

monastery

MONASTERY OF THE SAVIOR OF PAÇO DE SOUSA

1. The monastery in the Middle Ages

The Church of the Monastery of the Savior of Paço de Sousa, located in the municipality of Penafiel, is a central monument in the context of the Romanesque architecture of the Sousa Valley. Its singular features, in architecture as in sculpture, and the fact that it retains the tomb of Egas Moniz, turn this former Benedictine monastery into one of the most appealing and prestigious testimonies of the Portuguese Romanesque architecture.



1. The Monastery of the Savior of Paço de Sousa's church is a nuclear monument in the context of the Romanesque architecture of the Sousa Valley. The building and decorative solutions adopted here would have influenced other Romanesque workshops in the region.

Paço de Sousa arises from the foundation of a monastic community that dates back to the 10th century. The oldest documented reference is a will from 994, belonging to abbot Randulfo, who was escaping from a monastery in the South during the Al-Mansur invasions¹. In this period, the monastery, founded by Trutesendo Galindes and his wife Anímia, should follow the monastic customs of the Peninsula, having adopted the Rule of Saint Benedict during the abbacy of Sisnando, between 1085 and 1087².

In 1088, Egas Ermiges and his wife Gontinha Eriz donate goods and property to the church of the Savior, consecrated by D. Pedro, Bishop of Braga, in an attempt to save their souls³. This church does not correspond to the current Romanesque temple, but everything seems to indicate that its architecture has left traces in the construction from the 13th century, as we shall see.

The Monastery of Paço de Sousa was head of a land donated by count Henry, later becoming one of the most renowned Benedictine monasteries, related to the important family of the lands between the Douro and Minho rivers, the Riba-Douros. One of the most illustrious Riba-Douros is Egas Moniz, traditionally credited with the foundation of this monastery.

José Mattoso claims that the family of the Gascos de Riba-Douro is of foreign origin. The first dignitary from this family, Mónio Viegas I, presumably came from Gascony, according to information from the Books of Lineage. Whether this origin is a myth or not, truth is that the wealth and social status of the Gascos (Gascons) grew immensely in the beginning of the 11th century, whether in estate located in the North and South banks of the Douro river, as in power, for several members of the family were *tenens* of the territories of Anegia and Arouca.



2. Church interior. Beveled edge sculpted frieze.



3. Church's South façade. The cloister and monastic ensemble were built on the church's South side.



4. West portal. The prismatic columns, the motives used in the capitals and the bulbed bases characterize the typical sculpture from the Basins of the Sousa and Lower Tâmega.

1 MATTOSO, José – *O Monaquismo Ibérico e Cluny*. Lisbon: Círculo de Leitores, 2002, p. 165 (original French edition from 1966).

2 IDEM, *ibidem*, p. 121.

3 GRAF, Gerhard N. – *Portugal Roman*. Vol. 1, Yonne: Zodiaque, 1986, p. 279.

This family managed to take hold of almost every monastery in the region West of the Sousa, namely, Paço de Sousa, Valpedre, Alpendorada, Vila Boa do Bispo, Vila Boa de Quires and Tuíás⁴. In this context, the patronage of the Monastery of Paço de Sousa goes to the descendents of the founder's daughter, Vivili, i.e., to Egas Ermiges (1071-1095) and Egas Moniz, the "Squire" (1108-1146)⁵.

Within the sphere of the Romanesque architecture of the Sousa Basin, the Savior of Paço de Sousa is a nuclear monument. The church, highly celebrated in Portuguese art historiography, presents a very *sui generis* decoration, whether in themes as in sculpture techniques. This sculpture, typical of the Sousa and Lower Tâmega Basins, adopts prismatic columns in the portals, bulb-like bases, beveled botanical patterns and develops long friezes in and outside the churches, in the fashion of the architecture from the Visigoth and Mozarab periods.

