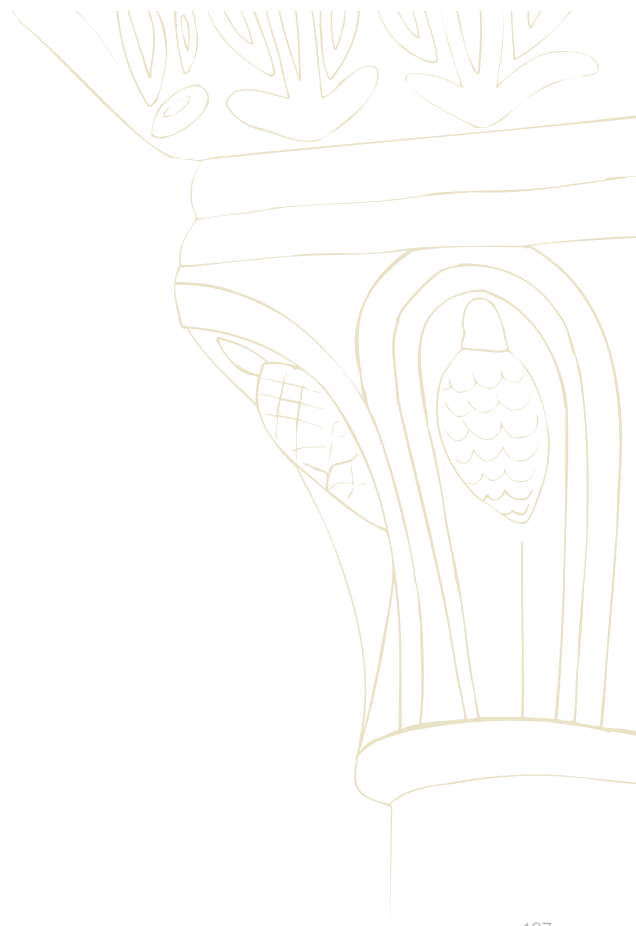


church

CHURCH OF THE SAVIOR OF AVELEDA





## 1. The church in the Middle Ages

The Church of the Savior of Aveleda, located in the place of Igreja, parish of Aveleda and municipality of Lousada, constitutes a long lasting example of the Portuguese Romanesque. The capitals' portals and sculpture indicate a very late birth, framed between the late 13<sup>th</sup> and the early 14<sup>th</sup> century, showing how much Romanesque construction was favored in this region.

The first documented references to the *uilla* of Aveleda date back to the late 11<sup>th</sup> century when, in May 23<sup>rd</sup> 1098, Pedro Astrufiz and his wife, Emizio Cidiz, sell some inherited property from the village of Aveleda to Guterre Mendes and Onega Gonçalves<sup>1</sup>.

In 1177 there is already a reference to the *ecclesia of Auelaneda*. Vela Rodrigues donates to the Monastery of the Savior of Paço de Sousa (Penafiel) the property he had inherited in Lousada from his father, Rodrigo Viegas and his grandparents, Egas Moniz and Teresa Afonso<sup>2</sup>. The church's devotion, the Holy Savior, is in the document of 1218, as well as in 1258's Inquiries<sup>3</sup>.

However, the church, in its present state, does not conform to such ancient chronologies. Renovated in the Modern Period, the church only maintains the nave and the West façade from the Romanesque edification. It is precisely in the West façade that the most eloquent Romanesque elements are, albeit the late date, present in the portal. This 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).



1. West portal. This portal testifies to the prolonged influence of the Romanesque. The bases find similarities in the churches of Saint Genes of Boelhe, Saint Vincent of Sousa, the Savior of Unhão and Saint Mary of Airães.

1 LOPES, Eduardo Teixeira – *Lousada e as suas freguesias na Idade Média*. Lousada: Câmara Municipal de Lousada, 2004, pp. 161-162.

2 IDEM, *ibidem*, pp. 164-165.

3 IDEM, *ibidem*, p. 170.



2. West façade. The tower and the façade's upper finishings correspond to the Modern Period restoration.

The lateral portals, devoid of columns, are equally a symptom of a very late Romanesque. It would be more accurate to name these elements as *resistance Romanesque*, due to their recent aspect. The plain corbels crowning the nave's walls are yet another symptom of a construction that would hardly pertain to a period before the late 13<sup>th</sup> or even early 14<sup>th</sup> century.

