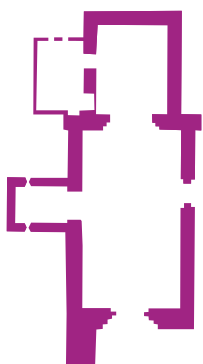




58.

## 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



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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 impostes, 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.

