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Romanesque Architecture

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Between the late 10th century and the early 11th century, Western Europe witnesses a slow renovation accompanied by a remarkable building surge. In this period, the regional differences concerning architecture are still much accentuated. While the South witnesses the development of the so-called *first meridional Romanesque art*, in the North of France and in the territory of the Otonian Empire the large wood-covered constructions of Carolingian tradition prevail.

However, it is throughout the second half of the 11th century and the early 12th century that a series of political, social, economical and religious transformations will lead to the appearance and expansion of the Romanesque style.

A greater political stability is then followed by a slow but significant demographic growth. In the 11th century, progress in the farming techniques will provide better crops and a visible improvement in the population's eating habits and life conditions.

At the same time, two phenomena evolve in Europe that are fundamental to the understanding of the appearance, development and expansion of Romanesque architecture: the monasticism and the cult of the relics. 11th century monasticism features very different traits from the Eastern monasticism, more ancient and focused in ascetic and isolation practices. The Rule of Saint Benedict joined contemplative life and manual labor, distributing the monk's daily life between prayer and work.

Saint Benedict (c. 480 – c. 547), founder and abbot of the Monastery of Mount Cassino, created his homonymous Rule. Although the influence of this *Regula Monachorum* is already visible in Carolingian monasticism, it is from the Romanesque period on that it becomes the fundamental document of the monastic life, serving as a model to a large number of religious orders that adopt it or are inspired in it.

The foundation of the Cluny monastery in Burgundy by William I of Aquitaine sets a turning point in the history of Western monasticism. The Cluny abbots group the different monasteries of the Cluniac order under

their jurisdiction, incorporating some aspects of the feudal juridical organization in the monastic life. The charter of the abbey's foundation, from 910, expresses that the monastery would have to adopt the Rule of Saint Benedict, following suit of the reform promoted by Saint Benedict of Anian (c. 750 – 821), the first to try to unite all Western monasteries under the Benedictine Rule. This unification system explains the predominant part performed by Cluny in the promotion of the Church reform offset by Pope Gregory VII (1073 – 1085), usually known as *Gregorian Reform*. With the support of the Order of Cluny, Pope Gregory VII will impose the Roman liturgy over the regional liturgies, like the Mozarab liturgy used in the Iberian Peninsula. Cluny reaches its peak in the mid 12th century, when it has 1184 monasteries under its guard, submitted to the same monastic observance and customs. With its own peculiarities, in spite of following the Rule of Saint Benedict, the Order of Cluny develops a very diversified liturgy, sustained by the immense amount of performed liturgical celebrations, full of symbolism and magnificence. According to the Cluniac spirit, no endeavor was too beautiful to honor God, which will favor an aesthetic of wealth and ornamental profusion. The power of the Cluny Abbey represents a factor that transcends feudal structure and the diversity and focus it commands. It has contributed to the consolidation of a pattern for Romanesque and of a few principles of unity underlying the artistic language that was then common in Europe, i.e., Romanesque art. The cult of the relics and the pilgrimages are so powerful that they span beyond the religious and devotional phenomenon of the time. They propitiate exchange and synthesis, composing one of the most important traits of the medieval mentality, as well as one of the key motors of artistic creation.

If the taking on relics is a very ancient phenomenon in the context of Christianity, is it undoubtedly from the 11th century on that the great relic centers acquire an extraordinary importance and notoriety. Confidence in the effectiveness of the indulgences and other religious practices to obtain forgiveness for one's sins grows rapidly in this period, pilgrimage being one of the most effective means of achieving forgiveness. There are several places for pilgrimage providing direct contact with the divine power manifested through miracles. There are local sanctuaries throughout Christian Europe, but pilgrimages to distant places become more and more valued. Santiago de Compostela, Rome and Jerusalem are the ultimate pilgrimage centers.

Charity and the roads have favored architecture in an extraordinary way.

In fact, it was the religious factor, more than any other, that contributed to the Europeanization and the diffusion of the elements that define the Romanesque concept, although there are constructions of civil, profane and military character that are greatly important for the evolution and affirmation of Romanesque architecture. However, the latter was born and evolved from religious models and archetypes, and this is the realm that produces its most characteristic manifestations.

In parts of Western Europe, the 10th and the early 11th centuries signal the construction of buildings whose features define a type of architecture that became commonly known as *first meridional Romanesque art*. This architecture has multiple examples in Northern and Central Italy, in the Lower Languedoc, Provence, Catalonia and in the Rhône valley. It is, however, in Italy and in Catalonia that the most ancient and numerous monuments are found. Built in small but regular apparel, the walls are embellished with Lombard banners, initially only in the transepts and, later on, in the naves and towers.

This architecture recovered the traditional use of the barrel vault, in contrast with the great wood-covers of the constructions in the regions of the Otonian Empire and the North of France.

Figurative sculpture reappears then, albeit timidly, in reliefs that top the church portals, in capitals or as the relics' anthropomorphic enclosures.

The typologies and the building system that characterize Romanesque architecture become defined little before the mid 11th century. It is in the regions of Burgundy, Languedoc, Auvergne and the Southeast of France, and in the peninsular kingdoms of Navarre and Castile that the true originality of Western artistic creation is found in this period.

Over the nave and the transept, the barrel and cross vaults are supported in cruciform pillars, and the walls become increasingly richer through the use of arcades, pilasters and colonnettes. The discontinued surfaces are preferred, that is, the articulated walls that combine the straight batter with the perfect arch, using blind arcatures which, in turn, alternate with illumination spans.

Between 1060 and 1080, Romanesque architecture knows its plenitude in the volumes' complex balance, in numerous technical improvements and in a wide array of approaches to the transept's planimetric. The deambulatory, a corridor that surrounds the transept and that has existed since the 10th century, will see a great development after the intention of favoring the circulation of the followers and of the processional ceremonies. If the amount of pilgrims lead to a need to ease circulation, truth is that the designated churches of pilgrimage, like Santiago de Compostela, are integrated in a more general evolution, since the existence of a deambulatory is not solely confined to the churches meant to receive pilgrims.

The towers incorporated in the church façades and another tower that covers the crossing of the transept, the different height of the naves and of the several elements of the transept result in diverse platforms of articulated volumes subordinate to each other.

The Cluny Abbey, in Burgundy, was an illustration of this principle. Having been founded in the 10th century, its architectonic structures begin being greatly renovated in 1088. In 1091, the main altar is consecrated; in 1100, the transept was finished; the sanctuary was complete in 1121. It is important to note that the Cluny Abbey, the largest complex built in Europe until the French Revolution, when its demolition began, was a highly admired and quoted example, although it was not the only model. The churches of Saint-Philibert de Tournous and of Madeleine de Vezelay present different features from Cluny's, namely in the construction of the vaults, and their influence has equally crossed the borders of the Burgundy region.

The most basic design of a Romanesque church features three naves, the main nave being higher and covered with barrel vault. The lateral naves are covered by cross vaults, resulting from the crossing of two barrel vaults. The transept is transversal to the naves, also barrel vaulted, the crossing covered by a dome structure. It is from the transept that the main aisle is originated with a planimetric of many variations. It can be composed of an apse and two apsoles whose relation is highly variable, and it may also feature a deambulatory with or without radiating chapels. This description corresponds to an archetypal church, although there is a wide array of approaches.

Romanesque architecture did not derive from great guidelines nor was it a result of elaborate theories. Diversity is one of the most characteristic and important traits for its understanding.

Between 1060/1080 and the mid 12th century, Romanesque architecture has fully evolved into a more elaborate and articulate current, systematically featuring architectonic sculpture.

The architectonic sculpture developed by the Romanesque, especially in capitals and portals, is essentially an invention and a novelty from this period.

In the centuries comprehended by the High Middle Ages, sculpture was almost gone, especially figurative sculpture which was then highly connoted with idolatry and paganism. Very slowly, it reappears in

the medieval West in places of pilgrimage as a casing for relics, or in the early 11th century, in pieces of architecture like capitals and span frames.

Figurative Romanesque sculpture is born from the Corinthian capital. The multiplication of columns implied with the use of the cruciform pillar, a support element that arises and evolves after the stone vaulting of several parts of the church, results in the existence of a great amount of capitals. In Romanesque architecture, the renovation of the Corinthian capital inherited from the Roman tradition will result in the adaptation of the figures to the capital's shape.

One of Romanesque sculpture's key features lies precisely in the fact that it is the *canvas*, the space that is there to be sculpted, that firstly determines the organization of the composition. Therefore, there is a tendency in Romanesque sculpture to show morphological deformations, acrobatic or unusual positions, small figures in short spaces and stretched figures in thin spaces.

It is known that the *law of the canvas* corresponds to solutions adopted in other periods, as for instance in Greek and Roman sculptures, but, in the case of a classic front, the figures never lose their canonical proportions. The triangular shape of the front determines that the figures in the central part, which is the highest, must stand, and that the figures close to the edges must lie down. The singularity of Romanesque art is that it shrinks, extends, bends or stretches the figures, that is, it deforms them so that they can adjust to the space they are meant to occupy.

Examples of this are the tympanums and the archivolt of the Romanesque portals, whose semicircular shape imposes a composition adapted to that configuration.

Outside, the sculpture of the Romanesque Church focuses on portals, illumination spans, particularly the transept's crevice or crevices, corbels which usually sustain the cornices, and on the capitals and bases of adjacent columns. Inside, it is equally on the capitals, especially the capitals of the triumph arch, and also on the bases that sculpture is focused.

As C. A. Ferreira de Almeida wrote, it is important to know the anthropology of the Romanesque church's main portal, for it is there that a great part of the sculpture is concentrated.

The West portal of the churches, generally canonically oriented (i.e., having the transept facing the East and the main façade turned to the West), was conceived as the *Gate of Heaven* or as the *Portico of Glory*. The desire to protect the church entrance is what might have led to the representation of figures or sacred programs including sculptures of frightening animals and apotropaic signs, that is, sculpture motives like crosses and sun wheels, capable of defending the entrances and protecting the church.



1. The religious Orders are among the main commissioners of Romanesque architecture.

The Romanesque in Portugal

The Romanesque style arrives in Portugal in the late 11th century within a broader phenomenon of cultural Europeanization, which brought the Cluniac monastic reform and the Roman liturgy to the Iberian Peninsula. The arrival of the religious orders of Cluny, Cister, the Clerics Regular of Saint Augustine and the Military Orders of the Templars and Hospitalaries should also be seen within the process of the Reconquest and of the territory's organization.

The conquest of Coimbra (1064) to the Moors by Fernando Magno of León brought greater safety to the northern regions, propitiating important social and economical transformations. This period is marked by a demographic growth, a clustered occupation of the territory and a more structured *habitat*.

The expansion of Romanesque architecture in Portugal coincides with the reign of D. Afonso Henriques. It was during this period that the Sees of Lisbon, Coimbra and Porto were initiated, and that the Monastery of the Holy Cross of Coimbra of Clerics Regular of Saint Augustine was built, incorporating in its tower-portico the pantheon of the 1st dynasty. This order, of French origin and favored by D. Afonso Henriques, was established in the city of Mondego in 1131, having soon spread its foundations North and South of the territory, and settled its presence in Lisbon soon after the conquest of this city to the Moors, in the Monastery of Saint Vincent of Fora.