Over the lateral portals runs a drip course pointing to the existence of porches, usual elements in Portuguese Romanesque churches.

Notwithstanding, a more careful analysis indicates that this church's nave has been extended in length, not all of its portions corresponding to the medieval construction. Its inner space shows a very long nave in proportion to the height, which clashes with the Romanesque sense of space. In the South façade, it seems notorious that the wall was extended to the East, since the apparel is different exactly after the space defined by the drip course.

The transept corresponds to a Modern Period construction, as the cross arch on the inside and the absence of corbels on the outside indicate. The nave was probably extended in the same period as that of the main chapel's construction, repeating the corbels' placement in the cornice, out of formal consistency. There is no lack of examples from this nave extension process, usually dictated by the population growth in the parishes.

In the church of Vila Boa de Quires (Marco de Canaveses), the nave was enlarged in 1881, a modification which prolonged it around 33 feet to the West, reusing the Romanesque façade<sup>4</sup>. In Saint Peter of Rubiães (Paredes de Coura), a part of the nave's body was extended in the 16<sup>th</sup> century, forcing the main chapel to move further to the East<sup>5</sup>.

109



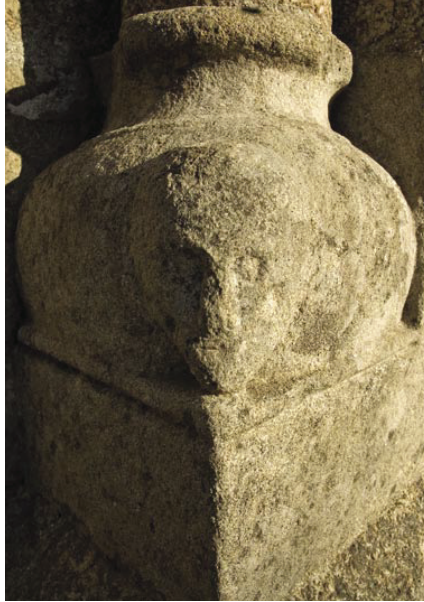
3. South side façade. The drip course and the corbels testify to the existence of a porch.

4 ALMEIDA, Carlos Alberto Ferreira de – *História da Arte em Portugal. O Românico*. Lisboa: Publicações Alfa, 1986, p. 95.

5 IDEM, *ibidem*, p. 58.



4. West portal. Botanical capitals.



5. West portal. Column base.

In Trás-os-Montes, the church of Saint Leocadia (Chaves) has equally seen its nave extended in length, to the West, the medieval transept remaining. In this case, the portal was not reused: much like with the Savior of Aveleda, the new portions of wall in the lateral façades have received corbels in the Romanesque fashion.

In the church of the Monastery of Saint Mary of Pombeiro (Felgueiras) the façade renovation, which took place in the 18<sup>th</sup> century, has moved the wall between the two towers towards West, as well as the Romanesque rosette.

Considering that many of our churches were subject to a space extension, in the nave or transept, it is important to notice that, in the cases of the Churches of the Savior of Aveleda, Saint Peter of Rubiães, Saint Leocadia and Saint Mary of Pombeiro, the work conducted in the Modern Period has recycled and repeated elements and building techniques from the Middle Ages, manifesting an attention to the buildings' formal cohesion.

The transformation of a Romanesque church's main chapel, within the 17<sup>th</sup> or 18<sup>th</sup> century's program – take the cases of the Savior of Paço de Sousa (Penafiel), the Savior of Travanca (Amarante) or Saint Mary of Pombeiro (Felgueiras) –, where one can easily ascertain what belongs to the Romanesque period and what was built in Baroque fashion, is clear and evident. Nevertheless, this distinction becomes much less visible in parish churches, for they have received renovations and extensions from the Modern Period to the 19<sup>th</sup> century, as in the examples mentioned above.

In the Church of the Savior of Aveleda we must not forget the existence of a decorated piece, included in one of the steps separating the nave from the church's transept. It is a rectangular piece in granite,



6. Piece included in one of the steps separating the nave from the transept. The featured motives and the sculpting technique establish a proximity to the Mozarab or Arabic honeycomb decoration. It is probably a rehabilitation work.

where two motives were carved. The edges feature six-petal rosettes framed in circles and, in the middle, a diamond.

