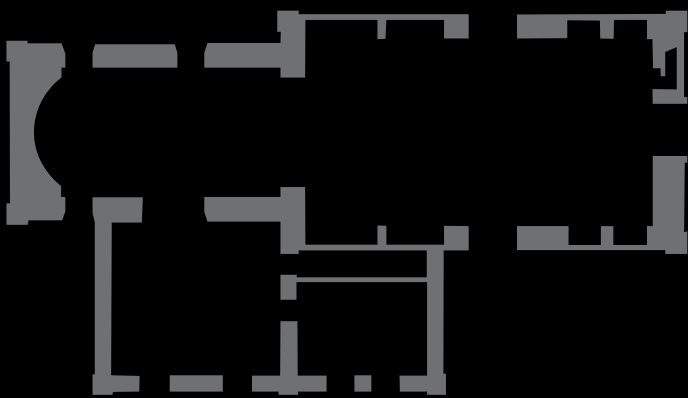






CHURCH
OF SAINT
MARY
OF VEADE
CELORICO DE BASTO

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OF SAINT
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Plan.

HISTORICAL SUMMARY



East façade.

As shown, albeit indirectly, by the author of the article “Veade”, published in the *Grande enciclopédia portuguesa e brasileira*, this Church is heiress to deep transformations that combine the vicissitudes of several institutions and agents (Correia et al., 1965: 391-393). Those changes began in the Middle Ages, but these events survive only in the remaining documents, since the Contemporary temple tells a much more recent story.

In fact, the old Medieval Church – probably a chapel or hermitage¹ – was founded in the family property that, in the 13th century, was associated with a landlord from the Guedeões strain or lineage. The inscription, which is engraved on a granite ashlar and inlaid on the north wall of the Church’s nave, close to the left side of the portal, may well be proof of this circumstance (Barroca, 2000: 267-271): SUB : Era : M^a : C^a2 : X^a : VII^a / OBIIT : FAMULA : DEI / MIONA : DOLDIA : GOMEZ².

This is the funerary inscription of Dórdia Gomes who, for being mentioned here as “Miona”, was probably a person of high social status (Barroca, 2000: 267-271). As explained by Mário Barroca, the titles “Miona”, “Miana” or “Meana”, derive from the expression “mea domina” or “mea



Aerial view.

1 In the 16th century João de Barros (1919: 77) was still echoing this tradition, stating that the “Commendation of Biade, of Saint John of Rhodes, (...) which was, once, a monastery with Monks”. And he adds, in a critical tone, “and according to the information I have, I believe that the first ones who ordered the Monks to leave some of these Monasteries were the Knights Templar, who were provided with their sustenance and, not content with what had been given to them, demanded more and, for that reason, lost everything at the time of Pope Clement V (...)”.

2 It reads: Sub Era 1197 Obit Flamula Dei Miona Doldia Gomez. That is, if, in the Middle Ages, the inverted “2” is read as a 5 and the “X” in inverted commas means 40 for deriving from connection to the Roman number XL, then we should add both numbers and, therefore, obtain the year 90. By subtracting the 38 years of the formula for changing from the Era of Caesar to the Birth of Christ, we obtain the year 1159.



North façade. Nave. Funerary inscription of Dórdia Gomes.

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domna” and were only used within a very limited group of wealthy women from the 12th or 13th centuries. Their high social status was combined with piety because 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 inquiries of 1220 call the “monastery of Bialdi”, although the Church of Veade was already a parish temple by then.

It is quite plausible, judging by her patronymic, that Dórdia Gomes, on whom there is no further information, was the daughter of Gomes Mendes Guedeão – from his first marriage to Chamoia Mendes de Sousa – despite the fact that there is no reference to Dórdia Gomes in the lineage books and that we have not managed to find any definite connection between this woman and the Guedeões family (Barroca, 2000: 269). Another possibility – which does not give rise to any chronological incompatibilities, but would raise geographical coherence issues related to the burial of Dórdia Gomes in Veade in 1559 – is that she would be the wife of Garcia Rodrigues, the lord of the vast “couto” [a type of Portuguese administrative division] of Leomil³. A geographically plausible hypothesis is the one suggested by Mário Barroca: this Dórdia Gomes would be the person who, together with her husband “Carciaro” Honorigues, bought a forth in the estate of Canedo to Elvira Teles, in the parish of Celorico de Basto, according to a deed dated December 12th 1100; however, this possibility presents an extended chronological interval between the deed (1100) and the date of the demise (Barroca, 2000: 270).

