OF PAREDES

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The "regueifa" is a well-known twisted bread made for pilgrimages. It has very special meaning for the city of Paredes, since it was usual for people to stop there to buy this famous bread.

## BREAD OF PADRONELO

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Also known as four-cornered bread, the unmistakable bread from Padronelo (Amarante) is prepared with wheat flour (85%) and rye flour (15%). Some regional bakeries still bake in clay wood-fired ovens, so be sure to taste it.

# CONFECTIONERY

## "BISCOITO DA TEIXEIRA"

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The "Biscoito da Teixeira" or "Doce da Teixeira" – a town from the municipality of Baião – is a dark rectangular biscuit baked in a wooden oven. It has an intense and addictive flavour!



## "BOLINHOS DE AMOR"

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The "Bolinhos de Amor" [petits fours], from Casais Novos, in Recesinhos, Penafiel, are small but delicious sugar-coated cakes. In some areas, these popular cakes are known as "Beijinhos" [kisses] or "Docinhos de Amor" [love petits fours].



## "BOLO DE SÃO GONÇALO"

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The phallic shape of the "Bolo de São Gonçalo" arouses curiosity and laughter among the visitors, who are not familiar with this popular treat from Amarante. Banned during the dictatorship, this cake was associated with the single women's prayers and rituals to find a groom. According to the legend, single women should touch Saint Gonçalo's tomb (P. 278) with any part of their bodies in order get engaged within a year...



## COOKIES AND BISCUITS FROM THE "FÁBRICA DURIENSE"

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In Soalhães, Marco de Canaveses, very close to the Church of Saint Martin (p. 184), we find the factory Fábrica Duriense, specialized in the manufacture of cookies and biscuits that are widely appreciated in the region.

## "BRISAS DO PILAR"

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The "Brisas do Pilar" and the "Rochas da Citânia" claim to be the most popular pastries in Paços de Ferreira. Should you taste them? We highly recommend it.

## "CAVACAS DE RESENDE"

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There is no information about the origin of this precious treat. However, according to the legend, in the Middle Ages there was a lady who lived in Vinhós and was preparing her daughter's wedding reception by baking the wedding cake. However, the wedding had to be postponed due to a plague that struck the municipality. Given her meagre financial means, the lady had to preserve the cake until the wedding date. She removed the top and soaked the rest of the cake in sugar syrup, thus restoring its moistness and delighting all the guests. Every year, in March or April, Caldas Aregos, in Resende, hosts the "Cavacas" Festival.





## "CAVACAS"

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Among the confectionery baked in the region, the "cavacas" stand out for being widely recognized by the general public. If you haven't tasted them yet, don't waste any more time...



## "CAVACO"

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The name "Cavaco" [chip] is a reference to the wood scraps from the furniture industry, which are shaped as light-brown and fairly irregular parallelepipeds. The "Cavaco" is prepared with a thick dough - like a sweet bread - that is rolled and stuffed with egg cream, sugar, cinnamon and crushed chestnuts with a hint of lemon.



## WATER CRÈME BRÛLÉE

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This typical dessert from Baião is similar to the crème brûlée - it is also served with cinnamon or caramelized sugar -, but there are a few differences in terms of preparation, conservation and flavour...

## "FORMIGOS"

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The "Formigos" are typically made during the holiday season, and their dough is based on a mix of bread, almonds, raisins, eggs, cinnamon and Port Wine.

## CONVENT PASTRIES

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"Saint Gonçalo of Amarante, among the many miracles that you do, we surely can't forget these sweets and pastries too". Created and promoted by the nuns of Saint Claire, the Convent Pastries continue to delight those who visit the city of Amarante. Taste the "Trouxas de ovo", the "Lérias", the "Foguetes", the "Papos de Anjo", the "São Gonçalos" and the "Brisas do Tâmega". In May, the cloister of the convent of Saint Gonçalo (p. 278) hosts the Convent Pastry Festival.



## BUTTER PASTRIES – “MATULOS”

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On the banks of the Douro, forget calories for a moment and enjoy one of the most unique and delicious legacies of the typical pastry of Cinfães.



## “LÉRIAS”

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In Felgueiras, the “Lérias” are one of the most popular and sought after treats, especially due to their characteristic and intense almond flavour.



## “FATIAS DO FREIXO”

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Regional pastries with a true historical tradition. They are referenced in 1819, the year when the Casa dos Lenteirões was built in Freixo, Marco de Canaveses. King Luís (r. 1861-1889) always wanted to have them at his banquets. The art of their manufacture has been passed on from generation to generation. In addition to the “Fatias”, you may also try the butter biscuits, the rice cakes and other pastries from Freixo.



## “MELINDRES”

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A delicacy that is particularly well-known in Castelo de Paiva and is prepared with flour, sugar, eggs and cinnamon.



## “FALACHAS”

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The “Falachas” are prepared with chestnut flour, which is mashed and wrapped in chestnut tree leaves. They may be shaped as small cakes or, by extending the dough, as circles. Their flavour is pleasant and sweet.



## "PÃO DE LÓ DE MARGARIDE"

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The "Pão de Ló de Margaride" [sponge cake], from Felgueiras, is baked in a wood oven, in unglazed clay forms. This specialty dates back to 1731, and today it is still being manufactured by the successors of Leonor Rosa da Silva (p. 252), the supplier of the old Royal House. Every year, on the weekend before Easter, the Monastery of Saint Mary of Pombeiro (p. 30) hosts the "Pão de Ló" Festival, in which the one from Margaride is the one true star.



## "PÃO DE LÓ DOURADO"

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In Castelo de Paiva, particularly in Serradelo and Sardoura, there is a small gastronomic treasure with more than a hundred years of tradition. This is a simple recipe prepared with a lot of care.

## "PÃO DE LÓ" WITH CAMELLIA JAM

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Discover one of the best sponge cakes that the Minho region has to offer by tasting this unique recipe, flushed by the colour range of the century-old camellias of Celorico de Basto.

## "PÃO PODRE"

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Sweet breads are a very popular presence in the recipe books from Northern Portugal. Despite being a typical Easter cake, you may taste it all year round, right out of oven and with an irresistible scent of cinnamon.

## DRUNKEN PEARS

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This delicious dessert has a particular flavour in the lands of Baião. Its secret? Perhaps the quality of the wine...

## "ROCHAS DA CITÂNIA"

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Typical pastries from Paços de Ferreira. They are prepared with flour, margarine, salt, sugar, eggs, coconut, walnut and almond.



**"ROSQUILHOS"**

This is a very typical regional pastry prepared with wheat flour, water, butter, saffron, yeast, salt and sugar. After being in the oven whose door is left open to allow them gain a golden colour, they are covered with refined sugar.

**FRENCH TOASTS**

This delicacy is very common across the entire region, and it is especially made during the holiday season. They are fried slices of wheat bread, soaked in a threaded sugar syrup, and they may also include honey, Port Wine and cinnamon.

**"SOPA SECA"**

Don't be deceived by the name [dry soup]. These are slices of bread soaked in a boiled water and sugar (or honey) syrup, cinnamon and Port Wine. All the ingredients are placed in a bowl with mint leaves and sprinkled with sugar and cinnamon. Then they are simply browned in the oven.

**"SARRABULHO DOCE"**

This dessert is made using boiled pork blood, water, cinnamon, lemon, pieces of wheat bread, honey and sugar.

**"ROSQUILHOS DE CELORICO DE BASTO"**

This typical recipe from Celorico de Basto is prepared with corn bread crumbs and a good-quality smoked ham, cured by the crackling logs that warm up the harsh local winters.

## "TORRADAS DO BARREIRO"

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This treat, originally from the village of Felgueiras, in Resende, is made from a special dough that is baked in the oven on trays. It is ideal to have with tea.

## "PÃO DE DEUS"

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The "Pão de Deus" [God's Bread] is a must in all fairs and pilgrimages across the territory of the Route of the Romanesque. Whatever its size, this sweet bread always features a common trait: an irresistible coconut topping.

## "TORTAS DE SÃO MARTINHO"

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In November, the visit to the Fair of Saint Martin, in Penafiel, is mandatory. Besides tasting the new wine and roasted chestnuts, this is also the ideal moment to indulge yourself with the typical "Tortas de São Martinho" [Saint Martin's Pies]. This is a bittersweet delicacy, whose thin crust is stuffed with minced meat sprinkled with sugar and cinnamon.



## "VELHOTES"

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The recipe of this popular fair pastry, which stands out for its elongated shape, includes: flour, sugar, eggs, cinnamon and lemon, among other, more or less secret, ingredients. If you haven't tasted them yet, don't waste any more time...





# Where to buy



## FELGUEIRAS

"Pão de Ló de Margaride" House (p. 252)	Praça da República, 304, Margaride
Pão de Ló - António Lopes	Rua São Martinho, Caramos

## LOUSADA

Casa de Juste	Av. do Rio, 14, Torno
Casa Oliveira	Trovoada, Vilar do Torno e Alentém
Confeitaria Mendes	Av. da Estrada Real, 633, Caíde de Rei
Estrada Real	Av. Estrada Real, 200, Torno
Quinta da Magantinha	Estrada da Magantinha, 519, S. Miguel
Quinta da Tapada	Casais
Quinta dos Ingleses	Lugar da Quinta dos Ingleses, Caíde de Rei

## PAÇOS DE FERREIRA

Paladares Paroquiais	Rua de São Pedro, 86, Arreigada
Pastelaria 1º de Dezembro	Av. 1º de Dezembro, 113, Paços de Ferreira
Pastelaria do Calvário	Rua do Calvário, 87, Frazão

## PAREDES

Cozinha da Terra	Lugar da Herdade, 8, Louredo
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## PENAFIEL

Casa dos Bolinhos de Amor	Casais Novos, S. Martinho de Recesinhos
Casa dos Lenteirões	Av. Recesinhos, 3010, S. Mamede de Recesinhos
Docinhos de Penafiel	Av. Sacadura Cabral, 3, Penafiel
Loja Da Nossa Terra	Municipal Museum, Rua do Paço, Penafiel
Pastelaria Alvorada	Praça Municipal, 61, Penafiel
Sabores do Mozinho	Rua de Vermoim, 457, Galegos



255 312 121

"Pão de Ló" [sponge cake] | "Cavacas"

255 491 176

"Pão de Ló" [sponge cake] | "Lérias"

255 821 626

Confectionery | Jams | Cookies | Chutneys | Local Products

255 911 281

"Pão de Ló" | "Bolo Rei" | "Bolinhos de Amor" | Regional Confectionery

255 911 379

"Pão de Ló" | "Bolo Rei" | "Bolinhos de Amor" | Regional Confectionery

255 733 154

"Pão de Ló" [sponge cake] | "Cavacas" | "Bolinhos de Amor"

255 815 841

Confectionery | Jams | Local Products

255 820 920

Cheese | Wine

255 820 350

Cheese | Jams | Jellies | Wine

255 880 890

Traditional Confectionery | Jams | Cheeses | Biscuits

255 963 042

"Rochas da Citânia" | "Brisas do Pilar"