Being a predominantly religious architecture, the Romanesque is much associated with the diocese and parish's ecclesiastic organization and with the monasteries of the several monastic orders founded or rebuilt in the 12th and 13th centuries.

The main commissioners of Romanesque architecture were the bishops of the then restored dioceses – Braga, Coimbra, Porto, Lamego, Viseu, Lisbon and Évora - and the priors and abbots of the monasteries. The Romanesque period is contemporaneous in Portugal with the structuralization of its *habitat*, with the parishes and an entire religious and neighboring organization of villages. In fact, the expansion of the Romanesque style does not exactly correspond to the Reconquest, but to the territory's organization. The dioceses are divided into parishes which have, between the Douro and Minho rivers, a very dense network. In the 12th and 13th centuries, new parishes arise, not only in this region, but also in Trás-os-Montes, Alentejo and the Algarve, following the strong lines of medieval demographics.

In the second half of the 11th century, the region between the Lima and Ave rivers featured 576 parishes, adding the 90 from the lands of Guimarães and Montelongo. The territory between the Lima and Minho presented a density that was close to that of the parish network, which was scarcer South of the Ave and North of the basin of the Douro. However, in the 13th century, the borders of Porto, divided into 7 jurisdictions and 173 parishes, including the jurisdictions of Penafiel and Aguiar, already showed a dense population.

Generally speaking, the parish between the Douro and Minho rivers is confined by the peaks of the surrounding elevations, by old roads and the most important river courses. Its area is relatively small. When organized in the 12th and 13th centuries, the parishes required an average of 15 to 20 farmers, necessary to insure an ecclesial village economically and religiously. By then, the parish is already a well defined space, encompassing an area (contiguous or not) destined for farming, the *ager*, other areas occupied by *orchards* of oaks and chestnut trees for breeding swine, fundamental for the economy and for survival, and another of *hills*, that is, bush areas destined to graze and breed livestock.

The rural communities are organized around a church, with its cemetery space. The church is the consecrating pole of the entire parish. Symbolically, it is a citadel against evil, because it shelters the saints with their invincible, triumphant and glorious relics. This is where the ceremonies beckoning the protection of God and the saints are concentrated.

As C. A. Ferreira de Almeida as stated, Portuguese Romanesque architecture, more than any other, has to be appreciated *in situ*. Only appreciated in its surrounding landscape and local *habitat* can it truly become understood and full of lessons.

Concerning the churches of the High Middle Ages, the Romanesque church shows a different organization from the architectonic massifs, a more continuous inner space and a model suiting the new Roman liturgy. Roman liturgy had more theatrical aspects than the Mozarab liturgy, and therefore required wider and



2. In spite of the changes suffered through time, the scattered *habitat* of the Sousa Valley region is structured in the Romanesque period.

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3, 4 e 5. The parish, in the Romanesque period, is delimited by the peaks of surrounding elevations, by old roads and by the main river courses.

more open spaces. Nevertheless, this differentiation does not imply that the Romanesque church is presented as a diaphanous space, without visual barriers between the church's different parts. It is certain that the churches of the peninsular High Middle Ages, particularly those of the Visigoth and Mozarab periods, established compartments and hierarchies between their internal spaces, impossibilitating, especially in the case of the Mozarab temples, the visualization of the cult performance.

The Romanesque church, with its very systematical use of the longitudinal plant composed of three naves, transept and main aisle or simply a single nave and transept, builds a more open and communicating space than the church of yore, which does not mean that the visualization of the main altar is possible from every end of the naves or nave. The churches of the sees and of good part of the monasteries occupied a part of the central nave with the choir, destined to the clergy and to the monastic community respectively.

In Portugal, Romanesque architecture is essentially concentrated in the Northwest and in the Center, clustering in the banks of the most important rivers. The Portuguese Romanesque architecture does not present a large variety of features, whether regarding planimetric or concerning the play of volumes. Nonetheless, sculpture shows such a diverse and rich array of solutions that it is worthy of the regional and chronological classification of Portuguese Romanesque. This diversity is one of its most characteristic and singular traits.

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Portuguese Romanesque sculpture has many different solutions in the Portuguese territory. If, on one hand, we notice the similarities in regionally close churches, on the other, there are visible differences from region to region, and there are also differences within one same region, explained by chronological reasons.

An example of that is the Romanesque sculpture of the churches located between the rivers Lima and Minho. The political border between Portugal and Galicia, materialized by the Minho, did not correspond to an ecclesiastical border, since this part of the territory belonged to the Diocese of Tui until 1381.

In the churches of the former monasteries of the Savior of Ganfei, Sanfins de Friestas and Saint John of Longos Vales, the architectonic sculpture clearly follows models from the transept of the See of Tui, as well as other typologies very common in Galicia, particularly in the province of Pontevedra during the middle and the second half of the 12th century.

In Sanfins de Friestas (Valença), the church of the former Benedictine monastery is an excellent way to say that a Romanesque church should be judged not only for its architecture, but also for its chosen location. The one-nave church rises over a platform, much higher than its width would suggest, with great building quality, rich and exuberant decoration – particulars that make this church one of the best specimens of the Portuguese Romanesque. Outside, the cornices of the nave and transept are punctuated by corbels and capitals of powerful sculpture volumetric and with remarkable variety of themes.

Still in the left bank of the Minho, in its easternmost part, is a group of Romanesque churches with Galician influences, among which the church of the Savior of Paderne and the Chapel of Our Lady of Orada, both in the municipality of Melgaço. However, these temples feature a very different sculpture from the previous ones. If, on one hand, these constructions are not as ancient, reporting to the mid 13th century, on the other hand, the influxes from Galicia in the typology of the piece and the sculpture motives were profusely adopted in the province of Orense. The sculpture features of these Portuguese churches also find parallels with those followed in the Cistercian churches of Galicia.

Located in the left bank of the Lima, in the territory of the Diocese of Braga, the church of the Savior of Bravães (Ponte da Barca) shows well how the *dialects* of the Romanesque Portuguese sculpture are sometimes associated in one same construction. This church, which was part of a monastery of Clerics Regular, is very celebrated in the historiography of the Portuguese Romanesque art due to the profusion of its voluminous sculpture and its axial portal's unusual program. Formally, this portal's capitals and bases are very close to the models from the See of Tui, from the mid 12th century.

The portal of Bravães is, in the context of Portuguese Romanesque art, the most eloquent testimony of a portal as the *Gate of Heaven* or the *Gate of Salvation*. In this sense, the tympanum shows a *Maiestas Domini*, i.e., Christ in the Glory of Heaven, inside a mandorla held by two characters. In one of the archivolts is the apostolate and, following that, there are two column-statues with the Annunciation. In the left frustum is represented Our Lady with the left hand on her womb which is, iconographically, reported to Our Lady of Conception (or Saint Mary of Pre-Natal), a recurring motive in Hispanic medieval sculpture. In the frustum on the right side of the observer is a bearded Angel Gabriel. These elements are associated with frustums featuring entwining serpents, others with climbing quadrupeds and others still with birds serving as voussoirs, this ensemble working as a *Gate of Salvation* symbolized by the Annunciation.

The transept, which seems to be the oldest portion of the church, traceable to the mid 12th century, while the portal should be from a date no older than the mid 13th century, shows decorative elements in the capitals that are similar to models derived from the See of Braga.



6. Church of the Savior of Bravães (Ponte da Barca).

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The See of Braga and the church of the former Benedictine monastery of Saint Peter of Rates (Póvoa de Varzim) correspond to Romanesque workshops that forged and from whence came the formal models and themes that will spread to several churches of the region of Braga and Guimarães and of the basin of the Ave.



7. Church of the Savior of Bravães (Ponte da Barca). Detail of the West portal.



8. Church of Saint Peter of Rates (Póvoa de Varzim).



9. Church of Saint Peter of Rates (Póvoa de Varzim). West portal.



10. Church of Saint Peter of Rates (Póvoa de Varzim). South portal.

The current Romanesque building of the See of Braga suffered consecutive changes in time. It should have been started in the 1130s, as demonstrated by the bases and the capitals of the older portions. The axial portal, partially altered in the early 16th century, features a sculpture program from the second half of the 12th century, with very original capitals concerning the shape of the echinus and the botanical decoration. The See of Braga also has capitals influenced by Provence and Burgundy, as seen in Saint Peter of Rates.

The Church of Rates suffered a convoluted and lengthy construction, showing well the modifications to its initial program. The capitals of the portions corresponding to the mid 12th century, where quadrupeds and facing birds are represented in the corner, correspond to French models, maybe from Burgundy.

The models for capitals, bases, voussoirs, impost blocks and friezes, as well as the sculpture of the tympanums seen in the See of Braga and in Saint Peter of Rates were widely spread in the areas surrounding these two workshops, which worked as promoters of much repeated and regionalized models in several examples of Romanesque churches of already late Romanesque expression.

In the left bank of the Douro, especially in the rim of the city of Lamego, the Romanesque architecture exemplified by the churches of São Martinho de Mouros and of Saint Peter of the Eagles, although featuring a somewhat particular language in the disposition of portals and projections, has elements that render it closer to the Romanesque from Braga.

In the municipality of Cinfães, the monastery of Tarouquela stands out for its highly elaborate and profusely ornamented main chapel. In the municipality of Resende, the church of São Martinho de Mouros is a singular building accusing a defensive character in the inclusion of a tower massif that serves as a West façade and that forms a vaulted portico on the inside. In the Hermitage of Paiva, in Castro Daire, the decorative themes have parallels in the Romanesque of the basins of the Sousa and Tâmega rivers. In the High-Douro and in the dioceses of Viseu and Guarda, there is a vast series of churches whose late solutions evince a resistance Romanesque. Many of them, like Our Lady of Fresta (Trancoso) or of Póvoa de Mileu (Guarda), although usually classified as Romanesque, correspond to the Gothic period.

If the spread of the Romanesque art is very dense in the region between the Douro and Minho rivers, always very populated, in the region of Trás-os-Montes it is much scarcer, corresponding to a condensed *habitat* and a weak concentration of the population. The Romanesque churches of Trás-os-Montes correspond, in the majority, to much later constructions, many of them already considered Proto-Gothic or even Gothic. The church of Our Lady of the Oak of Outeiro Seco (Chaves) features a very simplified portal where one already senses that the capitals result from a long repetition of models. The mother church of Chaves, which is only partially from the Romanesque period, denotes influences from the Galician, Leonese and Castilian Romanesque. As for the remaining transept of the former Benedictine monastery of Castro de Avelãs (Bragança), it is clearly of Leonese influence. Built in brick, a very singular case in Portuguese Romanesque which has survived to our time, it should be classified within the Mudéjar expression of the Romanesque architecture.

Still in the region of Trás-os-Montes, notice the sculpture program of the small church of the Savior of Ansiães (Carrazeda de Ansiães), where the representation of the *Pantocrator* (*Christ in Majesty*) surrounded by the *Tetramorphus* stands out. The archivolt features an apostolate and the theme of the beak heads points to influences of the Romanesque from Braga.