This element's decoration, for the featured motives as for the sculpting technique implied in them, draws resemblance to São Torcato's church friezes (Guimarães) which, in turn, find parallels in Saint Fructuosus of Montélios (Braga). In São Torcato, a late Romanesque church suffering many Modern Period modifications, remain traces of an ancient temple dating from the first half of the 10<sup>th</sup> century, integrated in the Mozarab and Northwest repopulating currents<sup>6</sup>. Saint Fructuosus of Montélios is to this day a mysterious building as to its original date. Authors attribute it either to Visigoth or Mozarab period's architecture. Since this is not the place to discuss these complex questions, we agree that the piece reused in the Savior of Aveleda resembles the friezes in the two mentioned exemplars. It is possible that it associates with an older construction, which indeed existed, since the current church's chronology is rather posterior to the documented references described above. [LR]

## 2. The church in the Modern Period



7. Interior of the church nave.

According to a description from 1758, the parish of Aveleda had, besides from the parish church, three public chapels for cult celebration, devoted to Our Lady of the Rosary, Saint Bartholomew and Saint Ovid, respectively, and also, located inside an estate property, the private chapel of Our Lady of the Olives. The parish church had, at the time, three altars, where the main altarpiece and two collateral ones were set. The same source provides detail on the number of altars and devotions: "*The main altar has the Holy Sacrament in a sacarium and a golden tribune for its exhibition. It is placed in the same tribune as the Holy Savior of the church's devotion, and to the same altar's right, is the image of Saint Blaise, and to the left, the image of Saint Anthony. And in the said tribune are four Seraphins holding chandeliers to illuminate the Holy Sacrament when exposed. The image of the Holy Name of Jesus, the image of Saint Sebastian and the image of Saint Amator, from whom this church holds a relic, are in the collateral altar to the right*"<sup>7</sup>.

This altarpiece ensemble was replaced, currently featuring two collateral altarpieces of elaborate Rococo design, and a main altarpiece of Neoclassic character. However, emphasis goes on the main chapel, nave and cross arch's ceiling paintings, whose author has not of yet been disclosed. The author, perfectly committed to Rococo aesthetics, has left in these paintings a permanent trace of his artistic level: an iconographic program executed by the hands of an excellent artist, where painting breathes by itself, besides from its pedagogical and decorative function in the sacred space. Presumably, the main altarpiece replaced by the current one followed the same aesthetic current ruling this space. Were it not for the main altarpiece's replacement and it would fit as a parish church renovated in the third quarter of the 18<sup>th</sup> century, where harmony was a key note.

6 ALMEIDA, Carlos Alberto Ferreira de – *História da Arte em Portugal. Arte da Alta Idade Média*. Lisboa: Publicações Alfa, 1986, p. 132.

7 Torre do Tombo National Archive Institute – *Memórias Paroquiais de 1758*. [www.iantt.pt](http://www.iantt.pt).



The relation between the quality of the pieces modeling the sacred space and the availability of means from the ordering institution is clear: forming a quality artistic legacy could not be accomplished without the client's resources. Yesterday and today, quality has its price. It is this superlative investment in art works that best evaluates the sponsors' intellectual background, knowing how to look not for an artist to execute a certain endeavor, but *the best artist*. In the Modern Period, when clientele were cultural and economically powerful, they knew how to look for the best. And in a hierarchic society as that of the Ancien Regime, financial resources and intellectual breeding went hand in hand.

This building contains pictorial ingredients revealing the identity of a chief artist in his craft's universe. In a parish church peripheral to the greater region's great producing centers, as Porto, Braga, Guimarães and Viana do Castelo, only a sponsorship of impressive intellectual and economic caliber would sustain such an endeavor. The artistic filling dated from the 18<sup>th</sup> century is justified by the fact that the Church of Aveleda had integrated the Royal Patronage, attached to the patrimony of the Princess and Duchess of Bragança. It is a work sponsored by royal patronage.

Royal patronage was decisive and justified the high artistic quality achieved inside the building, putting this church on the spotlight among the set of Rococo interiors in the North of Portugal. The gilding and the painting in particular are the fields that make this interior so remarkable.

## 2. 1. Renovation in the 17<sup>th</sup>-18<sup>th</sup> centuries

Being a church of medieval origin, architectonic and artistic elements from the most ancient times and others testifying to transformations in the Modern Period are visible, either in the exterior, or in the interior, like the sacristy, the main chapel and the bell tower. These are structures dated from the 17<sup>th</sup>-18<sup>th</sup> centuries, composing different levels of the building's volumetric.

