



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



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



Submitted  
to classification



P. 25



P. 25



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**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 Cête (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 voussoirs 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)