The foreign influences, often regionalized, are a constant in Portuguese Romanesque sculpture and their origin is much diversified. The See of Porto is an example. In spite of the great alterations suffered in the

Modern Period and the profound restoration from the mid 20th century, the See of Porto presents influences from the French area of Limousin, both in architectonic program and in sculpture. The crevices always show diedric toruses and the capitals are devoid of abacus, which is a trait from that region of the French Midwest. However, there are also capitals that report to the Old See of Coimbra. The intense commercial rapport between the cities of Porto and La Rochelle, already in the Romanesque period, explains the arrival of French masters. Master Soeiro, from the workshop of the Old See of Coimbra, also worked in the Cathedral of Porto.

Coimbra is a focus of remarkable examples of Romanesque architecture. For historic reasons, it was early granted with cultured influences from France, mixed with repertoires and techniques from Mozarab arts, which had deeply rooted influences in the region, creating a very original decorative language, to which the existence of countless limestone quarries also contributed.

The church of the Holy Cross, renovated in the Manueline period, also lets the influences from Burgundy shine through both in the architecture and in the decorative features of the capitals. The Old See, one of the best Portuguese Romanesque buildings, develops a sense of space reminiscent of the Cathedral of Santiago de Compostela. The galleries for circulation are very similar to those used in the Churches of Normandy. This solution should be credited to Master Roberto who, having worked in the See of Lisbon, often traveled to Coimbra to supervise the works of the See.

The church of the Savior, on the other hand, features spatial solutions from the South of the Iberian Peninsula. The Romanesque from Coimbra will exert a remarkable influence in constructions from the Center and North of Portugal.

The See of Lisbon, deeply altered due to natural disasters and turbulent restorations, is still a testimony of the Romanesque influxes from Northern Europe. Master Roberto, mentioned a propos the Old See of Coimbra, was the responsible for the Cathedral of Lisbon. According to C. A. Ferreira de Almeida, the See of Lisbon represents a major breakthrough in Portuguese architectonic and decorative approaches. Its projections, the tower-lantern, the luminosity and the arrangement of the façade with two towers make this church the most European and the southernmost of Portuguese Romanesque constructions.

In the context of Portuguese Romanesque architecture, we should also refer the Corridor of the Convent of Christ, in Tomar, a sophisticated exemplar of the religious architecture of the Templars, in centralized plant, following the Temple of the Holy Sepulcher in Jerusalem.

The Cistercian Romanesque, exemplified by the magnificent church of the Monastery of Saint John of Tarouca, clearly portrays the sobriety and functionality imprinted to the architecture of the Order by Saint Bernard. Practically bare in terms of decoration, its architecture, which preferentially uses straight transepts, shows an accentuated rigor in the conception of its program.



11. The religious Orders are settled in the midst of the best farming lands.

The Romanesque in the Sousa Valley

Within the Portuguese Romanesque, the Romanesque architecture of the Sousa Valley has very peculiar and regionalized characteristics.

In the basins of the Sousa and of the Lower Tâmega, Romanesque sculpture shows a very distinctive personality, almost systematically choosing botanical elements. Its singularity lies in the botanical sculpture, visible in the capitals and in the long, very well designed and straight friezes in which the bevel technique was used. This sculpture method's oblique cut highly favors the clarity of the motives because it enhances the light and shade effects. Used in the Visigoth and Mozarab periods, beveled sculpture, as well as the botanical and geometric motives it uses, is reused by the churches of the Sousa Valley. Almost always coinciding with Romanesque renovations of previously existing churches – the majority of the region's Romanesque monasteries and churches correspond to much older foundations than those shown by their architecture –, the new constructions of the 13th century used models from the former Pre-Romanesque churches that were then being renovated. These models were joined by the decorative repertoires forged and promoted by the workshops of the Old See of Coimbra, the See of Porto and the See of Braga/Saint Peter of Rates, forming a new, unique and highly regionalized syntax.

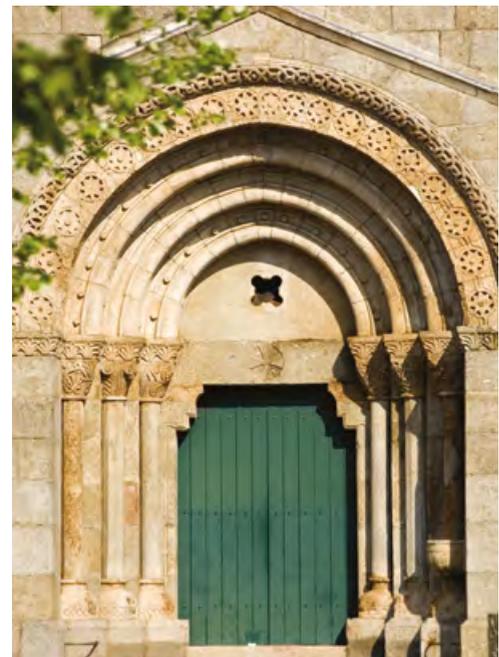
Additionally, in these churches the human figure is rarely shown. As for animal themes, on the other hand, the Sousa Valley often shows them sustaining the tympanums of the portals, with the clear purpose of defending the temple's entrances.

The architecture of this region adopts, most of the times, rectangular transepts, although there are more complex specimens using semicircular apses, like in Paço de Sousa, Pombeiro and Saint Peter of Ferreira, and façades where rather deep portals are fitted, showing how their solemnization is compatible with

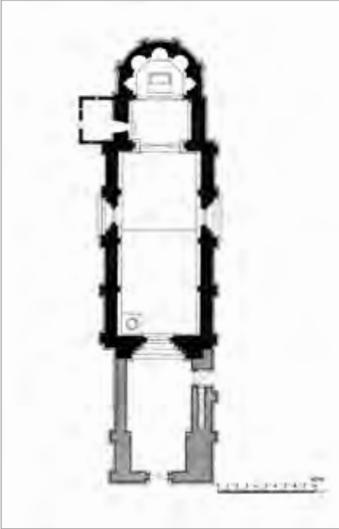
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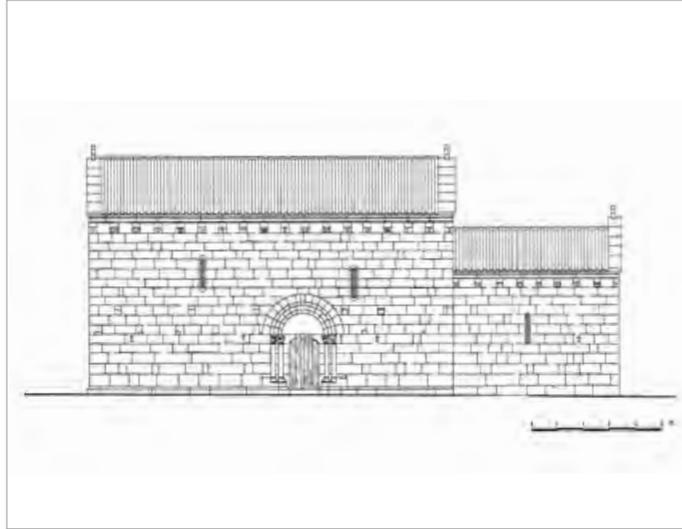
12. Beveled sculpture. Church of Saint Genes of Boelhe.



13. The West portal of the Romanesque church is seen as the *Gate of Heaven*. Church of Saint Vincent of Sousa.



14. Plant of single nave and semi-circular transept. Monastery of Saint Peter of Ferreira.



15. Plant of single nave and rectangular transept. Church of the Savior of Cabeça Santa.

the conception of the church's main portal as the *Gate of Heaven*, *Portico of Glory* or *Portico of Salvation* – although, in most of the cases, these portals bear no figurative programs of theological character. Nonetheless, the care shown in the arrangement and the profusion of sculpture are, in themselves, evidence of the desire to nobilitate and defend the portals. This is also one of the singularities of the Portuguese Romanesque and of the Romanesque of the Sousa Valley in particular, and one of its most seductive traits.

The Church of the Monastery of the Savior of Paço de Sousa (Penafiel) is a nuclear monument in the context of the Sousa Valley's Romanesque architecture. Its singular features, both architecturally and sculpturally, make this old Benedictine monastery one of the most appealing and prestigious testimonies of Portuguese Romanesque architecture.

The highly celebrated Church presents a very unique decoration, both in the themes and techniques chosen for the sculpture. Typical from the basins of the Sousa and Lower Tâmega, this sculpture adopts prismatic columns in the portals, bulb-like bases, beveled botanical patterns, and develops, as mentioned before, long friezes inside and outside the churches as in the architecture of the Visigoth and Mozarab periods.

As Manuel Monteiro remarked, it was presumably in Paço de Sousa that a current based in the Pre-Romanesque tradition was forged, likewise influenced by themes from the Romanesque of Coimbra and the See of Porto, giving rise to what became known as *nationalized Romanesque*.

As usual in Portuguese Romanesque, as the style expands itself and settles in the territory, it also becomes regionalized, steering from the decorative repertoire of French origin and more cultured building methods.

Paço de Sousa was, in this context, a paradigmatic building where the local traditions and the influences of the Romanesque from Coimbra and Porto were mixed, creating a pattern for the *nationalized Romanesque* of the basins of the Sousa and Lower Tâmega.

This region is populated with Romanesque churches, like those of Vila Boa de Quires (Marco de Canaveses), Boelhe (Penafiel), Rosém (Marco de Canaveses), Saint Michael of Entre-os-Rios (Penafiel), Cabeça Santa (Penafiel) or Abragão (Penafiel), which bear in common, asides from stylistic aspects, the fact that they fit into a somewhat late timeline of the Romanesque, their construction reporting to the 13th century, sometimes towards the end, although almost all these specimens have much older foundations. Truth is that the rebuilding surge in this region, encompassing many temples in the same century, lead to the adoption of similar models, both regarding sculpture and the arrangement of the transepts of the façades and portals.

There are elements that describe and point to a new Romanesque *trend* in the mid 13th century in the region of the Sousa Valley and of the basin of the Lower Tâmega, reusing remaining Pre-Romanesque repositories. These elements span from the capitals of the main portal of Saint Genes of Boelhe (Penafiel) or of the Savior of Cabeça Santa (Penafiel) to the arcatures under impost block of Saint Vincent of Sousa (Felgueiras) or the beveled botanical friezes of the Savior of Paço de Sousa (Penafiel). This *trend* privileges the botanical decoration applied in capitals, friezes or even impost blocks, usually plain, beveled and of clear design. Also typical is the treatment given to the classic palm, which is twisted and applied especially in the decoration of capitals, as for instance, in the Church of Saint Genes of Boelhe (Penafiel).

The Church of the Savior of Cabeça Santa is a significant testimony of the existence of teams of itinerant craftsmen and of the *journey of the form*. The arrangement of this Church's portals and the sculpture of the capitals – both in the portals and in the arch separating the nave from the transept – are very similar to those of the Church of Saint Martin of Cedofeita (Porto) which, in turn, features very close decorative solutions to those used in the Romanesque construction of the See of Porto.



