

monastery

MONASTERY OF SAINT PETER OF CÊTE



1. The monastery in the Middle Ages

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Located in the parish of Cête (Paredes), the Monastery of Saint Peter exemplifies well how the choice of a church or monastery's construction site in the Middle Ages was never random. In the middle of good farming lands, the monastery we presently see is an excellent testimony to the importance and strength of tradition as a decisive element when pondering the location for its establishment.

A church was rarely rebuilt in a different location, since the previous one had already sanctified the place. A space's consecration is always very resistant. To understand this symbolic anchorage one should note that, since the Paleo-Christian era, a church building is associated to burial practices, and that the parish of the region between the Douro and Minho, structured between the 11th and 13th centuries, corresponds to a community of the living and the dead. This phenomenon assists in understanding why it is so frequent that the monastery's origin dates to such a far back time when compared to the present construction, as in the case of Saint Peter of Cête.



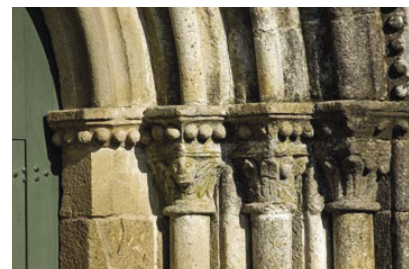
1. The implementation of the Monastery of Saint Peter of Cête in the midst of good farming fields shows, to this day, how much the choice of a place to settle a monastic community is connected to its economic potential.

In the 10th and 11th centuries, the period of the Reconquest and the territory's reorganization, the presence of a church was the best sign of the territory's organization and population. It was then the best testimony of Christian's ownership and occupation of a land and a physical, religious and psychic warranty for the local inhabitants¹.

Arising in the 10th century, the Monastery of Cête is a rich testimony to the parish territory's consecration and of how much an earlier construction determined the attachment to the original place, in spite of the building renovations suffered by its church throughout the Middle Ages.

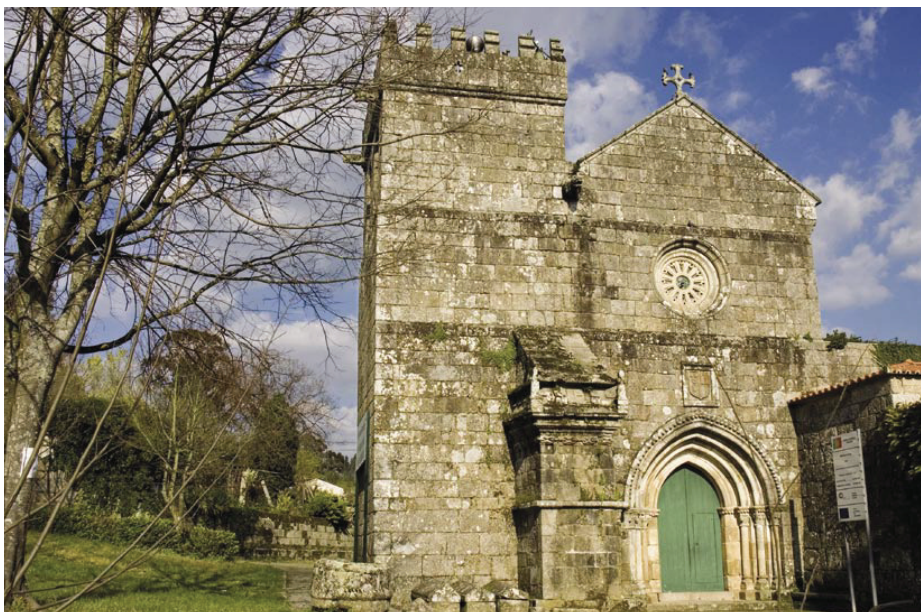
The foundation of the Monastery of Saint Peter of Cête is traditionally attributed to D. Gonçalo Oveques, buried in the chapel at the ground level of the main façade's tower. In 924, documentation already proves its existence, referring a basilica devoted to Saint Peter in 985, a time when the monastery was under the protection of Leoderigo Gondendes' family. His descendants were joined by marriage to the lords of Moreira, having one of them, Guterre Mendes, been buried in the monastery of Cête², as the epigraphy of a sepulchral lid (which we will approach in time) shows. The lords of Moreira, who achieved important political positions, still held the patronage rights over the monasteries of Moreira da Maia, of Rio Tinto and of Refojos de Leça³.

This connection between the monasteries and the most important aristocratic families was common in the 11th and 12th centuries. The family held the patronage rights over the monastic house. This meant, on one hand, the donation of the necessary lands for monastic community life and insured, on the other, that the



2. West portal. Dating from the Gothic period, this portal's capitals are an excellent testimonial of the prolonged acceptance of the Romanesque patterns in Sousa Valley's medieval architecture.