Despite the uncertainties about this female figure buried in Veade⁴, there is a later reference that can only be associated with her. The inquiries of 1258⁵ mention the name of Dórdia Peres

³ Mário Barroca (2000: 269-270) is more prone to identify the wife of Garcia Rodrigues as a namesake of the “Miona” buried in Veade in 1159.

⁴ Close to the Church, to the south of the churchyard, there are two Medieval tomb chests, currently used as water tanks. However, their existence draws our attention to the importance that the Church of Veade had or for the people that had themselves buried there during the Romanesque Period.

⁵ Published and transcribed in Lopes (2008: 220).

de Aguiar, who was better known for being the mother of the Master of Santiago, Peres Paio Correia. This lady, from the regional nobility, was the great-great-granddaughter of the first man from the Guedeões or Guedaz lineage, whose domains were located between the Douro, Minho and Trás-os-Montes regions, as highlighted by José Augusto de Sottomayor-Pizarro, who studied one of the branches of this powerful family (1997: 58).

One of Dórdia's relatives was the canon Gomes Alvite who, before 1258, unexpectedly sold the Church and all the estates to the Order of the Hospital. Knowing the private churches system, which entitled rights and assets to the descendants of a specific founder, it is somewhat surprising to find a single individual taking control over a vast heritage that should be in the possession of several people⁶. However, according to what the author of the quoted entry refers, "being the rightful owner or not, the fact is that the canon gave everything to the Knights Hospitaller "ut quitaret eam de debitis quas debet", i.e., to pay debts, receiving the corresponding amount from the Order" (Correia et al., 1965). The prestige of this institution surely attenuated the crime; so, the contract was concluded and the fate of the Church and parish of Veade was sealed.

The Church, primarily a smaller temple that the inquiries of King Afonso define as the "monastery of Bialdi", was a hermitage with facilities for the hermits, a common typology among the first family cenobies, some of which were occupied by family members themselves, while others were handed over to the management of strangers who devoted themselves to living in solitude or in small groups⁷.

It is likely that this chapel was replaced by a larger and nobler building – perhaps due to the intervention of the Guedeões, namely of Gomes Alvites who was related to the clergy of Braga –, but there are still significant sections integrated in the existing building. However, the most remarkable investment on the ecclesiastical space was made later, under the commanders of Moura Morta's responsibility; their job was to collect the benefits and to present the mother Church's prior or vicar and, later, the affiliate, annexed or suffrage church's priest⁸. As the author of the memoir of 1758 explains, "the construction of the Mother Church and Annex and Churches are all made at their Patrons' account and expense" (Lopes, 2005). These patrons, represented by the Commander, did not refrain from leaving their mark and symbols of authority and prestige. Perhaps due to the need to rationalise the commendatory heritage management, scattered and vast, Veade joined the commendation of Moura Morta. This parish, which currently belongs to Peso da Régua, became the seat of one of the commendations of Malta that, in the 17th century, yielding 113\$352 "réis" [former Portuguese currency unit], a benefit handed over to Luís Coutinho at the time (Falcão, 1859).

6 José Anastácio de Figueiredo (1800: 502-503) mentions several names of familiars of this Church who gave up their rights over it; these were found in the documents from the bailliff ship of Leça. We should note that the inquiries themselves mention the "nepotes Domne Durdie" as the holders, surely through inheritance, of the rights over the parish of Veade (Barroca, 2000: 270).

7 Although we still do not know much about this type of structure, we suggest reading Maciel (1998).

8 Saint James of Gagos was still operating as a co-mother church in the 18th century: "Saint Mary of Veade, a Commendation of Malta that is attached to the [Commendation] of Moura Morta, has a Vicar, with the Order's Habit (who presents the Commander), who celebrates Mass in this Church on two Sundays, and on one Sunday at the church of Gagos, which are both attached so that the parishioners can attend it on these days, in one place or the other, according to where the vicar is (...)" (Costa, 1706-1712: 146).

Among the commanders of Veade, we highlight the name of Diogo de Melo Pereira (d. 1666), who had the Commendation houses built in 1641, as stated in the inscription found under the coat of arms⁹: ESTAS CAZAS MAN/ DOU FAZ[ER] O COM[ENDAD]º[R] / DIOGO DE MELLO P[ERE]Y[R]A / DE BERTIANDOS. / NO. ANNO DE / 1641 [THESE HOUSES WERE COMMISSIONED BY COMMANDER DIOGO DE MELLO PEREYRA OF BERTIANDOS IN 1641].