16. The churches of the Sousa Valley and of the Lower Tâmega feature a unique decoration. Monastery of the Savior of Paço de Sousa.



17. In the Sousa Valley there are models from the architecture of the region of Porto. Church of the Savior of Cabeça Santa.

Located in the parish of Eja, in the municipality of Penafiel, the Church of Saint Michael of Entre-os-Rios is a specimen inserted in the *resistance Romanesque* movement, a common characteristic to other Romanesque churches in the Lower Tâmega area. This church is set in an important territory framed in the political-military reorganization lead by king Afonso III of the Asturias with the purpose of creating safety conditions to ease the settlement of the population in the valley of the Douro.

The Lower Tâmega region used to belong, in the early stages of the Reconquest and for the most part, to the territory of the *civitas Anegiae*. The Douro river was already then an important river course. This territory also had two important roads that connected North and South. The creation of the *Anegia* territory is documented since circa 870, contemporaneous with the reclaiming of *Portucale* (868) and Coimbra (878), and, according to A. M. de Carvalho Lima, with the first signs of populational dynamics in this territory's area, corresponding to the current municipalities of Cinfães, Penafiel, Marco de Canaveses, Castelo de Paiva and Arouca.

The *territorium* of the *civitas Anegia* is a natural corridor, oriented NW/SE and defined in the East by Marão and Montemuro, in the South by the massif of the Mountain of Freita, and in the West by a peak known as *Serra Sicca* in the Middle Ages.

This natural barrier was fortified over the Douro river by the *Castle Mountain*, in Broalhos, and the *Castle Hill*, in Medas (Gondomar). Over the Sousa river ruled the *Castle of Aguiar* (Paredes) taken by Al-Mansur in 995, and over the Ferreira river, the *Castle Hill*, in Campo (Valongo).

Between the early and the mid 11th century, there is a fragmentation of the territory caused by the reduction of Muslim attacks and the social pressure of the families of knights who were eager for a greater share of military, administrative and judicial power. This led to the division of the territory into a series of *terræ*, each headed by a castle.

These are the powerful reasons that granted this region with an important strategic position, being governed by one of the noblest families of Portucale, the Riba Douros. The Riba Douro family kept straight ties with the Benedictine Monastery of the Savior of Paço de Sousa (Penafiel), which was the head of a land donated by count Henry, having become one of the most renowned monasteries of the region between the Douro and Minho rivers.

The construction of the Castle of Aguiar of Sousa fits into the *castling* phenomenon that took place from the mid 11th century on, replacing the oldest structuralization of the peninsular territory in *civitates*.

According to C. A. Ferreira de Almeida, the frequent invasions that have affected almost all of Western Europe since the 8th century caused temporary or even definitive migrations. However, since the mid 11th century, the communities began to build castles and fortified precincts with the purpose of defending their dwellings. Between the 10th and 12th centuries, the entire Western Europe was covered with a thick network of fortified sites, a phenomenon known as *castling*.

Since the mid 11th century, following the growth and affirmation of the rural and regional aristocracy, as well as the progress of the feudal regime, we observe a territorial organization in smaller units, the *lands*, headed by a castle and its *lordship*, who progressively accumulates judicial and fiscal rights.

The implantation of the *lands* of Aguiar de Sousa, Penafiel, Benviver, Baião and Castelo de Paiva, previously encompassed in the former territory of the *civitas* of Eja, is a very clear illustration of this evolution.

Throughout the 11th century, several monasteries were also endowed with an associated fortification, like in the cases of the Monasteries of Saint Peter of Cête (Paredes), featuring the castle of Vandoma, and of the Savior of Paço de Sousa (Penafiel), defended by the Fortified Village of Ordins.



18. The territory of *Civitas Anegia* was of great strategic importance in the Reconquest process.

Most of these fortifications, the *rural castles*, were very elementary in terms of construction, taking advantage of the natural conditions, in high and granitical locations that were hard to reach. In the case of Vandoma, the defensive precinct was composed of a wall, without towers, that worked as fencing and surrounded a very wide area.

Aguiar de Sousa performed, from a very early stage, an important part in the region as one of the most powerful Jurisdictions between the Douro and Minho rivers, enjoying considerable power and wealth. The territory comprehended by this Jurisdiction was very vast, from Porto to the vicinities of Penafiel.

In this region between the Douro and Minho rivers, the Sousa family was one of the most ancient in the Jurisdiction. Its first representative, Gonçalo Mendes de Sousa, owned estate to the South, which he donated to the monasteries of Saint Stephen of Vilela (Paredes) and Saint Peter of Ferreira (Paços de Ferreira). To the North, his patrimony was set in the high lands and in the valleys of the effluents of the Eiriz and Mezio rivers. The Maia family, also settled in Aguiar de Sousa for a long time, and whose eldest representative in the Jurisdiction was Soeiro Mendes da Maia, the *Good*, owned an Honor in the middle valley of the Ferreira river. The existence of patrimony from both families in the Jurisdiction is associated with the need for defending the territory against the Moors, as certified by the Castle of Aguiar.

In the second half of the 13th century, the great noble landowners who did not belong to the most important families became part of them through matrimony. Among these are Gil Vasques de Severosa, Gil Martins de Riba Vizela and Rodrigo Froiaz de Leão. The latter married Châmoa Gomes de Tougues and would thereby inherit and administrate the family's entire patrimony. Rodrigo Froiaz de Leão became the lord of the patrimony of the Tougues and of the Barbosas, extended through Aguiar de Sousa, Felgueiras, Penafiel, Marco de Canaveses and Foz do Douro.

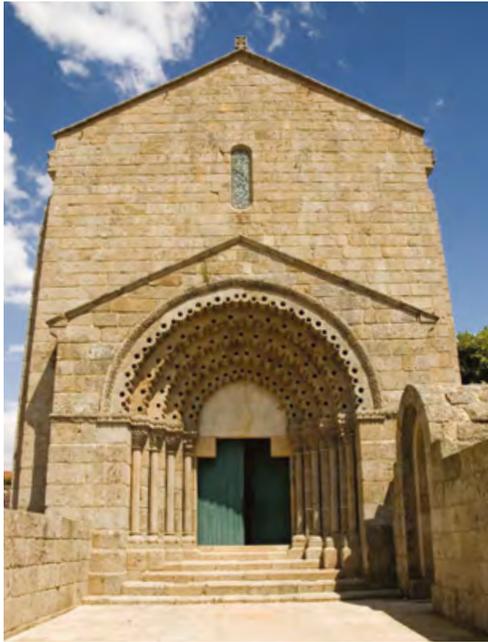
Important aristocratic families did not confine their presence in this region to the positions held in the defense and organization of the territory. Their patrimony also comprised, as usual in the 11th and 12th centuries, rights over the monasteries and churches.

As José Mattoso has clarified, the family owned the rights of patronage over the monastic house, which meant, on one hand, the donation of lands needed for the life of the monastic community, and on the other, it compelled the monks to provide the family members with the rights of *accommodation* and *food*, as well as the right to be buried in the monastery, which implied ceremonies on behalf of the patrons.

As for the patron, it was his duty to protect the monastery by defending it from any violence or abuse. In the 11th century, attacks from Muslims, Normans or even between rival lords were frequent. In fact, during this period of great instability, many monasteries had their own defensive facility.

This patronage system explains why there is always a relation between one or several aristocratic families and the region's monasteries and churches, as we shall see in the monographic approach to each exemplar.

The Church of the Monastery of Saint Peter of Ferreira (Paços de Ferreira) is a very singular building of great constructive and decorative quality. The transept has capitals influenced by models from the High Minho, which we have mentioned before, although of less voluminous treatment. In the main portal, the impost blocks repeat palm models from the See of Braga, and the sculpture of the archivolt has been compared both to the Portal del Obispo of the Zamora Cathedral and to models adopted in San Martín de Salamanca, and also to decorative solutions from the Almodad art.



19. In the Monastery of Saint Peter of Ferreira elements from the High Minho, the See of Braga and of Zamora or Salamanca are combined.



20. West portal. Capitals. In the Monastery of Saint Mary of Pombeiro there are models from the High Minho, the See of Braga and the Monastery of Saint Peter of Rates (Póvoa de Varzim).

In the Monastery of Saint Mary of Pombeiro (Felgueiras), one of the most important Benedictine monasteries in the North of Portugal, the axial portal is an example of remarkable quality in archivolt sculpture, one of which adopts vousoirs with capital sculpture, following the portals of the See of Braga and of Rates, where this type was forged. The church of Pombeiro is an imposing testimony of regional Romanesque architecture, mixing every *nuance* of the late Romanesque from the South of the Lima river: archivolts and palms of influence from Braga and already Proto-Gothic floral themes.

The Church of the Savior of Unhão (Felgueiras) is an outstanding testimony of the Portuguese Romanesque architecture. The main portal, of excellent quality, features a set of botanical capitals considered among the best sculpted in the whole Romanesque from the North of Portugal. In Unhão we find a mix of decorative solutions from this region with others from Braga.

The Church of Saint Vincent of Sousa (Felgueiras) corresponds to a very significant testimony of the current that was forged in the Monastery of the Savior of Paço de Sousa (Penafiel), based in the Pre-Romanesque tradition and influenced by themes from the Romanesque of Coimbra and the See of Porto.

In the Church of Saint Mary of Airães (Felgueiras), the main portal has a similar arrangement to that of the portals of the Churches of Saint Vincent of Sousa, the Savior of Unhão and Saint Peter of Ferreira. Borrowing solutions from the Romanesque of the Sousa Valley region, this church, given the late aspect of certain elements like the axial portal's capitals and the transept's frames and capitals, is probably from the late 13th or even early 14th century. It is therefore a paradigmatic specimen of how long this region's Romanesque construction pattern endured.

The Church of Saint Mammes of Vila Verde (Felgueiras) is an excellent example of the regional and peripheral flavor shown by Portuguese Romanesque. The prolonged use of this building method, reaching the 14th century and sometimes even the 16th century, leads to the classification of this type of church as *resistance Romanesque*.

In the current municipality of Paredes, the Monastery of Saint Peter of Cête was renovated in the Gothic period. As it seldom occurs in the history of Portuguese medieval architecture, and paraphrasing C. A. Ferreira de Almeida, it is a fine testimonial of the acceptance of Romanesque patterns and how they were associated with religious conceptions. According to the same author, if the North lateral portal is to be considered as Gothic, the main portal rekindles traits from the epigonal Romanesque. For all this, the church of Saint Peter of Cête is a landmark for establishing a calendar in the region's late Romanesque. The motivation behind building small hermitages is usually associated not only with the hermit's secluded practices but, and more importantly, to devotion and the itineraries of sanctity. Located in isolated sites, they're frequently found in the parishes' outskirts as poles for the devotion of the surrounding population. This is the case of the Hermitage of the Our Lady of the Valley (Paredes), clearly related with the farming interests of the local population. From the late 15th or early 16th century, the portal's disposition and its sculpture show, however, how the Romanesque motives have lingered in time, this being one of the most interesting aspects of this chapel in the context of the religious architecture of the Sousa Valley.

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In the municipality of Lousada, the Church of Saint Mary of Meinedo features an architectonic program very close to the rural Romanesque resistance, bearing witness to the affection generated by this building style in the North of the country.