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3. During t□

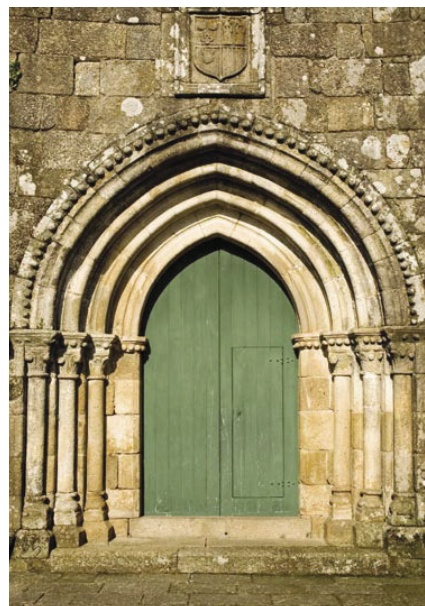
1 ALMEIDA, Carlos Alberto Ferreira de – "Território Paroquial no Entre-Douro-e-Minho. Sua Sacralização." In *Nova Renascença*. Vol. 1. No. 2, 1981, p. 206.

2 MATTOSO, José – *O Monaquismo Ibérico e Cluny*. Lisboa: Círculo de Leitores, 2002, p. 120. (original French edition from 1966).

3 IDEM, *ibidem*, pp. 74-75.



4. Funerary chapel hosting the tomb of D. Gonçalo Oveques, to whom tradition attributes the foundation of the Monastery. The chapel and tomb restoration works date back to the Manueline period.



5. Although the Monastery's foundation dates back to the 10th century, the current construction is from the Gothic period.

monks were obliged to provide the family members with *hosting* and *eating* rights, as well as the right to be buried in the monastery, which implied performing ceremonies in the patrons' name⁴.

It was up to the patron to protect the monastery defending it from any violence or abuse. In the 11th century, attacks from Muslims, Normans or even between rival lords were frequent⁵. In fact, during this period of great instability, many monasteries had a defensive facility associated to them, as in the case of the Monastery of Saint Peter of Cête, which owned the castle of Vandoma⁶.

According to José Mattoso, the foundation attributed to Gonçalo Oveques should be interpreted as a *reconstruction*, considering that this character lived in the late 11th century. His sons Mendo, Soeiro, Martinho and Diogo were the patrons of Cête between 1121 and 1128⁷, when the monastery received a Land charter from D. Teresa. Within this new condition, the Monastery followed the Rule of Saint Benedict and the Cluniac customs, as have many other monastic communities of the region between Douro and Minho.

Nonetheless, the church, as it currently is, does not correspond to such far back periods. Its construction is already mentioned in the Gothic period, as one may assess from the façade's arrangement, the rela-



6. The restoration from the Gothic period, mentioned in Abbot Estêvão Anes' funerary inscription (1323), is visible in the relation between the church's length and width, as well as the total height of the triumph arch.

4 MATTOSO, José – *O Monaquismo Ibérico e Cluny*. Lisboa: Círculo de Leitores, 2002, p. 62. (original French edition from 1966).

5 IDEM, *ibidem*, p. 65.

6 ALMEIDA, Carlos Alberto Ferreira de – "Castelos Medievais do Noroeste de Portugal". In *Finis Terrae – Estudos em Lembrança do Prof. Dr. Alberto Balil*. Santiago de Compostela: Universidad de Santiago de Compostela, 1992, pp. 383-384.

7 MATTOSO, José – *O Monaquismo Ibérico e Cluny*. Lisboa: Círculo de Leitores, 2002, p. 120. (original French edition from 1966).

tion between the church's length and width, between the transept's height and that of the nave, and the sculpture of the capitals and that of the corbels.

This renovation campaign from the Gothic period, which can be dated between the late 13th and the first quarter of the 14th century, is well documented in Abbot D. Estêvão Anes' funerary inscription, embossed in the inner face of the main chapel's North wall, by his sarcophagus. This inscription informs that the Abbot D. Estêvão Anes, who died in July 23rd 1323, completely renovated the church's construction.

X^o : KaLendaS : AUGUSTI : ERA : M : CCC / LXI : OBit : VIR :
 HONESTISSIMus : / ABBAS : DONNus : STEPHANus : lo(hannis) : /
 Q(u)l : HANC : ECCLESiAM : TOTAM : De : / NOVO OPerE :
 RENOVAVIT : CUlus : / AnImA : IN : PACE : REQ(u)IESCAT : AMem

According to Mário Barroca, author of the correct reading of this inscription⁸, the funerary tombstone, executed in limestone, is the result of an order made in the region of Coimbra, where the surrounding quarries of Ançã, Outil and Portunhos provided good quality limestone, originating the establishment of *ateliers* of stone carvers and sculptors, bearing great importance to the production of Portuguese Gothic sculpture, either concerning funerary sculpture, as concerning the altarpiece and character sculptures. Abbot D. Estêvão Anes' rule of the Monastery of Saint Peter of Cête is documented since 1278. He died in 1323, according to his epitaph. It is an important record, since it allows us to establish the temple's Gothic dating, well evinced by several architectural and sculptural elements.

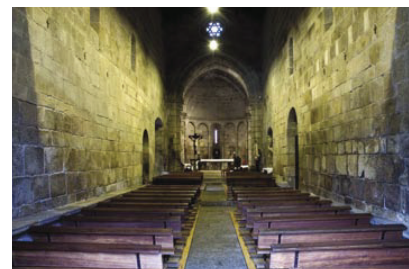
This church's interior actually replies to a sense of space that is typical from the Gothic period. The older construction saw the first lines of the nave and, probably, its South portal, leading to the cloister, reused. In the restoration campaign of the 13th-14th centuries, the main chapel was re-raised, the nave was extended in height and in length, the main façade being totally remodeled. The church walls feature a great amount of signs, almost all geometrical.