255 865 116

"Rochas da Citânia" | "Brisas do Pilar"

255 780 900

"Cavaco"

255 720 761

"Bolinhos de Amor"

255 724 442

"Fatias do Freixo" | Butter Biscuits | "Bolos de Arroz" [Rice Cakes] | "Pão de Ló"

961 642 492

"Cavacas" | "Pão de Ló" [sponge cake] | "Tortas de São Martinho" | Biscuits

255 712 760

Traditional Confectionery | Wines | Honey | Crafts

255 213 648

"Tortas de São Martinho" | "Bolinhos de Amor"

916 080 738

Regional Confectionery

(+351)



Products

**CASTELO DE PAIVA**

Casa do Pão de Ló do Vale de S. Domingos	Folgosos, Raiva
Doçaria Paivense	Serradelo, Raiva
Doçaria Santa Maria	Mogos, Santa Maria de Sardoura
Doce Caseiro	Cruz da Carreira, Santa Maria de Sardoura

**CINFÃES**

Mercado de Cinfães	Largo da Feira, Cinfães
Pastelaria O Rabelo	Rua Capitão Salgueiro Maia, Cinfães
Serranitas da Gralheira	Gralheira

**RESENDE**

Licompotas	Urbanização da Granja, Lote 6, Cárquere
Pastelaria Vista Alegre	Av. Dr. Francisco Sá Carneiro, 24, Resende

**BAIÃO**

Biscoito Regional da Teixeira - Sónia Pereira	Lugar da Ordem, Teixeira
Dolmen - Centro de Promoção de Produtos Locais	Rua de Camões, Baião
Fumeiro de Baião	Rua dos Penedos, 275, Baião

**MARCO DE CANAVESES**

Casa de Produtos Tradicionais of Bitetos	Largo Eng. Mário Fernandes, Várzea do Douro
Casa do Monte	Rua das Lapas, 16, Favões
Casa dos Lenteirões	Avenida do Futebol Clube do Porto, Freixo
Dolmen - Centro de Promoção de Produtos Locais	Alameda Dr. Miranda Rocha, 266, M. Canaveses
Fábrica Duriense	Rua de Eiró, 503, Soalhões

**AMARANTE**

Brisa Doce	Av. 1 de Maio, Lote 17-A, Amarante
Casa Lemos	Rua Central de Travanca, 2456, Travanca
Confeitaria da Ponte	Rua 31 de Janeiro, 186, Amarante
Confeitaria Tínoça	Rua 31 de Janeiro, 62, Amarante
Pastelaria O Moinho	Pinheiros Mansos, Amarante

**CELORICO DE BASTO**

Casa do Agricultor	Rua Dr. António Rodrigues Salgado, Cel. Basto
Pastelaria Os Grilos	Avenida da República, Celorico de Basto



255 766 060	"Pão de Ló Dourado" [sponge cake]
255 762 137	"Pão de Ló Dourado" [sponge cake]
255 689 685	"Pão de Ló Dourado" [sponge cake]
255 695 126	"Pão de Ló Dourado" [sponge cake]
	Regional Confectionery
255 563 553	Butter Pastries - "Matulos"
963 617 542	Regional Confectionery
254 877 499	Liqueurs   Jams
254 871 310	"Cavacas de Resende"
254 891 473	"Biscoito da Teixeira"
255 542 154	Traditional Confectionery   Jams   Wines   Liqueurs   Honey   Crafts
255 541 080	Regional Confectionery
927 407 188	Traditional Confectionery   Jams   Wines   Liqueurs   Honey   Crafts
965 436 777	Jams   Biscuits   Liqueurs
255 522 180	"Fatias do Freixo"   Butter Biscuits   "Bolos de Arroz" [Rice Cakes]   "Pão de Ló"
255 521 004	Traditional Confectionery   Jams   Wines   Liqueurs   Honey   Crafts
255 531 187	Cookies   Biscuits
255 449 776	Conventual and Regional Confectionery
255 734 021	"Pão de Ló"   "Bolo Rei"   "Bolinhos de Amor"   Regional Confectionery
255 432 034	Conventual and Regional Confectionery
255 432 907	Conventual and Regional Confectionery
255 433 787	Conventual and Regional Confectionery
255 323 055	Jams
255 323 318	"Cavacas"   "Pão de Ló" [sponge cake]



# WINES



(...) But nothing excited him as the wine of Tormes, falling from above, from the bulgy green pitcher - a cool, smart, sappy, wine, with more soul, penetrating much more in the soul, than any poem or holy book.

Eça de Queiroz, In *The city and the mountains*

The “Vinhos Verdes” [slightly sparkling white or red wine from the North of Portugal], appealingly light, fresh and fruity, reflect the unique natural characteristics of North-western Portugal, where winegrowing and oenological practices are based on the production of batches with various local grape varieties, including “Alvarinho” and “Loureiro”. These qualities add body to the “Vinho Verde”, which is unique in the world!

This inimitable spirit is appreciated as an aperitif due to its low alcohol content and balanced acidity. But there are also “Vinhos

Verdes” for light and balanced meals, such as salads, fish, seafood, white meats, tapas, *sushi* or other international dishes.

The “Vinho Verde” should be served chilled. The ideal drinking temperature for white wines is between 8 and 10° C; for rosé wines it is between 10 and 12° C and for red wines it is between 12 and 15° C.

In the Paiva sub-region, the red “Amaral” grapes and, especially, the “Vinhão”, achieve optimum maturation stages and produce some of the most prestigious red “Vinhos Verdes” in the entire region.



White wines are obtained from “Arinto” and “Loureiro” grapes, used to temperate climates and, therefore, rather common across the entire “Vinho Verde” region but, in this case, they are combined with “Avesso” grapes, a variety that is more common in the inner sub-regions.

In the Sousa sub-region, considered as transition area, the main grape varieties are the ones that are most commonly found in places with milder climates: “Arinto”, “Loureiro” and “Trajadura”, together with “Azal” and “Avesso”, which require a more demanding maturation process. In the red “Vinhos Verdes” we find grape varieties like “Borraçal”, “Vinhão”, “Amaral” and “Espadeiro”.

In the Baião sub-region, located on the border with the Douro region, the correct maturation of the late-maturing grape varieties, such as “Azal” and “Avesso” (both white), and “Amaral” (red), requires more heat at the end of the cycle.

In Baião, Cinfães and Resende, the production of white wines from “Avesso” grapes has been increasing its notoriety.

The inner location of the Amarante sub-region favours the development of a few late-maturing grape varieties: “Azal” and “Avesso” (both white), “Amaral” and “Espadeiro” (both red). White wines have fruity aromas and their alcoholic content is higher than the regional average. But the Amarante sub-region is mostly famous for its red wines, especially the ones made from the “Vinhão” grapes.

The Basto sub-region, the innermost “Vinho Verde” region, has late-maturing grape varieties, such as “Azal” (white), “Espadeiro” and “Rabo-de-anho” (both red). This is the sub-region where “Azal” achieves its maximum potential, resulting in very particular and fresh wines with lemon and green apple aromas. More information at [www.vinhoverde.pt](http://www.vinhoverde.pt).

“Quinta da Aveleda” | Penafiel, “Adega Velha”





## Where to buy



### FELGUEIRAS

Quinta da Lixa	Lugar do Monte, Lixa
Quinta da Palmirinha	Bouça Chã, Lixa
Quinta de Maderne	Maderne, Várzea

### LOUSADA

Casa de Vila Verde	Caíde de Rei
Quinta da Longra	Santo Estêvão de Barrosas
Quinta de Lourosa	Estrada de S. <sup>ta</sup> Maria de Sousela, 1913, Sousela

### PAREDES

Quinta D'Além	Rua d'Além, 108, Bitarães
Quinta da Bela Vista	Parada de Todeia

### PENAFIEL

Forais de Penafiel	Miravale, Luzim
Loja Da Nossa Terra	Municipal Museum, Rua do Paço, Penafiel
Quinta da Aveleda (p. 261)	Rua da Aveleda, 2, Penafiel

### CASTELO DE PAIVA

Quinta da Corga da Chã	Gondra, Paraíso
Quinta de Religiões	Bairros
Quinta do Toutiçal	Fornos

### CINFÃES

Quinta das Almas	Fornelos
Quinta do Fijó	Souselo
Quinta do Palheiro	Velude, São Cristóvão de Nogueira



255 490 590	<a href="http://www.quintadalixa.pt">www.quintadalixa.pt</a>
962 785 717	
917 230 885	<a href="http://www.quintademaderne.com">www.quintademaderne.com</a>

255 821 450	<a href="http://www.casadevilaverde.pt">www.casadevilaverde.pt</a>
253 583 570	<a href="http://www.quintadalongra.com">www.quintadalongra.com</a>
255 815 312	<a href="http://www.quintadelourosa.com">www.quintadelourosa.com</a>

255 777 637	<a href="http://www.quintadealem.com">www.quintadealem.com</a>
224 331 732	

255 728 304	<a href="http://www.foraisdepenafiel.pt">www.foraisdepenafiel.pt</a>
255 712 760	
255 718 200	<a href="http://www.aveledaportugal.pt">www.aveledaportugal.pt</a>

918 684 725	<a href="http://www.corgadacha.com">www.corgadacha.com</a>
255 698 870	<a href="http://www.quintadereligaes.com">www.quintadereligaes.com</a>
255 689 647	

255 811 487	<a href="http://www.quintadasalmas.com">www.quintadasalmas.com</a>
255 696 481	
964 004 590	

(+351)



**RESENDE**

Quinta da Massorra São João de Fontoura

Quinta do Formigal Barrô

**BAIÃO**

Assoc. Desen. Regional - Os Caminhos de Jacinto Aregos Station, Santa Cruz do Douro

Interpretative Centre of Vineyards and Wine (p. 142) Monastery of Saint Andrew, Ancede

Dolmen - Centro de Promoção de Produtos Locais Rua de Camões, Baião

Eça de Queiroz Foundation Quinta de Vila Nova, Tormes, S.<sup>ta</sup> Cruz do Douro

Quinta do Ferro Lugar da Igreja, 271, Gestação

**MARCO DE CANAVESES**

Casa de Produtos Tradicionais of Bitetos Largo Eng. Mário Fernandes, Várzea do Douro

Casa de Vila Boa Vila Boa de Quires

Casa de Vilacetinho Rua da Vista Alegre, 502, Alpendorada e Matos

Dolmen - Centro de Promoção de Produtos Locais Alameda Dr. Miranda Rocha, 266, M. Canaveses