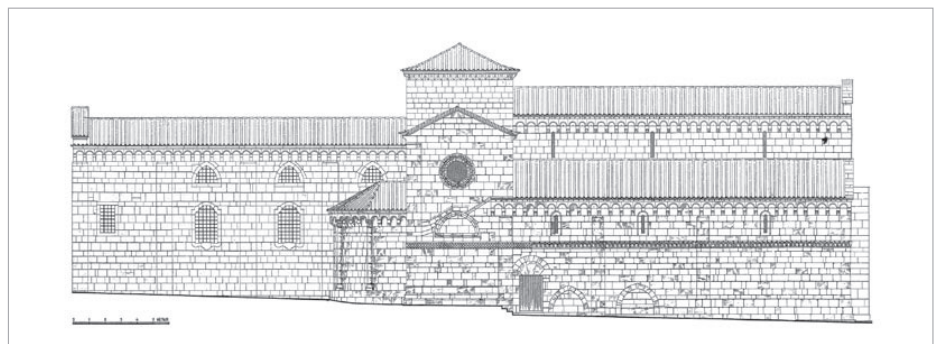
Some portions of the temple are from different periods. There are friezes and other elements that were reused from an older construction, probably from the second half of the 12th century, and others of clear Pre-Romanesque character which have inspired the artists working in the 13th-century workshops. As Manuel Monteiro pointed out, it was presumably in Paço de Sousa that a current was forged based on Pre-Romanesque tradition, equally influenced by themes from the Romanesque of Coimbra and the See of Porto, giving rise to what was known as *nationalized Romanesque*.

255

As is usual in Portuguese Romanesque, as the style expands and settles in the territory, it also develops regional variants, stepping aside from the decorative repertoire of French origin and the more cultured building methods.

In this framework, Paço de Sousa was a paradigm for the merger of local traditions and influences from the Romanesque of Coimbra and Porto, creating the pattern for the *nationalized Romanesque* of the Sousa and Lower Tâmega Basins.

This region is populated with Romanesque churches such as Vila Boa de Quires (Marco de Canaveses), Boelhe (Penafiel), Rosém (Marco de Canaveses), Saint Michael of Entre-os-Rios (Penafiel), Cabeça Santa (Penafiel) or Abrugão (Penafiel), which share, besides from its stylistic aspects, the fact that they fit into a



5. North façade's construction projections.

4 MATTOSO, José – *O Monaquismo Ibérico e Cluny*. Lisboa: Circulo de Leitores, 2002, pp. 68-69 (original French edition from 1966).

5 IDEM, *ibidem*, pp. 69-70.

somewhat late Romanesque timeframe, its constructions reporting to the 13th century, sometimes towards the late decades, although almost every exemplar has older foundations. Truth is that the region's rebuilding surge comprehended many temples during the same century, which lead to the adoption of similar models, whether concerning sculpture, or the disposition of façades and portals.

The Church of Paço de Sousa features three naves, false transept inscribed in the design, and wood covers lying on diaphragm arches. The transept is composed of three intercommunicable chapels: the laterals, of semicircular section in the Romanesque fashion, and the central one, of rectangular shape, result of an alteration from the Modern Period.

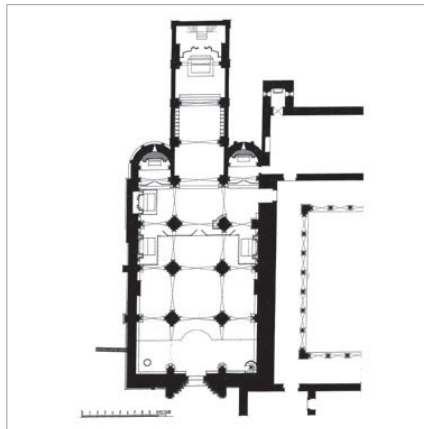
Several conditionings, like the fact that there was a prior church – from the late 11th century – which allowed cult celebration to continue without the urgent need for a new building, would have influenced this church's slow construction and the changes to its initial project, deriving into different stages, signs of a slow construction and consecutive additions to the initial building plan.



6. The church presents portions from different periods. In the North façade there are friezes reused from an older Romanesque construction and a Pre-Romanesque temple.