One of the bailiffs who succeeded him, Friar Martim Álvaro Pinto, was responsible for the reconstruction of the “small church” – as it was called by rector Francisco Xavier de Oliveira Barros Leite and vicar António Luís da Cunha in 1758. Furthermore, the memoirists explained that the commander and bailiff of Leça add improved the Church “as much as he possibly could in terms of territory and art” (Lopes, 2005: 230). With respect to the territory, they were probably referring themselves to the small size of the plain where the old Church had been built; it was the heiress of a Medieval hermitage whose extension implied deep changes in terms of the building’s restructuring and repositioning. In relation to art, they were surely referring themselves to the investment made on the renovation and improvement of furnishings and integrated heritage according to the Baroque taste that reflected the origin and status of its mentor.



Reproduction of the portrait of Diogo de Melo Pereira. Source: V. C. M. (Archive of the Ponte de Lima Town Council).



Commendation house (Celorico de Basto).



Coat of arms.

Martim Álvaro Pinto was the brother of the Grand Master of the Order of Malta, Manuel Pinto da Fonseca (1681-1773), one of the two Portuguese men who marked the policy and diplomacy associated with the control of the Mediterranean over the 18th century. The other one was his predecessor Manuel Pinto de Vilhena (1663-1736), the son of the first count of Vila Flor. They both belonged to the landowning families of the Lamego region and, over the 16th and 18th centuries, reached a position that was hard to match within the political and aristocratic contexts of Modern Europe and the two of them asserted their name and the name of their families from that small island.

⁹ Above the inscription we find the coat of arms: a Portuguese shield, with a horizontal division over the Maltese cross; in the first area, we find the Melos’ coat of arms (a double golden cross with six byzants); in the second area, we find the Pereiras’ coat of arms (a cross fleury on an empty background). The inscription was already transcribed by Craesbeeck (1992: 350).



North and west façades.

While managing the vast heritage of the order in Portugal, the Maltese brought with them the taste and the artisans that were marking the European cultural scene from the Italian peninsula or France, via Malta. We should recall that, within the vast territory located between the Tâmega, the Douro and the Paiva, and between Vila Real and Viseu, the Maltese bailiffs, friars and grand masters made all efforts to leave their mark through art. Lamego was the epicentre of this influence. In this city, where some of the most important names of the old military order were born, there are still legacies of their family origin and their taste, such as the works of art in the hermitage of the Exile (Lamego), the result of a vow made by a bailiff and commander from Poiares, Friar Lopo Pereira de Lima, a brother of the already mentioned Diogo de Melo Pereira. Furthermore, the person responsible¹⁰ for the commission of Nicolau Nasoni's first works and for his coming to Portugal – which was so decisive for stimulating the Baroque art in the northern areas of the kingdom – was a Maltese.

Through the inscription that the commander Martim Álvaro had placed above the portico of the Church of Veade we find out a little bit more about his origin:

ESTA IGR.A MANDOV REEDIFICAR DE NO
VO. O COMENDADOR FR MATIM [SIC] ALVARO PINTO
DAFONS.A E SOUZA DA CAZA DE CALVILHE
ANO 1732¹¹

¹⁰ Roque de Távora e Noronha (1706-1743). He was the brother of the dean of the Porto cathedral, who commissioned the cathedral's building works to Nasoni in 1725.

¹¹ Surmounting the arch that frames the portico we find the commander's coat of arms: it is an irregular shield, perhaps wishing to imitate the Italian shields, quartered for Sousas (Arronches); Pintos; Fonseca and Manuéis (although this last quarter is poorly depicted).



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East façade. Portal.

[THE RECONSTRUCTION OF THIS CHURCH WAS COMMISSIONED BY
COMMANDER FRIAR MARTIM ALVARO PINTO
DA FONSECA OF THE HOUSE OF CALVILHE
IN 1732]

The House of Calvilhe, located on the outskirts of Lamego and close to the royal road that connected this city from the Douro region to the Castilian Extremadura, was the seat of a powerful majorat that, in the 17th and 18th centuries, was associated with several individuals who had reached their importance, status and prestige due to the places and positions they held in the hierarchy of the State. Friar Martim Álvaro's maternal ancestors came from this house although both his father, Miguel Álvaro, and his mother, Ana Teixeira, descended from the Pintos lineage; they distinguished themselves and were greatly rewarded for their loyalty to the House of Bragança¹².

