



# 01 Monastery of Saint Mary of Pombeiro

FELGUEIRAS



ROTA DO  
ROMÂNICO

# Monastery of Saint Mary of Pombeiro

NATIONAL MONUMENT | 1910

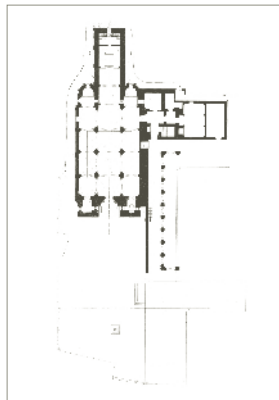
Saint Mary of Pombeiro was one of the most important Benedictine monasteries in the area between the Douro and Minho rivers, and was founded by D. Gomes Echiegues and his wife Gontroda in 1102. The Church, built between the 12<sup>th</sup> and 13<sup>th</sup> centuries, features three naves, divided by diaphragm-arches with painted wood-ceilings on the lateral naves.

The original plant of the chancel, rebuilt in the 18<sup>th</sup> century, was semi-circular, typical of the Romanesque style, as were the still existing apses [secondary chapels]. The main portal capitals are a remarkable example of Romanesque sculpture.

The two tombs with sculpture were part of the funerary centre sheltered in the now vanished galilee, which was linked to the nobility of this territory, including families such as the Sousas or Sousões and the Ribavizelas.

In the apses there are two themes of mural painting: one probably representing Saint Blaise and another representing Saint Amarus and Saint Placidus.

The image of the Patron featured in the main retablo (the main altar) is possibly a Gothic-style work from between the 14<sup>th</sup> and 15<sup>th</sup> centuries. Much was altered between the 16<sup>th</sup> to 20<sup>th</sup> centuries: the Church received a set of rococo-style gilded wood, which was worked by the renowned friar José de Santo António Ferreira Vilaça.



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## 02 Church of Saint Vincent of Sousa FELGUEIRAS



ROTA DO  
ROMÂNICO



# Church of Saint Vincent of Sousa

NATIONAL MONUMENT | 1977

The Church of Saint Vincent of Sousa displays two inscriptions on its façade. The first dating from 1162 and marking the construction of an arcosolium [embedded tomb]; the other, engraved in 1214, celebrates the Dedication of the Church [beginning of the cult].

The Church is composed of a single nave and a rectangular chancel, enlarged in the Modern Age (17<sup>th</sup>-18<sup>th</sup> centuries).

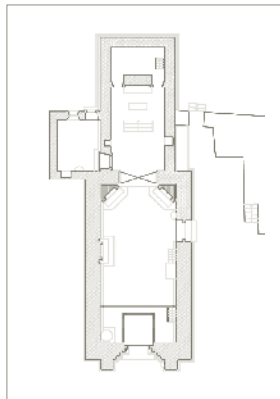
The main façade features a Romanesque portal which opens out as a pentagonal structure stemming from the façade. This means the portal may be larger and more impressive symbolically.

The lateral façades end in small arches on plain modillions as in other Romanesque churches in the area of Tâmega and Sousa.

A drip-course runs over corbels on half of the wall of the south façade, suggesting that a roofed porch or a cloister [inner patio of a monastery] used to exist here.

The carvings and paintings of themes alluding to the lives of Saint Vincent, Saint Joseph and the Mysteries of the Rosary date from the Modern Age.

The paintings on the ceiling of the chancel were completed in 1693 by Manuel Freitas Padrão, one of the founders of the Brotherhood of Saint Luke of Guimarães.



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# 03 Church of the Saviour of Unhão

FELGUEIRAS



ROTA DO  
ROMÂNICO

# Church of the Saviour of Unhão

PUBLIC INTEREST BUILDING | 1950

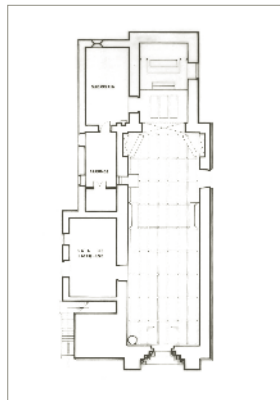
The Church of the Saviour of Unhão is an excellent example of Portuguese Romanesque architecture and sculpture, highlighting the main portal with its botanic decorated capitals.

Despite the transformations it has undergone throughout the years, the inscription that marks the Dedication of the Church [consecration and beginning of services at the church] on 28<sup>th</sup> January 1165, celebrated by the archbishop of Braga, D. João Peculiar, has been preserved.

The reference to “Magister Sisaldis” and the existence of a series of initials (marks of the mason) with a big “S” seem to indicate the name of the master artisan who oversaw the work, a rare element in the panorama of Portuguese Romanesque architecture.

The Church of Unhão maintains its Romanesque nave, built in the first half of the 13<sup>th</sup> century.

Inside, the image of Our Lady of the Milk, a sculpture in polychromatic limestone of unknown origin, stands out. The absence of movement in the image, the size of the head and hands and her fixed, blank stare suggest that this is a Romanesque sculpture. However, the fact that the Son is represented as a child, naked and gazing at the Madonna, is a feature more common of the Gothic style.



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# 04 Bridge of Veiga LOUSADA



ROTA DO  
ROMÂNICO

## Bridge of Veiga

SUBMITTED TO CLASSIFICATION

A single-arch stone Bridge, slightly broken, with voussoirs [stones forming the arch], narrow and long, while showing traces of masonry, it constitutes an example of a Gothic crossing, whose construction period would fall within the first half of the 15<sup>th</sup> century.

Located in the village of Torno (Lousada), once the patronage of the Monastery of Pombeiro (Felgueiras) and at the centre of an agricultural region heavily exploited during the Middle Ages (as bears witness the toponym Veiga, that means tilled plain), it is likely that its construction was conducted by the abbots of that Monastery, intended to ensure the local or regional traffic over the river Sousa.

This was the ancient route followed from the old sanctuary of Our Lady Appeared leading to Unhão, the municipality of which this Bridge was a part until the 19<sup>th</sup> century and which currently forms one of the parishes of the present-day municipality of Felgueiras.

More than a symbol of national or trans-regional routes, often associated with pilgrimage routes, the Bridge of Veiga falls in the category of municipal or parish crossing, serving feudal, secular or ecclesiastical interests, and ensuring the circulation and flow between the valleys of the still small river Sousa.







05 Church of Saint Mary of Airões  
FELGUEIRAS



ROTA DO  
ROMÂNICO

## Church of Saint Mary of Airães

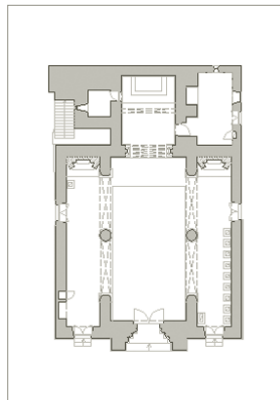
NATIONAL MONUMENT | 1977

The Church of Saint Mary of Airães is an example of how Romanesque architectural features have lingered in time in the region of Tâmega and Sousa. The late aspect of the capitals of the main portal, as well as the frames and capitals of the apse, indicate that the Church must have been built at the end of the 13<sup>th</sup> century or early 14<sup>th</sup> century, though records of a church on this site date back to 1091.

Currently presenting three naves, from the ancient Romanesque construction, with a single nave, maintains the apse, covered by a broken barrel vault and the central body of the main façade.

At the base of the Church walls there are typically Roman cushioned ashlars [stone], which suggest the existence of an even older building on this site, possibly even of a primitive early Christian or Suevi-Visigoth church.

Inside the Church, notable sculptures include the polychromatic limestone image of Saint Mary, the Church's patron saint, and a set of religious sculptures of the Modern Age, such as the decorative piece that houses a Rococo style nativity scene in the sacristy.



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06 Church of Saint Mammes of Vila Verde  
FELGUEIRAS



ROTA DO  
ROMÂNICO



## Church of Saint Mammes of Vila Verde

SUBMITTED TO CLASSIFICATION

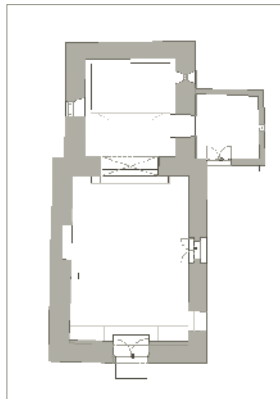
The oldest document ever to mention the Church of Saint Mammes of Vila Verde dates back to 1220, by which time it had already integrated the patronage of the Monastery of Saint Mary of Pombeiro.

Renovations of the Church, probably carried out in the 14<sup>th</sup> century, are attributed to the brother and sister Martim and Ana Anes, whose tombs may be found inside the Church.

The Church was built in the Romanesque style, as can be seen in the plant and the façades. However, the arrangement of the portals and the resort to the clean modillions link this monument to a period in which the Gothic style was already dominant.

The chancel exhibits traces of mural painting, dated from the 16<sup>th</sup> century, featuring botanic and geometric motifs. It is also possible to identify the images of Saint Benedict and Saint Bernard. This painting would have been done by the artisan Arnaus, under patronage of the abbots of Pombeiro connected to the Melo family, whose coat of arms is still visible today.

The construction of a new parish Church in Vila Verde in the second half of the 19<sup>th</sup> century contributed towards the continuing abandonment and decay of the Church of Saint Mammes. This monument was fully renovated as part of the project Route of the Romanesque.



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07 Tower of Vilar  
LOUSADA



ROTA DO  
ROMÂNICO

## Tower of Vilar

PUBLIC INTEREST BUILDING | 1978

The Tower of Vilar, more than a military construction, is a symbol of the power the elite held over the territory and is therefore an important example of the *domus fortis* [fortified stately home] in the area of Tâmega and Sousa.

It was probably built between the second half of the 13<sup>th</sup> century and the early 14<sup>th</sup> century, although the earliest mention of the Tower dates back to the 15<sup>th</sup> century.

According to the *Inquirições* [administrative enquiries] of 1258, the “Sancte Marie de Vilar” was an “Honra” [territory] belonging to the family of D. Gil Martins of the Ribavizela family.

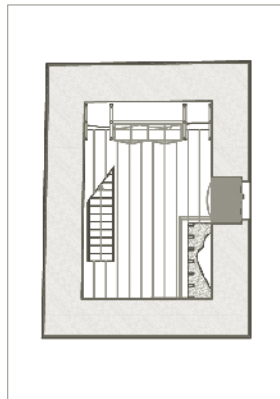
With a rectangular floor plan, the Tower of Vilar stands on a granite outcrop that crowns a small hill.

It was built in excellent granite and demonstrates several initials of masons.

The façades present several interstices and there are still several corbels [salient stones] supporting the floors.

The top floor would have been the *chemin de ronde* [surveillance point], with battlements and merlons crowning the Tower's parapet.

Work carried out as part of the Route of the Romanesque project has helped rebuild the ruins of the Tower of Vilar.