Quinta da Torre Rua da Torre, 581, Banho e Carvalhosa

**AMARANTE**

Casa de Oleiros Travanca

Espaço Douro & Tâmega (p. 27) Av. General Silveira, 59, Amarante

Proviverde Rua Miguel Bombarda, 34, Amarante

Quinta do Outeiro de Baixo Rua do Outeiro de Baixo, 15, Amarante

Quintas da Baseira e Freixo Rua do Casal, Cepelos

**CELORICO DE BASTO**

Interpretative Centre of Tâmega Railway Rua Dr. João Lemos, Celorico de Basto

Quinta da Raza Lugar de Peneireiros, Veade

Quinta das Escomoeiras Lourido, Arnoia

Quinta de Santa Cristina Rua de Santa Cristina, 80, Veade



254 871 578 [www.quintadamassorra.com](http://www.quintadamassorra.com)

938 577 456

254 883 105 [www.oscaminhosdejacinto.pt](http://www.oscaminhosdejacinto.pt)

255 540 550 [www.cm-baiao.pt](http://www.cm-baiao.pt)

255 542 154 [www.dolmen.co.pt](http://www.dolmen.co.pt)

254 882 120 [www.casadashortas.pt](http://www.casadashortas.pt)

254 881 975 [www.quintadoferro.pt](http://www.quintadoferro.pt)

927 407 188

255 535 714 [www.casavilaboia.com](http://www.casavilaboia.com)

255 619 744 [www.casadevilacetinho.pt](http://www.casadevilacetinho.pt)

255 521 004 [www.dolmen.co.pt](http://www.dolmen.co.pt)

919 391 781 [www.quintadatorre.eu](http://www.quintadatorre.eu)

969 044 223 [www.casaoleiros.com](http://www.casaoleiros.com)

255 100 025 [www.dolmen.co.pt](http://www.dolmen.co.pt)

917 889 071 [www.proviverde.pt](http://www.proviverde.pt)

255 010 092

255 433 583 [www.tintobom.com](http://www.tintobom.com)

255 323 100 [www.mun-celoricodebasto.pt](http://www.mun-celoricodebasto.pt)

255 368 159 [www.quintadaraza.pt](http://www.quintadaraza.pt)

255 322 785 [www.quintadasescmoieiras.com](http://www.quintadasescmoieiras.com)

229 571 700 [www.garantiadasquintas.com](http://www.garantiadasquintas.com)





# WHERE TO EAT



## FELGUEIRAS

3 Jorges	255 488 000	Rua da Devesa, Airães	Sunday (din.)/Mon.
Adega Sousa	255 341 286	Rua Cimo de Vila, 647, Rande	
Aguilhada	917 730 232	Rua do Alto da Aguilhada, Lixa	Tuesday
Albano	255 318 840	Rua 25 de Abril, 38, Margaride	
Brasão	255 336 118	Cimo de Vila, Refontoura	
Caffé Caffé	255 921 455	Rua da Liberdade, 4123, Refontoura	Monday (dinner)
Cangalho	255 924 416	Rua Nicolau Coelho, Margaride	Dinner
Cantinho Rústico	255 346 560	Rua Nicolau Coelho, 2882, Sendim	Monday
Carvalinhos	255 923 119	Praça dos Carvalinhos, 448, Margaride	Sunday
Churrasqueira Central	255 923 825	Rua Rebelo de Carvalho, Margaride	Monday
Cimo de Vila	255 336 285	Av. da Liberdade, 308, Sernande	
Cova Tropical	255 311 063	Edifício Palmeira, Margaride	Sunday
Feijoeira	913 899 066	Rua 1º de Maio, Pedreira	
Hede	255 346 193	Praceta Aniceto P. Ferreira, 20, Margaride	Monday (dinner)
Mares e Marés	255 314 116	Rua 502, 108, Margaride	
McDonald's	255 313 736	Av. Dr. Leonardo Coimbra, Margaride	
Monte Belo	255 314 148	Rua de Guilhomil, 102, Lagares	
O Veleiro	255 313 919	Rua Indústria do Calçado, 620, Lagares	Monday
Pizzaria Ricardo	255 924 299	Rua D. Gomes Aciegas, Margaride	
Querido, o Jantar Está Pronto	910 614 226	Rua 25 de Abril, 2326, Jagueiros	Sun.(din.)/Mon./Tue.
Quinta da Laranjeira	255 483 638	Rua do Cidral, 1161, Borba de Godim, Lixa	Tuesday
Quinta da Rapadiça	910 588 814	Rua da Castanheira, 275, Revinhade	Mon./Tue. (dinner)
Sampaio (Tomate)	255 922 579	Praça Vasco da Gama, 102, Margaride	Sunday (dinner)
Santa Quitéria	255 313 712	Alameda de Santa Quitéria, Margaride	Sunday (dinner)
São José	255 923 394	Av. Gen. Sarmento Pimentel, 420, Margaride	
São Pedro	255 923 346	Av. Ten. C. António E. M. Peixoto, Margaride	
Tasca da Isaura	255 312 137	Rua de Basto, Torrados	
Zona Verde	255 924 125	Rua D. Afonso Henriques, Margaride	

(+351)

**X** Closing day

The restaurants in the territory of the Route of the Romanesque stand out for offering menus that are recognized for their value and diversity, enriched by the always present and distinct "Vinho Verde" [slightly sparkling wine from

Northern Portugal]. From the famous regional taverns to modern and internationally awarded restaurants, the hardest thing is choosing... Indulge in the knowledge and flavours of the Route of the Romanesque!



#### LOUSADA

Aldeia Nova	914 600 202	Rua Central Jogo da Bola, 422, Aveleda	
Brazão	255 811 532	Rua de Santo António, Silvares	Sunday (dinner)
Campos Freire	255 912 880	Rua da Escola, 51, Aveleda	
Casa Ernesto	255 812 211	Rua da Vila, 112, Santa Margarida	
Estrada Real	255 733 154	Av. Estrada Real, 200, Torno	
Galdouro	255 811 305	Av. Gen. Humberto Delgado, 2, Silvares	Tuesday
Lousada Country Hotel	255 812 105	Variante de Vila Meã, 531, Silvares	
O Caçador - Troca a Nota	255 814 264	Rua da Igreja, 2, Nogueira	Monday
O Matias	255 821 287	Rua da Trovoada, 238, V. Torno e Alentém	Sunday/Thursday
O Pimenta	255 814 990	Rua Guerra Junqueiro, 85, Boim	
O Visconde	255 815 008	Rua Visconde de Alentém, 416, Silvares	Sun./Mon. (dinner)
Os Três Irmãos	914 970 933	Av. S. Gonçalo, 589, Macieira	Monday (dinner)
Pedro & Inês	913 051 522	Rua Santa Isabel, 835, Lodaes	
Petisqueira Moura	255 815 736	Av. Cidade de Tulle, 20, Silvares	
Pitarisca	255 821 222	Av. da Igreja, 25, Aparecida, Torno	Sunday
Pizzaria Ricardo	255 912 077	Av. Cidade de Tulle, 126, Silvares	
Quinta de Cedovezas	255 811 513	Rua de Cedovezas, 102, Pias	Monday
Quinta do Caseiro de Carrazedo	255 814 001	Rua de Carrazedo, 707, Ordem	Monday
Recantos de Harmonia	255 813 301	Largo da Esperança, 13, Silvares	
Retinha	255 813 439	Estrada Carreira de Areia, 1215, Nogueira	
Vale do Sousa	255 829 061	Rua da Boucinha, Meinedo	Saturday

#### PAÇOS DE FERREIRA

A Presa	255 870 872	Rua de Além do Rio, 15, Freamunde	
Água Mole	255 866 411	Rua da Ribeirinha, 86, Paços de Ferreira	
Aidé	255 962 548	Paços F. Hotel, Av. 1º Dez., 437, P. Ferreira	
Aroma Forte	255 881 794	Rua Infante D. Henrique, 178, Seroa	
Bico d'Obra	255 864 902	Rua Ten. Leonardo Meireles, 149, P. Ferreira	Sun. (dinner)/Sat.
Calvário	255 863 713	Rua do Calvário, 91, Frazão	Monday

**PAÇOS DE FERREIRA**

Casa da Eira	919 701 503	Av. dos Templários, 368, Paços de Ferreira	
Casa do Campo	255 879 641	Rua de S. Tiago de Figueiró, 148, Figueiró	Sunday
Charrua	255 964 584	Rua do Paraíso, 63, Eiriz	Monday
Gusto	255 878 797	Rua Martinho Caetano, Freamunde	
Lago dos Cisnes	255 864 776	Rua da Talheirinha, 165, Sanfins	Wednesday
Marceneiro	255 865 583	Rua D. João I, 15, Paços de Ferreira	Tuesday
McDonald's	255 892 577	Centro Com. Ferrara Plaza, Carvalhosa	
Montanha	255 963 857	Rua de Vila Verde, 143, Eiriz	
Parrilhada	255 401 449	Rua da Plaina, 348, Freamunde	Tuesday (dinner)
Penta 2	255 963 861	Rua 6 de Novembro, 57, Paços de Ferreira	Monday
Pizza Hut	939 098 282	Centro Com. Ferrara Plaza, Carvalhosa	
Quinta do Pinheiro	255 870 097	Rua de Miraldo, 262, Freamunde	
São Domingos	255 865 035	Av. 20 de Maio, 295, Carvalhosa	
Solar de Ferreira	255 865 506	Trav. do Samonde, 106, Ferreira	Tuesday
Tarasco	255 881 794	Av. da Liberdade, 62, Figueiró	Monday
Tasquinha d'Aldeia Melo	255 866 453	Travessa Central de Bairros, 8, Lamoso	Tuesday
Tatana	255 962 971	Rua Rampa da Escola, 54, Carvalhosa	Sunday
Telheiro	913 552 631	Rua Nova de Ferreiró, Ferreira	
Tons de Café	255 866 501	Av. D. Sílvia Cardoso, 164, P. Ferreira	



**PAREDES**

Casa do Baixinho	255 785 808	Rua do Baixinho, 579, Paredes	Sunday (dinner)
Chalé	224 160 207	Rua Central de Vandoma, 564, Vandoma	Monday (dinner)
Churrasqueira do Vasco	255 783 214	Rua de Timor, 45, Paredes	
Cortiço	224 151 164	Rua do Dolmen, 2, Baltar	
Cozinha da Terra	255 780 900	Lugar da Herdade, 8, Louredo	Monday/Tuesday
Cozinha do Frade	224 152 096	Rua Sobre o Vale, 54, Rebordosa	Monday
Ementa do Frade	914 600 202	Rua Central de Mouriz, 1390, Mouriz	Wednesday (din.)
Escondidinho	224 332 178	Rua da Várzea, 427, Cête	
Napoleão	224 330 115	Rua Ernesto Silva, Sobreira	
O Rei	255 781 798	Rua Central de Mouriz, 680, Mouriz	
O Requite	255 866 338	Av. do Visalto, 13, Sobrosa	Monday
O Tradicional	255 780 490	Paredes Hotel, Rua Alm. Garrett, Paredes	Sunday
Os Andrés	224 330 069	Rua do Rochão, 103, Recarei	
Os Frades	255 864 518	Rua Chão dos Frades, 317, Vilela	Monday (dinner)
Pizzaria Ricardo	224 446 083	Rua F. Sá Carneiro, Lj. 400, Lordelo	
Sabor & Arte	224 446 029	Rua da Maiata, 58, Ed. Diagonal, Lordelo	Sunday (dinner)
Solar da Brita	255 776 370	Rua da Forca, 86, Louredo	Monday
Terramar	255 784 064	Ed. Golden Park, Lj. 51, Paredes	Monday
Varandas d'À Quatro	224 152 115	Ed. Panorâmico, Lj. 13, Parada de Todeia	Sun. (dinner)/Mon.
Xarcutão	255 782 143	Rua de Timor, 51, Paredes	Sunday
Zangão	224 152 978	Av. Bombeiros Voluntários, 1181, Baltar	Monday (dinner)
Zé d'Adélia	224 444 564	Rua da Candeeira, 50, Rebordosa	