In spite of this late date, the church's prestige is enormous, considering that Meinedo was the head of a bishopric in the 6th century, accusing how deep this parish's roots are. The Bishop of Meinedo, Viator, was present in the II Council of Braga, in 572, presided by Saint Martin of Dume. The basilica would have then turned into a parish church, according to reference in the *Parochiale suevicum*, a document recording the number of parishes belonging to each diocese, whose elaboration derived from the parish's organization started by Saint Martin.

In the Church of the Savior of Aveleda (Lousada) the portal testifies to the prolonged persistence of the Romanesque forms which have penetrated in such a particular way in Portuguese Romanesque architecture. The botanical capitals are all similar and the bases' shape finds parallels with other examples from the Sousa Valley, like the churches of Saint Vincent of Sousa, the Savior of Unhão and Saint Mary of Airães (Felgueiras) and also Saint Genes of Boelhe (Penafiel).



21. In this region, the permanence of the Romanesque models is visible in churches already from the Gothic period.
Monastery of Saint Peter of Cête.

One of the most significant and peculiar aspects of the Romanesque architecture of the Sousa Valley resides, precisely, in the prolonged acceptance of the building models and decorative solutions of the Romanesque period.

In the Portuguese territory, the regions between the Douro and Minho, Trás-os-Montes and Beiras have adopted Romanesque solutions until the 14th century and sometimes until the 16th century, mixing with aspects from Gothic architecture. In the Sousa Valley, to this lingering and general permanence of the Romanesque is also added a very peculiar regional taste that favors botanical and geometrical decoration, whose patterns and techniques were defined in the Romanesque period.

In the municipalities of Penafiel and Castelo de Paiva are two outstanding funerary and commemorative monuments, fitting into a typology of which only six remaining specimens remain in the entire territory: the Hermitage Memorial or Memorial of Irivo and the Memorial of Sobrado, also known as *Marmoiral* of Boavista.

One of the most engrained traditions associates the memorials to the passing of funeral processions of renowned characters. The Hermitage, Sobrado, Arouca, Alpendurada and Lordelo Memorials are, according to legend, related to D. Mafalda, daughter of D. Sancho I. They are traditionally referred to as passing points upon her body's journey to the Monastery of Arouca.

The Tower of Vilar, probably built between the second half of the 13th century and the early 14th century, is more than a military construction – it is a symbol of lordly power over the territory. Mário Barroca, who dedicated an in-depth study to this subject, points out that these stately towers were mainly set either in the middle of the Honors, in fertile valleys of farming wet crops, or in the vicinity of those farmed patches.

This type of noble residence, the *domus fortis*, follows a model related to castle architecture, corresponding to a fortified stately residence, whose origin would be close to the last quarter of the 12th century, although its model is widely spread in the 13th and 14th centuries. This model was mainly adopted by small lineages, highly motivated in their social rise next to the local communities and in displaying their pedigree. This process occurred between the late 12th century and the first half of the 13th century, and was spread throughout the 14th century.

The Tower of Vilar is, therefore, a highly esteemed testimony of the existence of *domus fortis* in the territory of the Sousa Valley. Consecrating a former feudal estate, this very well built and kept Tower is also an excellent example of the quality of the Portuguese medieval architecture with civil function, of the symbolic value evinced by architecture and of the patrimonial landscape of the Portuguese Middle Ages.

Among the monastic complexes, parish churches, and other constructions, the *domus fortis* is yet another expressive element of the territorial occupation that, to this day, shows the remoteness of its *habitat* and how it was structured in the Medieval Period.

The Memorials and the Tower of Vilar are examples of the medieval architecture of the Sousa Valley region that, along with the castles, monasteries, parish churches, bridges, fountains and roads, shows the variety and the diversity of the medieval construction that so expressively defines this territory, reveals the depth of its roots and demonstrates how the need to symbolize is one of architecture's greatest motivations. [LR]



22. The building techniques from the Romanesque period were highly cherished until late periods. Church of Saint Mary of Meinedo.



23. Consecrating former feudal properties, the towers are a very expressive testimony of the way in which the territory was occupied. Tower of Vilar.

Dynamics of the Artistic Heritage in the Modern Period

For the understanding of the Portuguese artistic heritage of the Modern Period it is necessary to tend to certain geostrategic, geopolitical and cultural factors which have definitely left a mark in Portugal's social profile in the 16th, 17th and 18th centuries and that will be replaced by new ideals since the early 19th century.

Between 1500, year of the discovery of Brazil, and 1807, year in which the aftermath of the French Revolution pressured the decisions of the national central organ and precipitated the flight of the Portuguese court to Brazil, the country experiences a particular context in which the collective decisions are governed by the normative interpenetration of the political and religious universes. The role of the State and of the Church unquestionably brings out the strongest and most structuralizing elements of the Modern society. In the political country, which is to say, in mainland Portugal, one lives from the administration of and the profits derived from the Ultramarine Expansion. First, the spice cycle, a direct consequence of the crossing of Cape Bojador which restated the supply of these far East products in the European markets, especially in Northern Europe. This cycle was followed by the human traffic, the slavery cycle. At the time, loading the ships with black slaves in the ports of the African coast and bringing them to Europe where they were sold as merchandise was part of a process that was far from assimilating the concept of *Homo Universalis*. Although the Renaissance humanism, cultivated by mentors like Erasmus of Rotterdam, Thomas More, Shakespeare, Martin Luther, Machiavelli, Luís de Camões or Francis of Holland, was already institutionalized in the most cultured and advanced centers of educated Europe, the assimilation of these revolutionary principles as the State's concern would still take centuries to be assumed as a regulating principle of Old Europe's national governments. And thanks to that slave trade, the Portuguese economy flourished, for people would be shipped in the Ivory Coast and traded for money in the main European trade centers. The human supplies that colonized the Lands of Vera Cruz had the same provenance.

And in these American lands a new economic cycle was defined for the Portuguese crown. Gold and diamond explorations contributed to the wealth of the Portuguese. In the late 17th century, the gold and diamond cycle boosted the Portuguese economic development. At the time, the Portuguese presence was already rooted around the world: Africa, Asia and America. By collecting profit from all these continents, the Portuguese crown also left its imprint through its passage and the integration and assimilation of these peoples' cultural traits, up until then unknown to the old European continent. And the Portuguese art of the Modern Period is also proof that that new heritage derived from mix.

This spatial leverage originated a new dimension in the scientifically known universe. Amidst medieval dogmatism, the experimentalism of Henry's offspring opened a new dimension in the understanding of the universal man: the broadened proportion of the inhabited Earth; the ethnical and cultural diversity; and above all, the multiple ways in which man fulfills his accomplishments and spiritual aspirations.

Modern Period Portugal has undeniably contributed to the acceptance of diversity. Meeting the religious and magical rituals of the African man and of the indigenous, the complex systems of a centennial religion in the Lands of the Rising Sun, and all these traditional systems, the Portuguese men also offered the horizon of their belief. Either fanatical, or enlightened, either humanized, or religious, or economicist, they knew how to weave rapports with the foreign. The spread of the Portuguese language in the world is, undoubtedly, the best testimony of communication's plurality. Likewise, the absorption of strange forms and

shapes, then replicated in the objects of the profoundest ritual of the Portuguese man, reveals an unusual capacity to receive and absorb symbols from other cultures.

These were times when the Portuguese men's intervention radius was extended beyond their country's borders. In Africa they established trading outposts, in the East, it was the colonial factories, and in Brazil, an extensive and intensive colonization in the entire controlled territory. A true symbiosis between the overwhelming weight of the Christian West and the organization of the local cultures was then witnessed.

It is in the whirlwind of the 17th century that the lands of Brazil come out as a safe haven for the impoverished populations of Minho and Alentejo, who desperately sought for better life conditions. Brazil stood in the imaginary of the 17th-century man as an oasis for construction. And so they departed and settled there, many would never return to the Mainland. They brought lifestyles, culture, and art with them. And they built an artistic patrimony that is also part of the Portuguese heritage: they organized lands, raised villages, parishes and cities, built houses, estates and manors, and, just like in their homeland, they built their churches, where they materialized the design of the collective will. Men integrated pious institutions like brotherhoods, guilds and third orders, like the laymen of the Kingdom did to insure the welfare of the soul in the afterlife.

And the church, as a space and an institution, was undoubtedly the most intense horizon of the Portuguese modern man. Portugal's departure to the adventure of the Expansion was sponsored by the Church. The missions and evangelization were without a doubt a milestone in the affirmation of Portugal in the world. Over the dynastic command was the consent of the Pope's seat in Rome to sanction the Portuguese performance in the *lands of the infidel*, that is, the heathens. But it is also from this new world that forms and techniques also come to be integrated in the Portuguese art of the Modern Period.

The rediscovery of humanism would also lead to profound changes in the midst of the Church. If in a first stage there are many disagreements between theory and practice, the Catholic Church gathers in council to define a new plan of action and thus obviate this discrepancy. The ruling legislation after the Council of Trento (1545-1563) was profoundly absorbed by the Portuguese society of the 17th and 18th centuries. From the highest spheres of public power to the preacher's performance, when he formed and informed the anonymous peasants of the Portuguese parishes from the pulpit of the parish church – an entire contingent of the nation's leading heads guided their conduct by the moral principles dictated by the Tridentine law. And the echoes from that legislation defined the daily existence of the Portuguese man in such a way that in 1781 it was still justified to translate the main notes from the sessions of that dilated council from Latin to the official language, ending in the publishing of a book entitled the *Sacrosanct and Ecumenical Council of Trento*, dedicated by João Baptista Reycond to the Archbishops and Bishops of the Portuguese Church. The following is said in the opening note:

"The Council of Trento being that sacrosanct Treasure, in which the Church has deposited the holiest of Laws, the most august Canons on the Dogmas and Mysteries of our Religion, and Your Excellencies being the sacred Guardians of this Treasure, embedded with the glorious obligation of shepherding the Sheep, subject to your Pastoral care and doted with the healthy pasture of the Christian doctrine; and being almost impossible for Your Excellencies to communicate to each and every one of them that pasture, or needed instruction to regulate their behavior through the doctrine of the same Council".

Endowed with the Tridentine spirit, the Portuguese Church follows the same line of internal reform, conducting several Clergy Synods in the dioceses to elaborate a set of norms that should guide the destiny



24. The main retablo (1770 and 1773) is from Friar José de Santo António Ferreira Vilaça. Monastery of Saint Mary of Pombeiro.



25. Main retablo and ceiling from the Baroque Period. Church of Saint Michael of Entre-os-Rios.

of the religious life, from the cathedral church to the parish church, from the monastery to the hermitage. Furthermore, the decisions of the Council of Trento will be promptly subscribed by the central power, leading king D. Sebastian to consecrate in a charter from 1574 his full support to that postulate. To elaborate these codes, the Diocesan Synods are summoned to undertake the mission of updating or reforming the Constitutions of the respective bishoprics, increasing their number throughout the 17th century. In turn, to make sure these Rules were followed, the local churches were periodically visited by the bishop himself or a deputy who would inspect all the equipments of the sacred space, ordering new acquisitions every time those objects were considered old or outdated.