Outside, regarding the main façade, the old building's renovation is visible, particularly in the triangular pediment, in its enhancement with pyramidal finishing topped with spheres and also in the inclusion of the bell tower adjacent to the North side. Presenting a quadrangular design and pyramidal cover, the latter summons two registers: the first reaches the beginning of the nave's roof and the other corresponds to the level of the four spans torn for the bells.

In the building's North projection, the sacristy volume, with a gabled rooftop, placed perpendicularly in relation to the main chapel, reinforces the global perception of the renovation that took place in the Modern Period, comprehending the church's transept. This unit features a triangular pediment, in which pyramids with spheres were placed in the lateral vortexes and a cross in the central vortex.

The volume answering to the main chapel shows the plain construction projections, presenting, in the back wall, a triangular pediment with an identical finishing to those of the main façade and sacristy.

The intervention undergone in the Modern Period, in the church's transept area, is also visible in the modifications to the stone apparel, on top of the nave's body, and furthermore, in the interruption of the medieval design existing in the lateral projections. The initial nave was probably extended in length, including in the supplementary area a rectangular span for a better interior illumination.

Entering the building, the visitor is confronted with an interior whose conception strongly differs from the medieval architectonic conception. It is a space manifesting a strong economic commitment, conducted as to change the temple's interior into a space where the artistic tendencies from the second half of the



18<sup>th</sup> century would fully serve the liturgical practices, in which stimulating the senses still performed a decisive role. There was enough will and money, and the works and artistic equipments attained a superior level regarding aesthetic quality and consistency.

Whether in the nave or in the main chapel we find elements of exceptional quality, extremely important for characterizing the interior as far as the Modern Period interventions go, from which we stress their well-preserved condition. The paintings covering the entire sacred space's coating system maintain the initial palette without any repainting or extensions.

In the nave space, whose depth is quite striking in comparison to the main chapel, we point your attention to the painted wood coating in the ceiling and in the triumph arch's wall surface, to the altarpiece structures of the collateral altars and the pulpit as paradigmatic examples of the high level artistic conception applied in this interior. It all derives into an extremely homogenous whole, greatly due to the balance and communion between the applied forms, all committed to the Rococo fashion.

The collateral altarpieces and gilded coatings (organically connecting the structures to the triumph arch) stem from the corners formed by the triumph arch's wall and the lateral walls, featuring a design that points to structures typical of Braga's Rococo gilding. This may indicate these pieces' possible production location. Painted in white, gold and beige, these pieces are encased in half arches torn in the nave's lateral projections, forwarding the gilding to the surface of the triumph arch's wall. This solution of inserting the altarpiece in a half arch is equally found in certain buildings from the city of Braga, namely in the Convent of Our Lady of Penha de França. The body of these altarpiece apparels is composed of two straight frustum columns, framing a central niche destined to imagery, while sustaining fragments of an entablature, over which the structure's carved, asymmetric finishing evolves. The carved decoration is relatively contained, consisting mainly in the apposition of golden seashell elements over the flat surfaces of the architectural elements structuring the altarpieces' composition. The niche interior is painted, the decoration drawn over a blue background and formed by botanical motives, in which floral representations are dominant and the prevailing hues focus on blue, pink and grey. The composition's vehemence reports back to the expression of Friar José de Santo António Ferreira Vilaça, the architect and wood carver monk who worked in the Monasteries of Pombeiro and Paço de Sousa.

Governing the nave, a majestic draped pulpit reveals the same authorship as that of the collateral altarpieces. The botanical elements, expressively treated, circulated in book prints from France and Central Europe, known in Portugal since the first half of the 18<sup>th</sup> century. These books promoted the ornate and the asymmetrical composition, prerogative of the Rococo.

The main chapel, outlined by the triumph arch, presents a main altarpiece in Neoclassic gilding from the early 19<sup>th</sup> century, painted in white and gold, organized according to a drawing dominated by a *Serlian*. The perfect central arch corresponds to the tribune hosting the Eucharistic throne, the latter formed by five landings. The ornamental decoration is extremely contained and consists of understated botanical notes, overcoming the architectonic structure of Classical root, which normalized the Corinthian order.