Despite the Gothic period's renovation and, as it seldom occurs in the history of Portuguese medieval architecture, this church is, as C. A. Ferreira de Almeida wrote, a fine testimonial to the acceptance of Romanesque patterns and to how much 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 Romanesque⁹.

The transept presents a typical construction projection from Romanesque architecture, using blind arcades to provide rhythm and liven up the wall. On the other hand, the head corbels sustaining the cornice, in the exterior, are clearly from the Gothic period, as is the relation between the nave's height and that of the transept. Although the narrow crevices reinforce the closed character of the walls, a trait usually associated to Romanesque architecture, one should stress that Portuguese Gothic architecture has many examples, in monastic as in parish architecture, featuring walls similar to those of Saint Peter of Cête.



7. Triumph arch's capital.



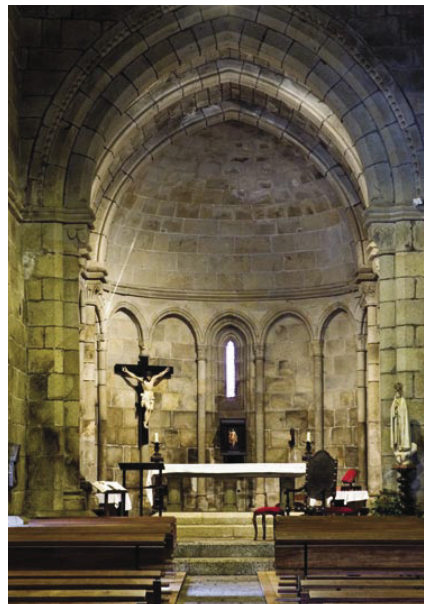
8. The church's interior matches a sense of space that is very characteristic of the Gothic period. The nave's first lines of walls have been preserved from the former construction.

8 BARROCA, Mário Jorge – *Epigrafia Medieval Portuguesa (862-1422). Corpus Epigráfico Medieval Português*. Vol. II, T. I. Lisboa: Fundação Calouste Gulbenkian/Fundação para a Ciência e a Tecnologia, 2000, pp. 1477-1482.

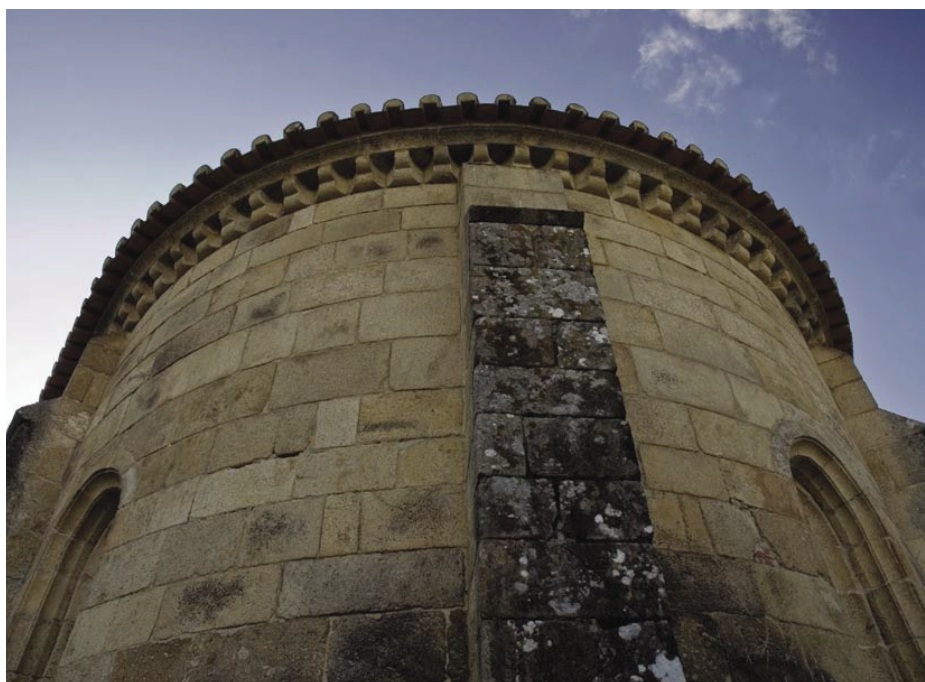
9 ALMEIDA, Carlos Alberto Ferreira de – "O românico". In *História da Arte em Portugal*. Lisboa: Publicações Alfa, 1986, p. 92.



9. West portal capitals.



10. The transept shows blind arcades livening up the wall surface. This solution, common in Romanesque architecture, is also used during the Gothic period.