**PENAFIEL**

3 Miguéis	255 612 465	Rua Padre Lopes Coelho, Oldrões	
A Merendeira	255 712 440	Rua Dr. Joaquim Cotta, 35, Penafiel	Sunday
Adega 33	255 213 533	Rua Abílio Miranda, 252, Penafiel	Sunday
Adega Pintassilgo	255 215 368	Trav. da Atafona, 14, Penafiel	
Aliança	255 617 050	Av. Central das Termas, 2, Pinheiro	
Arrifana	255 213 180	Av. Sacadura Cabral, 66, Penafiel	
Aventuras no Prato	255 614 410	Largo do Cruzeiro, 14, Figueira	Monday to Friday
Bolinhos de Amor	255 711 298	Casais Novos, S. Martinho de Recesinhos	
Bons Hábitos	255 723 038	Rua D. António Fer. Gomes, 156, Penafiel	Sunday (dinner)
Campodouro	255 720 087	Rua Campo do Ouro, 301, Santa Marta	
Capela	255 752 398	São Lourenço, Paço de Sousa	
Casa da Viúva - Winebar	912 245 910	Rua de Quintandona, Lagares	Monday
Casa das Lampreias	255 612 403	Rua da Torre, 403, Entre-os-Rios, Eja	
Casa do Feitor	912 219 670	Rua de Louredo, Penafiel	Monday
Casa Ramirinho	255 725 314	Rua de Vila Verde, 26, Marecos	Monday (dinner)
Casa Sapo	255 752 326	Rua da Estrada, 24, Irivo	Monday (dinner)

**PENAFIEL**

Casarão	255 720 674	Rua Zeferino de Oliveira, 1066, Croca	
Churrasq. Central da Calçada	255 615 534	Bodelos, Oldrões	
Churrasq. Portug. da Avenida	255 723 451	Av. Sacadura Cabral, 167, Penafiel	
Cidade à Vista	913 927 296	Rua da Anta, 229, Rande, Milhundos	Monday
D. António Ferreira Gomes	255 710 100	Quinta das Lages, Penafiel	
D'Aurora	255 735 167	Montes Novos, 34, Croca	
Estádio	255 215 581	Rua Abílio Miranda, 153, Penafiel	
Latitude	255 723 312	Av. Egas Moniz, Penafiel	
McDonald's	255 214 145	Lugar da Alameda, Penafiel	
Milho Rei	255 615 243	Av. Central de Oldrões, 1728, Oldrões	
Miradouro	255 613 422	EN 108, 578, Entre-os-Rios, Eja	Monday
Mirante do Douro	255 677 923	Av. Marginal, 1975, Rio Mau	Monday
Mozinho	255 726 504	Rua do Barreiro, 20, Galegos	
O Camponês	255 720 951	Av. Zeferino Oliveira, Croca	
O Cedro	255 213 551	Rua do Cedro, 79, Penafiel	Tuesday
O Engaço	255 724 209	Av. de Recesinhos, 3011, Castelões	Tuesday
O Farela	255 212 196	Rua de Santa Luzia, Penafiel	Tuesday
O Garfo	255 720 252	EN 15, Bouças, S. Mamede de Recesinhos	
O Moinho do Moleiro	255 752 131	Rua dos Castanheiros, Paço de Sousa	Wednesday
O Paladar	255 942 154	Calvário, Boelhe	
O Penafidelense	255 213 270	Rua O Penafidelense, 22, Penafiel	
O Sossego	255 724 015	Rua das Carvalhas, 1192, S. Mam. Recesinhos	
O Sousa	255 726 460	Rua Central de Marecos, Marecos	Tuesday
O Viveiro do Lavrador	255 725 626	Rua da Enxamia, 630, Rans	
Pátio do Sameiro	255 712 984	Av. Zeferino de Oliveira, 105, Penafiel	Sunday (dinner)
Penafidélis	965 394 418	Rua do Parque, Sameiro, Penafiel	Monday
Pinheiral dos Leitões	255 724 318	Rua Central Senhora do Monte, Guilhufe	Sun. (dinner)/Tue.

Cozinha da Terra | Paredes



**PENAFIEL**

Pizzaria - Rodízio Ricardo	255 212 454	C. Piscinas Municipais, Q. <sup>1ª</sup> Lages, Penafiel	
Plaza Grill	255 711 227	Av. José Julio, 1, Penafiel	Monday
Recezinhos	255 733 900	Av. de Recesinhos, 2178, S. Mart. Recesinhos	Monday (dinner)
Restaurante do Paço	255 610 163	Rua do Paço, 23, Rio de Moinhos	
Rocha	255 942 455	Rua Central de Ribaçais, 629, Abragão	Monday (dinner)
Solar do Souto 1 e 2   Pizzaria	255 941 001	Rua Central de Ribaçais, 240, Abragão	
Solar dos Sobreiros	255 720 218	Av. Zeferino de Oliveira, Croca	
Tudo na Brasa	255 615 424	Av. S. Miguel, 411, Termas de S. Vicente	
Vai de Roda	255 212 211	Rua Direita, 55, Penafiel	
Vila do Paço	255 754 343	Ed. Vila do Paço, Cadeade, Paço de Sousa	Wednesday (din.)
Vila Só	255 724 813	Ed. Vila Só, 512, Rans	Sun. (dinner)/Mon
Zona Verde	255 735 009	Barrocos, Castelões	

**CASTELO DE PAIVA**

A Casa do Zé	255 689 929	Av. Gen. Humberto Delgado, Sobrado	
Adega Sporting	255 689 411	Rua da Boavista, 7, Sobrado	Saturday
Bela Vista	255 698 868	Rua José Estêvão, Fr. 5, Sobrado	Tuesday (dinner)
Casa de S. Pedro	255 689 468	Quinta de S. Pedro, Sobrado	Monday
Churrasqueira Ideal	255 699 345	Rua da Boavista, 33, Sobrado	
Da Villa	255 696 591	Praça da Independência, 59, Sobrado	
Dona Amélia	255 698 773	Quinta do Casal, Bairros	Sun. (dinner)/Mon.
Espaço Z	255 689 222	Rua das Escolas, Sobrado	
Esplanada Jardim do Arda	255 762 618	Zona Ribeirinha, Pedorido	
Iguarias e Vitaminas	912 633 061	Rua Dr. Ribeiro de Chaves, 20, Sobrado	
Lagareira do David	968 010 965	Gafanhão, Real	
Marisqueira Porta da Chã	255 689 704	Rotunda do Lagar, Bairros	Monday
O Cantinho	255 762 196	Lugar do Cantinho, Oliveira do Arda, Raiva	
O Geraldo	255 689 518	Rua Direita, Ed. Boavista, Sobrado	Tuesday (dinner)



**CASTELO DE PAIVA**

O Malhadoura	255 699 927	Malhadoura, Real	
O Palheiro	255 762 646	Portela, Raiva	Monday (dinner)
O Ramadinha	255 762 046	Rua das Concas, Pedorido	
Pensão Central	255 689 452	Rua Emídio Navarro, 18, Sobrado	Saturday
Pizzaria Líder	255 689 019	Rua Direita, Ed. Boavista, Sobrado	Monday

**CINFÃES**

A Carvalha	255 689 232	Carvalha, Travanca	
Encosta do Moinho	255 571 159	Encosta do Moinho, Gralheira	Wednesday
Faria	255 561 236	Rua José Soares, 199, Vila Chã, Nespereira	Thursday
Kibom	255 561 710	Rua Major Monteiro Leite, 52, Cinfães	
O Meu Gatinho	255 563 930	Rua Capitão Salgueiro Maia, Cinfães	
O Rabelo	918 432 650	Rua Capitão Salgueiro Maia, Cinfães	
Penedo de Santa Bárbara	255 563 988	Rua de Santa Bárbara, Cinfães	
Porto Antigo	255 560 150	Hotel Porto Antigo, Rua do Cais, Ol. Douro	
Recanto dos Carvalhos	255 571 566	Largo dos Carvalhos, 12, Gralheira	
Solar de Montemuro	255 571 715	Lugar de Azevedo, Tendais	Sun. (dinner)/Mon.
Varanda de Cinfães	255 561 236	Rua Gen. Humberto Delgado, 22, Cinfães	

**RESENDE**

4 Filhos Fonte Luminosa	968 830 153	Rua Prof. Dr. Edgar Cardoso, Resende	
A Barraca	254 939 220	Porto de Rei, S. João de Fontoura	
Alojamento das Caldas	254 403 279	Av. Correia Pinto, Caldas de Aregos	
Bengalas	254 877 427	Rua Dr. Correia Pinto, Resende	
Catefica	254 098 173	Rua José Pereira Monteiro, 111, Resende	Sunday
Churrasqueira Paga'Tu	254 871 146	Largo da Feira, Resende	Sun./Mon. (dinner)
Delícia do Douro	254 878 321	Rua José Pereira Monteiro, Resende	
Douro à Vista	254 877 900	Quintela, Cimo de Resende, Resende	Monday
Douro Park Hotel	254 870 700	Caldas de Aregos	
Emigrante	254 871 163	Av. Dr. Francisco Sá Carneiro, 744, Resende	
Gentleman	254 871 113	Rua Egas Moniz, 7, Resende	
Martidouro	254 939 077	Lugar de Alguede, S. Martinho de Mouros	
O Desgraçadinho	912 169 192	Rua Humberto Coelho, 104, Portela, Resende	Sunday (dinner)
O Limoeiro	912 136 783	Largo do Mercado, Resende	
O Pitas	914 185 402	Rua Prof. Dr. Edgar Cardoso, Resende	
O Túnel	254 875 131	EN 222, Anreade	
Tentação do Douro	915 298 873	Rua de Rendufe, 474, Resende	
Varanda do Douro	914 999 705	Rua José Pereira Monteiro, Resende	

**BAIÃO**

Assador da Vila	255 541 305	Rua de Camões, 212, Baião	
Avô Salvador	918 803 534	Ervins, Ovil	