## 2. 2. Ceiling painting and the iconographic program

The main chapels and church naves' ceilings are fields where one may track down the modifications introduced in the sacred space in the 17<sup>th</sup> and 18<sup>th</sup> centuries. They were enhanced by an overall gilded coating, by sectioned gilding with figurative paintings or botanical motives, and also by the illusionist painting of feigned architectures and volumetric, as well as by the masking of coating systems inherited from the Middle Ages with exclusively decorative painting.

The goals consisted in embellishing a church element, assuming an exclusively decorative character with a repository of forms describing the vocabularies of the Mannerism, Baroque and Rococo, thus contributing to the sacred space's aesthetic enhancement and update; or inserting the ceiling in the iconographic complex characterizing the sacred interiors from the 17<sup>th</sup> and 18<sup>th</sup> centuries, becoming a catalogue of figurative images of the church's devotional saints. In this case, space interpretation and its artistic reading foresees the imagery and painting sustaining the altarpieces, the images depicted in the figurative tiling of the Joanine Baroque and the Rococo, and their correlation to the themes represented in the ceilings.

Each image performed a pre-determined pedagogical function, concurring to each temple's global message to the pious and becoming God's undoubted address. The Catholic temple is populated by an universe of images, whose key, the interpretation of its code contained in the examples and virtues of the lives of the saints, was understood by the church's congregation. The Catholic temple was meant to be the image of the celestial court. Therefore, it was populated with characters that, having overcome the precariousness of earthly life, inhabited the celestial court by the right granted through the virtue that



9. Main chapel ceiling depicting the emblems of the *Litany of Our Lady*.

guided their human dimension. The church, as a building, was a temple of virtue offered to the Catholics of the post-reform Portugal. And image is still more persuasive than words.

In the 17<sup>th</sup> and early 18<sup>th</sup> centuries, Portuguese ceiling painting follows a typology that steps away from what was then followed in Italy. It is the time of sectioned painting: a gilded frame worked as a section divider for small painted panels, either with a hagiographic theme, or a mere exclusively decorative and repetitive theme, depicting flowers, corner leaves, volutes and angels. Later on, and already under external influence, ceiling painting follows an illusionist course.

This line, initially detected in the Court's circle (Lisbon) is introduced in the North of Portugal, in the Sees of Porto and Lamego, by the hand of Italian master Nicolau Nasoni, as a fresco painting technique. There is, however, another barely studied nucleus, evolving from the See of Braga and the modifications conducted under its archbishop, D. Rodrigo de Moura Teles (1704-1728). Illusionist oil painting on wood was used, spreading the trend to other urban buildings and leaving a trace in the lateral nave ceilings of the church of Pombeiro. This tridimensional formal address included figurative religious themes.

Another important aspect is the emblems associated to the levels of excellence and virtue of the sacred characters' lives. Considering the Marian cult's primacy in Portugal, emblems of the Litany of Our Lady were stamped in sectioned structures, in a trend that evolved particularly since 1640 and Portugal's consecration to Immaculate Conception, extending to the second half of the 18<sup>th</sup> century.

116

As we have mentioned before, inside this temple we point your attention, for the great artistic interest they reveal, to the pictorial programs developed in the nave and main chapel's coverage, on which we shall presently focus.

In the church nave, the ceiling paintings' elegant forms describe a vocabulary evolving in Portugal from the mid 18<sup>th</sup> century onwards. Bearing the same type of skill, the painting on the triumph arch's wall, also executed on wood, presents a design stylistically identical to that of the painting on the nave's cover. About the main chapel's pictorial program, albeit a different organization, meaning, fragmented in multiple panels, two execution stages are visible: the integration of certain composition panels from the early 18<sup>th</sup> century, next to panels of more complete design, and superior technique, where Rococo decoration prevails. Thus, we witness an artistic reformulation coexisting with the nave's ceiling painting. This formal renovation of a sectioned painting structure matched a demand for higher artistic quality, updating it to the aesthetic of the remaining ensemble's pictorial program.