So, it is within the sphere of this family and this institution – the Order of Malta – that we should understand the important reforms conducted in the Church of Veade in the 18th century that, in some way, contradict or at least minimise the common idea that the commanders only “devoured” the benefits they were granted, without giving anything in return. The investment on buildings or reconstruction, despite being expensive, allowed its mentors to leave a mark of their prestige and power, often stimulating the influx of believers, pilgrims or offerers to the new or renovated space.

¹² His manor house, called the tower of Chã, was located in the municipality of Ferreiros de Tendais (Cinfães) and belonged to the domains of the House of Bragança ever since the latter was founded.

THE "NEW" CHURCH

The reconstruction mentioned in the inscription of 1732 resulted in the reorientation of the chevet and in the addition of a chancel to the west. Because it was impossible to extend the old small Church to the east, the original axis was kept and the façade was turned to the commendation houses whose construction was ordered by Diogo de Melo Pereira in 1641. As it is known, in the Modern Period, there were plenty of interventions to extend or replace the primitive Romanesque chevets with larger ones so that, among other things, they could accommodate the grand main altarpieces, so carefully designed in the Baroque Period. Here we may recall the cases of Saint Vincent of Sousa (Felgueiras) or Saint Mary of Barrô (Resende). Knowing that the commendation houses had already been built a century earlier, and considering the quality and impact that its construction would have on the rest of the parish, the mere replacement of the chevet of Veade would surely smother them.

Besides, the 18th century, i.e. the Baroque Period, exaggerated in the creation of public spaces that allowed the fruition of its monumental buildings. So, it is based on these assumptions that we should understand the reconstruction made in 1732 and the reorientation of the Church of Veade that, with its main façade now facing east, created a pompous ensemble opposite the Commendation Houses.

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North façade. Nave. Wall.

However, the preservation of the north and south walls and openings, which kept the Romanesque construction and decoration, is less understandable, at least from the pragmatic point of view. A close look at the nave's north elevation allows us to identify, through a projection found on the wall and through the cornice itself, the probable location of the primitive façade. However, the identification of the place where the Romanesque chancel used to start raises more doubts. On the wall section located between the Church's lateral portal and northeast angle, we find an extremely irregular masonry work, both in terms of shape and colour, which is surely the result of a reuse of ashlar from the Romanesque Period. The reuse of ashlar was rather common in this period when there were reconstructions and deep changes in the primitive plans of the Romanesque churches. In the Sousa basin, the Church of Saint Mary of Airães (Felgueiras) is a good example of that, because we know that around 1776 it was extended to three naves through the reuse of ashlar from the Medieval building, as proven by their initials¹³.

However, it was probably not just in order to value their antiquity that a significant part of the side elevations were preserved. Behind the preservation of part of the lateral Romanesque walls was possibly a practical (and economic) reason.

However, while the idea of a not completely rebuilt Church seems to clash with the reformist wishes of Commander Martim Álvaro, there was surely an obligation of Illuminist nature that forced the clergyman to leave for the memory of future generations part of that monument, so ancient both to his eyes and to the eyes of the people from Veade. The following statement written by the memoirist of 1758 seems to confirm it: "outside, on the north side of

¹³ For further information on this subject, please read Botelho (2010b).

the old Church's wall, there was an inscription carved on a stone using a gothic font (...) such stone was left on the same side and in the same place by the Patron who rebuilt the Mother Church" (Lopes, 2005: 232).

It is rather curious that this "epigraphical" inscription "with Gothic characters is appreciated". We should not forget that, at the time, there was no compartmentalisation of the history of art as we have today yet and that, still following the path of the concepts professed during the Italian Renaissance, the word "Gothic" was understood as a synonym for "Middle Ages" and, therefore, was associated with a long historical diachrony¹⁴.