**BAIÃO**

Brasão	255 551 261	Rua do Padrão, 426, Ancede	
Casa do Lavrador	254 885 143	Estrada N.º S.ª do Martírio, 667, S.ª Cruz Douro	
Churrasqueira da Azenha	255 551 931	EN 221, Porto Manso, Ribadouro	
Flor de Baião	255 542 424	Rua de Camões, Baião	
Fonte Nova	255 541 257	Praça da Fonte Nova, Lj. 2, Baião	
Novo Sol	254 882 469	Rua de Arrufe, 1407, Loivos da Ribeira	
O Almoceve	255 551 226	Rua do Fontanário, Portela do Gôve, Gôve	Sunday (dinner)
O Alpendre	255 551 207	Lugar de Quintela, Gôve	
O Famoso	255 552 776	Rua da Associação, 50, Ancede	
O Vasconcelos	919 315 427	Rua do Sol, 23, Portela do Gôve, Gôve	
Primavera	255 542 895	Rua Abel Ribeiro, 8, Baião	
Residencial Borges	255 541 322	Rua de Camões, 308, Baião	
Restaurante de Tormes	933 184 546	Cam. Jacinto, 3110, Q.ª Tormes, S.ª C. Douro	
Retiro das Noveleiras	255 441 616	Quinta das Noveleiras, Loivos do Monte	
Tapada	255 551 930	Rua da Tapada, 60, Portela do Gôve, Gôve	Mon./Wed. (din.)
Tasca do Valado	254 897 044	Mafómedes, Teixeira	
Tasquinha do Fumo	965 814 339	Almofrela, Campelo	

**MARCO DE CANAVESES**

Albufeira	255 534 420	Rua Rainha D. Mafalda, 709, S. Nicolau	
Cancela Velha	255 523 630	Pr. Mov. Forças Armadas, 36, M. Canaveses	Monday
Caravela	255 521 021	Av. Dr. Artur Melo e Castro, 41, M. Canaveses	
Castelinho	917 834 721	Rua N.ª S.ª do Castelinho, 5, Avestadas	Tuesday
Eiró	255 511 495	Rua de Eiró, 423, Ed. Eiró, Soalhães	
Ferrador	255 522 126	Rua Rainha D. Mafalda, 692, São Nicolau	
Milho Rei	255 522 567	Rua Gago Coutinho, Marco de Canaveses	
Momento's Rio	918 729 953	Rua Caldas de Canaveses, 332, Sobretâmega	Monday
Nantilde	255 522 507	Av. Manuel P. Soares, 267, M. Canaveses	

Restaurante de Tormes | Baião



**MARCO DE CANAVESES**

O Plátano	255 534 349	Largo António Q. Montenegro, 57, M. Canaveses	
Penha Douro	255 582 994	Rua do Ladário, 14, Penha Longa	
Pensão Magalhães	255 522 134	Largo António Q. Montenegro, 31, M. Canaveses	
Ponte de Pedra	255 614 990	Rua Eng. Duarte Pacheco, 1025, Torrão	
Sampaio	255 534 540	Av. Jorge N. Pinto da Costa, 862, M. Canaveses	
Silva	255 535 079	Rua de Sobretâmega, 127, Sobretâmega	
Solar do Muro	255 530 910	Rua Camila Pamplona, 631, Toutosa	
Tasca do Dino	255 522 101	Rua de S. Lourenço, 195, Várzea e Aliviada	
Teixeira	255 611 689	Rua do Memorial, 261, Alpendorada e Matos	
Tongobriga	255 536 216	Rua António Cor. Vasconcelos, 365, Freixo	Tuesday

**AMARANTE**

A Eira	255 095 490	Rua da Vinha, Lote 19, Telões	Tuesday
A Grelha	255 431 272	Av. 25 de Abril, 8, Murtas, Amarante	
A Quelha	255 425 786	Rua Olivença, 20, Amarante	
Amaranto	255 422 006	Rua Acácio Lino, 351, Murtas, Amarante	
Avião	255 432 992	Largo Cons. António Cândido, 2, Amarante	
Campismo	255 432 454	Rua Capitães de Abril, Amarante	
Casa Silva	255 441 484	Rua de Larim, 177, Gondar	
Estoril	255 431 291	Rua 31 de Janeiro, 152, Amarante	
Largo do Paço [Michelin Star]	255 410 830	Largo do Paço, 6, Amarante	
Lusitana	255 426 720	Rua 31 de Janeiro, 65, Amarante	
O Golfe	255 446 060	Quinta da Deveza, Fregim	Monday
O Pereira	255 426 186	Largo do Rego, 56, Santa Luzia, Amarante	
O Pescador	255 422 004	Av. General Silveira, 257, Amarante	Monday
Pizzaria Al Forno	255 431 912	Av. 25 de Abril, Lj. 4, Amarante	
Pizzaria Cimo de Vila	255 424 127	Cimo de Vila, Bl. C, Amarante	Sunday

Largo do Paço [Michelin Star] | Amarante



**AMARANTE**

Pobre Tolo	255 422 088	Av. General Silveira, 169, Amarante	Tuesday
Pousada do Marão	255 460 030	Serra do Marão, Ansiães	
Príncipe	255 431 009	Largo Cons. António Cândido, 83, Amarante	Tuesday (dinner)
Quinta da Lama	255 733 548	Quinta da Lama, Real, Vila Meã	Sun. (dinner)/Mon.
Quinta do Outeiro	255 010 092	Rua do Outeiro de Baixo, 15, São Gonçalo	
Raposeira	917 703 848	Largo Cons. António Cândido, 41, Amarante	
São Gonçalo	255 432 707	Praça da República, 8, Amarante	
Taberna Xandoca	2557 310 77	Rua 5 de Outubro, Real, Vila Meã	
Tasca do Adérito	255 400 952	Rua 31 de Janeiro, 22, Amarante	
Tasquinha da Ponte	255 433 715	Rua 31 de Janeiro, 193, Amarante	Monday (dinner)
Tí'Ana	255 731 577	Rua da Trovoada, 416, Travanca	
Zé da Calçada	255 426 814	Rua 31 de Janeiro, 81, Amarante	

**CELORICO DE BASTO**

2 Moinhos	255 322 190	Parque Urbano do Freixieiro, Cel. Basto	
A Forca	255 321 729	Lugar do Castelo, Arnoia	
Adelina	255 321 344	Rua Serpa Pinto, Celorico de Basto	
Costa Verde	253 655 944	Lugar de Cerdeira, Ribas	
Mota Grill	255 482 069	Rua dos Bombeiros, Mota, Fervença	Tuesday (dinner)
Nova Vila	255 322 494	Rua Rodrigo Sousa e Castro, Cel. Basto	
O Bilhó	255 321 079	Trav. de Salmães, 14, Vilar, Arnoia	Monday
O Cantinho	255 321 118	Rua Rodrigues de Freitas, Celorico de Basto	Sunday
O Grilo	255 322 085	Rua Dr. Daniel Salgado, Celorico de Basto	
Quinta da Fontinha	255 498 197	Lugar de Barrega, Borba da Montanha	
Quinta do Forno	255 322 255	Rua da Venda Nova, Celorico de Basto	
Sabores da Quinta	965 041 113	Quinta do Campo, Molares	Sun./Tue. (dinner); Mon.
São Tiago	255 323 290	Rua Serpa Pinto, Ed. S. Tiago, Cel. Basto	





# WHERE TO SLEEP



## FELGUEIRAS

Hotel Hórus	H****	<a href="http://www.hotelhorus.pt">www.hotelhorus.pt</a>	255 312 400
Hotel Albano	H**	<a href="http://www.hotelalbano.webnode.com">www.hotelalbano.webnode.com</a>	255 318 840
Paço de Pombeiro	TH	<a href="http://www.pacodepombeiro.pt">www.pacodepombeiro.pt</a>	255 926 523
Casa de Valdemar	CC		910 889 623
Casa do Arcebispado	CC		933 472 919
Quinta do Mosteiro	CC	<a href="http://www.quintamosteiro.com">www.quintamosteiro.com</a>	255 336 028
● Stone Farm Hostel	Host.	<a href="http://www.stonefarmhostel.com">www.stonefarmhostel.com</a>	222 001 530
Parque de Campismo de Vila Fria	PC	<a href="http://www.felgueirascamping.pt">www.felgueirascamping.pt</a>	255 346 403

## LOUSADA

Lousada Country Hotel - Vila Meã Village	H****	<a href="http://www.lousadacountryhotel.pt">www.lousadacountryhotel.pt</a>	255 812 105
Hotel Estrada Real	H**	<a href="http://www.estradaeal.pt">www.estradaeal.pt</a>	255 733 154
Casa de Juste	TH	<a href="http://www.casadejuste.com">www.casadejuste.com</a>	255 821 626
Casa de Marlães	CC	<a href="http://www.casademarlaes.com">www.casademarlaes.com</a>	255 815 171
Quinta da Longra	CC	<a href="http://www.quintadalongra.com">www.quintadalongra.com</a>	253 583 570
● Quinta de Lourosa	CC	<a href="http://www.quintadelourosa.com">www.quintadelourosa.com</a>	255 815 312
Pensão Lousadense	AL		255 812 606
Quinta da Tapada	AL	<a href="http://www.quintadatapada.pt">www.quintadatapada.pt</a>	255 820 920
Quinta de Cedovezas	AL	<a href="http://www.quintadecedovezas.com">www.quintadecedovezas.com</a>	255 811 513

## PAÇOS DE FERREIRA

Hotel de Charme Quinta do Pinheiro	H****	<a href="http://www.hotelquintadopinheiro.com">www.hotelquintadopinheiro.com</a>	255 870 097
● Hotel Rural Quinta da Vista Alegre	H****	<a href="http://www.quintavistalegre.com">www.quintavistalegre.com</a>	255 880 150
Paços Ferrara Hotel	H***	<a href="http://www.pacosferrarahotel.com">www.pacosferrarahotel.com</a>	255 962 548
Casa de Rosende	CC	<a href="http://www.casaderosende.com">www.casaderosende.com</a>	255 879 082
Quinta do Alves	CC	<a href="http://www.quintadoalves.com">www.quintadoalves.com</a>	255 873 093
Quinta do Passal	CC	<a href="http://www.quintadopassal.com">www.quintadopassal.com</a>	255 870 420
O Ramalhete	AL		255 871 722

Accommodation Typologies: H - Hotel; HA - Apartment Hotel; Pous. - Guesthouse; Term. - Thermal Facilities; TH - Housing Tourism; AG - Agrotourism; HR - Rural Hotel; CC - Country House; AT - Tourist Apartment; Host. - Hostel; AL - Local Lodging; PC - Camping Park; Autoc. - Motor Caravaning.

(+351)

Away from the city's hustle and bustle, take the opportunity to regain your strength in one of the accommodation units of the vast territory of the Route of the Romanesque. From numerous rural tourism houses to modern hotels and invigorating spas, there are several options with a common denominator: the quality of their facilities and services provided.