Alongside with the terms for the religious practice, this legislation, expressed as *Synodal Constitutions*, provides particular attention to the foundation and renovation of temples, defining guiding principles for religious architecture, as for the arts that fashioned the artistic environment of the sacred space, including vestments, goldsmithing and, most importantly, sculpture/imagery, painting and altarpiece art.

By legislating on the role of the images and paintings of saints in the education of the Catholic followers, granting them the part of a medium between the believer and the transcendent, the Council of Trento defined a specific purpose for these artistic items in the sacred space, leading to the proliferation of studies and theological treaties on religious imagery. These treaties served as a motto for the local churches to take control of the artistic production of the elements composing the Post-Tridentine sacred space. Texts like *Dialogo degli errori dei pittori*, from Andrea Gilli da Fabriano, published in 1564, or *De picturis et imaginibus sacris*, from Jean Ver Meulen, 1570, or the most notorious treaty of St. Charles Borromeo, *Institutiones fabricae et suppellectilis ecclesiasticae* are some of the works published after the Council of Trento that contributed to the make art a didactic and persuasive vehicle of the counter-reformist church.

“Each Diocese through its own legislation puts the Tridentine resolutions into practice, namely those that promote a new way of seeing the religious imagery, imposing norms that range from the necessary requirements that the artist should meet, his background, the themes that may be represented and the places to exhibit the images, to the procedures for old and improper images”.

On the production of images and respective themes, we propose the reading of the *Synodal Constitutions* from Porto, published in 1690:

“We order that in the Churches, Hermitages and Chapels of our Bishopric there is no retable, altar, or outside it an image that does not belong to the Holy Trinity, and each of the three Persons in it, from our Lord Christ, and his Mysteries, Passion, Death and Resurrection, and Our Lady the Virgin, and her Mysteries, the Angels or Canonized or beatified Saints; and those that we do have must be decent and according to the Mysteries, life and miracles of the originals they represent, and so in the honesty of the faces, perfection of the bodies, and ornament of the clothing; they are to be sculpted, or painted with much decency, and in accordance to the truth of the Sacred stories, and they must not represent vain, superstitious or apocryphal things, or things that give people cause for error or scandal”.

The attention given by the diocesan power to the production of the various objects of religious art was extended to the artists: only those with a license from the diocese could provide these liturgical equipments. To get such a status, their production had to obey a quality pattern. Therefore, it is possible to find liturgical equipments produced by the same artist in quite different spaces of the diocese's administration, whether in city churches as in the parish churches of the most distant parishes from the bishop's power

range. Undoubtedly, the most renowned artists worked in the buildings that galvanized a more enlightened ecclesiastic clientele and where the economic resources were more abundant.

As Natália Marinho Ferreira Alves states, the church is the main scenery of the Baroque man, “where every vital role is played, from birth to death, a center where the festivities associated to the joy of Life, but also celebrating Death are performed”, thus imposing a “great stage, where the priest, vehicle for the word of God, along with the followers” share a common feeling that describes the collective thinking of the 17th and 18th centuries. And considering the church as scenery for the representation of the steps of immaterial life, there is no wonder that this space was renovated, transformed and decorated with the best artistic expressions of the several arts that define the artistic environment in every period.

The parish churches were poles of the diversified intentions of the local communities. Several forces converged in the maintenance and repair of these spaces through works of architecture or the acquisition of modern liturgical equipments: if in the main chapel it was mainly the priest who promoted the artistic investments, in the body of the church it was the local churchgoers who were responsible for the improvements. The brotherhoods and guilds held a relevant part in the artistic dynamic of the Modern Period's sacred space. These pious associations of laymen, although originally medieval, were widely spread as a general practice of the modern man's laic organization, also taking this opportunity to reflect the vitality of the counter-reformist church.

Providing assistance and charity, the brotherhoods are formed under the protection of a patron saint or a devotion, located in the altars or the chapels that composed the parish's sacred space. In some cases, when the association was presented with good economical means, they could even build their own facilities. These institutions stand out in the organization of the sacred space, and the same parish church could host several brotherhoods. It was mandatory for the brethren to contribute with monetary donations for the survival of their brotherhood. If part of these resources went to charity, masses for the suffrage of the deceased brethren's souls, another part was invested in sacred items, establishing a hierarchy of brotherhoods based in the sumptuousness of the artistic furnishing of their chapel or privileged altar.

The quality of the religious artistic heritage depends of the temple's administrative status regarding the institutional powers. In a church under royal patronage, the patronage of a religious or military Order, or patroned by a nobleman, the quality of the artistic components is reinforced in comparison to other similar buildings, where the production of the religious artistic heritage is exclusively dependent of the churchgoers' alms, or of the revenues from the parishioners' donations.

Observing the parish church in the Modern Period, we witness a policy of constant artistic renovation. First, in order to adjust to the sumptuousness of the Post-Tridentine liturgical ritual, the main chapels become more spacious and better illuminated. The required decorum in the celebration of the Eucharist as well as the processional ritualization involving the clergy's performance in the main chapel space are some of the reasons behind those improvements. Moreover: the very treaties following Trento determine a hierarchization of the sacred space, transforming the main chapel into the main scenery of the divine manifestation. In the late 16th century, St. Charles Borromeo, upon defining the rules for the construction of churches of the Catholic Christianity, foresees a differentiation between the nave and the main chapel, the latter more elevated, defining two spaces for also different publics: the main chapel for the clergy and the nave for the churchgoers. Between both spaces, the cross arch is set as a material border of that hierarchization of spaces and functions, sometimes being enclosed by wood or iron railing.



26. Main retable in Neo-classic fashion and Rococo painting.
Church of the Savior of Aveleda.



27. Main retable (1730). Church of Saint Vincent of Sousa.

The church naves follow the same renovation line, justified both by the increasing number of worshippers – a consequence of the demographic growth witnessed in Portugal in the Modern Period – and the multiplication of the cult paid to saints observed in the Post-Tridentine Catholic society, requiring specific spaces to raise altars and chapels to shelter the cult invoking suggested by the diocesan power.

Symbolically, the main chapel is transformed into the *sancta sanctorum* of the sacred space. It was there that the presence of Christ within the local community would become real, through the realization of the Consubstantiation dogma: the bread and the wine, through the priest's action, become the body and the blood of Christ. And this principle, shaken by the Lutheran movement, was reinforced by Trento as a cornerstone of the post-reformist church. All the artistic items in that space concurred to the affirmation and assumption of the dogma, turning the main chapel into a scenery where the various arts interconnect and articulate, contributing to the formation of the *total work* by promoting the dignification of that space. Often, the lateral walls are covered with glazed tiles and the ceilings are made of wood-framed sections to host paintings with narrative scenes from the life of the temple's patron saint. But the highlight is definitely focused on the main retable, which could completely dominate the main chapel's back wall. The modernization of a temple would seldom merely imply the introduction of an altarpiece ensemble with more updated formal language.

The retable, ever present in the sacred space, became the most emblematic liturgical equipment of the Modern Period in Portugal. Made in golden and polychrome wood, it serves to provide scenographic framing to the images of the patron saints of each church, denouncing a production that testifies the course of religious art in the 16th, 17th and 18th centuries and contributed to the theatricalization of the sacred space. In this period, we witness a continuous evolution of the altarpiece structure, from the feudal patronage to

the normative principles of the architectonic orders, from the imposition of a decorative grammar of strong liturgical trait – grape clusters, angels and birds – to the assimilation of the decorative repertoire of the international Baroque or of the Rococo, and later on, the depuration of decorative ornaments, imposing the collage of its formal expression to the architectonic grammar.

Gilding in the 17th and 18th centuries is assumed as the most advanced expression of the Portuguese religious art. Its conception, which encompassed a broad line of professionals – from the tracer to the wood carver, from the designer, to the painter and gilder –, counts with the collaboration of each period's most highly qualified artists. They would travel from the great regional centers – Porto, Braga and Barcelos – to work for the peripheral clientele of those great producing centers.

This artistic manifestation is also expressed in the conception of seats, pulpits, organs, ceilings, railings and other objects that compose the sacred space in the Modern Period, sometimes overtaking the entire architectonic space, creating a true golden box. Examples of this nature, of gilding's presence in the entire space, are frequent in the Gilding School from Porto, with renowned workshops in the 17th and 18th centuries. The most complete example of the transforming ability of gilding is in the church of the Convent of St. Francis of Porto, where carved and gold-plated wood completely covers the altars, ceilings, columns, frames, totally transforming the medieval architectonic reading that defines the spatiality of that church.

In other cases, the ecclesiastic and parish clientele, within the context of the triumphalist church, use painting as propaganda for religious didactic principles, creating pictorial and iconographic images in several parts of the temple. The ceilings of the main chapels and of the church naves are painted, and the architectonic space of the triumph arch is used for the iconic representation of the local community's reference values.

The wall and ceiling painting, following a more static program in sectioned boxes, or covering the entirety of the main chapel and nave covers, was used to express modern religiousness and as an element of the complex interpretation of the post-reformist sacred space. Along with wood sculpture, painting was one of the arts that materialized the production of religious images that were patroned and cherished in cult by the different parishes. Therefore, narrative cycles of the lives of the saints were created and their images were read as their symbolic value was recognized and adopted as spiritual elevation of the local community. Paintings that composed iconographic sets would narrate the steps of the life of the Virgin or of Christ, as well as the churches' patron saints'. Such examples are still common in this region.

In other cases, the images of the four Evangelists are paired with Christological representations, promoting the interpretation of the sacred space.

Testimonies of this nature are still found in many parish churches, namely the pictorial program of the nave cover and of the triumph arch of the Church of the Savior of Aveleda. Behind these artistic objects are the artists and the commissioners who financially sponsored these renovations of the sacred spaces. And the artistic quality of these items reflects the economical and social status of the promoter in the local community.

This Modern renovating trend is seldom mixed with a centennial architectonic and artistic heritage. Notice that many of the Modern Period's cult spaces are from medieval times. But in the cycle of men, as in the cycle of the buildings that still have a structuring purpose in the parish unit, the transformations suggested by the course of time provide a connection between past and present; between artistic forms crystallized and absorbed by the collective as a mirror of its identity, and the introduction of new elements motivated by the evolution of the artistic expression, as well as the changes in the manifestation of the expression

codes of the liturgical ceremonial. The passage of time in these spaces evolves into an articulation between past and present.

The Monasteries have already seen their importance as dynamic forces of the local communities widely recognized. Besides from their religious function, they would leave a great mark in the geography, contributing to the social, cultural, artistic and economical development of the region where they were implemented. Many of them derived from the Middle Ages and stood the tests of time, dragged in a wave of alienation from the ideal of the Rule that dominated the Portuguese monastic institutions in the dawn of the Modern Age. By royal decision, they administrated lands, worked as guardians of parish churches, sanctuaries and chapels, and more extended spaces where the agricultural exploration was the main economic activity.

The influence radius of the monastic action extended, geography-wise, way beyond the cloister walls. They were cultural, economical and political potencies that concurred to the qualitative evolution of the region where they were located.