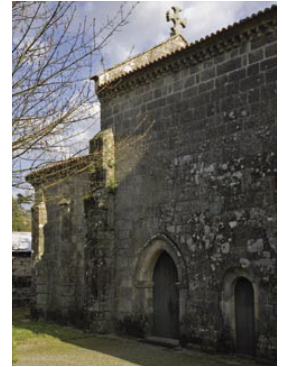


11. The church's transept is finished by head corbels sustaining the cornice.

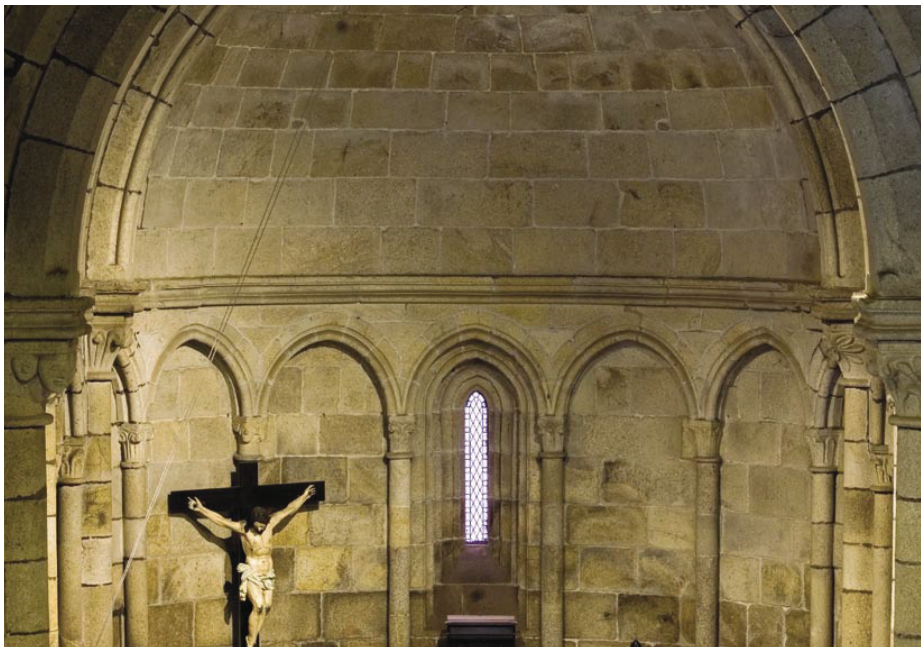
Pedro Dias already pointed out that one of the most curious phenomena of the Portuguese Gothic is the persistence of a figurine highly attached to Romanesque style, which persevered from the 13th to the 15th century¹⁰, particularly in examples from the North of Portugal and the Beiras, as the churches of the Mercy of Alfaiates (Pinhel), of the Trinity (Pinhel), Barrô (Resende), Mileu (Guarda), the mother church of Vouzela, and the façade of Saint James of Antas (Famalicão), among many others.

It is more than the sheer persistence of the Romanesque model that explains this phenomenon, but also the strict sense of style that lingers in art historiography. A style has many ways of catering to the demands of its time. In Portugal, as in great part of the Hispanic kingdoms, French Gothic, which appeared in the mid 12th century in the region of Île-de-France and largely expanded in the two following centuries, has little expression in religious architecture. The wide spaces, ethereal and communicant, the opening of large spans allowing not only a broader lighting, but also the enhancement of the sacred space through colorful stained glass and the dismal heights of the French cathedrals, in spite of identifying the paradigm of the Gothic style, are but one of its expressions. There are others. Portuguese Gothic is more attached to the meridional Gothic solutions, privileging the mural masses, imposing themselves by the wall's massive character, especially concerning the church's body.

In fact, a style cannot be described solely based on form, but also on the relation between the parts of the building, the usage of the built space, the way in which it is embellished and doted with symbols and, as mentioned above, based on the several solutions to the requirements of its time.



12. The narrow crevices, reinforcing the walls' closed character, provide a Romanesque aspect to the Monastery of Saint Peter of Cête.

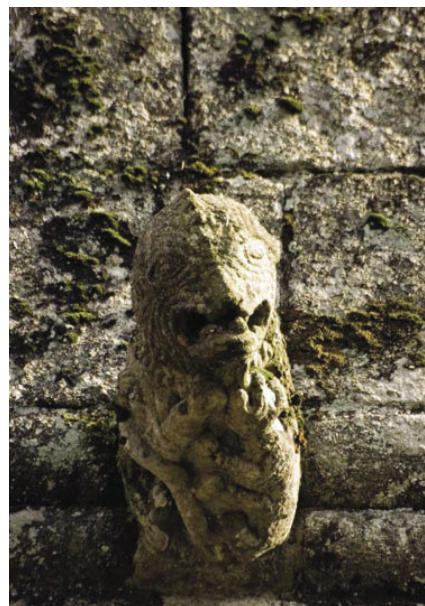


13. Transept. Interior blind arcades.

10 DIAS, Pedro – *Arquitectura Gótica Portuguesa*. Lisboa: Editorial Estampa, 1994, pp. 151-152.



14. The tower, hosting D. Gonçalo Oveques' funerary chapel, whose restoration dates back to the Manueline period, asides from working as a bell tower, also has a symbolic function, since it consecrates a feudal property.



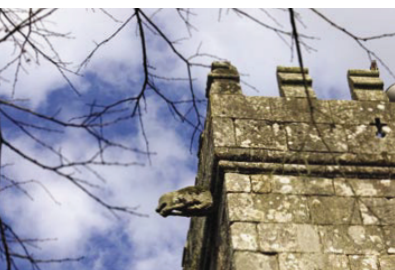
15. Tower gargoyle.