For ATB and cyclotourism fans, the region features a number of units that are specially aimed at accommodating cyclists, the Bikotel® network. These units offer facilities for cyclists to wash their bikes and clothes, a garage, special menus, pre-defined routes, among other services. For more information, please visit [www.biketels.com](http://www.biketels.com).



Av. Dr. Leonardo Coimbra, 576, Margaride	46 + 12 (Apt.)
Rua 25 de Abril, 38, Margaride	11
Rua do Burgo, 590, Pombeiro de Ribavizela	10
Longra, Rande	7
Rua do Arcebispado, S. Donato, Sousa	3
Pombeiro de Ribavizela	4
Rua de S. <sup>ta</sup> Maria, 1499, Airães	36
Rua da Raposeira, Vila Fria	
Variante de Vila Meã, 531, Silvares	20
Av. Estrada Real, 414, Torno	25
Av. do Rio, 14, Torno	10
Rua de Marlães, 64, Nespereira	2
Longra, Santo Estêvão de Barrosas	5 + 1 (Apt.)
Estrada S. <sup>ta</sup> M. <sup>a</sup> de Sousela, 1913, Sousela	6 + 1 (Apt.)
Arcas, Cristelos	24
Rua do Barroco, 11, Casais	5
Rua de Cedovezas, 102, Pias	2
Rua de Miraldo, 262, Freamunde	21
Rua Leopoldo Saraiva, 48, Freamunde	10
Av. 1º de Dezembro, 137, Paços de Ferreira	35
Rampa de São Pedro, Raimonda	6
Rua Fundo de Vila, 184, Arreigada	6
Rua de São João, Codessos	6
Lugar da Igreja, Frazão	5





## PAREDES

Paredes Design Hotel	H***	www.paredesdesignhotel.com	255 781 521
Paredes Hotel Apartamento	HA***	www.paredeshotel.com	255 780 490
Chalé Confort Hotel	H**	www.chaleconforthotel.pt	224 110 347
Hotel Dom Leal	H**	www.hoteldeal.com	224 156 282
Casa da Estrebuela	CC		255 777 543
● Casa da Torre	CC		225 106 270
● Casa de Louredo	CC	www.casadelouredo.pt	255 780 900
Casa do Médico	CC		224 501 415
Quinta da Sobreira	AL	www.quintadasobreira.pt	929 298 289
ASA – Área de Serviço de Autocaravanas	Autoc.		

## PENAFIEL

Penafiel Park Hotel & Spa	H****	www.penafielparkhotel.com	255 710 100
Termas de S. Vicente Palace Hotel & Spa	H****	www.termasdesaovicente.pt	255 617 080
Penahotel	H***	www.penahotel.com	255 711 420
Dom Hotel	H**	www.domhotel.pt	255 720 782
Hotel Restaurante Aliança	H**	www.hotelrestaurantealianca.com	255 612 255
Quinta Santa Cruz	HR	www.quintasantacruz.com	255 613 070
Casa da Lage	TH		255 612 219
Quinta da Maragossa	TH	www.casadamaragossa.com	255 612 797
● Solar Egas Moniz	TH	www.solaregasmoniz.com	255 754 249
Quinta de Aból de Baixo	AG	www.quintadeabol.com	919 881 851
Quinta de Gatão	AG	www.quintadegatao.com	255 732 781
Casa da Ventuzela	CC		255 391 192
Casa do Aguiheiro	CC		255 752 382
Casa do Passal	CC	www.passalturismo.pt	965 606 444
Casa dos Esteios	CC	www.casadosesteios.com	255 615 440
Casa Valxisto	CC	www.valxisto.pt	936 473 986
Casal do Outeiro de Leirós	CC	www.casaldououteiro.com	255 732 770
Quinta da Fonte Arcada	CC	www.quintafontearcada.com	255 755 485
Quinta do Bacêlo	CC	www.quintadobacelo.com	917 554 617
Quinta do Lobo Branco	CC	www.quintadolobobranco.com	255 752 626
Quinta do Padrão	CC	www.quintadopadrao.pt	932 233 490
Quinta Vale de Rans	CC	www.valederans.com	255 402 215
Solar de Sebolido	CC	www.dourowake.com	220 131 755
Bolinhos de Amor	AL		255 711 298
Eira das Carvalhas	AL		962 891 298
Solar dos Sobreiros	AL	www.solardossobreiros.com	255 720 218
INATEL – Termas de Entre-os-Rios	Term.	www.inatel.pt	255 616 059
ASA – Área de Serviço de Autocaravanas	Autoc.		



Rua Central de Mouriz, 1595, Mouriz	46
Rua Almeida Garrett, Castelões de Cepeda	76
Rua Central de Vandoma, 554, Vandoma	22
Av. Central de Gandra, 1460, Gandra	24
Av. da República, 95, Castelões de Cepeda	5
Rua da Torre, 190/208, Sobrosa	4 + 1 (Apt.)
Lugar da Herdade, 8, Louredo	10
Rua S. <sup>ª</sup> Isabel, 802, Sarnada, Aguiar de Sousa	7
Rua da Asprela, 610, Vilar, Sobreira	6
Rua da Igreja, 503, Lordelo	

Quinta das Lages, Penafiel	69
Termas de São Vicente, Pinheiro	133
Parque do Sameiro, Penafiel	50
EN 15, Sobreiros, Croca	42
Termas de São Vicente, Pinheiro	21
EN 108, km 34, Entre-os-Rios, Eja	10
Rua São Miguel de Paredes, S. M. Paredes	5
Rua da Maragossa, 79/89, Valpedre	3 + 5 (Apt.)
Rua Monges Beneditinos, 158, Paço de Sousa	10
Quinta de Aból de Baixo, Eja	9
Rua de Gatão, 59, São Martinho de Recesinhos	7 + 4 (Apt.)
Lugar de Ventuzela, Vila Cova	5
Calçada de Quintandona, Lagares	2
Largo do Mosteiro, 82, Paço de Sousa	7
Quinta do Ameal, S. Miguel de Paredes	8
Rua P. Agostinha, Quintandona, Lagares	8
Casal do Outeiro, São Martinho de Recesinhos	6
Quinta da Fonte Arcada, Fonte Arcada	5 + 1 (Apt.)
Rua do Bacêlo, 117, Termas de São Vicente	4 + 1 (Apt.)
Rua do Outeiro, Paço de Sousa	9
Rua do Padrão, 295, Duas Igrejas	5 + 2 (T2)
Rua da Portela, 435, Rans	3 + 4 (Apt.)
Rua de São Paulo, Sebolido	6
Casais Novos, São Martinho de Recesinhos	9
Rua do Carvalho, 218, Oldrões	2
Av. Zeferino de Oliveira, Sobreiros, Croca	24 + 3 (Apt.)
EN 106, Torre, Portela	42
Rua da Igreja, Guilhufe	





### CASTELO DE PAIVA

Eurostars Rio Douro Hotel & Spa	H****	www.hoteleurostarsriodouro.com	255 690 160
● Hotel Rural Casa de S. Pedro	HR	www.hotel-spedo.com	255 689 468
Casa do Villas	AG	www.casadovillas.com	916 275 867
Casa do Fornelo	CC	www.casadofornelo.com	919 460 852
Rio Moment's	CC		962 781 868
Castelo Douro	AL		255 689 517
Quinta de Curvite	AL		255 688 686
ASA – Área de Serviço de Autocaravanas	Autoc.		

### CINFÃES

● Hotel Porto Antigo	H****	www.hotelportoantigo.com	255 560 150
ArsDurium Douro Hotel	H****	www.dourohotel.com	255 561 337
Casa Altamira	TH	www.casaaltamira.com.pt	255 620 020
Casa da Quinta da Calçada	TH	www.casacalcada.com	932 476 339
Casa de Montemuro	TH	www.casademontemuro.pt	916 374 379
Casa de Rebolfe	TH	www.casadorebolfe.pt	228 313 482
Quinta da Ventozela	TH	www.quintadaventozela.com	255 562 342
Casa de Campo de Enxidão	CC		913 444 411
Casa do Lódão	CC	www.casalodao.no.sapo.pt	225 561 277
Casa do Moleiro	CC	www.casadomoleiro.com	225 024 532
Cerrado dos Outeirinhos	CC	www.cerradodosouteirinhos.pt	255 561 574
Quinta da Costeira	CC	www.casadacosteira.com	255 563 096
Quinta da Vinha Velha	CC	www.quintadavinhavelha.com	914 504 698
Casas de Montanha da Gralheira	AL	casasmontanahagalheira.webnode.pt	255 571 159
Quinta do Cadafaz	AL	www.quintadocadafaz.com	964 371 186
Quinta do Casal de Vila Pouca	AL	quintacasalvilapouca.com	916 422 172
Varanda de Cinfães	AL	varandadecinfães.webnode.com	255 561 236

### RESENDE

Douro Park Hotel	H****	www.douroparkhotel.com	254 870 700
Hotel Comércio	H**	www.hotelcomercio.pt	254 874 105
Casa do Souto	TH		937 568 404
Quinta do Carujeiro	TH		254 875 214
Casas Fundo d'Aldeia, Adega e Artista	AG	www.quintadagraca-turismo.com	254 401 159
Quinta do Outeiro	AG	www.quintadoouteiro.pt	254 874 018
Quinta das Lamas e Salgueirinhos	CC	quintadaslamasesalgueirinhos.blogspot.pt	254 874 087
Quinta de Casal Mato	CC		254 871 693
Vald' Aregos	CC	www.valdaregos.pt	969 655 489
Quinta da Porta Caseira	AT	www.portacaseira.com	254 878 278
Alojamento das Caldas	AL	www.dourocaldas.com	254 403 279
Casa das Três Magnólias	AL	www.casatresmagnolias.com	961 375 598



EN 222, km 41, Raiva	42
Quinta de S. Pedro, Sobrado	12
Eiró de Nojões, Real	5
Rua Principal, Germunde, Pedorido	4
Lugar de Várzea, Bairros	13
Rua Dr. Sá Carneiro, 44, Sobrado	18
Rua D. Teresa Taveira, Curvite, Sobrado	2
Rua Emídio Navarro, Sobrado	

Rua do Cais, 675, Oliveira do Douro	23
Lodeiro, Oliveira do Douro	10
Lugar da Lavra, Espadanedo	8
EN 222, Oliveira do Douro	10
Quinta do Paço, Travassos	10
Rua do Rio Bestança, 1795, Porto Antigo	5
Lugar do Casal, Cinfães	8
Lugar de Enxidrô, Tendais	1 (T2)
Quinta do Outeiro, Boassas	3
Pelisqueira, Ferreiros de Tendais	4
Rua Major Monteiro Leite, 67, Cinfães	2
Calçada de Medados, 158, Cinfães	6
Rua de Finzes, 348, Oliveira do Douro	5
Gralheira	2 (T1)
Nespereira	3
Rua de Vila Pouca, Pias	5
Rua Gen. Humberto Delgado, 22, Cinfães	20