This region was populated with several of these units: Cête, Paço de Sousa, Bustelo and Pombeiro are the main monastic units that still hold an artistic heritage in quantity and quality to prove the vitality of these institutions in the long run and the way in which the clergy worked to create their patrimonial legacy, visible in the remaining material testimonies that mirror the social status acquired by them in the region. They all still keep, in their architectures fashioned according to changes in aesthetic patterns, true master-pieces of the region's artistic heritage.

The same renovating wave ran through these monastic houses across the Modern Period, until the central laws decreed their extinction in 1834. Centennial houses became a privileged clientele for the production of artistic patrimony of superior aesthetic level. The best artists of each period worked for these houses, which became workshops of artistic avant-garde currents.

In the turn of the 15th to the 16th century, the Portuguese monastic institutions underwent a profound moral crisis, with a notorious distancing from the original norms of the Rule that determined that the daily actions must steer from the worldly to embrace the lifestyle of true followers of Christ. Secularization and deruling clouded the monastic existence, justifying the reorganization of several Orders through the creation of centralizing organs – the Congregations – and the triennial rotation of the cleric that administrated the spiritual and material welfare of each monastic unit. This situation continued until the dismembering of these institutions in the 19th century.

Also a testimony of that reorganization is the quality of the monastic unit's physical patrimony, largely from the 16th, 17th and 18th centuries. However, the most eloquent testimony of these renovations, and of the cultural life quality that punctuated the monastic existence, is replicated in the churches. The many arts that compose the church – tiling, gilding, painting, imagery, goldsmithing – are an undeniable proof of the monasteries' social protagonism in the Modern Period.

Asides from the institutions that embody the institutional religiosity, churches and monasteries, constructions that demonstrate the popular encounter with the divine are scattered throughout the entire Portuguese space. The sanctuaries that promote the Christological, Marian or the cult of the saints are multiplied in the 17th and 18th centuries as an expression of the religious experience that dictated the daily life of the Baroque man. Pilgrims and worshippers would cyclically roam to these atonement stations to

pay for tributes received from the transcendent and in homage of their spiritual protector. These stations consisted of church, parvises, fountains, ladderies and small chapels or crosses that signaled passages of the life of the worshipped saint, the patron of the space. All the elements of this architectonic complex that defines the structure of the sanctuary are justified by their material or spiritual purpose. If water – the fountain – is always present in the sanctuary's construction site, and if its primary function is to quench the thirst of pilgrims and travelers, on the other hand, it had a symbolic meaning, for it was water that purified and cleansed from sin, just like the water from baptism.

On the other hand, to crystallize a devotional site in the collective imaginary, the immeasurable strength of the miracle was a requirement: the manifestation of the unexplainable, the earthly manifestation of the divine that polarized attention and dragged the crowd into communion. This collective force promoted the construction of the sanctuary with the result from the alms, transforming these sites into the best mirror of the divine blessing of the collective. In sickness or in journey, in birth or in death, in birth labor or in breastfeeding, the popular man would resort to the healing power of the protector saint. And afterwards, he would head to that station to pay for the given grace. The Sanctuary of Saint Quiteria, in Felgueiras, is definitely the most complex example in the region. Tearing the mountain slope, a serpentine road is punctuated with several chapels, each narrating episodes of the saint's life. On the mountain top, a chapel of centralized plant, as was usual in the sacred spaces built to shelter the relics of a martyr, and a long parvis where the pilgrims would gather in the date that signaled the saint's festivity.

To experience the drama of the Passion of Christ was also a very common practice in the 17th and 18th centuries. The Caramos complex (Felgueiras) is a mandatory reference in the lands of the Sousa Valley.

The manifestation of the Catholic religiosity affected every layer of the Portuguese society in the Modern Period. Besides from these anchors of the collective, we also stress the existence of the religious space next to the common residences. In fact, we witness a multiplication of private chapels associated to noble or nobilitated houses in the entire North region. This domestic phenomenon is the best testimony of how the precepts of the reformist church were absorbed by the 17th and 18th-century Portuguese man.

The promoters of such endeavors were required to have a certain prosperity, since only those who could assure the pecuniary support that came with the chapel (for its maintenance and conservation, as well as the purchase of the indispensable cult items) were authorized to make these constructions. The bishop would only grant his license to those who could vouch for such a dowry. And so, the houses of the rural aristocracy are endowed with chapels, where the family could perform the religious obligations imposed by the Tridentine norm in a domestic environment. In turn, these private chapels would follow the artistic trend of the period, and their artistic level was the best translator of their owner's social prestige. They were yet another way to claim a position in a strongly hierarchic society as was the case of the Portuguese Modern society, because only the most prominent members of the local stratification could finance these micro sacred spaces, associated to their estates.

If the landscape is a distinctive factor of the identity of a region, with its hills, planes or plateaus, its water courses and the botanical species that pave its relief, above all things, the character of a land is manifested in the way in which man shaped nature. The way in which he worked the fields to extract his livelihood, the way in which he built his dwelling spaces, weaving the typology of the population clusters, the definition of roads to connect the spaces of his daily life, transformed into streets in time, the signaling of

his communitarian territory with objects that materialize the representation of the collective imaginary are a few of the signs that, along with the natural landscape, transform it and become a second nature: the artificial nature, built by man to respond to the satisfaction of the individual and collective needs of each time and place.

The recognition of a humanized landscape is only possible when the cultural and spiritual currents that fashioned it are detected. To seek to understand the material signs that linger in the landscape without associating them to the specific lifestyles and relating them to the immaterial heritage of each region is the same as observing reality through a lens.

Each region is composed of a handful of cells, organized administratively in the kernel of the parish, which in turn are grouped into municipalities. Each of these parcels has left an imprint in its territory through the remaining constructions that illustrate the course of history.

They are landmarks that currently provide a double reading: the interpretation of a lifestyle specific to each community; and the analysis of these material legacies in the broader context of the artistic and spiritual, transregional, national and international movements. And these constructions, fruit of a time or metamorphosed through its action, worked as anchors via the symbolic meaning they carried and the gregarious force they provided the collective with, reflecting the *genius loci*, the identity of the place.

To disregard the rural lifestyle that defined this region in the Modern Period, where the wine as well as corn and grain production was operated in small parcels of unfamiliar lands, or in extensions governed by a monastery or noble house, is to eviscerate the interpretation of a landscape full of codes and symbols. Nevertheless, the thread of that complex web, which was also the local society in the past, is attached to religiousness. The Catholic religion was the common motor to the Modern man of all sociocultural layers.

[MJMR]



Territory and Landscape in the Sousa Valley in the 19th and 20th centuries

The territory and the landscape of the Sousa Valley, which we are presently analyzing, cannot be seen as a set of passive survivals or of contemporaneous innovations. How is it organized, how is the space distributed, how is it articulated with the different natural resources and how are the settlements characterized and shaped? These are some of the questions we make every day when observing this territorial patch. Although the Sousa Valley is a political-administrative unit, it holds a peculiar and heterogeneous landscape identity, a common trait in most of the region between the Douro and Minho rivers. Composed of six municipalities, Castelo de Paiva, Felgueiras, Lousada, Paredes, Paços de Ferreira and Penafiel, and with an area of 296.1 sq. miles, the Sousa Valley presents as dominant landscape vectors a rough land form, with torn and deep valleys, determinant in the implantation of the population clusters, of the farming practices and of the road courses. This territorial peculiarity thereby transforms the Sousa Valley into a mosaic of multicultural character.

In lower and half slope areas, the arable fields and terraces are explored by an intensive and diversified agriculture, namely the corn, vine, vegetable and cereal cultures and pasture, prevailing the small property. In more elevated places, the forest formed by a dense orchard of eucalyptuses and wild pine trees is predominant. The study of this patchwork also allows us to notice the presence of scattered populations in the territory, punctuated by manors, large houses and monasteries; great units of isolated farming production, that is, the estate farms; and small clusters where the traditional architectures, some manufacture units or small industrial structures, albeit rudimentary, are predominant.

Aurora Carapinha divides the Sousa Valley in two landscape units, the first located between the Lower Tâmega and the Sousa river; the second located to the South, spreading across the parish of Eja (Penafiel), Douro river and part of the municipality of Castelo de Paiva – Riba-Douro. The author defines landscape unit as an area in which the landscape presents itself with a specific pattern, associated with a certain character. And so, the landscape of the Sousa Valley features a rich natural heritage, frequently with slopes of accentuated relief and extensive valleys.

In the majority of the rural explorations, the populations and the road network were implemented by the monastic communities and/or by the feudal power of the aristocracy that settled in the region during the medieval period. Among the examples are the valley of the Monastery of Saint Mary of Pombeiro, in Felgueiras, and the Honor of Barbosa, in Penafiel. Agriculture remains as the region's economic base until the mid 19th century. With the detachment of the property of the religious orders and of the lands of the nobility, the rural property suffers a profound fragmentation.

The high demographic percentage, the growing number of disorganized and scattered residential and industrial centers presently seen in the Sousa Valley are only visible in the mid 20th century with the industrialization, transforming the agricultural production into a more productive and profitable means. Agriculture suffered a deep technological transformation with repercussions in the labor organization and in the production system. The use of the mechanic tractor becomes generalized, the irrigation motors dethrone the traditional equipments for drawing water, the transformations in rural society become visible in the new learning and knowledge systems, and there is an abandonment of the arts and crafts (millers, weavers, blacksmiths, among others) due to the growing adoption of the new industrial products. This multiplicity of cultural landscapes defines the whole Europe and, at the same time, grants us the memory of the rapports between the old and the new, between Man and his natural and built habitat. The present development of the social needs anticipates the transformation of the European cultural landscapes, and it may reproduce a negative impact in their quality and usage.

As seen before, the medieval parish framework is what still defines great part of the local communities, as well as the road network and the way these are related to the landscape's morphology and the populating methods. The architectures of the Sousa Valley are therefore characterized by an implementation along the main roads, offering a continuous population. In the rural areas, the elite constructions and the religious buildings are the base of the traditional configuration of a clustered settlement. To this day, the parishes as political-administrative units correspond to the limits of the former parish, the church being the gathering pole of the residential nucleus. Carlos Alberto Ferreira de Almeida considers that "the Church with its Saints and, especially in ancient times, with its relics, religious ceremonies and its bell, is the consecrating pole of the entire parish space".

Presently, the vision on the Heritage is not exclusively concerned with valuing the isolated monument; its definition is much broader, involving not just the monumental objects, but also the lesser scale or anonymous heritage that is still the testimony of a period or activity. Sentenced for a long time to the oblivion and forgetfulness of the society, these patrimonies preserve material and intangible material values whose memory begs to be preserved. A conscience of maintenance and protection over the endangered Heritage becomes vital, as testified by the principles defined by the UNESCO in the Convention for the



29. Sousa Valley. Corn culture and water irrigation.

Protection of the World Cultural and Natural Heritage: "Seeing that the cultural and natural heritage are increasingly more endangered, not only by the traditional degradation causes but also by the evolution of the social and economical life that aggravates them through phenomena of change or destruction (...)".