08 Church of the Saviour of Aveleda  
LOUSADA



ROTA DO  
ROMÂNICO



## Church of the Saviour of Aveleda

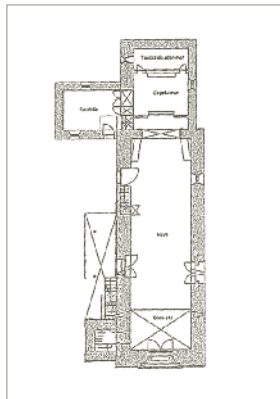
PUBLIC INTEREST BUILDING | 1978

The foundations of the Church of the Saviour of Aveleda date back to the 11<sup>th</sup> or 12<sup>th</sup> century. In 1177, Vela Rodrigues donated the Church to the Monastery of Paço de Sousa.

The architecture and ornamentation of the current building, dating from the end of the 13<sup>th</sup> century or the beginning of the 14<sup>th</sup> century, are evocative of the long persistence of the Romanesque shapes which characterise Portuguese medieval architecture.

The main portal preserves the most evident, though very late, Romanesque elements in the columns [botanical capitals, circular shafts, bulb-like bases] and clean tympanum. The lateral portals without columns and the modillions stripped from decoration also reflect the late character of the construction. A typically Romanesque drip-course runs along the exterior walls of the nave. The bell-tower, the chancel and the sacristy are most likely 17<sup>th</sup> and 18<sup>th</sup> century. The collateral altars, the pulpit, the painting of the nave ceilings and the crossing arch, as well as the coffered ceiling of the chancel with symbols of the Litanies to the Virgin, are Modern Age works which also deserve a mention.

The presence of a decorated piece, which may be found in one of the steps inside the Church, may point to the former existence of an ancient Visigoth or Mozarabic construction [5<sup>th</sup>-8<sup>th</sup> centuries].



09 Bridge of Vilela  
LOUSADA



ROTA DO  
ROMÂNICO



## Bridge of Vilela

SUBMITTED TO CLASSIFICATION

Constructed in granite masonry, the Bridge of Vilela comprises four perfectly round arches. The arches are supported by three pillars, reinforced with triangular cut-waters and square piers. The spans of the two lateral arches are currently shoaled. The tray, paved with granite tile, is horizontal over the central arches and forms a ramp at the top.

This Bridge is difficult to date, as its technical and built features may be linked to medieval needs to improve the road network inherited from the Roman period.

This need was associated with the growth of road circulation in the territory, allowing the crossing of the River Sousa.

The Bridge of Vilela marks an important passage point, which, according to the *Memórias Paroquiais* [Parish Memorandum] of 1758, was used, for example, by those travelling from the coast to Amarante and Vila Real.



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10 Church of Saint Mary of Meinedo  
LOUSADA



ROTA DO  
ROMÂNICO

# Church of Saint Mary of Meinedo

PUBLIC INTEREST BUILDING | 1945

The Church of Meinedo, dating from the 13<sup>th</sup>-14<sup>th</sup> centuries, features architectonic and decorative characteristics that stand out for their simplicity, regardless of their great historic and artistic value.

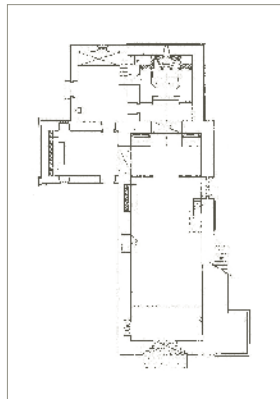
The campaign of archaeological excavations held between 1991 and 1993 allowed the identification of part of the chapel as a building which may date back to the Suevi period [5<sup>th</sup>-6<sup>th</sup> centuries].

In 1113, the bishop of Porto, D. Hugo, gained the "Couto" [place with privileges] of the Monastery of Saint Thyrsus of Meinedo from King Afonso Henriques, monarch at the time. According to legend, during the Visigoth occupation of the 6<sup>th</sup> century, this Monastery housed the body of Saint Thyrsus, who came from the city of Constantinople. Meinedo would have been the seat of a bishopric in this period.

The Church presents a single nave with a rectangular apse, both with wooden roofing. The main portal has archivolts decorated with pearl motifs.

Inside the Church, the abundant and original ornamentation of the crossing arch and the chancel stands out, combining the Mannerist and Baroque styles. Regarding the latter, the emphasis lies in the tiles and the ceiling which depict themes of Marian life.

The sculpture of Our Lady of Meinedo, or Our Lady of the Snows, is a Gothic work constructed in polychromatic limestone.



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# 11 Bridge of Espindo

LOUSADA



ROTA DO  
ROMÂNICO

## Bridge of Espindo

SUBMITTED TO CLASSIFICATION

The Bridge of Espindo features a single round arch supported on solid pillars that spring directly from the banks.

The width of the span led to the elevation of the arch and the placement of the tray on a trestle: in other words, with a wooden overlay double-ramp.

The Bridge is constructed in granite with irregularly-bonded batters that contrast with the regular stone bonding of the arch, which features well-cut voussoirs.

It is difficult to pin a date on this Bridge, though it resembles a medieval bridge, technically and constructively.

Bridges built in the Middle Ages had more importance placed on their foundations than Roman bridges and their designers sought steadier places for their installation. These facts contributed towards the resilience of medieval bridges in the face of weather and floods.

On one end of the Bridge of Espindo, are the “Alminhas” [Shrines], wayside shrines associated with ancient Portuguese roads and the symbolic protection of travellers.



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# 12

Monastery of Saint Peter of Ferreira

PAÇOS DE FERREIRA



ROTA DO  
ROMÂNICO



# Monastery of Saint Peter of Ferreira

NATIONAL MONUMENT | 1928

The Church of the Monastery of Saint Peter of Ferreira is one of the most expressive Portuguese Romanesque monuments.

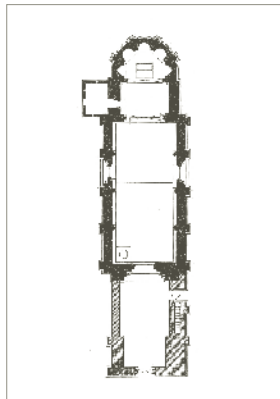
At the end of the 12<sup>th</sup> century, the clergymen of the episcopal Cathedral of Porto held the rights to a portion of the Monastery, the remaining parts belonging to a few noble families, such as the Sousas [or Sousões] and the Maias.

The main portal is embedded in the pentagonal body. Its pierced archivolts [circular combs] have been compared to both those on the Gate of the Bishop of the Cathedral of Zamora, the Church of Saint Martin of Salamanca, and decorative Arabic art in Seville from the second half of the 12<sup>th</sup> century.

The Church of Ferreira gathers façades and sculptural motifs from several geographic origins and stonemasons' workshops: Zamora-Compostela, Coimbra-Porto and Braga-Unhão. One such motif is the representation of minstrels [artists] in one of the capitals of the chancel.

Annexed to the main façade is the ruin of a funerary galilee, of which very few examples are left in Portugal.

Two burial pieces remain in the Monastery: a tomb and its tombstone with a statue of nobleman João Vasques da Granja laying down, dressed as a pilgrim and holding a staff.



# 13

Tower of the Alcoforados

PAREDES



ROTA DO  
ROMÂNICO

## Tower of the Alcoforados

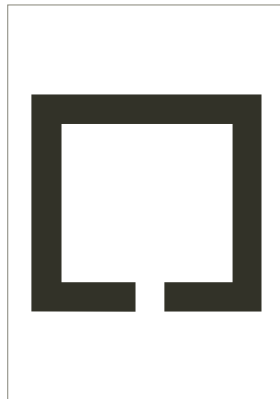
PUBLIC INTEREST BUILDING | 1993

Example of a *domus fortis* [fortified manor house], the Tower of the Alcoforados is representative of a type of manor that marked the Portuguese Medieval Ages, at least until it faced the resistance of royal power. The latter, threatened by the proliferation of small local bastions, hampered their construction and forbade their masters from building them.

The Tower, said of the Alcoforados, narrates, in its history, the events that link it to various families and lineages of the Entre-Douro-e-Minho region. Although bearing the name of the Alcoforados, it is thought that, before these, the lords of Urrô (probable mentors of the construction) and, then, the Brandões, a family linked to urban elites of Porto, were the first masters of the manor.

A structure that fits the "românico de resistência" [resistance Romanesque], in its spans [openings] is already noticed the belated timing of its construction, probably of the 14<sup>th</sup> century. The two windows of Gothic expression bear witness of a time that incorporated new tastes.

The Tower, which can be accessed through a round-arched door, had two upper wooden floors. The access stairs were also made of wood, as shown by the fittings that held the girders.



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# 14 Chapel of Our Lady of Piety of Quintă

PAREDES



ROTA DO  
ROMÂNICO

## Chapel of Our Lady of Piety of Quintã

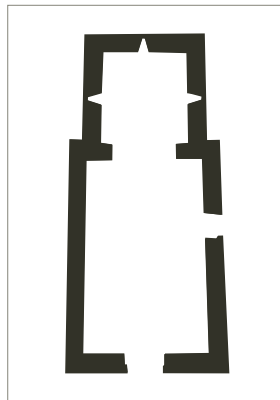
SUBMITTED TO CLASSIFICATION

Two designations resulting from two Marian invocations born in the Medieval Ages are given to this Chapel, built in the place of Quintã: Lady of Piety and/or Lady of Quintã. Both invocations, however, had the same mission: to defend the agricultural area of the now extinct “honra de Baltar” [territory], where the Chapel was integrated, as it is referred to in the *Memórias Paroquiais* [Parish Memorandum] of 1758.

In the chancel, the top corbels announce the Gothic and also dating its construction between the 13<sup>th</sup> and 14<sup>th</sup> centuries. Inside, the careful gilding of the ashlar [stones] stands out, highlighting their good framing, including those that comprise the triumphal arch and denounced the intervention of the Modern Era.

In this Age, this small medieval Chapel would already have been expanded, by adding a nave. This expansion is easily visible on the exterior layout of ashlar, of a more vernacular [traditional] aspect than the one in the chevet (the primitive chapel), and reveals itself in the main portal with voussoirs [stones forming the arch] of an irregular profile.

The agricultural area that surrounds the Chapel recalls the protective importance of the invocation and spiritual reference of the small temple.





# 15

Monastery of Saint Peter of Cîte  
PAREDES



ROTA DO  
ROMÂNICO



# Monastery of Saint Peter of Cête

NATIONAL MONUMENT | 1910

The foundation of the Monastery of Saint Peter of Cête, traditionally attributed to the nobleman D. Gonçalo Oveques, dates back to the 10<sup>th</sup> century.

It was restored between the end of the 12<sup>th</sup> century and the beginning of the 14<sup>th</sup> century at the will of the abbot D. Estevão Anes, evidence of which may be seen in the limestone inscription near his tomb.

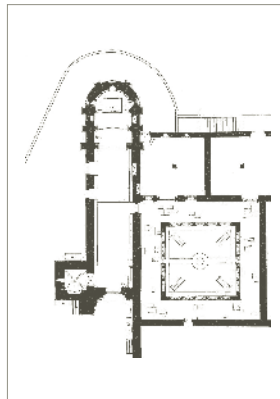
Only the first rows of the nave's walls and the south portal facing the cloister from the 10<sup>th</sup> century building were kept and used.

Despite the Gothic reformation, the Church has long borne witness to Romanesque shapes and construction.