The tower of Saint Peter of Cête, sheltering the funerary chapel of D. Gonçalo Oveques, asides from filling the duty of a bell tower, has a symbolic meaning that cannot be ignored.

Since the Pre-Romanesque period, towers border the façades of Sees, monastic or parish churches, having a symbolic and pragmatival value, once they are a sign of power, prestige and safety, and because they serve to house bells, whose tolls is of double importance in the lives of the communities. In the Gothic period, on the other hand, due to the crisis and the many struggles between princes and noblemen, acquire a military profile. In Abade de Neiva and Manhente (Barcelos), in Travanca and in Freixo de Baixo (Amarante) single Gothic towers were built next to the churches.

In the Benedictine monastery of Saint Martin of Manhente the tower is already from the late Middle Ages. A true stately tower, suitable for residence purposes, symbolizes the lordship that belonged to the monastery¹¹.

In Saint Peter of Cête, the tower, incorporated in the façade, is certainly not, as in the case of Manhente, a residential tower. However, it also consecrates a lordship, for a monastery's abbot is usually known to be a nobleman. Its robust and defensive character has therefore an essentially symbolic motivation.



16. Tower crowning and gargoyle.

In the medieval period, a monastic complex was composed of a set of buildings, whose implantation is widely determined by the space occupied by the church structure. Commonly oriented in a canonical fashion, that is, placing the transept to the east and the main façade to the west, the church dictates the

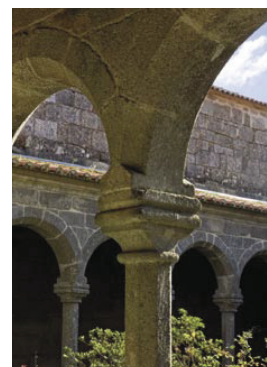
11 ALMEIDA, Carlos Alberto Ferreira de – «O Românico». In *História da Arte em Portugal*. Lisboa: Publicações Alfa, 1986, p. 32.

distribution of the cloister's quarters, destined for several purposes. This organization is certainly varied, depending of the religious Order occupying the monastery, the topography in which the ensemble is built and the rural or urban characteristics of the location chosen for its construction.

A monastic or conventual community, regular or secular, always requires structures destined for community life, as the chapter room, the cloister, the dormitory, the refectory, the kitchens and the infirmary, as well as spaces and constructions reserved to tending to the dead, like cemeteries and other burial structures, suitable quarters to host pilgrims or to take in the sick, when applied, and a series of complementary structures, fundamental to the administration of the farming exploration adjacent to it, such as barns, cellars and stables.

By norm, the cloister and remaining dependencies are laid by the South façade, for being the warmest side, facing the sun. But there are several exceptions, explained by historical and topographical reasons, or others related to the availability of lands next to the church. In the See of Braga, in the Benedictine monastery of the Savior of Ganfei (Valença) and in the monastery of Saint Mary of Alcobaça, to quote just a few examples, the cloister and the monastic community quarters are built to the North.

Of course not all religious communities occupy such diversified complexes, comprehending all of the constructions mentioned above. It is also true that these communities are often small, thus explaining the reduced size of the erected nucleus, notwithstanding its spaces' specificity. However, the monastic and/or conventual church is always an element in a set of architectonic structures, and not an isolated building as it is common these days.

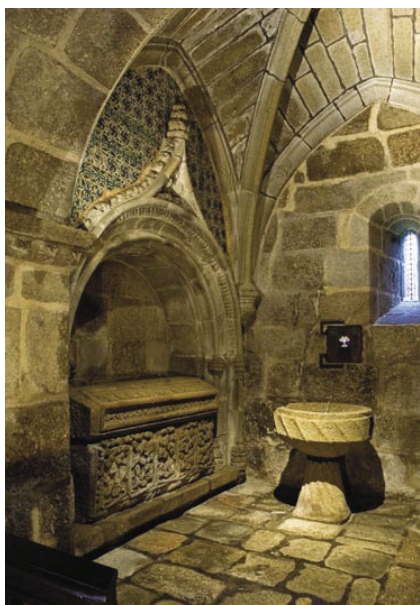


17. Cloister.

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18. As a rule of thumb, albeit the many exceptions, the cloister and other monastic quarters were built South of the church, because it was the warmest area, turned to the sun.



19. Funerary chapel hosting D. Gonçalo Oveques' tomb, encased in a arcosolium in Manueline fashion.

20. Cloister built in the Manueline period. Further ahead, one can see the entrance to the Chapter Room.



The great monasteries of Saint Mary of Alcobaça, Saint Mary of Victory (Batalha) or the Convent of Christ in Tomar are exceptions concerning the preservation of the conventual quarters, albeit the fact that the medieval structures no longer remain in any of these. The Gothic churches of Saint Francis of Porto, Saint Claire of Santarém, Saint John of Alporão (Santarém), Saint Mary of the Olives (Tomar), or the Romanesque churches of Saint Martin of Cedofeita (Porto), Saint Christopher of Rio Mau (Vila do Conde) and Saint Peter of Rates (Póvoa de Varzim), to mention but a few of the most renowned examples, show, nonetheless, how much their original aspect was altered by the disappearance of the constructions destined for community life.

In Saint Peter of Cête, the cloister and the Chapter room – currently private property – built to the South of the church, present some of those parcels that composed the monastic ensembles, although they already correspond to a renovation from the Manueline period.

