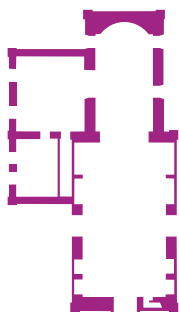


56.

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
15th August



Submitted
to classification



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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 13th 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.

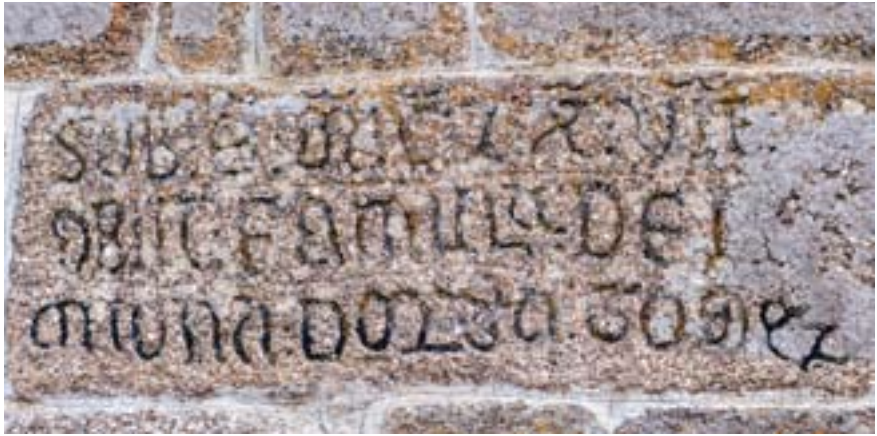
Based on the existing traces, we can place the construction of the Romanesque church in the first half of the 13th century. We can appreciate the side portals from this period, despite the fact that they were moved during the Church's reconstruction in 1732, by Commander Friar Alvaro Pinto, of the House 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^a : C^a2 : X^a : VII^o / 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 12th or 13th 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 18th 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), which are identical to the outer archivolt of the north portal, 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 Joanine 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 18th 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)