The bell tower shelters the restored burial chapel of D. Gonçalo Oveques, along with the chapter hall and the cloister of the Manueline period [15<sup>th</sup>-16<sup>th</sup> centuries].

In 1551, the Monastery ceased to belong to the Order of Saint Benedict, and was annexed to the College of the Grace of the Hermits of Saint Augustine in Coimbra.

Highlighted inside the Monastery are the images of Saint Peter, Saint Lucia and Our Lady of Grace all in limestone, as well as the mural painting of Saint Sebastian which dates back to the 16<sup>th</sup> century.





# 16 Tower of the Castle of Aguiar de Sousa

PAREDES



ROTA DO  
ROMÂNICO

## Tower of the Castle of Aguiar de Sousa

SUBMITTED TO CLASSIFICATION

The ancient Castle of Aguiar de Sousa stood surrounded by high hills that made it difficult to see and harder to access. The Castle played a part in the defensive network of the territory, which was much coveted by Asturian kings in the 9<sup>th</sup> and 10<sup>th</sup> centuries.

Christian chronicles at the time of the Reconquest refer to the siege of the Castle in 995 by the Moorish general Almanzor during his incursions into Santiago de Compostela.

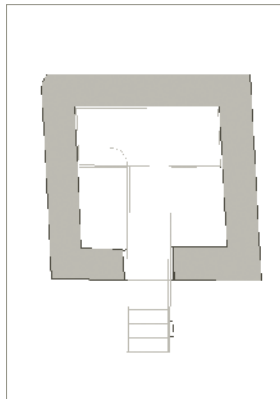
The Castle was the seat of a “Terra” in the administrative reorganization process of the territory which occurred throughout the 11<sup>th</sup> century and an important “Julgado” in the 13<sup>th</sup> century.

The Tower of the Castle of Aguiar de Sousa is square in structure and off-centre in relation to the traces of the wall’s outline.

The Tower probably was not there in the 12<sup>th</sup> century, though it would have been very common in the Medieval Age to have a watchtower inside the upper fortified fencing.

The Castle of Aguiar de Sousa would have been abandoned by the end of the 13<sup>th</sup> century.

The implementation of the Route of the Romanesque project has led to vast renovation and preservation of the monument.







# 17 Chapel of Our Lady of Vale

PAREDES



ROTA DO  
ROMÂNICO

## Chapel of Our Lady of Vale

PUBLIC INTEREST BUILDING | 1950

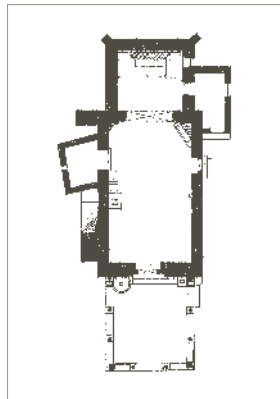
The Chapel of Our Lady of Vale may have been built in the late 15<sup>th</sup> century or early 16<sup>th</sup> century.

The main portal and its sculpture show how medieval motifs [Romanesque and Gothic] have lingered through time.

The Chapel comprises a rectangular nave and a square chancel with wooden ceilings. This Chapel would have initially had a stone vault with crossed ogives. This monument maintains traces of mural painting, with representations of angel musicians. This painting, dated 1530-1540, suggests the presence of a high quality workshop, probably linked to master Arnaus.

The presence of the pulpit outside the Chapel should be understood in the scope of pilgrimage, since the large influx of devotees tended to hold open air celebrations here. Both the porch and the pulpit are common to this type of devotional chapel.

The location of this Chapel explains the devotion to Our Lady of Vale, showing how its foundation is connected to the farming interests and religiousness of the local people.





# 18 Monastery of the Saviour of Paço de Sousa

PENAFIEL



ROTA DO  
ROMÂNICO



# Monastery of the Saviour of Paço de Sousa

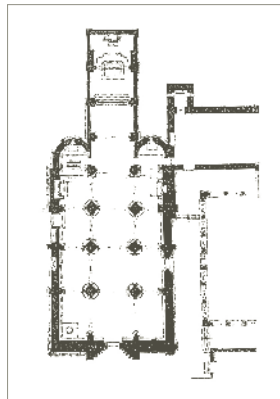
NATIONAL MONUMENT | 1910

The Monastery of the Saviour of Paço de Sousa was founded in the 10<sup>th</sup> century by Trutesendo Galindes and his wife Anímia. It was an important monastery of the Benedictine Order and was linked to the Ribadouro family.

The Church, erected in the 13<sup>th</sup> century in the same location as the previous temple [12<sup>th</sup> century], demonstrates very unique decoration. It uses bevel-carved botanical ornamentation and develops long friezes in and outside the Church in the style of Visigoth and Mozarab architecture.

Paço de Sousa was the birthplace of a trend based on the pre-Romanesque tradition and influenced by Romanesque themes from the Cathedral of Porto and the city of Coimbra, giving rise to what was known as “nationalized Romanesque”. Inside the Church there is the Tomb of Egas Moniz de Ribadouro, squire of the king Afonso Henriques, which results from the joining of two funerary arks, one from the late 12<sup>th</sup> century and another from the 13<sup>th</sup> century.

The chancel, the sacristy, the cloister and what remains of the monastic building date back to the 17<sup>th</sup> and 18<sup>th</sup> centuries. The set underwent restoration works in the 19<sup>th</sup> [1883 and 1887] and 20<sup>th</sup> [1937-1939] centuries.



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# 19

Memorial of Ermida

PENAFIEL



ROTA DO  
ROMÂNICO

## Memorial of Ermida

NATIONAL MONUMENT | 1910

The Memorial of Ermida is a remarkable monument. Only six buildings of its kind are left in the whole country.

The purpose of this type of monument, although not entirely clear, would be related to entombment, the celebration of someone's memory or the passing of funeral processions.

They are usually located on roads or at crossings.

The characteristics of the Memorial of Ermida suggest that it may have been built mid-13<sup>th</sup> century.

The Memorials of Ermida [Penafiel], Sobrado [Castelo de Pavia], Santo António [Arouca], Alpendorada [Marco de Canaveses] and Lordelo [Baião, no longer in existence] are, according to legend, connected to Princess Mafalda, daughter of King Sancho I and granddaughter of King Afonso Henriques.

They are traditionally referred to as passing points in the journey of her body from Rio Tinto to the Monastery of Arouca, or as places that honour her life and work.



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20 Church of Saint Peter of Abragão  
PENAFIEL



ROTA DO  
ROMÂNICO

## Church of Saint Peter of Abragão

NATIONAL MONUMENT | 1977

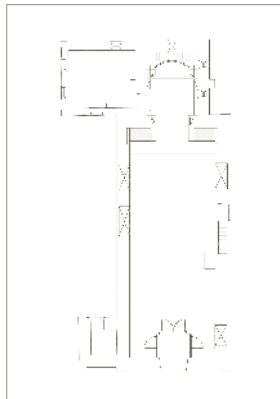
Only the chancel of the Church of Saint Peter of Abragão maintains the Romanesque style. In 1105 the existence of "Sancto Petro de Auregam" was already documented.

The 13<sup>th</sup> century Church is the result of an initiative by Princess Mafalda, daughter of King Sancho I and granddaughter of King Afonso Henriques.

The exterior resembles the Romanesque design of the Monastery of Paço de Sousa due to its Visigoth and Mozarabe-influenced frieze [6<sup>th</sup>-8<sup>th</sup> centuries].

Inside, the elements that comprise the cross arch bear resemblance to the Romanesque art of the Baixo Tâmega, namely with the main portal of the Monastery of Travanca in Amarante. Archaeological findings in 2006 concluded that the main portal of Abragão, no longer in existence, would have been very similar to the one in the Church of Saint Genesius of Boelhe.

The main façade and nave underwent reconstruction works in the second half of the 17<sup>th</sup> century. From the same period is the Mannerist altarpiece with paintings of Saint Andrew, Saint Mary Magdalene, Saint James and Saint Martha.





# 21 Church of Saint Genesius of Boelhe

PENAFIEL



ROTA DO  
ROMÂNICO



## Church of Saint Genesius of Boelhe

NATIONAL MONUMENT | 1927

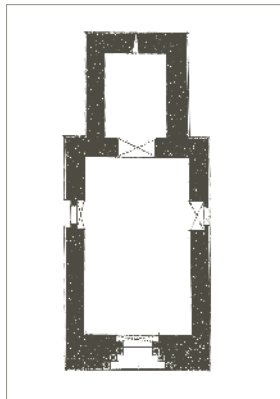
The Church of Saint Genesius of Boelhe, built during the mid-to-late 13<sup>th</sup> century, is one of the most beautiful examples of Romanesque design in the Tâmega and Sousa areas.

The walls of this Church stand out for the quality of their construction. A set of geometrical and alphabetic initials are visible, representing the mason's signature.

The main portal resembles the portals found in the Churches of Saint Vincent of Sousa, Saviour of Unhão, and Saint Mary of Airães, which are located in Felgueiras. The portal's capitals, with bevel-carved palmettes, and the circles filled with crosses, resemble the first Christian symbols.

In the north façade, the modillions present a significant variety of themes, from bull heads to men carrying stones.

Tradition attributes the foundation of the Church of Boelhe either to the daughter of King Sancho I, Princess Mafalda, or her grandmother, Queen Mafalda, wife of King Afonso Henriques. The Church as it is today is the result of a profound restoration that took place between 1929 and 1948.





## 22 Church of the Saviour of Cabeça Santa

PENAFIEL



ROTA DO  
ROMÂNICO

## Church of the Saviour of Cabeça Santa

NATIONAL MONUMENT | 1927

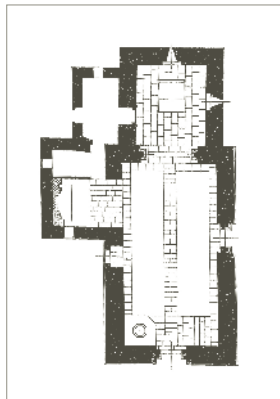
The Church of Cabeça Santa dates back to the first half of the 13<sup>th</sup> century and is an excellent example of Portuguese Romanesque architecture.

The constant displacement of artisans [masons, sculptures, carpenters] in medieval times promoted the repetition of constructive and ornamental models in several territories.

The portals and sculptures in the capitals of Cabeça Santa are very similar to those in the Church of Saint Martin of Cedofeita in Porto, which is decorated in a very similar way to the Romanesque Cathedral of Porto and other examples of the Romanesque style in the region of Coimbra.

The main portal presents a tympanum with heads of cows, built to symbolically protect the entrance to the Church. A representation of a street performer [acrobat] stands out in the south portal for its originality.

The artistic set of the Chapel of Our Lady of the Rosary, from the Modern Era [17<sup>th</sup>-18<sup>th</sup> centuries], deserves special attention. Inside the Church are the remains of three graves excavated in the stone and three medieval tombs.



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## 23 Church of Saint Michael of Entre-os-Rios

PENAFIEL



ROTA DO  
ROMÂNICO

## Church of Saint Michael of Entre-os-Rios

NATIONAL MONUMENT | 1927

The Church of Saint Michael of Entre-os-Rios is located in an area significant to the Christian Reconquest period known as the *civitas* of Anégia.