In that same period, the church suffered other renovations, present in the main façade's buttress reinforcing the tower and, internally, in the disposition of the vault in the funerary chapel and the arcosolium. Framed by an ogee arch, the arcosolium hosts the ark of D. Gonçalo Oveques' tomb, decorated with botanical motives. The latter is consistent with a frequent typology for the disposition of these funerary spaces, common in the second half of the 15th and the first quarter of the 16th century. The chapel's interior was also enriched by panels of polychrome glazed tiles.

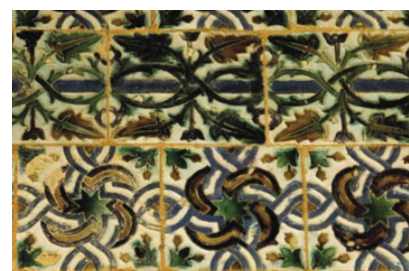
From the late 15th and early 16th century on, it becomes recurrent in Portugal to use tiling as a way of artistically enhancing the architectonic space. This material's durability, combined with the strong decorative sense it conveys to the places to which it is applied, explains the generalization of this trend, first detected in the midst of a prosperous clientele. There are numerous civilian or religious buildings that have been renovated and decorated with glazed tiles in this period. The Palace of Sintra or the See of Coimbra are two examples of larger buildings where the 16th century tile was used. Parallel to, and following the period's tendency, parish churches and monasteries use tiling as a parietal coating of noble spaces.

Since the Middle Ages, and in closeness to Moorish tradition, Seville (Spain) has imposed itself in the making of glazed tiles, as in an exportation center. The solution was simple: to produce a series of small clay plaques, with a face painted with geometric and botanical designs. The repetition of this formula, the model, when applied to large extensions of wall, provides a strongly decorative reading, concurring to a new space dynamic. This type of tile, following several execution techniques, is known as Hispanic-Moorish.

The chapel of D. Gonçalo Oveques preserves, as aforementioned, fine testimonies of Hispanic-Moorish tile. With an architectonic disposition from the late 15th or early 16th century, we may date the tiling from the same period. The whole is composed of different patterned panels (botanical, geometric and lacing) in a color scheme tending towards blue, green and brown hues, applied over a white background, covering several parts of the chapel. These panels are delimited by borders of simplified geometric design.



21. D. Gonçalo Oveques' funerary ark.



22. D. Gonçalo Oveques' funerary chapel. Hispanic-Moorish tile (15th-16th centuries).

1. 1. Funerary sculpture

The tomb of Abbot Estêvão, with lying statue, was made in granite. It is, according to the opinion of Mário Barroca, a local production to which granite, a rock of constrained handling, as well as the author's poor skills, imprinted a static character¹².

The abbot has his mitered head lying on two pillows, wearing ecclesiastic vestments, of straight and very conventional plaids concerning the plastic approach, and holding the crosier with the right hand. The face corresponds to a hard and stereotyped depiction, very distant from what was then done in Portugal¹³, whether in the center, where limestone's many qualities are explored from Coimbra to Lisbon, or in Évora, where marble provides material for far more exquisite results.

This statue is an example of how archaism can present an antiqueness that clearly does not suit the piece. If this sculpture is stylistically close to Romanesque solutions, the tomb's dating and typology assure its production pertains to the Gothic period.

1. 2. Other epigraphies

In the monastery's cloister is an epigraphy engraved in the sarcophagus lid, providing a funerary inscription from April 22nd 1067:

+ IN ERA T^a C:^a V X KaLendas MAIU RO [Sic] / QUE(sci)T (?) (in)
PATE (?) [...] MENEN(dus)¹⁴

In the same lid there is another funerary inscription, allusive to D. Guterre Mendes, dating from 1117:

ERA M C 2 V OBBIT / FaMuLUS DEI GOTIER (r)E MENEN[du]s¹⁵

According to Mário Barroca, the first inscription may belong to a relative of Guterre Mendes. The latter, referred in the second epigraphy, was D. Mendo Dias and D. Guntinha Guterres' son and is documented since 1072. Married to Onega Gonçalves, of the powerful family of the lords of Moreira, as mentioned above, he owned a vast patrimony of lands in the Litoral Douro region. The tomb from a member of his lineage was reused, probably with the intention of reinforcing the legitimacy of his patrimonial rights over the Monastery of Cête¹⁶.

12 BARROCA, Mário Jorge – *Epigrafia Medieval Portuguesa (862-1422). Corpus Epigráfico Medieval Português*. Vol. II, T. 2. Lisboa: Fundação Calouste Gulbenkian/Fundação para a Ciência e a Tecnologia, 2000, pp. 1481-1482.

13 IDEM, *ibidem*, p. 1482.

14 BARROCA, Mário Jorge – *ibidem*. Vol. II, T. 1. Lisboa: Fundação Calouste Gulbenkian/Fundação para a Ciência e a Tecnologia, 2000, pp. 98-99.