The nave's ceiling consists of a structure made of wood, shaped as a barrel vault, with a polychrome painting applied over a neutral background, presenting two large figurative paintings, framed by botanical decorative elements of Rococo design, among which hover small angels [See Iconographic scheme of the triumph arch and the nave's ceiling]. This cover's total area is cut in half by a discontinuity of the represented forms, dividing the ceiling in two parts, one closer to the church's main entrance, where the painting representing the *Ascension of Christ* is, and another, next to the triumph arch, including an *Allegory of Eucharist*. At regular intervals, in the lateral limits of this ceiling's painted surface, are devotional prayers including the representations of the four evangelists, St John, St Lucas, St Matthew and St Mark – placed by the painting alluding to the scene of the *Ascension of Christ* – and also the depictions of the two pillars of Catholic church, Saint Peter and Saint Paul – alongside the allegoric painting referring to the *Eucharist*. The color palette shifts between blue, pink and orange, the neutral background painted in white while the six panels bordering the set are monochromatic. There is great quality in the design, the forms

predicted by this program denouncing a great technical skill in the approach to anatomy and drapery, also accomplishing, especially in the representations included in the main paintings, the notion of depth and volume. In this manner, all these aspects confer a great artistic exquisiteness to the whole.

This coating also extends through the triumph arch's wall, the forms depicted consisting of a pictorial scheme in which feigned architectonic elements are introduced over a neutral background, now painted in darkened brown. As an architectonic finishing to the triumph arch's structure, there are paintings on wood of seashell decorative motives and also of small angels, juxtaposed to elements of architectonic matrix drawn in *trompe l'oeil*.

In turn, that feigned crowning's axis is dominated by the representation of the *Holy Trinity*, in which a large devotional prayer is included in an asymmetric frame, decorated with *rocaille* motives. The dominant palette is still mainly consisting of pink, blue and orange. This painting is without a doubt the best accomplishment in the program, where the artist reveals his full expertise in mastering the painting technique: painting over drawing; volumetric and sculptural depiction of the characters, anatomic treatment, and a brilliant capacity to adapt painting to space, where the decorative elements treated with a sensitive and vigorous brush stroke lend the triumph arch's whole a magnificently dramatic effect.

As to the main chapel's cover coating, also within the Rococo taste, the great difference in relation to the nave's ceiling lies in the fact that it is organized according to a structure formed by sections. Twenty-eight panels, painted in wood, form a perfect arch, whose theme is specifically addressed to Marian iconography [See Iconographic scheme of the main chapel's ceiling]. Several emblems were painted, associated to elements mentioned in the prayer of the *Litany of Our Lady*, which include the asymmetric seashell elements of the *rocaille* aesthetic, prevailing, as seen in the nave's ceiling, the blue and pink hues.

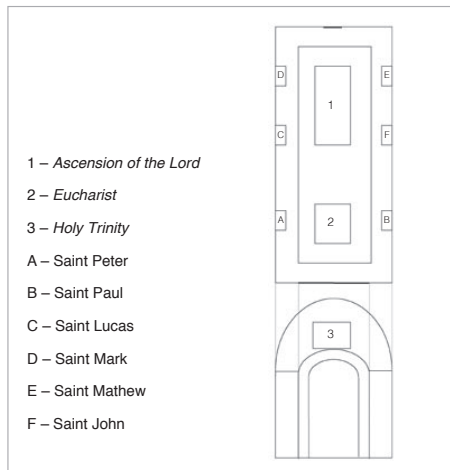
For all of the aforementioned aspects, this interior is a fundamental pillar in the group of monuments existing in the North of Portugal that have included Rococo elements during the 18<sup>th</sup> century's enhancement and aesthetical renovation.

This interior is unique in the region for the quality demonstrated in the various artistic components, fundamentally, regarding ceiling painting in the bodies of the nave and main chapel. [MJMR/DGS]