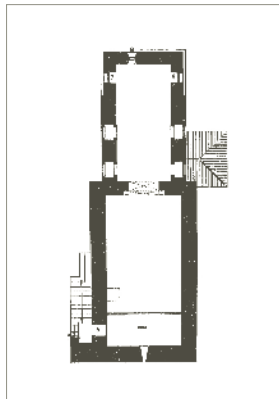
Anégia was a part of the political-military reorganization led by King Alfonso III of Asturias, which aimed to create safe conditions for settlement in the Douro valley in the 10<sup>th</sup> century.

The earliest reference to the Church of Saint Michael dates back to the 11<sup>th</sup> century, linking the current building to a 14<sup>th</sup> century reform.

This building combines construction typical of the Romanesque style with Gothic elements, namely the botanic decoration of the crossing arch and the north portal.

This portal demonstrates more sophisticated decoration than the main portal, presenting an archivolt decorated with diamond-tip motifs and eight-petal faceted and bevelled leaves, resembling the cross arch in the Church's interior.

The medieval chancel was extended and elevated in the 18<sup>th</sup> century, also receiving a Baroque altarpiece in the national style ornamented with Marian symbols.



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# 24 Memorial of Sobrado

CASTELO DE PAIVA



ROTA DO  
ROMÂNICO



## Memorial of Sobrado

NATIONAL MONUMENT | 1950

The Memorial of Sobrado, usually known as the Memorial of Boavista, is different from other funerary monuments in that it does not present an arch.

It is formed by two vertical edges with carved crosses supported by two horizontal slabs, the lower corresponding to a sepulchral tomb stone.

A long sword and a Greek cross inscribed within a circle are carved in the lower slab. Swords are also carved on the sides of both slabs.

Though it is not easy to date this monument, the Memorial of Sobrado has been dated from the mid-13<sup>th</sup> century.

The Memorials of Sobrado [Castelo de Paiva], Ermida [Penafiel], Santo António [Arouca], Alpendorada [Marco de Canaveses] and Lordelo [Baião, no longer in existence] are, according to legend, connected to the funeral procession carrying Princess Mafalda to the Monastery of Arouca and the perpetuation of her remembrance.



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25 Church of Our Lady of Nativity of Escamarão  
CINFÃES



ROTA DO  
ROMÂNICO

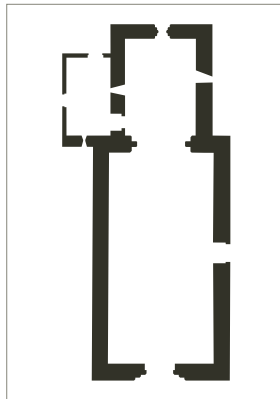
## Church of Our Lady of Nativity of Escamarão

PUBLIC INTEREST BUILDING | 1950

The Church of Escamarão integrates the set of temples built according to the models of the so-called "românico de resistência" [resistance Romanesque]. Despite the massive aspect of its walls, ripped through by narrow crevices, the portals are bare of columns and tympani and its archivolts are directly grounded at ceiling heights. The chevet of the window, already of Gothic expression, stands out although decorated with pearl motifs, which are typical of the Romanesque.

On the other hand, the inscription next to the main entrance, dated 1358, may mark the year of completion of this work, a subsidiary of the powerful monastery of Alpendorada (Marco de Canaveses). However, the interior was radically changed from the 14<sup>th</sup> century, as a result of the transformations derived from the Catholic Reformation period, notably by the introduction of the Baroque taste, style which describes the main altarpiece [main altar]. This also features, at the centre, the arms of the Benedictine order, symbol of the presence of Alpendorada in Escamarão.

A mural painting on the nave of this Church (eliminated in the early 20<sup>th</sup> century) and the front Mudejar tiles of the side altars of the nave, whose pattern is known as "carpet", would have been from the 16<sup>th</sup> century.



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## 26 Church of Saint Mary Major of Tarouquela

CINFÃES



ROTA DO  
ROMÂNICO

# Church of Saint Mary Major of Tarouquela

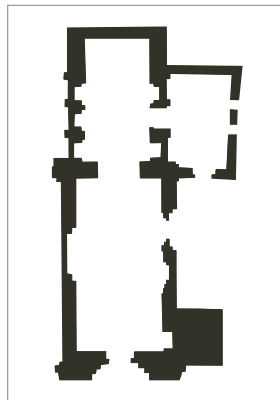
NATIONAL MONUMENT | 1945

The Church of Tarouquela is all that remains of a monastery of Benedictine nuns who laboured here until the 16<sup>th</sup> century. Founded in the 12<sup>th</sup> century, it was in the following century, already under the Benedictine reform, that the existing temple was erected. It is under this religious order's influence that the Romanesque reaches the site of Tarouquela, since sculptural themes as antithetical animals, two men with one single head, serpents and mermaids, among others, are frequent in Benedictine churches.

Outside the Church stands the main portal, whose tympanum, decorated with a floral motif, appears guarded by two quadrupeds from whose jaws human figures hang. These sculptures, which the population calls *dogs of Tarouquela*, appear to be representations intended to keep the evil away. The corbels also feature fantastic ornamentation, figurative or animal, as the exhibitionist, hidden since the 15<sup>th</sup> century by the Chapel of Saint John, now the sacristy.

This structure, which announces the introduction of the Gothic style, was built between 1481 and 1495, marking the relation of this monastery with the noble families of the region that, through the abbesses, here imposed their ruling.

Inside, the sculpture of the enthroned Virgin nursing the Child, from the 16<sup>th</sup> century, and possibly from a workshop in Brussels, stands out.



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27 Church of Saint Christopher of Nogueira  
CINFÃES



ROTA DO  
ROMÂNICO

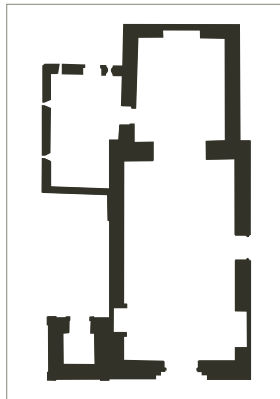


## Church of Saint Christopher of Nogueira

SUBMITTED TO CLASSIFICATION

The Church of Saint Christopher of Nogueira is included in the set of buildings classified as “românico de resistência” [resistance Romanesque], although the traces reused in the current structure, such as the frieze on the north side, near the bell tower, indicate a transition between the 12<sup>th</sup> and the 13<sup>th</sup> century. Its deployment, halfway up the hillside, respects the canonical orientation, thus extending longitudinally on two planes: the nave, larger, with the façade facing west, and the chancel, smaller, with the chevet facing east. The main and side portals are especially noteworthy. The former falls within the thickness of the wall, with no columns, but whose archivolts are adorned by the pearls motif. The south side portal draws our attention to the originality of its décor: two clenched fists placed on the lines of ashlar hold a key and the ceiling heights feature symbolic or decorative motifs, such as a lizard.

The inside is distinctly Baroque, highlighting the sectioned ceiling with polychrome wood with 71 hagiographic panels [the life of the saints]. It features five altarpieces [altars] (the more [main], two lateral and two co-lateral) that are included in the various types of Baroque, from the “National” to the “Johannine” style.



# 28 Bridge of Panchorra

RESENDE



ROTA DO  
ROMÂNICO

## Bridge of Panchorra

PUBLIC INTEREST MONUMENT | 2013

Located about 1000 meters above sea level, joining the banks of the river Cabrum, the Bridge of Panchorra is a beautiful example of vernacular [traditional] architecture. A two-arched Bridge, it presents a regular structure in the voussoirs [stones forming the arch] and irregular masonry [stones] in the remaining structure, which may indicate a work of local or regional masters, intended to meet the access needs of the community to their farms and forests.

Accordingly, it distances itself in importance and technique from its counterparts, built downstream, including the bridges of Ovadas, Lagariça and Nova, almost at the mouth of the river Cabrum. However, it still stands as a fine example of community infrastructure.

The crossing takes advantage of the outcrops on the riverbanks to support its pillars, upon which the horizontal deck with guards stands, providing it with the necessary sturdiness for farm vehicles and livestock to cross.

Although Panchorra is already mentioned in the *Inquirições* [administrative enquiries] of 1258, only in the 16<sup>th</sup> century was it separated from Ovadas, where the former religious centre of the medieval parish was located. It became, thus, a "curato" [parish], with the chapel of Saint Lawrence serving as the new religious centre.



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29 Monastery of Saint Mary of Cárquere  
RESENDE



ROTA DO  
ROMÂNICO

# Monastery of Saint Mary of Cárquere

NATIONAL MONUMENT | 1910

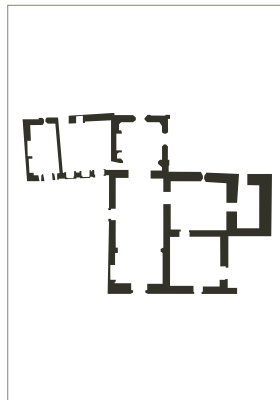
Of the Romanesque construction of the monastic complex of Cárquere, of which the spatial organization still prevails, nowadays, besides the tower, only the crevice in the funeral chapel of the Resendes remains. Cárquere binds with the feudal power of this family, overlapping history and the legend that credits the foundation of the Monastery to Egas Moniz, the schoolmaster and governor of Afonso Henriques, the first king of Portugal, after the miraculous healing of the king's legs.

Inside, the crevice in the pantheon of the Resendes presents a geometric ornamentation and, outside, the motifs of the so-called *beak-heads* [animal heads with a prominent beak]. The capitals feature representations of birds.

The images of the Virgin of Cárquere and of the Virgin of Milk also remain from Medieval Times. The former has raised people's curiosity by its size and, especially, for having been found, according to legend, in the wilderness where, later on, the Monastery would be founded.

The Church's structure is a blend of various styles: the ribbed vault and the chancel window are of Gothic nature, and the arrangement of main and north-side portals comprises the "Manueline style" (Portuguese late Gothic).

The remaining mural paintings on the nave are from the same "Manueline" period and represent Saint Anthony and Saint Lucia and a set of fluttering angels.



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30 Church of Saint Martin of Mouros  
RESENDE



ROTA DO  
ROMÂNICO



## Church of Saint Martin of Mouros

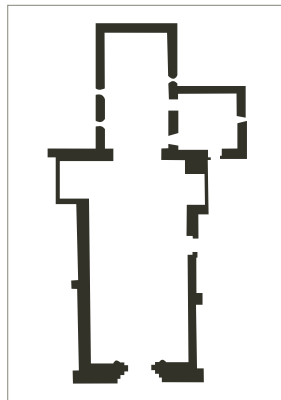
NATIONAL MONUMENT | 1922

The Church's tower-façade does not meet military requirements. For this purpose, there were the crags and valleys of this place that helped the Christians to take over the castle of Saint Martin.

Thus, this Church, built in the 13<sup>th</sup> century, although it stands out as part of the Portuguese Romanesque due to the eccentric volumetrics of its façade, still fulfils the functions for which it was built, already in times of peace: the liturgy.