7. West construction projection. The church displays three naves and transept.



8. Map of the church.

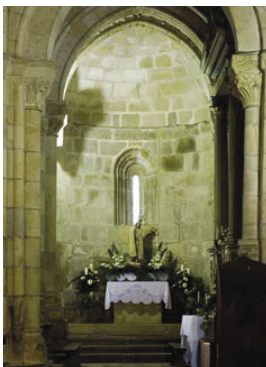
The new construction, initiated on the West side, evolved around the pre-existing church. Thus, we can point out a first construction stage that corresponds to the first West flight and the axial portal, whose elements, namely capitals and corbels, present an older profile in comparison with the remaining ones, according to C. A. Ferreira de Almeida: "some clearly inspired in Coimbra or the see of Porto, others in various places"⁶.

A second stage is visible in the South portal which is less archaic when compared to the West portal of the first stage. The flight further to the West, from the first stage, is wider and higher, contrasting with the narrower and lower flights from the second stage, certifying a reduction regarding the initial project's size.

6 ALMEIDA, C. A. Ferreira de – *História da Arte em Portugal. O Românico*. Lisboa: Publicações Alfa, 1986. p. 89.



9. The West portal and the first flight of naves correspond to the church's initial construction stage.



10. South apsiolo. The apsiolos present more evolved solutions. They correspond to the third construction stage.

As for a third stage, we point out the apsiolos of semicircular shape in the transept, covered by a broken barrel vault, because they feature rather evolved elements within the Romanesque, namely in its crevices, similar to those of the main chapel of the church of the Monastery of Saint Peter of Cête (Paredes), from the early 14th century.

A fourth and final construction stage may be witnessed in this church's transept cover and in the tower over the cross which, for its indisputably late profile, is already reminiscent of the mendicant Gothic architecture of the time.

Other aspects claiming the tardiness of the construction are, for instance, the cornices with different profiles, the plain exterior arcatures displayed in the lateral naves (as opposed to those of the central nave over sculpted brackets), the corbels in the transept area and, particularly, the reuse of elements from the previous construction (reminiscent of a building from the late 12th century).

On the South side, the portion of the transept wall included friezes and impost blocks much anterior to the 13th-century construction. In the crevices of the apsiolos, the frames feature Mozarab traits. Some capitals, as the one in the apsiolo on the South side, with projecting leaves, also feature clear Mozarab remembrances.

One of the most interesting aspects of this idiosyncratic Romanesque construction is the existence of elements from the new 13th-century church, reviving Pre-Romanesque architecture, evidence that C. A. Ferreira de Almeida calls a *resurgence* in the context of the Romanesque architecture of the mid 13th century in the lands between the Douro and Minho rivers⁷. From these elements of Proto or Pre-Romanesque *revival* in Paço de Sousa we bring your attention to the friezes with beveled botanical decoration

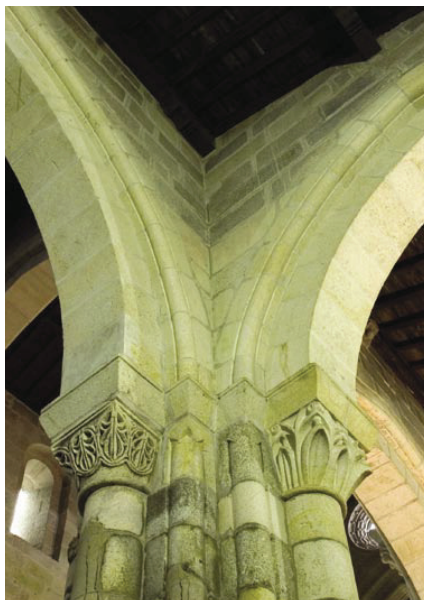
7 ALMEIDA, Carlos Alberto Ferreira de – *A Arquitectura românica de Entre-Douro-e-Minho*. Vol. 1, PhD thesis presented to the Faculty of Arts of the University of Porto: Porto, 1978, pp. 76-77.