The quality of the Romanesque decorative elements is highlighted in the only, albeit laconic, description we have of the Medieval building, which is presented by Francisco Craesbeeck. According to the memoirist, the Church was "very old, as we can see in the chancel arch that shows a very peculiar masonry work, similar to the one found on the main door and on the two transverse doors of the same Church; it features only one nave and it is not large" (Craesbeeck, 1992: 348). It was unfortunate that the will to reorient the Church would lead to the loss of the Romanesque main portal, as narrated here. The various separate pieces we can still currently admire both in the annexes of the Church's sacristy and in the Archaeological Museum attached to the Public Library Prof. Marcelo Rebelo de Sousa (Celorico de Basto) belonged, either to the main portal or to the primitive triumphal arch. We are talking of voussoirs, sections of chequered friezes or capitals that partly repeat the motifs we find on the lateral portals or, alternatively, themes commonly used in the region, from which we highlight the composition carved in capitals that depicts the theme of *Daniel in the lions' den*, which is also present in Travanca (Amarante) or Saint Martin of Mouros (Resende). As it is known, it is in the Romanesque style that spread from the Braga cathedral that we find the origin of this representation, so cherished by the Romanesque style of the Tâmega and Douro river basins.

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Sacristy. Several Romanesque decorative elements.



Public Library Prof. Marcelo Rebelo de Sousa – Archaeological Museum (Celorico de Basto). Capital.

¹⁴ For further information on this subject, please read Botelho (2010a: 29).



North façade. Nave. Portal. Tympanum, archivolts and capitals.

Judging by the remaining traces we may say that this would have been among the best works made by our Romanesque artisans. The remaining sections, which, according to Carlos Alberto Ferreira de Almeida, are influenced by the school developed following the construction of Braga-Rates, tell us that the Church of Veade was coeval of the Church of the Monastery of Travanca, Pombeiro and Unhão (both in Felgueiras), or also Arões (Fafe) (Almeida, 1986: 102), meaning that the chronology of the elements that we are able to observe today, integrated in a Church with a strong Baroque flavour, probably date back to the early or first half of the 13th century (Almeida, 2011: 124). We should not forget that Gomes Alvite, who sold the Church and all its estates to the Order of the Hospital before 1258, was from Braga.

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We have already seen that in 1732 the Church was rebuilt in order to extend its space, an intervention that led to its reorientation. We accept that significant sections of the Romanesque walls were preserved and that these include precisely the lateral portals. However, unlike what has been argued (Barroca, 2000: 271), we do not advocate the complete reconstruction of these portals. It is a fact that they were changed, but not rebuilt. That possibility is suggested by the supposed location of the primitive Romanesque chancel because, as far as we know, the lateral portals are usually opened close to it and, although most Portuguese Romanesque churches have only one nave, they take up the area where a transept might have existed.

Regarding the lateral portal currently on the north side, there are two elements in its vicinity that corroborate the idea that it was moved during the 18th-century intervention: the location of the funerary inscription of Dórdia Gomes (which seems to have been forced into its place) and the opening of a large rectangular window above it. The current position of the portal, which is facing north, immediately stands out: 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 fact, we should notice the different colour of the granite on the lower part



North façade. Nave. Portal.



North façade. Nave. Portal. Bases.



North façade. Nave. Portal. Capitals.

of the entire elevation and the fact that the Church's foundations are still visible closer to the northwest corner, in the area where we find the triumphal arch.

As explained by Carlos Alberto Ferreira de Almeida, this portal was walled up and was only revealed in the mid-20th century during renovation works carried out at the time (Almeida, 1978: 279). Here we may also find a justification for its somewhat disrupted, although well-preserved, appearance. It has two complete archivolt supported by two columns. Considering the granite's colour, the inner archivolt may not be the original one. That is not the case on the outer one, which has many ornaments: on the voussoirs' extrados there is a composition defined by scotias decorated with spheres, a theme that was usual in the region and that was multiplied in the Church of Ribas (Celorico de Basto), located nearby. The scotias are separated by a double elegant torus and limited, on the outside, by a frieze with rope-shaped motifs and, on the inside, by small stylised flowers repeated on the voussoir's intrados. The voussoir's internal face shows botanic and phytomorphic motifs carved in relief and, on the voussoir placed right next to the archivolt's keystone, we can see a cross pattée. In the Museum of the Celorico de Basto Library there is a voussoir that repeats this elaborate composition. Despite being quite damaged due to the passing of time, the capitals and bases of this portal confirm the idea that we are standing before the work of a regional workshop that interpreted a few erudite shapes – there are clear compositional (but not thematic) similarities with some of the motifs from the main portal of Saint Mary of Pombeiro – and adjusted them to the local scale. The absence of impostes is rather significant, considering that they play a key role in the opposite portal.