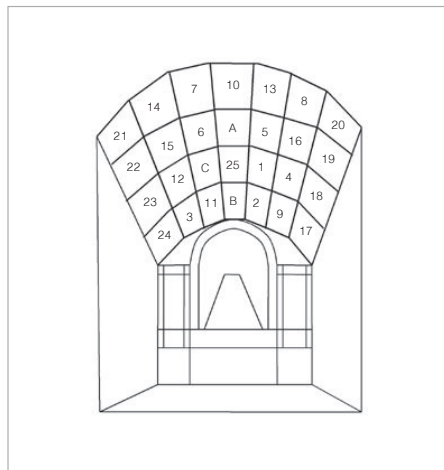


10. Nave ceiling of Rococo design.

ICONOGRAPHIC SCHEME OF THE TRIUMPH ARCH AND THE NAVE'S CEILING



ICONOGRAPHIC SCHEME OF THE MAIN CHAPEL'S CEILING



SCHEME OF THE MAIN CHAPEL'S SECTIONED CEILING

MARIAN THEME: LITANY OF THE HOLY VIRGIN

- |  |   |
|--|---|
| 1. «SPECULLUM JUSTITIAE/Sol justiae Malac.4»<br>[Mirror of Justice]                          | 16. «AUXILIUM CHRISTIANORUM» [Aid of the Christians]  |
| 2. «SEDES SAPIENTIAE» [Thirst for Wisdom]  | 17. «REGINA ANGELORUM» [Queen of Angels]  |
| 3. «REFUGIUM PECCATORUM.CAUSA NOSTRE LETITIAE»<br>[Refuge of the Sinners. Cause for Our Joy] | 18. «REGINA PATRIARCHARUM» [Queen of Patriarchs]  |
| 4. «VAS SPIRITUALE» [Spiritual Vessel]   | 19. «REGINA PROPHETARUM./Testimonium Jesu est spirit propheticæ. Ap.19» [Queen of Profets]                        |
| 5. «VAS HONORABILE» [Honorific Vessel]   | 20. «REGINA APOSTULORUM» [Queen of Apostles]  |
| 6. «VAS INSIGNE DEVOTIONIS» [Insigne Devotion Vessel]  | 21. «REGINA MARTYRUM./Tuam Ipsios animam» [Queen of Martyrs]  |
| 7. «ROSA MYSTICA» [Mystical Rose]  | 22. «REGINA CONFESSORUM» [Queen of Confessors]  |
| 8. «TURRIS DAVIDICA./Turristortitudinis a facie inimici.Pl.60»<br>[Tower of David]           | 23. «REGINA VIRGINUM» [Queen of Virgins]  |
| 9. «TURRIS EBURNEA./Collum tuum sicut turris eburnea. Cant.7» [Ivory Tower]                  | 24. «REGINA SANCTORUM OMNIUM» [Queen of All Saints]   |
| 10. «DOMUS AUREA» [Gold House]   | 25. «AGNUS DEI QUI TOLLIS PECCATA MUNDI./Agnus qui occisus est.Ap.5» [Lamb of God that taketh Sin from the World] |
| 11. «FOEDERIS ARCA» [Ark of the Alliance]  | A. «SANCTA MARIA» [Holy Mary]   |
| 12. «JANUA COELI» [Gate of Heaven]   | B. «Lingua Mea – Medita Bitur Laudem Tuam Pl.34»  |
| 13. «STELLA MATUTINA» [Morning Star]   | C. «DEUS PURIFICA» [God Cleanses]   |
| 14. «SALUS INFIRMORUM» [Health of the Sick]  |   |
| 15. «CONSOLATRIX AFFLICTORUM» [Comforter of the Afflicted]                                   |   |

### 3. Restoration and conservation

The restoration conducted in the Church of Aveleda developed as of late, a fact that can be explained by the building's good condition.

In the 1980s, restoration and conservation works began in the temple, comprehending: fixing the coverage, cleaning the ceiling and cross arch paintings, restoring the gilded altars, replacing the pavement, building granite stone steps in the triumph arch area, separating thus the nave from the main chapel, applying coating to the interior and in a main chapel door opening, to provide access to the sacristy.

In 2004 and 2005, there were conservation and maintenance works done to the building, under the *Route of the Romanesque of the Sousa Valley program*. [MB]

## Chronology

12<sup>th</sup> century – Reference to the Church of Aveleda;

(late) 13<sup>th</sup> and 14<sup>th</sup> centuries – Church reconstruction;

17<sup>th</sup> and 18<sup>th</sup> centuries – Reconstruction of the main chapel and placement of the altarpieces, sacristy, bell tower and interior renovation: gilding and painting;

18<sup>th</sup> century (2<sup>nd</sup> half) – Painting the triumph arch and nave ceiling. Collateral altarpieces;

19<sup>th</sup> century – Main altarpiece;

1982/83 – Restoration and preservation: coverage, cleaning the ceilings and cross arch paintings, restoration of the gilding. New pavement, construction of granite stone steps in the triumph arch to separate the nave from the main chapel, application of coating to the interior, opening a span in the main chapel to access the sacristy;

2004/2005 – General conservation works under the Route of the Romanesque of the Sousa Valley: covering, exterior batters and spans; renovating the main chapel's adjacent space and the electrical installation; repairing the nave and main chapel's ceilings; painting the triumph arch and pulpit.