15 IDEM, *ibidem*, pp. 159-161.

16 IDEM, *ibidem*, p. 159.

1. 3. Mural painting

Inside the church's nave, in the North side, and inside an arcosolium, remains the trace of a mural painting representing *Saint Sebastian* pierced with arrows. Dating from the second quarter of the 16th century, this painting, in spite of its residual condition, deserves a mention in the devotional context of the late Middle Ages and of the first half of the 16th century. Luís Urbano Afonso, in his survey of Portuguese mural painting from these periods, confirms that the most depicted saint is precisely Saint Sebastian, recipient to the largest number of sculptures from the same period surviving to this day¹⁷.

Saint Sebastian, whose martyrdom would have occurred in 288, was considered the third patron saint of Rome and is, undoubtedly, one of the most popular saints in Portugal, as throughout Europe, during the Middle Ages. This great popularity is essentially due to his supposed capacity to hold back the plague, even though the origin of this claim is not completely clarified. Anyway, the belief is that, much like the arrows shot by his executors could not kill Sebastian, neither could the plague and other diseases, seen as arrows that penetrated the body from the outside.

A saint's protection, in a period of so many endemic epidemics, the invoking and devotion paid to him were seen as an effective protection against disease. This protection and prophylactic value were extended to diseases attacking farming cultures. It is curious to notice that, even in the 19th century, Saint Sebastian would be invoked as the protector of vines against phylloxera, the vine's *plague*, proving how much his anti-plague power was embedded in the belief. [LR]



23. *Saint Sebastian*. Mural painting. 2nd quarter of the 16th century. Saint Sebastian's great popularity as one of the most revered saints throughout Medieval Europe is due to his reputed powers against the plague.

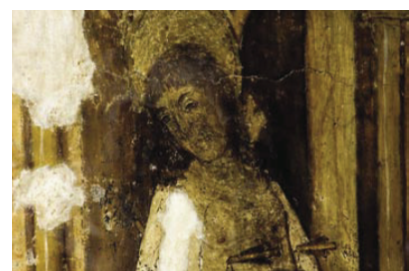
2. The church in the Modern Period

In 1551, the Monastery ceases to belong to the Order of Saint Benedict, being annexed to the College of the Grace of the Hermits of Saint Augustine, in Coimbra¹⁸.

In the 18th century, the *Parish Memories* of 1758 clarify that the Monastery of Saint Peter had been demolished, remaining only the church, with parish duties and enough facilities to house two clerics.

About the monastic church's internal organization, we propose the following documental reading:

"The parish's patron is St. Peter the Apostle, whose stone image is very ancient and laid in a niche in the main chapel by the Gospel, and next to the Epistle, in another niche, is the image of the Church's great Doctor, Saint Augustine. In the main altar's tribune is an image of Holy Christ Crucified five to six spans high. It has two collateral altars, one by the Gospel with an image of Our Lady of Grace, in stone five to six spans high, and by the Epistle, the altar of Saint Leno, whose illustrious relic is kept in a sacarium



24. *Saint Sebastian* (detail).

17 AFONSO, Luís Urbano de Oliveira – *A Pintura Mural Portuguesa entre o Gótico Internacional e o Fim do Renascimento: Formas, Significados, Funções*. Lisboa: Faculdade de Letras da Universidade de Lisboa, 2006.

18 MATTOSO, José – *O Monaquismo Ibérico e Cluny*. Lisboa: Círculo de Leitores, 2002 (original French edition from 1966), p. 18.

and it is said that this illustrious relic was given by the Most Serene Queen D. Mafalda of glorious memory, wife of Lord D. Afonso Henriques. This illustrious relic is encased in a plain silver cross with glasses through which the sacred relic is seen when exposed to the cult of the believers every first Friday and in the day for invoking the Holy Cross, the third of May, when it performs miracles in the possessed and the sick. The church's main entrance has another altar in a chapel, next to the Gospel, with the image of St. Nicholas Tolentino, of very ancient stone, three spans high. In this chapel, outside the church's nave, in front of the altar, under a stone arch, is a stone tomb, all carved with salient leaves."

The existence of the Relic of Saint Leno in the church of Saint Peter justified the annual pilgrimage on May 3rd, day for invoking the Holy Cross. For the great miracles worked through this relic's worship, the old monastic church was a place in which "a great multitude of people congregated"¹⁹.

3. Restoration and conservation

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3. 1. Restoration in the 19th century

Between 1881 and 1882, the church of the Monastery of Saint Peter of Cête was subject to then much required restoration works, thanks to the Parish and its president, Priest Joaquim Moutinho dos Santos' initiative. According to the priest, the infiltration of rain water afflicted the church and the tower, threatening to ruin the building, which led to fixing the roofing.

The main altar was equally repaired and layers of whitewash, covering the entire transept, were then removed.

According to the priest's description: "*All the missing parts were restituted to the main altar and its tribune, including gilding and painting, leaving a perfect work, made in the Manueline fashion. The entire main chapel was cleaned, with its stone arcades, supporting the magnificent vault and cornices with symbolic figures, asymmetrical, according to the contemporary taste. Uncovered as well were its cross arch and dome with its round stone opening, a singular work where it seems as the stones themselves have been subdued to the whims of the artist who made them; for even the joinery of the window protecting from air drafts and providing the church with light is made from this stone. The entire stone pavement was renovated, asides from all the other works.*

The leftovers were applied in order to uncover the majestic work of the chapel of St. Nicholas, built at the bottom of the tower, elevated in four arches, closing a dome, sustaining the vault. These arches were un-

¹⁹ IAN – *Memórias Paroquiais*. <http://tonline.antt.pt/acesso.htm>.