From the south portal we highlight the double-tailed mermaids that decorate the first voussoirs of each of the two archivolts that compose it; these archivolts have a subtle horseshoe shape, as we may also see on the inside. The narrow and elegant columns with plain and prismatic shafts have very well preserved capitals that suggest the quality of the ones from the north portal. With a somewhat turgid relief, they are dominated by botanic and phytomorphic themes (thus creating similar compositions to those of the capitals of the triumphal arch of Fervença (Celorico de Basto)), which did not prevent the insertion of affronted animals on the capitals' angles. On the impostes there are sculpted hybrid figures showing their mascarón-like faces on the angle. The bases are also richly decorated.



So, in Veade, we stand before a characteristic legacy of the late Romanesque style and an excellent example of the assertion of a regional workshop of Romanesque decoration, already working full speed, and to which we owe the best sculptures of the time: Pombeiro, Unhão, Ferreira (Paços de Ferreira), Travanca, etc. (Almeida, 1986: 102).

However, as we can see, it is by reading the north elevation that we may get more information about the primitive Romanesque building. Considering the use of a different type of masonry work on the upper part of the elevation, we believe that the primitive lateral elevations that were reused might have been raised. That fact did not preclude the reuse of primitive corbels and, in their absence, that a few plain corbels were added to the ensemble. On the north side there are also a few remaining corbels.

However, in Veade there is an element which is difficult to interpret. We are talking of the traces of arches visible on both sides of the nave, close to the main façade. They are clearer on the south side. Are these scars from arcossolia, despite the fact that these elements were usually preserved, as we can see in Real (Amarante) or Sousa? Or are these ornamental elements similar to the deep blind arcades that decorate the chevet of Arões? There is nothing more we can add.

However, inside there are only a few remaining elements from the Medieval organisation. The entire space was changed in order to receive the foundation of several lateral and collateral altars, which maintain their original position, as described by the memoirists in 1758:

“It has four Altars, the one in the chancel and three collateral ones along the Church’s body, all new, namely, the Tribune of the Main Altar which includes the Blessed Sacrament, a full-body image of the Patron Saint on top, on the Gospel side a processional image of Our Lady of the Rosary, and, on the Epistle side, the Image of the glorious Martyr Saint Sebastian, in the Church’s body, on the Gospel side, close to the Arch, we find the Altar of Our Lord Jesus Christ Crucified, which features the images of Our Lady of the Candles, the God Child, Saint Blaise, Saint Gonçalo and Saint Lucy, and, on the Epistle side, right opposite, the Altar of Lord Saint Anthony with the Image of Christ’s Precursor, the Lord Saint John the Baptist and in the middle of the Altar, between the two, the Holy Image of the Lord Ecce Homo. (...) § Close to this Altar, on the same side, we find the fourth Altar, the one of the Lord of the Good Death, which is in a wooden tomb that is well gilded on the inside, clad in marble on the outside and covered with a purple damask cloth; the altar is made of white carved stone and features a finely painted depiction of the Holy Image of Our Lady of Sorrows, Saint John the Evangelist, Saint Mary Magdalene, and other Female and Male Saints, a portrait of the descent from the Cross that was placed anew by the same Patron who rebuilt the Church (...)” (Lopes, 2005: 230)¹⁵.

The most significant changes that occurred between the 18th-century description and our days are related to the locations of the images and to a few conservation interventions focused on the gilded woodworks carried out after the ones that the patron had commissioned in 1758¹⁶.



South façade. Nave. Traces of arches.

¹⁵ The underlines are ours.

¹⁶ “All the other altars are newly gilded, a work sponsored by the same patron” (Lopes, 2005: 230).



General interior view from the nave.

The images of the Virgin of the Rosary (a processional image) and Saint Sebastian were removed from the main altarpiece; the latter was displayed on a corbel on the nave's north wall. The altar dedicated to Christ seems to have been the one that underwent the most significant changes in terms of devotional imagery. It accommodated a remarkable collection of sculptures, whose invocations revealed the popular attachment to certain propitiatory entities like Saint Blaise, Saint Gonçalo and Saint Lucy, three hagiotherapists that were specially worshipped in local and regional sanctuaries. The image of Saint Blaise was moved to the so-called altarpiece of Saint Anthony, on the opposite side. We do not know the whereabouts of the rest of the images and of the aforementioned sculptures of the Virgin of the Candles and the Infant Jesus, considering that such collection was surely made before 1758.