The erected heritage of the Sousa Valley is characterized not only for its historic root but also for the changes in the usage of that architecture and, therefore, we witness a growing change in its symbolic, social and cultural values. The multiplicity of the region's architectonic typologies is shown in the isolated monuments, in the historic centers, in the complexes, in the residential and production buildings, and in the traditions and crafts.

Diversity being one of the main traits of this territory, we witness throughout the whole Modern Period a renovation of the monastic spaces, the edification of new manors in estates, combined with structures dedicated to recreation and farming. The estates not only create continual landscape areas as they also comprehend great quality residential spaces within the architecture of the noble house of the 17th and 18th centuries. The typology of the manor in Portugal illustrates, in the majority of the cases, the power and the aristocratic identity of the region, of which we find examples in: Simões Estate (Felgueiras), the estates of Fisga and Boavista (Castelo de Paiva), Ronfe Estate and House of Juste (Lousada) or House of Cabanelas (Penafiel). Briefly, in spite of the changes in taste brought with the times, the estates or "quintas" maintain their basic structure, characterized by constructions of greater simplicity and contention or by constructions of great scenic apparatus, where the common denominator is the use of the family's coat of arms and the chapel. This concern with the architectonics was not exclusive to the residential building; it was also adopted in gardens, orchards, plantations, roads, fountains, patios and other spaces for leisure or production.

To this day, there are many estates connected with the region's farming exploration, namely the production of green wine, as is the case of the Aveleda Estate (Penafiel), extended in the second half of the 20th century by Manuel Pedro Guedes, responsible for the restoration works conducted in the 16th-century manor and chapel. This estate, besides from wine production, is striking for the quality of the leisure spaces, particularly the Romantic garden with exuberant vegetation, water mirrors, furniture and ruins, like the 16th-century Window of Reboleira.

The Sousa Valley's main urban centers essentially correspond to the heads of municipality. Although they are recent agglomerates, they feature serious conservation and maintenance issues; nevertheless, their urban canvas still offers certain traces of a prior arrangement. We set the nuclei of the cities of Felgueiras and Penafiel as examples.

The physical preexistence of the medieval and modern city is an omnipresent reality in the urban arrangement of the city of Penafiel, both in terms of the morphology it bestowed upon the agglomerate and regarding several architectonic and building elements that have lasted to the present day. The toponyms Rua Direita (Straight Street), Cimo de Vila (Top of the Village) or Paço (Palace) confirm the ancient root of the city. Rua Direita is defined as a main artery, narrow, with small lots occupied by semi-detached buildings with aligned façades, and some public passages, where the main buildings are concentrated, like the Mother Church of Saint Martin, the Hospital Chapel, the Chapel of the Holy Spirit, the House of the Soares Barbosa and the House of the Garcez, testified by the aesthetic quality and economic power of the local aristocracy or even of the nobilitated bourgeoisie. Still within the urban perimeter, we bring your

attention to the Church of Mercy, the City Hall, the Convent of Saint Anthony of the Capuchins and the Pereira do Lago Palace.

The 19th century is marked by the construction of the Military Headquarter, designed by military engineers, which would come to be an expensive and lengthy work. The execution of this project sets a new stage for Penafiel. Other works for urban improvement are started with the construction and paving of the cemetery, the slaughter house, the market square and of the fair field. Inaugurated in 1883, the Public Garden contributed to embellish the city, featuring the French garden as a model. Besides from the construction of these equipments, Penafiel would also benefit from the construction of the Hospital of Mercy in 1890, a project from architect Pedro Pezerat. Of Neoclassic architecture, the hospital is L-shaped, featuring a symmetrical façade rhythmized by pilasters, and finished with a verge of urns. The central plane is more prominent, topped by a triangular front crowned with a statue, the tympanum is decorated with two inscription tablets. It is a well designed building of great constructive quality, corresponding to a project executed in one single go.

Felgueiras' urban center revolves around three squares, Praça da República, Praceta do Foral and Largo Manuel Baltazar, giving the agglomerate a singular centrality. Architectures of different typologies and functionalities coexist in the surrounding area, ranging from residential architecture with the first floor reserved for commerce to the "*Brazilians chales*" and bourgeois dwellings, as seen in Praceta do Foral. From the built ensemble we point out the 19th-century Casa do Pão-de-Ló de Margaride (Margaride Spongecake House) and the House of Belém for their architectonic quality and Neoclassic aesthetic, although the latter reflects a certain provincialism in the approach to style. The House of the Towers and the Baía House, built more recently, are equally reference buildings and, along with the grandiose church, they are a fine example of the art of their time.

In the last quarter of the 19th century we witness the return of a new commissioner of private, philanthropic and public architecture in the initiative of the *Brazilian returnees*. These new land owners, who made fortune in Brazil, will build, especially in the North region, residences that stand out for their scale and architectonic expression. This architecture presents examples of quality, of remarkable idiosyncratic expression, of singular programs and materials. For instance, in the Sousa Valley we name *Vila Maria* (Paços de Ferreira), the *Palace of the Viscount of Paredes* and the *House of Castrália* (Paredes), *Alvura House* (Felgueiras) and the *House of the Baron of the Calvary* (Penafiel). These models show peculiar architectonic characteristics in their ostentatious building programs, in the use of projects of foreign inspiration, in the variety of building materials and the use of color in architecture, in the arrangement of the domestic space with very accentuated decorative values, in the affirmation of the owner's economic power and in the preference for gardens that combine the *Portuguese garden* with the exoticness of the tropics.

The *Brazilian returnee* was a wealthy benefactor whose return to the homeland also meant to provide it with structures of social, philanthropic and recreational character. The construction of schools (the Viscount of Sousela and Isabel Maria Sousela Day Care – Lousada), asylums (the Sanatory-House of Seixoso – Felgueiras) and cultural facilities (the Fonseca Moreira Cinetheater – Felgueiras), and religious and devotional structures (churches, chapels, calvaries) left a remarkable imprint in the region's architecture. The renovation of the 19th-century Sanctuary of the Good Jesus of Barrosas, in the parish of Idães, municipality of Felgueiras, is the result of the donations of many believers, many of those "Brazilians". The

restoration of the Church of Saint Peter of Abrugão, in 1845, also profited from the philanthropic action of José António de Matos, resident in Brazil and born in the parish, an attitude that the contemporary press classified with a sentimentalism of “charity and patriotism”. The Sanctuary of the Lady of Mercy and Holy Steps in the city of Penafiel is undoubtedly a local architectonic reference for its scale, volumetric and impact in the landscape. The sanctuary’s plant is by engineer Jorge Pereira Leite, and it included, besides from the religious temple, a *chalet* for the tourists and a park, befitting the contemporary Romantic taste. For the execution of such an ambitious project, a fund raising campaign was initiated. The raised funds were almost entirely from emigrants from Brazil.

The buildings commissioned by the *Brazilian returnees* were classified at the time as architectures of bad taste, and contemporary authors like Camilo Castelo Branco, in his work *O senhor do Paço de Ninães* (“The lord of the Palace de Ninães”), used these architectonic exaggerations as means to satirize the *Brazilian*: “The eyes dwell in that! The arts owe this wonder of architectonica to the picturesque taste of a rich tradesman who came from the luxurious jungles of the Amazons, with all the colors he memorized from there, and he had all of them reproduced here under the inspired brush of the construction worker”. However, these buildings are currently an important element of the community’s heritage, for they are part of its identity and memory.

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The contamination between cultured and vernacular architecture in the building and decorative solutions is more visible in rural areas. As aforementioned, the patrimonial objects of vernacular character are in constant mutation, whether for their recurring use, the frailty of the materials used or the loss of practical value. The deterioration of the older historic centers and of the rural nuclei accelerates the disappearance of the erected patrimony in these spaces.

As for the villages, the populational desertification and the abandonment of the farming activities are the key factors for the degradation of their vernacular heritage. In the Sousa Valley, we observe two different realities in the rural centers. Those next to the city centers were absorbed, becoming complex agglomerates where the five-story tiled building coexists with the traditional farmer’s house. The remaining villages were either completely abandoned or survive in the shadows of their last inhabitants. The constructions in the rural space are generally simple in their formal expression, derived from the production needs and corresponding to architect-less architectures in which we rarely find cultured models. The interpretation of the architecture and of the urban tapestry is not confined to the formal analysis of its buildings, the complexity of its design, nor the harmony of its forms; it is something else, it is the memory of a conception highly consolidated in time and a constant adaptation to the surrounding environment. Based in the *Charter on the Built Vernacular Heritage*, the vernacular heritage is defined as a fundamental expression of the culture of a given community. It is its relation to the territory/landscape, but also the expression of the cultural diversity in the world. These clusters are associated to the farming and wine productions and also to livestock breeding, and of course local architecture reflects these activities. They are plain buildings, granite or shale houses set around a small church, chapel or fountain. The majority has two stories, the first destined for storage or production, the second for living. Sometimes adjacent or in the vicinity, other related constructions like the wine press, the threshing floor, the silo, among others. The village of Alvre (Paredes), although it has already lost some of its rural characteristics, is still a fine example of this. The village of Quintandona (Penafiel), on the other hand, recently renovated by the local autarchy, is an illustration of a small and consistent nucleus, with constructions of excellent structural and material qual-



30. Sousa Valley.

ity. Quintandona's road network is defined by narrow streets delimited by shale houses of larger or lesser volumetric, with the harmonious coexistence of religious architectures, large houses, constructions of lesser architectonic program and production buildings. The small square appears as the converging point for streets and rural trails, the stone cross that unites them becoming the most striking element, marking and protecting those who arrive and those who depart. In the production architectures, the threshing floors with slate tiles, the shale warehouses with slate covers and the silos reinforce the memory of a traditional agriculture.

It is in the basin of the main rivers that the majority of the production architectures, like the watermills, the linen and wood mills, dams and reservoirs, water-wheels, etc., are concentrated. These are a heritage of extreme importance, for they reflect the memory of the country life. As an example, we mention the Mill of Novelas, located in the place of Ponte Novelas, in the municipality of Penafiel, recently recovered as a subsidiary of Penafiel's Municipal Museum.

Since the 1980s, the closeness of the municipalities of Paredes, Paços de Ferreira, Lousada, Penafiel and Felgueiras to the city of Porto is accentuated with the opening of new roads, providing new vectors for development. This outbreak in the Sousa region's development and growth will boost the growth of the urban population over that of the rural areas. The industrial network also reaches a high complexity, becoming increasingly more difficult to know where it ends. This new urban framework is defined by dense, diversified and disconnected construction, using industrial building materials and techniques: isolated residences, buildings of different sizes and scales, industrial warehouses and outposts, commerce, services, public facilities, etc. The abandonment of the older historic centers and of the rural centers, a context that is reflected in the territorial discontinuity facing the city's growth, the occupation and loss of character of the neighboring areas, as well as the abandonment of the agricultural activities and traditional crafts contribute to the appearance of a new urban morphology, degraded by an evolution that privileged the individual interests over the collective organization and interests.

We can finish by saying that the territory of the Sousa Valley is rich and diversified in the patrimonial multiplicity it presents, visible not only in the typologies of the populational centers but also in the scale of the built heritage of the different municipalities. [MB]

Credits

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