Caldas de Aregos	34
Av. Dr. Correia Pinto, Caldas de Aregos	20
Estrada de Anreade, Resende	4
Caldas de Aregos	5
Quinta da Graça, Anreade	18
Anreade	9
São Cipriano	6
Cimo de Resende, Resende	7
S.ª da Piedade, São Romão de Aregos	6
Mirão, Resende	8
Av. Correia Pinto, Caldas de Aregos	11 + 4 (Apt.)
Rua de São Cipriano, 2574, São Cipriano	3



**RESENDE**

● Casa de Tapadeiró	AL	tapadeiro.multivica.pt/casa	966 944 969
Residencial O Túnel	AL		254 875 131
Residencial Quinta da Granja	AL		254 870 130

**BAIÃO**

Douro Royal Valley Hotel & Spa	H*****	www.douroyal.com	255 070 900
● Douro Palace Hotel Resort & Spa	H****	www.douropalace.com	254 880 000
Casa da Lavand'eira	TH	www.casadalavandeira.com	255 551 008
Casa de Cochêca	TH   CC	www.cocheca.com	255 551 174
O Casarão	TH	www.eventoscasarao.com	254 882 177
Quinta da Casa Grande de Pinheiro	TH	www.casagrandepinheiro.com	254 882 202
Quinta da Ermida	TH	quintadaermida.planetaclix.pt	254 881 588
Quinta das Quintãs	TH	www.quintadasquintas.com	254 882 269
Quinta de Guimarães	TH	www.quintadeguimaraes.com	213 570 590
Quinta do Ervedal	TH	www.quintadoervedal.com	254 882 468
Casa da Torre	CC	www.torredeportomanso.com	255 551 232
Casa das Feitorias	CC		254 886 066
Casa do Silvério	CC	www.feq.pt	254 882 120
Casas de Pousadouro	CC	www.casasdepousadouro.com	226 099 318
● Quinta das Aguincheiras	CC	www.quintadasaguincheiras.net	255 551 338
Quinta de Marnotos	CC	www.marnotos.pt	935 525 886
Albergue de Natureza de Mafómedes	AL	www.cm-baiao.pt	255 541 430
Albergue de Natureza de Porto Manso	AL	www.cm-baiao.pt	255 541 430
Casa D'Água	AL	www.casadagua.pt	918 546 457
Casa do Cerrado	AL	www.casadocerrado.com.pt	255 551 280
O Aconchego das Raízes	AL	www.oaonchegodasraizes.com	255 541 378
Residencial Borges	AL	www.residencialborges.com	255 541 322
Casa da Juventude de Baião	Host.	www.cm-baiao.pt	255 540 500

**MARCO DE CANAVESES**

Palácio de Canav. Hotel Res. & Thermal Clinic	H*****	www.canavezes.com	
Casa dos Becos	AG	www.casadosbecos.com	255 511 744
Quinta da Bouça	AG	www.quintadabouca.wordpress.com	919 881 215
Quinta da Calçada do Souto	AG	www.quintacalcadadosouto.com	918 212 639
Casa da Quintã	CC	casadaquintafolhada.wix.com/turismorural	255 423 229
Casa das Vendas	CC	www.casadasvendas.net	916 719 681
Casa de Campo de Santa Cristina	CC	www.santacristina.pt	255 630 193
● Casas de Gondomil e Vila Cete	CC	www.casadegondomil.pt	919 230 606
Quinta da Várzea de Cima	CC	www.quintadavarzeadecima.blogspot.pt	255 531 034
Quinta de Mosteiró	CC	www.quintadomosteiro.com	255 582 624
Quinta do Cão	CC	www.quintadocao.com	917 201 078



Rua do Matinho, Brejo, São Cipriano	4
EN 222, Anreade	11
Quinta da Granja, Cárquere	12

Portela do Rio, Pala, Ribadouro	69
Carrapatelo, Santa Cruz do Douro	60
Penalva de Baixo, Ancede	10
Cochêça, Mesquinhata	4 + 4 (Apt.)
Calçada das Lages, 151, S. <sup>1a</sup> M. <sup>na</sup> do Zêzere	5
Calçada da Casa Grande, 45, Valadares	5
Lugar da Ermida, Santa Marinha do Zêzere	10
Mirão, S. Tomé de Covelas	5 + 2 (Apt.)
Lugar de Míguas, Santa Marinha do Zêzere	8
Santa Marinha do Zêzere	8
Porto Manso, Ribadouro	8
Quinta da Cancela, Tresouras	4
Caminho de Jacinto, 3110, S. <sup>1a</sup> Cruz Douro	4
Laranjal, Santa Cruz do Douro	7
Rua Maestro Ferreira Couto, 1213, Ancede	5
EN 304-3, Gestaçõ	6
Mafómedes, Teixeira	3
Porto Manso, Ribadouro	4
Venda das Caldas, Ancede	3
Rua Caminho da Cruz, 120, Ribadouro	2 + 1 (Apt.)
Rua de Freixieiro, 664, Campelo	6
Rua de Camões, 4, Baião	14
Lugar de Chavães, Ovil	61 Beds

Rua Caldas de Canaveses, Sobretâmega	44
EM 642, 573, Paredes de Viaduros	6
Rua Paços de Gaiolo, Paços de Gaiolo	5
Rua Calçada da Torre, 126, Vila B. Quires	9
Rua de Cem, 384, Fohlada	4
Rua Cor. Fernando Monterroso, Tabuado	3
Caminho das Andrades, Alpendorada	3
Caminho de Gondomil, Alpendorada	4
Travessa da Várzea, 36, Tabuado	6
Mosteirõ, Sande	6
Rua da Foz, 648, São Lourenço do Douro	7





### MARCO DE CANAVESES

Abriço de Montanha da Venda da Giesta	AL	<a href="http://pedestrianismo-aaro.blogspot.pt">pedestrianismo-aaro.blogspot.pt</a>	918 608 499
Casa do Outeiro	AL	<a href="http://www.outeirotuias.webnode.pt">www.outeirotuias.webnode.pt</a>	255 523 432
Casa do Rio	AL	<a href="http://www.casadorio-douro.com">www.casadorio-douro.com</a>	939 390 848
Casa Leiras de Gordimães	AL		933 421 613
Casa Nova	AL		916 193 720
Hotel Convento de Alpendurada	AL	<a href="http://www.conventoalpendurada.com">www.conventoalpendurada.com</a>	255 611 371
Residencial do Marco	AL		255 538 250
Vila Namoradeira	AL		919 251 271

### AMARANTE

● Hotel Casa da Calçada Relais & Châteaux	H*****	<a href="http://www.casadacalcada.pt">www.casadacalcada.pt</a>	255 410 830
Monverde Wine Experience Hotel	H****	<a href="http://www.monverde.pt">www.monverde.pt</a>	255 143 100
Hotel Amaranto	H***	<a href="http://www.hotelamaranto.com">www.hotelamaranto.com</a>	255 410 840
Hotel Navarras	H***	<a href="http://www.hotelnavarras.pt">www.hotelnavarras.pt</a>	255 431 036
Pousada do Marão	Pous.	<a href="http://www.pousadas.pt">www.pousadas.pt</a>	255 460 030
Quinta da Cruz Hotel Rural & Spa	HR	<a href="http://www.hotelquintadacruz.pt">www.hotelquintadacruz.pt</a>	255 730 040
Casa da Levada	TH	<a href="http://www.casalevada.com">www.casalevada.com</a>	255 433 833
Casa da Pedra	TH	<a href="http://www.casadapedra.com.pt">www.casadapedra.com.pt</a>	255 422 997
Casa de Pascoaes	TH	<a href="http://www.casadespascoaes.com">www.casadespascoaes.com</a>	255 422 595
Casa do Carvalhal	TH		255 422 622
● Quinta de Pousadela	AG	<a href="http://www.pousadela.com">www.pousadela.com</a>	925 638 541
Casa da Nogueira	CC	<a href="http://www.casadanogueira.com">www.casadanogueira.com</a>	255 424 035
Casa de Infesta	CC	<a href="http://www.casadeinfesta.com">www.casadeinfesta.com</a>	253 412 057
Casa de S. Faustino de Fridão	CC		255 410 860
Casal de Aboadela	CC		255 441 141
Quinta de Ribas	CC	<a href="http://www.quintaderibas.com">www.quintaderibas.com</a>	255 422 113
Casa da Juventude de Amarante	AL	<a href="http://www.cj-amarante.org">www.cj-amarante.org</a>	255 420 234
Sena	AL		255 494 464
Parque de Campismo do Penedo da Rainha	PC	<a href="http://www.ccporto.pt">www.ccporto.pt</a>	255 437 630
ASA – Área de Serviço de Autocaravanas	Autoc.		

### CELORICO DE BASTO

Celorico Palace Hotel	H****	<a href="http://www.celoricopalace.com">www.celoricopalace.com</a>	
Casa de Canedo	TH	<a href="http://www.casadecanedo.com">www.casadecanedo.com</a>	255 361 293
Solar do Souto	TH	<a href="http://www.solaridosouto.blogspot.com">www.solaridosouto.blogspot.com</a>	255 655 142
Casa do Campo	CC	<a href="http://www.casadocampo.pt">www.casadocampo.pt</a>	255 361 231
● Quinta das Escomeiras	CC	<a href="http://www.quintadasescomeiras.com">www.quintadasescomeiras.com</a>	255 322 785
Quinta dos Mouras	CC	<a href="http://www.quintadosmouras.com">www.quintadosmouras.com</a>	255 346 193
Camélias de Basto	AL	<a href="http://www.cameliasdebasto.com">www.cameliasdebasto.com</a>	914 880 608
Casa da Renda	AL	<a href="http://www.casadarenda.com">www.casadarenda.com</a>	939 400 778
Parque de Campismo de Celorico de Basto	PC	<a href="http://www.celoricodebastocamping.com">www.celoricodebastocamping.com</a>	255 323 340



Venda da Giesta, Soalhães	40 Beds
Rua Casa do Outeiro, 165, Tuíás	3
Rua de Dajas, 500, Penha Longa	4
Rua Manuel Vieira David, 1041, P. Viadores	2
Rua dos Pucarinhos, 617, Tabuado	2
Av. de S. Bento, 9, Alpendorada	40
Av. Dr. Francisco Sá Carneiro, 236, Marco	28
Rua do Rio, 716, Penha Longa	3

Largo do Paço, 6, Amarante	30
Castanheiro Redondo, Telões	30
Rua Acácio Lino, Lote 53, Amarante	35
Rua António Carneiro, 84, Amarante	58
Serra do Marão, Ansiães	15
Largo da Cruz, Real, Vila Meã	25
Bustelo, Travanca do Monte	3
Lugar da Pedra, Vila Chão do Marão	4
Rua da Capelinha, Gatão	4
Rua do Carvalhal, 62, Jazente	6
Pousadela, Ôlo	1 + 2 (Apt.)
Rua Central, Canadelo	2
Rua de Fundo de Vila, 61, Gouveia (S. Simão)	3
Rua de São Faustino, EN 312, Fridão	6
Lugar de Casal de Aboadela, Aboadela	4
Vila Chã do Marão	4
Av. General Silveira, 193, Cepelos	9
Av. São Gens, 985, Freixo de Cima	19
Rua Pedro Alvellos, São Gonçalo	
Parque Florestal, Cepelos	

Rua dos Combatentes do Ultramar, Britelo	42
Rua Abelheiro de Baixo, 110, Canedo Basto	9
Vilar, S. Clemente - Gandarela de Basto	5
Molares	8 + 2 (Apt.)
Lourido, Arnoia	9
Rua de Carcavelos, Rib.ª de Cima, Infesta	4
Rua Senhora da Saúde, 347, Britelo	6 Houses
Rua da Renda, 49, Canedo de Basto	5
Carvalhas, Britelo	



## USEFUL INFORMATION

### ELECTRICAL ADAPTERS

The electrical current in Portugal is 220 volts and the plugs feature two pins, according to the European standard. You may purchase adapters in several shops, including at the airports.