Both the altarpiece of the Crucifixion and the opposite and symmetrical one, the so-called altarpiece of Saint Anthony, show complementary artistic, iconographic and symbolic languages. Although they were located in the nave, whose space was the parishioners' responsibility, both showed the coat of arms of the patron, Friar Martim Álvaro Pinto, with slight differences in terms of the position of the shield's fields¹⁷. The former, located on the north wall, shows a painting of Saint Francis receiving the stigmata on the attic. The imitator of Christ is kneeling and opening his arms to the crucifix that has blood-red lines or rays coming out of it and connecting Christ's stigmata with the thaumaturgy's body. The second altarpiece, on the same location but to the south, explores another representation so cherished within Franciscan iconography, the preaching of Saint Anthony to the fish. The composition and slightly inaccurate stroke of both paintings confirms they were made by the same author, a poorly skilled artisan

¹⁷ Regarding the coat of arms placed above the main door, the second quarter represents the Pintos; on both coats of arms on the collateral altars they are replaced by the Fonseca.



Chancel. Main altarpiece.

that worked together with the carver and the other men who manufactured the two altarpieces.

Similar to the Church's body, these altarpieces incorporate different chronologies expressed through the woodwork's grammar; some woodwork depicts clearly Mannerist themes and designs, while others, according to the taste of the period when the Church was rebuilt (1732), include motifs from the so-called National Baroque style [style which develops during the reign of King João V (k. 1706-1750)], namely the frieze bordering the ensemble (decorated with angels, shells and birds), the small wings and the mouldings applied on the attic's paintings. Between them and the aforementioned moulding, the painted wreaths joined by a ribbon and the entire rib boned set make the transition between the Mannerist and the National Baroque works, filling a space that, if left blank, would disturb the overall picture.

In the altarpiece of the Crucifixion our look is focused on the painting that depicts the repeated scene of the *Calvary*. Painted with a rough stroke, we see a sorrowful Virgin wrapped in a purplish cloak and an effeminate Saint John the Evangelist wearing a white tunic and a red cape, who are turning their gazes towards a dying Christ that does not seem to match the crucifix integrated in the painting: a small cross (when compared to the images that surround it), on which a minor artist drew a suffering, yet peaceful, Christ, who seems to have been attached to the cross sideways; at his feet we see the bones and the rocky outcrop that characterise the Golgotha. You could say that this element was pulled out from a cross on the side of a road and brought here to work as a crucifix. However, it is natural that this altarpiece was intended to accommodate a full-body image, with a size that would be more appropriate for worshipping purposes, allowing the observer to be faced with a reading of the scene that was more in line with the overall work



Nave. South wall. Altarpiece.



Nave. South wall. Painting detail. Calvary.

designed for this altar, thus creating a bridge between the pictorial work and the imagery, which was, in fact, the goal that the artists tried to achieve throughout the 18th century¹⁸.

The painting that depicts the bishops *Saint Blaise* and *Saint Fructuosus* facing each other is coeval of the already mentioned pictorial collection. Religious ethnography mentions that they were both worshipped as hagiotherapists or thaumaturgy's that were specially invoked against physical illnesses: the former was an advocate against throat diseases and the latter against the bites of mad dogs. It is likely that the paintings, while depicting them as two fancy prelates, were intended to deter the mainstreaming of the two saints, presenting them in their episcopal role, blessing and spreading the Holy Word¹⁹. Furthermore, we should not forget the meaning and the power of the presence of an altarpiece from a bishop from Braga in a commendatory Church; in some way, it was a warning about the jurisdictions that should be respected. Saint Fructuosus was one of the first prelates of the diocese of Dume, and later of the diocese of Braga; he was born in Astorga in the 7th century.

The altar that in 1758 was associated with the Lord of the Good Death is located almost next to the altarpiece dedicated to Saint Anthony of Lisbon. In fact, the entire structure intends to

¹⁸ The Via Crucis is associated with the theme of and devotion to Christ and His Passion and headed from the Church of Veade to the top of a small hill located to the east of the temple. The bases of the crosses before which Easter processions used to stop are still visible. At the end, there was a beautiful series of elegantly carved granite crosses marking the place of the Crucifixion and the sepulchre. On the last cross, which marks the location of the Tomb of the Lord, a chest stand out from the first register; right above the two steps we find the coffin of the Lord, a curious and somewhat eccentric allusion to the Body as a Treasure kept in a stone "reliquary".