Its initial design was bold, but remained incomplete. The inscription, dated 1217, discovered in an ashlar [stone] of the chancel shows the start of its construction or the completion of the first phase of construction, thus giving expression to the hypothetical idea of a temple with three vaulted naves. Opposite the latter, there is a pointed triumphal arch topped by a framed oculus.

It was, however, in the Modern Age, and especially during the Baroque, that the Church's space underwent further changes, such as the chancel, intervened under the responsibility of the patrons. Noteworthy are the paintings from the workshop of the Masters of Ferreirim (about 1530), the carvings in the main altarpiece [main altar] of "National style", and the ceiling of hagiographic nature [the life of the saints].



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# 31 Church of Saint Mary of Barrô

RESENDE



ROTA DO  
ROMÂNICO

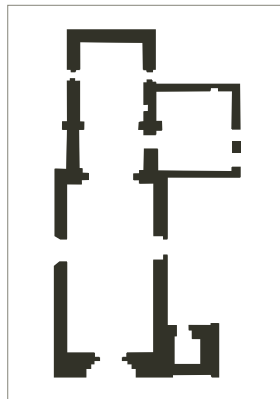
## Church of Saint Mary of Barrô

NATIONAL MONUMENT | 1922

Built half way on the slope, on the left bank of the Douro, the Church of Barrô, consecrated to Saint Mary, is a late Romanesque building, perhaps founded in the 12<sup>th</sup> century. The family of Egas Moniz, the schoolmaster and governor of king Afonso Henriques, the first king of Portugal, is credited with its endowment and hypothetical construction or reconstruction, because there are suspicions of a previous temple having stood on this very site. Without being able to pinpoint a timeline, the edification of the Church lingered in time, because, despite its Romanesque nature, it already shows proto-Gothic elements: the big window, the rosette and the art of the capitals of a plant-related and floral nature. The symmetrical façade is already marked by the simplicity of the Gothic, only unbalanced by the bell tower, built in the 19<sup>th</sup> century.

This prefiguring is also perceivable inside through the verticality of the space. Inside, the capitals of the triumphal arch depicting hunting scenes, perhaps an allegory of the struggles between good and evil, are also noteworthy.

From the Baroque period, when Barrô was already an important commendation of the order of Malta, the “Johannine style” altarpiece [main altar] stands out. The Virgin of the Assumption, which replaced the medieval invocation to Saint Mary, is also an excellent example of Baroque sculpture.



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# 32 Church of Saint James of Valadares

BAIÃO



ROTA DO  
ROMÂNICO



## Church of Saint James of Valadares

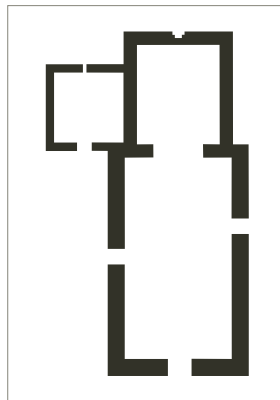
PUBLIC INTEREST MONUMENT | 2012

Built in the late 13<sup>th</sup> century, perhaps on a previous building of which the ashlar [stone] headed with the date of the Era 1226 (the year 1188) bears witness, the Church consecrated to the Apostle Saint James, the Greater, has a single nave and quadrangular chancel, which is narrower and lower.

The façade is topped by a bell tower and the portal features a slightly broken exterior archivolt. The south side portal is of similar design. On the north side, the early corbels of the Church stand out, while featuring a decoration typical of the Romanesque of the Tâmega and Sousa.

The interior, entirely redefined by Baroque interventions, features the traditional scenography of gilding, which joins the painting in the vaulted ceiling of the nave and the work in the chancel.

Here lies one of the most original findings of art historiography: a set of mural paintings featuring hagiographic scenes [the life of the saints] and from the life of Christ. These 15<sup>th</sup>-century paintings were most probably commissioned by one of the abbots of this Church, D. João Camelo de Sousa.







# 33 Bridge of Esmoriz

BAIÃO



ROTA DO  
ROMÂNICO



## Bridge of Esmoriz

SUBMITTED TO CLASSIFICATION

With a single round arch, slightly raised deck with guards but without cut-seas or buttresses, the Bridge of Esmoriz connects the banks of the river Ovil, in the old “couto de Ancede” [place with privileges]. Its configuration is regular, shapely carved with voussoirs [stones forming the arch], narrow and long.

In the *Memórias Paroquiais* [Parish Memorandum] of 1758, it is mentioned along with five other bridges in the parish circuit. But the first reference, known so far, dates back to 1666, when mentioning certain confrontations regarding the properties of the manor of the house of Esmoriz.

Indeed, this little Bridge stood in the centre of ecclesiastical and manorial interests: the slope of the left bank of the river Ovil, the house of Penalva, almost opposite the one, the house of Esmoriz, and, not far, the imposing Monastery of Ancede (Baião). The latter, even after its incorporation into the Dominican order, in the 16<sup>th</sup> century (belonging earlier to the Canons Regular of Saint Augustine), which centralized its administration in Lisbon, continued to polarize several interests, including business and export trade, which the monks were adept at maximizing quite well. Known its intervention in the arrangement and construction of the sidewalks, maybe they should be credited with building the Bridge of Esmoriz, an interesting example of vernacular engineering [traditional].





34 Monastery of Saint Andrew of Ancede  
BAIÃO



ROTA DO  
ROMÂNICO

# Monastery of Saint Andrew of Ancede

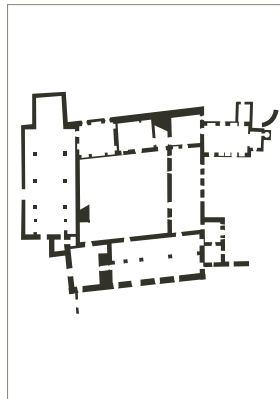
PUBLIC INTEREST MONUMENT | 2013

A monastic community existing in 1141, when king Afonso Henriques, the first king of Portugal, granted it the “carta de couto” [place with privileges], settled on a hillside facing the river Douro. The Canons Regular of Saint Augustine made Ancede an important economic, cultural and spiritual centre.

This prosperity allowed the investment in assets, of which the church and the monastic complex are examples. Although the traces of the Church may be summarized in the rosette and Romanesque vestments on the walls of the chevet, the volumetry this suggests that the medieval church would have had considerable dimensions.

It was destroyed in the 16<sup>th</sup> century when the Monastery was transferred to the Dominicans. At that time, an adjacent church would have been built to the parishioners. Both were destroyed in the late 17<sup>th</sup> century, to give way to the current three-nave temple. In the chancel, the Baroque and Neoclassical elements combine with the Romanesque rosette. The walls of the aisles comprise paintings from the 16<sup>th</sup> to the 18<sup>th</sup> centuries, the pulpit and the choir and, in the sacristy, the mobile and the set of 18<sup>th</sup> century reliquaries.

In the churchyard, the Chapel of the Lord of Good Delivery highlights one of the most notable periods of the Monastery: the 18<sup>th</sup> century. This Baroque Chapel with an octagon-shaped layout provides a fascinating narrative of the life of Christ.



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35 Chapel of Our Lady of Deliverance of Fandinhães  
MARCO DE CANAVESES



ROTA DO  
ROMÂNICO



## Chapel of Our Lady of Deliverance of Fandinhães

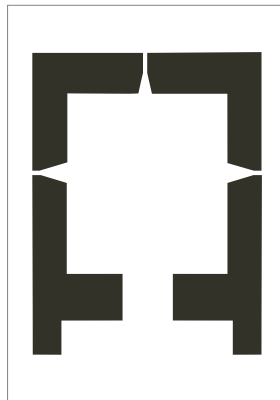
PUBLIC INTEREST MONUMENT | 2012

Now known as the Chapel of Our Lady of Livração, the ancient Church of Saint Martin of Fandinhães stands as a veritable enigma. As visitors approach the building, they see what appears to be a church in ruins. Tradition narrates its dismantling and the documentation does not contradict it, but refers the possibility of being an unfinished structure, ie, today we see it as it would have been in the 13<sup>th</sup> century.

Here several Romanesque influences intersect. The figures standing against sheets protruding in the portal can also be found in the Churches of Travanca (Amarante) and of Abragão (Penafiel). In the churchyard, it is possible to see traces of a cornice on little arches, a common motif of the Romanesque in the basin of the river Sousa, who came to the latter via Coimbra. The dihedral logs in the crevices show the influence of city of Porto, from the French region of Limousin. The *beak-heads* [animal heads with a prominent beak] on the south side crevice remind us of the influence of the Benedictine Romanesque on the Braga-Rates axis.

While most corbels feature geometric motifs, one of them presents an exhibitionist, male figure depicted naked and with his right hand on the genitals, a motif also found in the Church of Tarouquela (Cinfães).

In the churchyard, two burial covers: one with the depiction of a sword and another with an inscribed cross.



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# 36

Memorial of Alpendorada  
MARCO DE CANAVESES



ROTA DO  
ROMÂNICO



## Memorial of Alpendorada

NATIONAL MONUMENT | 1910

It was during the 13<sup>th</sup> century that a number of monuments was built to fulfil funerary and memorial functions, and which can only be found on Portuguese soil. These appear quite frequently along important routes, contradicting the trend of that time of placing necropolises near churches and chapels.

Generally, these correspond to the graves of the “faithful of God”, ie, those who had accidental death or in a duel, and are therefore forbidden to be buried in holy places.

The Memorial of Alpendorada must be understood within this context, as the sword engraved in stone above the plinth indicates, which also serves as the basis for its arch. This symbol of nobility was also found at the memorial of Lordelo (Baião), demolished in the 19<sup>th</sup> century and which prevails in the one of Sobrado (Castelo de Paiva). In Alpendorada, we see the grave of a knight who can be associated with D. Sousino Alvares, who is also linked to the Memorial of Ermida (Penafiel), although tradition still links these two monuments to the person of the princess Mafalda, daughter of king Sancho I and granddaughter of king Afonso Henriques, the first king of Portugal. Built in granite, its round arch rests on a parallelepiped base with double cavity.



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# 37

Monastery of Saint Mary of Vila Boa do Bispo  
MARCO DE CANAVESES



ROTA DO  
ROMÂNICO

## Monastery of Saint Mary of Vila Boa do Bispo

NATIONAL MONUMENT | 1977

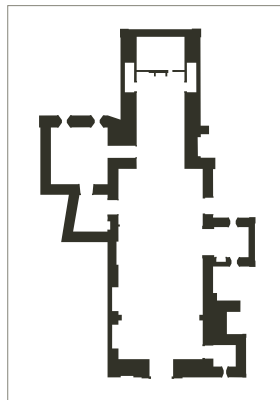
Located on a hillside on the left bank of the river Tâmega, Vila Boa do Bispo impresses by its monumentality. These dimensions can be explained by the importance that it held throughout the Medieval and Modern periods, emphasizing the attention given by the feudal power, including the lineage of the Gascos (or of the Ribadouros).

Although profoundly changed in the Modern Era, the Romanesque traces help to understand the historical richness of this Monastery. In the main façade, the two blind arcades that flank the portal stand out as being very original and bearing a composition typical of the Romanesque found on the Braga-Rates axis. These and other elements scattered across the structure put this Romanesque building of Vila Boa do Bispo between the 12<sup>th</sup> and 13<sup>th</sup> centuries. It is likely that, given the existence of buttresses, the primitive chancel was both quadrangular and vaulted.