*finished, but the work was as sturdy as if. D. Gonçalo Veques' tomb was also uncovered, placed half-wall from the tower and sheltered by a masterfully made stone arch*²⁰.

The option of transferring this church's works was made, despite of such an unadjusted stylistic identification. The church is considered by the author, Luís Barbosa Leão Coelho Ferraz, as a work of art of great merit. The record of the works then conducted demonstrates not only the esteem for its antiqueness but, and foremost, how this monument's apparently untainted character is fruit of a long chain of transformations, restorations, abandonment and discoveries turning this church (and many others) into a building in constant mutation.

3. 2. Restoration in the 20th century

This monastery's accentuated enhancement, in the framework of the History and historiography of medieval architecture, has led to the beginning of restoration works in the 1930s, under the DGEMN's institutional program, which granted the monastic ensemble the current aspect.

The works began with the demolition of the entire architectonic element hiding the original edification, i.e.: demolishing the sacristy and storage rooms that covered part of the North façade, a work from the Modern Period; removing the stone staircases which, along the North façade, gave access to the building's first floor; destroying one of the tower's pavements; reopening the North façade's original door and subsequent restoration; fixing the medieval tombs found under the staircase and replacing them in the cloister; demolishing the floor built for housing over the chapter room.

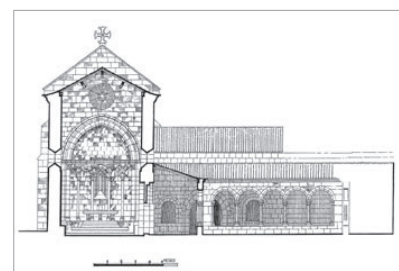
Inside the church the works consisted of removing and reconstituting. Namely, removing the pulpit and the four altars obstructing the nave; reconstituting the colonnettes, the frames and the two crevices of the main chapel based on the model of the single crevice found intact; downsizing and rebuilding the chancel's space reusing the tower's primitive access; consolidating its walls; restoring the buttress of the tower's North façade and its crowning.

As Miguel Tomé has written²¹, the DGEMN's interventions in medieval monuments, occurred in the 1930s and 40s, have been wrongfully interpreted and understood as a broad application of restoration criteria. Despite the recognition of a few factors that may have contributed to a certain consistency in restoration methodology, as channeling the decisions and the duration of the work of certain technicians, including its first general director, Eng. Gomes da Silva, the stigmatization of the Modern Period's objects does not correspond to a common practice²². In Saint Peter of Cête, the demolition of the sacristy and the disassembly of the altars was based in the fact that these later elements were hiding others of superior value, like the North façade and the transept's interior, portions of the medieval construction that were worthy of

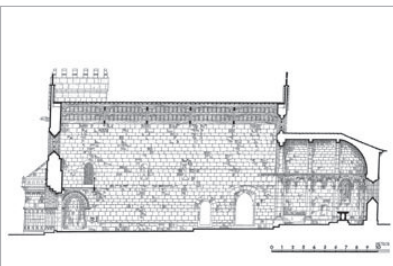
20 FERRAZ, Luís Barbosa Leão Coelho – *Antiquidades, rendimentos, padroados, privilegios e prerrogativas do tão antigo como nobre mosteiro de Cete*. Porto, 1895, pp. 16-18.

21 TOMÉ, Miguel – *Património e Restauro em Portugal (1920-1995)*. Porto: FAUP publicações, 2002, p. 29.

22 IDEM, *ibidem*, p. 39.



25. Monastery of Saint Peter of Cête.
Cross cut.



26. Monastery of Saint Peter of Cîteaux.
Longitudinal cut.

being enhanced. Note that the sacristy walls showed an inferior quality when compared to the medieval walls, of far better construction. Also noteworthy is the fact that the main altar was blocking the transept's projection, well stressed by blind arcades. More than a unity of style, this church's restoration sought to enhance the predominantly medieval trait of the architectonic structure.

In the 1990s, when the church and cloister became guardianship of the IPCC, and then of the IPPAR, conservation was conducted, fixing the coverings, and consolidating and cleaning the entire architectonic structure.

In parallel to the monastery's recovery works, the rural area has been altered with new farming support constructions, presenting, nevertheless, the progressive insertion of new extraneous models in the rural landscape, whether in their volumetric, or in the building materials and techniques applied in their edification. [LR/MB]

Chronology

10th century – Original foundation;

(late) 11th century – Re-foundation;

1st quarter of the 12th century – Adoption of the Rule of St. Benedict;

Late 13th/early 14th century – Reedification of the church;

16th century – Construction or reconstruction of the founder's chapel;

1881/1882 – Restoration under the Parish's initiative;

1936 – Beginning of the restoration campaign under the guidance of the DGEMN;

1948/1953 – Several works;

1966 – Conservation works;

1967 – General conservation and drainage of the cloister; electric installation;

1972 – Repairing the damages caused by a storm;

1976 – Maintenance of the roofing;

1980 – Repair of the church's eaves confining with the sacristy and the cloister;

1982 – Repair and conservation of the body adjacent to the sacristy;

1990s – The Church of Saint Peter of Cîteaux becomes guardianship of the IPPAR.