¹⁹ The iconographic representation of the two bishops is very similar and they are only distinguishable by their attributes (Saint Fructuosus holds a closed book on his left hand), by the colour of their alb (Saint Blaise's is green while Saint Fructuosus's is red) and by the inscription at their feet: S. BRAS [ST. BLAISE] and S. FRVT.o. [ST. FRUCT.o.].



Nave. North wall. Altarpiece.

Nave. North wall. Painting detail. *Saint Blaise and Saint Fructuosus.*

exalt the lying condition of Christ, whose body (a sort of processional image with articulated limbs) is displayed inside a glazed wooden urn placed on the predella. The altarpiece, built as a sort of portico, was manufactured by the same person who was responsible for the portal and for the decoration of the façade. Above the entablature and the Ionic pilasters there is a semi-circular pediment with a Maltese cross in the middle. Although the ensemble was mentioned by the memoirists of 1758 as being made of “white carved stone”, it was covered with paintings, namely marbled effects intended to emphasise the structure’s nobility. In the middle, we see the already mentioned “magnificent painting” that, despite not having been made by the same individuals who manufactured the above mentioned panels, still fits within a context of local or regional production and was indeed painted by a poorly skilled artisan. In that sense, and unlike some of his relatives and commendatory predecessors and successors, friar Martim does not seem to have used the network of influences of the Order of Malta to bring leading European or Portuguese artists to Veade; instead, he resorted to artists from the regional sphere or circuit.

On the main altarpiece, the scenographic ornamentation seems to create a grandeur that the primitive Church did not bear. Although it seems to be squeezed into an opening which is too small for its grandeur, the Eucharistic throne surmounted by the semi-circular vault and by a pelmet from which two curtains held by angels are hanging still manages to give a certain monumentality to the ensemble. This structure fits into the so-called National Baroque Period, which is characterised by the exaggerated use of *putti*, birds, floral motifs, twisted columns and other elements.

The ornamentation of the chancel is complemented by an 18th-century tiled frieze whose motifs were drawn using cobalt blue ink. On the upper area, it shows a border frame, very popular in the 18th century, composed of botanic motifs that draw horizontal chained “ss”. On



Nave. North wall. Altarpiece. Lying Christ.

the lower part of the ensemble there is a band composed of wide twistings drawn over four tiles (2x2). On the central area we find a symmetrical composition along the entire extension of the frieze that alternates two types of flowery vases and pots.

From this point onwards there is no further information. We do not know much about what happened to the Church of Veade over the 20th century because it has not been classified yet. We only find a reference made by Carlos Alberto Ferreira de Almeida to a work carried out in the mid-20th century (1967) (Avellar, 2005), which resulted in the reopening of the north portal because the Church's external whitewash layer was removed, a practice that was usual at the time.

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The altarpiece was restored in the 1980's and, at the turn of the 20th to the 21st century, the Celorico de Basto Town Council paid a special attention to the improvement of the Church's surrounding area; in addition to the construction of a new street and the conduction of improvement works in the churchyard, we highlight the restoration of the damaged crosses from the Via Crucis, as well as the renovation of their surrounding areas (Avellar, 2005).

In 2010 the Church of Saint Mary of Veade became part of the Route of the Romanesque.

[MLB / NR]



South façade. Nave. Portal before the intervention carried out by the DGEMN (1963). Source: IHRU archive.



Churchyard. Cross from the Via Crucis.

CHRONOLOGY

1159: the "meana" Dordia Gomes was buried in Veade;

13th century: the private Church of Veade was associated with the Guedeões lineage;

13th century (1st half): construction of the Romanesque edification of Veade, of which a few significant portions remain;

1220: the inquiries of King Afonso II mention the "monastery of Bialdi", although the Church of Veade was already a parish church by then;

Before 1258: the canon Gomes Alvites, from Braga, sold the Church of Veade and all the estates to the Order of the Hospital;

1641: construction of the Commendation Houses, commissioned by Diogo de Melo Pereira (d. 1666);

1732: according to the inscription engraved on the main portal's lintel, the Church of Veade was rebuilt by the commander friar Martim Álvaro Pinto, of the House of Calvilhe (Lamego);

18th century (2nd half): design of the Church's contents (liturgical furniture, woodwork and imagery);

1967: restoration works in the Church of Veade;

1980-1990: restoration of the main altarpiece;

20th-21st century: improvement works on the Church's surrounding area under the Celorico de Basto Town Council's responsibility;

2010: the Church of Veade becomes part of the Route of the Romanesque.

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