Another element that recalls the medieval building and its link to the nobility of the region are the remaining tombs which indicate burials in the 13<sup>th</sup> and 14<sup>th</sup> centuries.

The interior is marked by the Baroque spirit, which, through several techniques and materials, has created a particularly luminous and monumental space.

Under the coffered ceiling of the chancel, a set of mural paintings was identified as being from the 16<sup>th</sup> century, thus emphasizing the culture of the Canons Regular of Saint Augustine.



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# 38 Church of Saint Andrew of Vila Boa de Quires

MARCO DE CANAVESES



ROTA DO  
ROMÂNICO



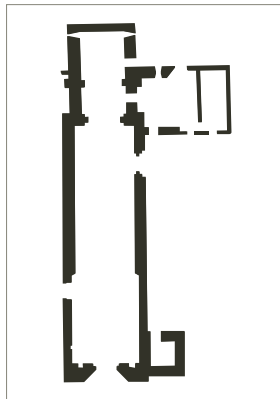
## Church of Saint Andrew of Vila Boa de Quires

NATIONAL MONUMENT | 1927

The Church of Vila Boa de Quires was built in the second quarter of the 13<sup>th</sup> century, as part of a monastic complex. It seems to have been secularized already in the 14<sup>th</sup> century and was linked to the lineage of the Portocarreiros, with particular local and regional importance throughout the Middle Ages.

The main façade stands out as one of the most elaborate in the Baixo Tâmega, similar to the Church of Barrô (Resende). The portal resembles the one in the Church of the Monastery of Paço de Sousa (Penafiel), featuring decorated capitals with symmetrical motifs of botanic nature. The corbels [salient support stones] feature the shape of bovine heads. The entire façade was displaced in 1881 when the nave was expanded and the bell tower was added.

The interior contrasts with the sobriety of the façade and the detachment imposed by the granite ornaments. The most noticeable artistic differences may be found in the chancel. The Neoclassical altarpiece [main altar] features a large canvas alluding to the Adoration of the Blessed Sacrament. In the vault of the chancel, a set of 18<sup>th</sup> century paintings narrate scenes of the Trial and Passion of Christ, whose journey ends in the mural painting on the triumphal arch, in the nave.





# 39 Church of Saint Isidore of Canaveses

MARCO DE CANAVESES



ROTA DO  
ROMÂNICO



## Church of Saint Isidore of Canaveses

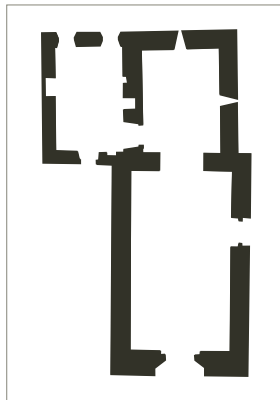
NATIONAL MONUMENT | 2013

A small Church, whose primitive Romanesque style appears in good condition. Built in the second half of the 13<sup>th</sup> century on a small plateau, it was dedicated to bishop Saint Isidore.

In its structure, the elaborate main portal stands out. The logs of the archivolts connect it to the Romanesque of the city of Porto, the prismatic and cylindrical shafts that support them resemble the Romanesque scattered through the basin of the Sousa and the palmettes in the lines of ashlar connect it to the Braga-Rates axis.

Inside, the light passes through narrow crevices that accentuate the divestment stipulated by the restoration carried out in 1977. The triumphal arch that separates the chancel from the nave is slightly broken and devoid of any ornament.

The fresco that covers part of the back wall of the chancel stands out. Dated 1536 and signed by painter Moraes, the pictorial set is presented as a triptych which, read from left to right, shows the Virgin and Child, Saint Isidore and Saint Catherine of Alexandria. On the side walls, one can still observe, on the left side, Saint Michael weighing souls and, on the right, Saint James, the Apostle, dressed as a pilgrim.





# 40 Church of Saint Mary of Sobretâmega

MARCO DE CANAVESES



ROTA DO  
ROMÂNICO

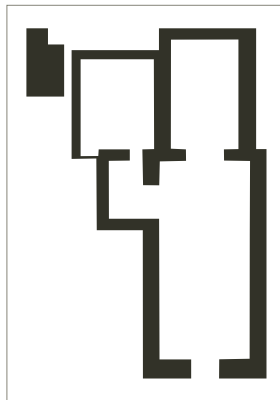
## Church of Saint Mary of Sobretâmega

PUBLIC INTEREST BUILDING | 1971

Built on the right bank of the river Tâmega, at the entrance of the now missing bridge of Canaveses, the Church of Sobretâmega was founded after 1320 and seems to have replaced another temple, whose patron was Saint Peter. It should be understood within this framework and in its close relationship with the Church of Saint Nicholas of Canaveses (Marco de Canaveses), on the other riverbank, so close by and with a very similar structure.

Its portals attest to the late chronology, given the absence of columns and capitals. In the main portal, only the corbels [salient support stones] adorned with pearls show the permanence of a Romanesque motif which was often used in the basins of the Tâmega and Douro. This portal would be sheltered by a porch [attached cover], as the remaining corbels reveal. The bell tower stands isolated to the north of the chevet.

Of modest dimensions, it has been subjected to deep changes in Modern Era, namely at the level of the arrangement of the triumphal arch with pilasters and intradorsum pads. In the chancel, the whitewashed interior houses a gilded altarpiece of "National style". It is also worth mentioning the limestone image dedicated to the patron saint, which represents the Marian cult established in this temple since the 14<sup>th</sup> century.







# 41 Church of Saint Nicholas of Canaveses

MARCO DE CANAVESES



ROTA DO  
ROMÂNICO

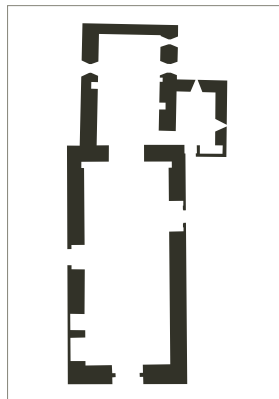


## Church of Saint Nicholas of Canaveses

PUBLIC INTEREST BUILDING | 1971

Built on the left bank of the river Tâmega, along a major thoroughfare linking the coast line to the interior of the river Douro, the Church of Saint Nicholas of Canaveses was founded after 1320. The main portal attests this late chronology: absence of columns and capitals. The entire building is devoid of ornamentation, thereby enhancing the later character of its so-called “românico de resistência” [resistance Romanesque]. Of modest dimensions, it was subjected to deep changes in the Modern Era marked by the opening of large rectangular windows in the chancel and in the nave. Also, the triumphal arches and the baptistery, in a classical language, were the work of this period.

Inside, granite ornaments prevail, although, given the existing traces, as the Middle Ages gave way to the Modern Era, the Church may have been coated with frescoes, as shown by the examples preserved. Accidentally discovered in 1973, today some panels with depictions of Saint Anthony remain, on the north wall of the nave, fragments of an Annunciation, on the triumphal arch on the same side, Saint Catherine of Alexandria, on the south side of the nave, a Benedictine saint, near the triumphal arch, on the south side, and another Annunciation, in overlay, on the same side of the nave.



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# 42 Church of Saint Martin of Soalhães

MARCO DE CANAVESES



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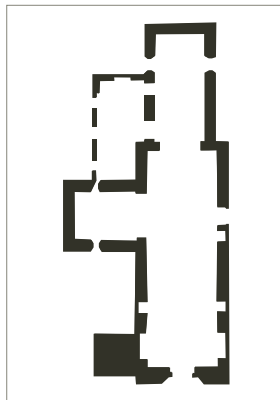
## Church of Saint Martin of Soalhães

NATIONAL MONUMENT | 1977

Soalhães was a territory particularly coveted by medieval nobility. The importance of this land required its masters would take the toponym for their surname, as in the case of D. João Martins, called “of Soalhães”, bishop of Lisbon and archbishop of Braga.

However, there are few traces of the Romanesque left in plain sight, due to the deep intervention the Church underwent in the 18<sup>th</sup> century. Its main portal, dating back to the 14<sup>th</sup> century, features a proto-Gothic organization, confirmed by the absence of the tympanum and the naturalistic nature of its capitals. Although the oculus of the portal received an arrangement during the 18<sup>th</sup>-century intervention, the truth is that this did not happen inside the building, where we can still appreciate a frame punctuated by pearls, a motif fairly widespread throughout the Romanesque architecture of the basins of the Douro and Tâmega.

Inside, a tomb from the 13<sup>th</sup> or 14<sup>th</sup> century, sheltered by arcosolium in the chancel, on the right, coexists with a profusion of colours and materials that bear witness to a somehow eccentric investment in tile panels, made of wood in polychrome medium relief, and in the gilded ornamentation which goes beyond the altars themselves.



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# 43 Church of the Saviour of Tabuado

MARCO DE CANAVESES



ROTA DO  
ROMÂNICO

## Church of the Saviour of Tabuado

PUBLIC INTEREST BUILDING | 1944

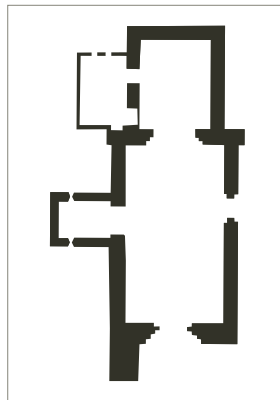
While sources attest the existence, in the 12<sup>th</sup> century, of two temples in Tabuado, one dedicated to Saint Mary and another one to the Saviour, the latter seems to have won out as the leading patron. This was, however, erected later on, probably in mid-13<sup>th</sup> century, according to the proto-Gothic rosette in the main façade and other ornamental elements of the building.

The main portal stands out for its quality: tympanum supported on corbels [salient support stones] in the form of bovine heads (such as the ones in the Monastery of Paço de Sousa, Penafiel) and capitals carved with botanic motifs. Also featured here is the pearls motif, recurrent in the Romanesque of the basins of the Tâmega and Sousa.

The belfry stands as a defensive tower. In the body of the nave, and at the level of the cross arch, two buttresses remain, which accentuate the volumetrics of the Church.

Inside, the most evident trace of the Romanesque is the triumphal arch, whose archivolts sit on two columns, with the lines of ashlar decorated with saw teeth and chained circles. Their capitals result from a contemporary arrangement.

Vibrant is the 16<sup>th</sup>-century mural painting that covers the back wall of the chancel, depicting Christ as a judge, flanked by Saint John the Baptist and Saint James, the Greater.



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# 44

Bridge of Arco  
MARCO DE CANAVESES



ROTA DO  
ROMÂNICO

## Bridge of Arco

PUBLIC INTEREST BUILDING | 1982

Joining the banks of the river Ovelha, the Bridge of Arco (Arch) lives up to its name. Comprising a single and slightly pointed arch, it assumes itself as an impressive piece of architecture. Its deck forms a trestle, drawing on the construction of Gothic bridges.

The master masons who designed and conceived it raised its foundations in two outcrops of the banks, thus articulating a sturdier and more secure structure. Perhaps unwittingly, they eventually created an example of strength and balance.