### CLIMATE

Generally speaking, the territory of the Route of the Romanesque offers a temperate climate with Atlantic features, characterized by dry and warm summers and mild, though somewhat rainy, winters. In autumn there are many sunny days with mild temperatures. Should these occur in November, they are often known as “Saint Martin’s Summer”, due to the proximity to the saint’s celebration day. In winter, in the mountainous areas, especially Montemuro (Cinfães and Resende), there can be snow storms that might lead to road cuts.

### DRIVING IN PORTUGAL

The Portuguese road network is divided into Motorways (A), Main Roads (IP), Complementary Roads (IC), National Roads (EN), Regional Roads (ER) and Municipal Roads/Routes (EM/CM). In order to drive in our country, you need to bear a driving license, an identity card, a motor insurance certificate, the vehicle registration or equivalent and the vehicle logbook or equivalent.

There are some motorways with exclusively electronic tolls that are previously identified with the reference “electronic toll only”. The electronic identification of the vehicle is made at the moment of crossing the point of collection. Circulation on these roads is subject to a system of toll collection using an exclusively electronic system without the possibility of manual payment on site. All lanes with electronic toll only are properly identified in advance, through a signpost. More information (toll calculator, toll locations and rates, payment systems): [www.portugaltolls.com](http://www.portugaltolls.com) or +351 212 879 555.



## MAIL SERVICES

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In general, the Portuguese mail services are efficient. You may buy stamps at Post Offices, in some stationary shops and in automatic machines available in places with a large inflow of people. Post Offices are usually open on business days between 9 am and 6 pm, with a lunch break; in big cities and shopping malls, these may have extended opening hours. To learn more about all the services provided by CTT - Correios de Portugal, please visit [www.ctt.pt](http://www.ctt.pt).

## EMERGENCIES

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Should you need to use any emergency service, please dial 112. Hospital emergency services must only be used in severe situations (serious trauma, poisoning, burns, infarcts, thrombosis, respiratory distress, etc.). In order to access our health care services, non-residential European Union citizens in Portugal should bear their passport or identity card and the E112 forms, as well as the European Health Insurance Card.

## TIME ZONE

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The time zone in mainland Portugal is UTC+0, Greenwich Mean Time (GMT) and Western European Time (WET), as defined by the Greenwich Meridian. UTC+0 is the time zone used as reference for the Coordinated Universal Time (UTC), which sets all the time zones in the planet.

In accordance with the legislation, the legal time in mainland Portugal is advanced by 60 minutes on the last Sunday of March (Summer time) and moved back by 60 minutes on the last Sunday of October (Winter time).

## LANGUAGE

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The official language is Portuguese. In 1999, Mirandese was declared as the second official language of Portugal. It is relatively easy to find nationals who speak English or French. Spanish and Italian are easily understood by the Portuguese.

## CURRENCY, BANKS AND EXCHANGE

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The currency in Portugal is the Euro (€), the official currency of most countries of the European Union. One Euro is divided into 100 Cents. Coins feature eight denominations: 1, 2, 5, 10, 20 and 50 Cents and 1 and 2 Euros. The bills have different sizes and colours, as well as the following values: 5, 10, 20, 50, 100, 200 and 500 Euros. Currency exchange can be made in banks, which are open to the public between 8.30 am and 3 pm on business days or in ATMs (available only for currency sale operations).

The national ATM network - called Multibanco (MB) - is quite widespread and it is possible to find a terminal in most cities, thus allowing the withdrawal of bills 24 hours a day.

The acceptance of credit cards is also quite widespread, and the most commonly used are the Visa and Visa Electron, American Express, Diners Club, Europay/Mastercard, JCB and Maestro cards. Should your Visa or Mastercard card be lost or stolen, you may ask for help by dialling the following numbers: Visa - 800 811 107; Mastercard - 800 811 272.

## RELIGION

The majority of the Portuguese population is Catholic. All celebrations are very solemn. There are masses every day, although they are most frequently held on Saturdays and Sundays.

## TAXIS

Most Portuguese taxis are beige (yellowish). They feature two green lights on the roof and when one of them is on it means that the taxi is operating under the day fare (between 6 am and 9 pm). When both lights are on it means that the taxi is operating under the night fare (between 9 pm and 6 am).

## TELEPHONE

The international dialling code for Portugal is 351. To call from Portugal to another country, you should dial the international code (00), followed by the country's dialling code and the intended number.

# USEFUL CONTACTS



### FELGUEIRAS

Volunteer Fire Brigade of Felgueiras	255 926 666	Rua Costa Guimarães, Margaride
Health Care Centre of Felgueiras	255 310 920	Rua Agostinho Ribeiro, Margaride
GNR [Police] - Territorial Post of Felgueiras	255 340 150	Rua Agostinho Ribeiro, Margaride
Agostinho Ribeiro Hospital	255 310 820	Av. Dr. Magalhães Lemos, Margaride

### LOUSADA

Volunteer Fire Brigade of Lousada	255 912 119	Rua dos Bombeiros Voluntários, 52, Silvares
Health Care Centre of Lousada	255 912 228	Av. Major Arrochela Lobo, Silvares
GNR [Police] - Territorial Post of Lousada	255 810 470	Parque Industrial, Silvares
Mercy Hospital of Lousada	255 820 700	Av. Major Arrochela Lobo, Silvares

### PAÇOS DE FERREIRA

Volunteer Fire Brigade of Paços de Ferreira	255 965 339	Rua Dr. Nicolau Carneiro, Paços de Ferreira
Health Care Centre of Paços de Ferreira	255 962 506	Rua Rainha D. Leonor, 107, Paços de Ferreira
GNR [Police] - Territorial Post of Paços de Ferreira	255 962 431	Rua Dr. Leão de Meireles, Paços de Ferreira
Mercy Hospital of Paços de Ferreira	255 962 819	Rua Dr. Leão Meireles, Paços de Ferreira

**PAREDES**

Volunteer Fire Brigade of Paredes	255 788 788	Av. dos Bombeiros Voluntários, Paredes
Health Care Centre of Paredes	255 782 319	Av. Comendador Abílio Seabra, 104, Paredes
GNR [Police] - Territorial Post of Paredes	255 788 760	Alameda Dr. José Cabral, Paredes
Private Hospital of Paredes	255 780 730	Rua Dr. Elias Moreira Neto, 141, Paredes

**PENAFIEL**

Volunteer Fire Brigade of Penafiel	255 212 122	Largo dos Bombeiros Voluntários, 2, Penafiel
Health Care Centre of Penafiel	255 718 530	Trav. da Rua Marquês de Pombal, Penafiel
Padre Américo Hospital - Târn. and Sousa Hosp. Centre	255 714 000	Lugar do Tapadinho, Guilhufe
GNR [Police] - Territorial Post of Penafiel	255 710 940	Largo Conde de Torres Novas, Penafiel

**CASTELO DE PAIVA**

Volunteer Fire Brigade of Castelo de Paiva	255 690 550	Av. General Humberto Delgado, Sobrado
Health Care Centre of Castelo de Paiva	255 690 280	Rua Prof. Egas Moniz, Sobrado
GNR [Police] - Territorial Post of Castelo de Paiva	255 690 380	Zona Industrial de Felgueiras, Sobrado

**CINFÃES**

Volunteer Fire Brigade of Cinfães	255 561 567	Rua Coronel Numa Pompílio, 35, Cinfães
Health Care Centre of Cinfães	255 561 275	Rua Capitão Salgueiro Maia, Cinfães
GNR [Police] - Territorial Post of Cinfães	255 560 070	Cruz das Bouças, Cinfães

**RESENDE**

Volunteer Fire Brigade of Resende	254 877 122	Rua Dr. Francisco Sá Carneiro, 789, Resende
Health Care Centre of Resende	254 870 060	Lugar do Prado, Resende
GNR [Police] - Territorial Post of Resende	254 877 304	Largo da República, 4, Resende

**BAIÃO**

Volunteer Fire Brigade of Baião	255 541 231	Rua Camões, Baião
Health Care Centre of Baião	255 542 212	Rua Dr. João Antunes Guimarães, 40, Baião
GNR [Police] - Territorial Post of Campelo	255 540 000	Rua Comandante Agatão Lança, Baião

**MARCO DE CANAVESES**

Volunteer Fire Brigade of Marco de Canaveses	255 534 115	Av. Gago Coutinho, 533, Marco de Canaveses
Health Care Centre of Marco de Canaveses	255 539 670	R. Prof. José Mag. Aguiar, 85, M. Canaveses
GNR [Police] - Territorial Post of Marco de Canaveses	255 531 277	Av. S. <sup>ta</sup> Teresa do Menino Jesus, M. Canaveses
Santa Isabel Hospital (Mercy)	255 538 300	Alameda Dr. Miranda da Rocha, M. Canaveses

**AMARANTE**

Volunteer Fire Brigade of Amarante	255 422 718	Av. 1º de Maio, Amarante
Health Care Centre of Amarante	255 431 374	Rua Nova, Amarante
GNR [Police] - Territorial Post of Amarante	255 437 790	Rua Cap. Augusto Casimiro, Amarante
Amarante Hospital - Tâmega and Sousa Hosp. Centre	255 410 500	Quinta da Lama, Telões

**CELORICO DE BASTO**

Volunteer Fire Brigade of Celorico de Basto	255 321 223	Av. João Pinto Ribeiro, Celorico de Basto
Health Care Centre of Celorico de Basto	255 320 220	Av. João Pinto Ribeiro, Celorico de Basto
GNR [Police] - Territorial Post of Celorico de Basto	255 320 010	Praça Albino A. Pereira, Celorico de Basto

# TECHNICAL DETAILS



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