This harmony is only disturbed when observing the intradorsum of the Bridge on the left bank, and you can notice the lag between the start up ashlars [stones] on the right bank, whose position was interrupted for the placement of a wooden rib [wooden structure that serves as the frame for the arch].

Part of a municipal and parish network of roads in the old county of Gouveia, the Bridge of Arco was a fitting representation of the model of local spans scattered throughout the Modern Age.



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45 Church of Saint Mary of Jazente  
AMARANTE



ROTA DO  
ROMÂNICO



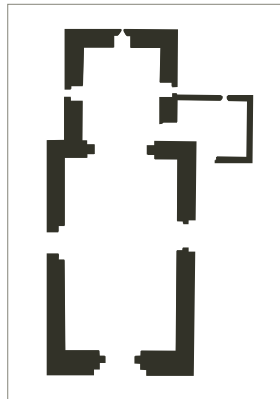
# Church of Saint Mary of Jazente

PUBLIC INTEREST BUILDING | 1977

A building with elements that may be included in the category of late Romanesque, the Church of Jazente presents itself as an important historical record of the ancient boundaries of the diocese of Porto.

The façade is dominated by the portal, one of the elements that best exposes its late construction, but it is in its tympanum that lies its greatest originality. Here we observe a cross pattée overlapping an identical motif, engraved on the lintel supporting it. By the end of Romanesque, there was a tendency to punch the tympanum, not only with the casting of crosses, but also with other orifices. Such is confirmed by the five circle-shaped openings, that form a cross, surrounded by a double circle engraved in granite on the south side portal.

Inside, the Gothic sculpture representing the patron saint of the Church, the Virgin with the Child Jesus in her arms, of the so-called “Jazente”, stands out. This is a work in polychrome limestone in which Mother and Son transpire maternal and filial love. Jazente is also recognized for being the abbey of Paulino Cabral (1719-1789) who preached here between 1752 and 1784, from “Arcadismo”, a literary movement of a classicist nature whose leading figure was Bocage.



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46 Bridge of Fundo de Rua  
AMARANTE



ROTA DO  
ROMÂNICO

## Bridge of Fundo de Rua

SUBMITTED TO CLASSIFICATION

A stone Bridge over the river Ovelha, supported by four round arches with unequal dimensions, upon which a deck lies slightly raised above the higher arch. The pillars are protected by sharp cut-waters upstream and by the buttresses downstream. At the entrance of the Bridge, on the left bank, a transept marks perhaps the date (1630) of the construction or rebuilding of the Bridge, succeeding the medieval span which ensured the passage of transit between Amarante and Vila Real.

This was the access to the “beetria” of Ovelha do Marão, once one of the few that existed in Portugal and where the residents chose the feudal lord that would govern them.

Near the Bridge, the pillory evokes such autonomy, first of the “beetria” and then of the “honra” [territory] and municipality which, in the 16<sup>th</sup> century, became property of the kings of Portugal.

Through here marched the French troops under General Soult which took Amarante on May 3<sup>rd</sup> 1809. As this is one of the two places of passage between Amarante and Trás-os-Montes, the Bridge of Fundo de Rua (or Aboadela) was also referenced in the work of the writer Camilo Castelo Branco, who visited the place several times.







# 47 Church of Saint Mary of Gondar

AMARANTE



ROTA DO  
ROMÂNICO

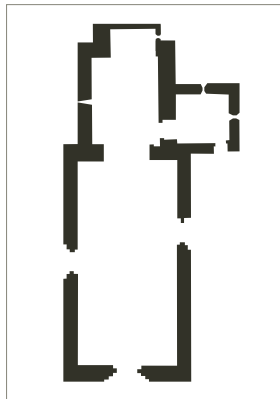
# Church of Saint Mary of Gondar

PUBLIC INTEREST BUILDING | 1978

Built in the 13<sup>th</sup> century, the Church of Gondar, once the seat of a small female monastic complex, is located half-way up the slope, in the valley of the river Ovelha. Its foundation and historical route intertwine with the lineage of the Gundares, whose members achieved fame in the region throughout the Middle Ages. Their disappearance was hastened from the extinction of the monastery in 1455.

Although there are no traces of the outbuildings of the monastery, the Church of Gondar still attests to its originally monastic nature: the corbels [salient support stones] present in the outer ornaments bear witness to the existence of structures attached to the Church on both sides.

The Romanesque design of this Church was almost entirely preserved, despite the transformations it underwent throughout the Modern Age. It falls under the category of “românico de resistência” [resistance Romanesque], as evidenced by the quadrangular corbels and composition of the portals. The main portal has no columns, its archivolts sit on ceiling heights and the tympanum is flat. The only element decorated in this portal is the outer archivolt, with a chequered motif, so typical of the Portuguese Romanesque. The portal is topped by a small oculum consisting of five circles that form a cross.



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48 Church of the Saviour of Lufrei  
AMARANTE



ROTA DO  
ROMÂNICO



## Church of the Saviour of Lufrei

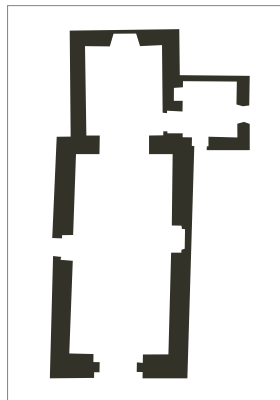
PUBLIC INTEREST BUILDING | 1971

The temple of Lufrei, located in a valley near the confluence of two small water creeks, was once the seat of a small female monastic institute of which no traces remain.

The Church, secularized in 1455, integrates the so-called “românico de resistência” [resistance Romanesque], witness of the vernacularity and popularity that such style had among rural communities in northern Portugal. Without any carved decoration, the Church is lit by narrow crevices positioned at key points of the building. The quadrangular corbels and the arrangement of the portals attest for its late execution.

The interior was radically changed in Modern Age. The altarpiece [main altar] of Mannerist nature stands out, where paintings, “painted old style” are found preserved, as described in 1726 by the memoirist Craesbeeck. Also the two altarpieces [altars] of the nave feature traits from this period.

However, what most arouses our curiosity are mural paintings hidden under the bed of plaster that covers the entire Church, though some traces are already visible both in the chancel and in the nave.



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# 49 Church of the Saviour of Real AMARANTE



ROTA DO  
ROMÂNICO

# Church of the Saviour of Real

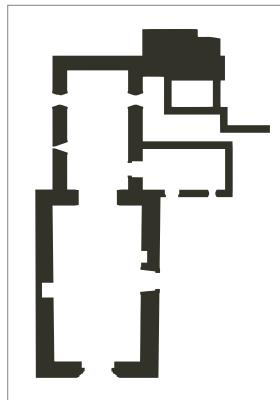
SUBMITTED TO CLASSIFICATION

The Church of Real is situated on a small hill in a secluded location. Built in the first quarter of the 14<sup>th</sup> century, it falls into the category of late Romanesque, as shown by the main portal, with no tympanum, with columns headed by capitals deployed of voluminous sculpture.

This is an adaptation of the influence of the Romanesque from the city of Porto may have arrived here through Travanca (Amarante), since the Church of Real belonged to the patronage of that Monastery. On the south side façade, one can still enjoy an arcosolium with sarcophagus, whose lid bears an engraved sword, which demonstrates the social status of those who are buried there. Close to this, stands a bell tower clearly showing Romanesque traits.

The 18<sup>th</sup> century and the Baroque changes have left deep marks in this Church. Large windows for lighting were opened, three aligned crosses were placed in the gables and the cressets in the corners of the nave. Furthermore, the variations at the level of the structure are also evidence that this building was modified enough throughout its history.

Inside, even today, one may appreciate the consecration crosses, of Romanesque nature, pattée and inscribed in a circle. In 1938, Real was no longer a mother church.





# 50 Monastery of the Saviour of Travanca

AMARANTE



ROTA DO  
ROMÂNICO

# Monastery of the Saviour of Travanca

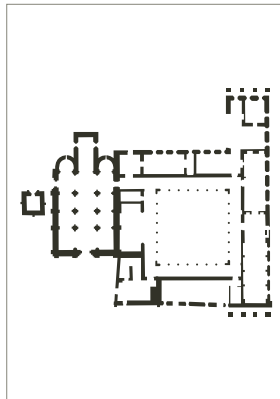
NATIONAL MONUMENT | 1916

The Monastery of Travanca impresses by its dimensions, especially the Church, built in the 13<sup>th</sup> century. Associated with the lineage of the Gascos, a member of which was Egas Moniz, the schoolmaster and governor of king Afonso Henriques, the first king of Portugal, was one of the most powerful monastic institutions in Terra de Sousa during the Middle Ages.

Outside the three-nave Church, the main portal stands out, split in a protruding body, topped by a cornice on rectangular cantilevers and adorned with corbels [salient support stones] in the shape of bovine heads. The archivolts feature dihedric logs and their capitals are represented with birds with their necks entwined, snakes, human figures and monsters devouring naked men. The north side portal shows a similar composition.

The interior is composed of diverse artistic and architectural solutions from the medieval period and later. The sacristy, whose Baroque spirit stands out in the arcades and ceiling paintings, highlights the major reforms initiated in the Modern Age.

However, what stands out from the complex is the isolated tower, considered one of the tallest medieval Portuguese towers. Its military appearance is purely symbolic, emphasizing its richly carved portal, whose tympanum features a unique representation of the *Agnus Dei* (Lamb of God), raising a pattée cross.



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# 51

Monastery of Saint Martin of Mancelos  
AMARANTE



ROTA DO  
ROMÂNICO



# Monastery of Saint Martin of Mancelos

PUBLIC INTEREST BUILDING | 1934

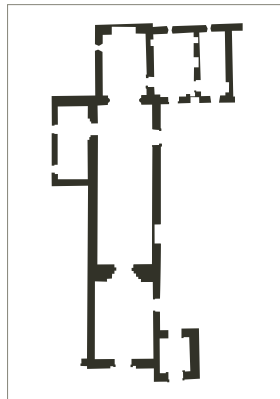
Monastery of private foundation already mentioned in 1120, perhaps in the scope of the lineage of the Portocarreiros and after of the FONSECAS, Mancelos is an example of manorial intervention in the creation and maintenance of private churches. Having been integrated into the order of Canons Regular of Saint Augustine, it is likely that the date 1166, inscribed on a stone block of the Church, bears witness to the consecration or dedication of the temple.

However, the remaining architectural traces refer to the 13<sup>th</sup> century, as this chronology is most evident in the main portal. This is sheltered by the church porch, which explains why it is still in good condition. The capitals were elegantly carved and the plain tympanum is supported by two figures standing in atlantes poses.

The church porch and the tower, among other elements, such as the battlements, provide grandeur to the Church, profoundly changed in the centuries after its construction. This is evidenced by the scars on the ornaments and structural additions. On the south side, where the cloister [inner courtyard of a monastery] would be, an arcossolium still guards a tomb.

Inside, only the triumphal arch brings to mind the building's Romanesque style, for most of that space today is the outcome of counter-reformation interventions.

In the cemetery next to the Monastery is the burial place of painter Amadeo de Souza-Cardoso (1887-1918), major figure of Portuguese Modernism.



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52 Monastery of the Saviour of Freixo de Baixo  
AMARANTE



ROTA DO  
ROMÂNICO

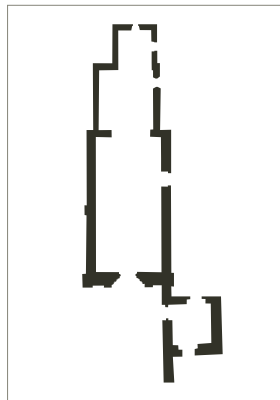
## Monastery of the Saviour of Freixo de Baixo

NATIONAL MONUMENT | 1935

Freixo de Baixo still stands today as a leading symbol of the monastic complex established by the manorial power and taken over by the Canons Regular of Saint Augustine. Deployed along a watercourse, in a fertile valley, the Monastery still impresses the visitor today. The persistence of the foundations of the original galilee and traces of the original cloister [inner courtyard of a monastery], along with a stout bell tower, gives this set an unusual monumentality in the panorama of Romanesque architecture in Portugal.

The façade is the best preserved element of the primitive Church. Reinforced by two corners, it features a sturdy portal whose archivolts are decorated with dihedral logs. The capitals feature animals facing each other, phytomorphic and botanic motifs, and braidings similar to Saint Peter of Ferreira (Paços de Ferreira) and Saviour of Paço de Sousa (Penafiel).

Inside the Church, the prominently frescoes stands out, visible on the south wall of the nave, beside the pulpit. It is a scene of the Epiphany of the Lord, attributed to the Master of 1510 who took part in making the paintings of Vila Verde and Pombeiro (Felgueiras) and the ones of Saint Nicholas (Marco de Canaveses).



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53 Church of Saint Andrew of Telões  
AMARANTE



ROTA DO  
ROMÂNICO

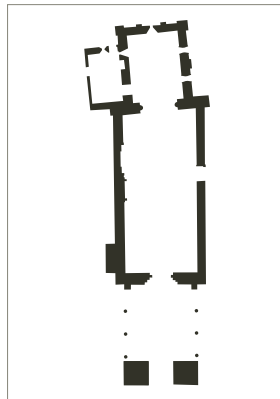
# Church of Saint Andrew of Telões

PUBLIC INTEREST BUILDING | 1977

In the 14<sup>th</sup> century, Telões already emerged as a parish church, raised to the category of a monastic seat, which has disappeared in the meantime. Profoundly changed over the centuries in response to new tastes and new liturgies, we must situate its Romanesque construction at the turn of the 12<sup>th</sup> to the 13<sup>th</sup> century. The subsequent transformations (denounced by several scars along the walls of the nave), the edification of the church porch and vestry, or even the opening of large rectangular windows in the side walls, produced a profound modification of the medieval spatiality.

However, one of the most significant transformations to this Church occurred in the 16<sup>th</sup> century, resulting in a widespread campaign of mural painting, although today we can only appreciate the one on the back wall of the nave, recently discovered and depicting the Nativity scene.

In the 17<sup>th</sup> and 18<sup>th</sup> centuries, the Church of Telões was endowed with new altars and altarpieces [altars] (main, two collateral and two lateral), which combine the Mannerist and Baroque styles with contemporary interventions.



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# 54 Church of Saint John the Baptist of Gatão

AMARANTE



ROTA DO  
ROMÂNICO



# Church of Saint John the Baptist of Gatão

NATIONAL MONUMENT | 1940

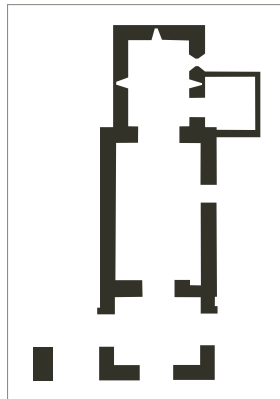
Isolated in the landscape, the Church of Gatão is a building whose construction timeline extends through the 13<sup>th</sup> and 14<sup>th</sup> centuries. At the chevet is where the most significant Romanesque elements are found. Besides the split gap in the backwall, a lombard-style frieze is featured on both sides. This model of cornice on little arches was particularly welcomed in the Romanesque of the Tâmega and Sousa.

The narrow shafts of the nave, the south side portal and the triumphal arch are also from medieval times. Composed of two broken archivolts, but faceted and smooth, it is surrounded by a chequered frieze.

Deeper interventions were undertaken in Modern Age, particularly outside the west front, with the addition of the church porch and the bell tower.

Both in the nave, beside the triumphal arch, and in the chancel, there are significant frescoes from the 15<sup>th</sup> and 16<sup>th</sup> centuries, where depictions of Calvary, the Coronation of the Virgin, the martyrdom of Saint Sebastian, Saint Catherine of Alexandria and Saint Lucia stand out.

In the cemetery next to the Church is the burial place of Teixeira de Pascoaes (1877-1952), one of the most important Portuguese poets and writers from the turn of the 19<sup>th</sup> to the 20<sup>th</sup> century.



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55 Castle of Arnoia  
CELORICO DE BASTO



ROTA DO  
ROMÂNICO

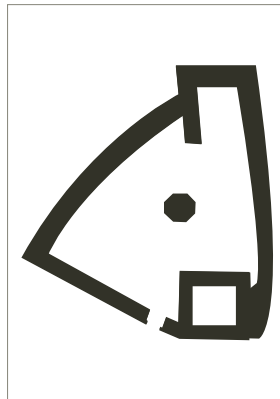
## Castle of Arnoia

NATIONAL MONUMENT | 1946

This Romanesque Castle, formerly located in Terra de Basto, fits in the castling movement that marked Europe between the 10<sup>th</sup> and 12<sup>th</sup> centuries. Highlighting its structure, positioned on top of a hill, are four defensive elements: the watchtower (whose rooftop and set of battlements were reconstructed in the 20<sup>th</sup> century), the quadrangular tower, a single door and the tank.

Archaeological remains relating to the occupation of the fort between the 14<sup>th</sup> and 16<sup>th</sup> centuries were identified. This is now the time of decay of the structure that, in peacetime, was a mere symbol of administrative power and lordly power that patronized the territory.

The abandonment definitely occurred from 1717, when elites left the small village of Basto, moving the seat of the county to the parish of Britelo, where today is located Celorico de Basto. The memory of the small village of Basto still persists along the branch route that originated it and that linked the old road of Lixa to the major route of Amarante-Arco de Baúlhe, identified as the present-day village of Castelo. The pillory, the house of hearings and the chemist's are reminiscent of the busy street along which the village developed.



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56 Church of Saint Mary of Veade  
CELORICO DE BASTO



ROTA DO  
ROMÂNICO

## Church of Saint Mary of Veade

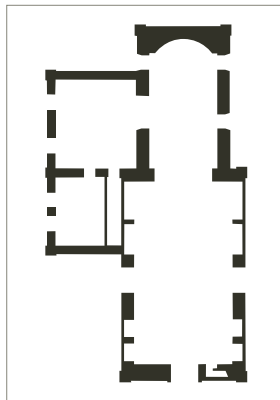
SUBMITTED TO CLASSIFICATION

Built in the 13<sup>th</sup> century, where a small chapel once stood, the present-day Church of Veade was, however, a dramatically changed structure in the 18<sup>th</sup> century. From the Romanesque period side portals subsist, despite being rotated during the Baroque interventions, which reoriented the Church (originally the main façade found itself facing west, following the so-called canonical orientation) and a west head was added.

The north and south portals are deeply ornated, displaying pearls and botanic and phytomorphic motifs, snippets of chequered friezes and capitals where the common theme depicts the basins of rivers Tâmega and Douro, under the influence of the city of Braga: the scene of *Daniel in the lions' den*.

Although the main portal shows the profound changes that the Church underwent at the hands of commander Álvaro Pinto, from the noble families of Lamego, it is within that the Baroque style is understood in all its splendour.

Although previous campaigns are distinguished, of Mannerist nature, Baroque is the scenery that takes up the entire space. Between the use of gilded wood, to the granite polychrome, and the tile bottom of the chancel, the expression "horror of emptiness", used by some to describe this style, here takes on particular significance.





# 57 Church of the Saviour of Ribas

CELORICO DE BASTO



ROTA DO  
ROMÂNICO



## Church of the Saviour of Ribas

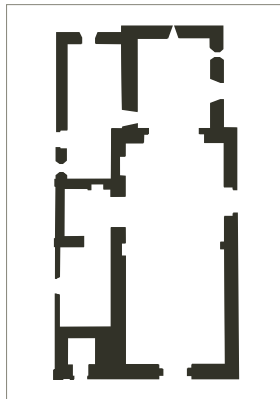
SUBMITTED TO CLASSIFICATION

Tradition credits the Canons Regular of Saint Augustine for having founded a small monastery in Ribas. It would be up to D. João Peculiar, archbishop of Braga, to protect the monastery marked by the presence of father D. Mendo, whose body would provide miracles long after his death in 1170, although this has not been proved by documents.

We should point out the homogeneity of the Church of Ribas, which must have been built in one go. The decoration shows great consistency in its preference for pearl motif, which appears both inside and outside the Church.

Inside, as with most Romanesque churches, another spirit prevails, marked by the counter-reformation and by liturgical renewal following the Council of Trent (1545-1563). Examples of this include the exuberance of the gilding in altarpieces [altars] and valance that crowns and covers the triumphal arch, the sectioned box ceiling and the choir balustrade. Noteworthy from this set are images of the Holy Savior, the Virgin of the Valley and the Virgin of the Rosary.

In the backwall of the chancel, behind the altarpiece [altar], a major campaign of mural paintings was identified, where the patron saint of the Church is depicted.





58 Church of the Saviour of Fervença  
CELORICO DE BASTO



ROTA DO  
ROMÂNICO

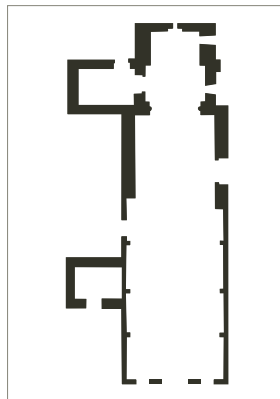
# Church of the Saviour of Fervença

SUBMITTED TO CLASSIFICATION

Church of Romanesque nature, from whose period and style only the vaulted chancel remains. This presents a décor with an unusual quality for the region. In fact, a comparison can be drawn between the ornamentation of the capitals of the triumphal arch, composed of botanic and phytomorphic motifs, with the ones from the Church of the Monastery of Ferreira (Paços Ferreira). In the chapel, various influences are blended, some from the buildings constructed on the left bank of the river Minho, with influence from the construction site of the Cathedral of Tui, while others originated from the Romanesque found on the Braga-Rates axis, which had the biggest impact on the basins of Tâmega and Douro. The existing evidence points to the second quarter of the 13<sup>th</sup> century.

Outside, it is still possible to observe the buttresses that support the now broken barrel vault. In its side façades, the cornices are supported by corbels, of geometric decoration, and among which we point out a cask, the rolls motif or a composition made with volutes.

The nave of the Church is the result of a reconstruction carried out in the 1970s and may have even used part of the original Romanesque building.



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