11. Transept roofing of the central and lateral naves. The diaphragm arches alternate with wood cover.



12. The use of diaphragm arches on the naves' roofing is a solution that is reminiscent of the partitioning of the space in Peninsular Pre-Romanesque churches.



13. The capitals follow, for the most part, vegetal patterns, adopting a beveled edge gilding – as one may see in the left capital –, typical of the Hispano-Visigothic and Moçarabe periods.



14. The transept's upper portion and the tower over the cross correspond to the last construction stage.

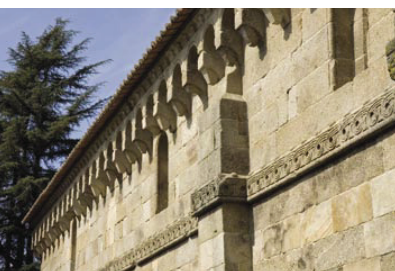
spreading along the walls, inside and outside. These take inspiration from the motives and profiles of the Pre-Romanesque impost blocks found in the South side of the transept, belonging to the former church consecrated by D. Pedro, Bishop of Braga, in 1088⁸, which were either reused or served as a model to artists from the 13th-century workshops.

The use of the diaphragm arches in the naves is likewise an element that revives the space of the peninsular Pre-Romanesque churches. This way of covering the body of the church underlines the internal space division – and it will bear many specimens in Portugal, from the construction of the See of Braga in the 12th century to temples from the 15th century, as is the case of the church of the Convent of Saint Dominic of Vila Real. It makes the flights look tighter, whether in terms of space or regarding the entrance of light in the church, which is then done in a more indirect and in a particularly spaced way.

This compartmentalization recalls the hierarchy of the different spaces in Pre-Romanesque architecture of which we have more examples in Portugal in the churches of Saint Peter of Balsemão (Lamego) and of Saint Gideon of Nazaré. Throughout the High Middle Ages, in the Iberian Peninsula, the diaphanous and communicant space of the Paleo-Christian basilica will progressively tend to become compartmented and closed, either because the choir and transept become fenced to prevent the churchgoers of trespassing the space reserved for the clergy, or because these fences grow in height and apparatus until they turn into iconostasis, almost reaching the naves and preventing the cult to be seen by the followers. The liturgy would be performed as a mysterious ritual, only perceived through hearing and smelling, since the perfume of the incense signals the various steps of this ceremonial.

We find in this church the best explanation for the lingering *revival* of a certain Visigoth-Mozarab taste, which is still evinced in the Romanesque architecture of the Sousa and Tâmega Basins⁹.

The architecture of the Church of Paço de Sousa is an example of how pre-existing structures can determine a new program and how the current church disposition was not confined to the most common solutions from the contemporary style, but also to local traditions of deep formal and symbolic roots.



15. South façade. In the cornice, the arches of the lateral nave are supported by corbels. The frieze stretching along the wall, in Pre-Romanesque architecture fashion, is one of the most characteristic aspects of this church.

Among the influences from other examples of Portuguese Romanesque architecture in Paço de Sousa, we refer the Church of Saint James, in the region of Coimbra, whose portal elements are comparable to Paço de Sousa's, as Manuel Monteiro has observed¹⁰, and another influence, this time suggested by C. A. Ferreira de Almeida, coming from the Romanesque monuments of the region of Porto, like the See, the church of Saint Martin of Cedofeita and the older portions of the church of Santa Marinha de Águas Santas (Maia).

The church or *Chapel of Saint Mary of the Corporal*, demolished in 1605, was contiguous to the present Romanesque church on the North side, with which it communicated through the top of the transept, as Friar Leão de São Tomás wrote: "... there was another Church in the Monastery along the side of the Cross to the North, a very well made building in stone, known as Corporal", adding that "The parishioners had their Altar there, where Mass was prayed & there they sojourned from pilgrimage"¹¹.

8 SÃO TOMÁS, Fr. Leão de – *Benedictina Lusitana*. Coimbra: Off. Manuel de Carvalho, 1651, p. 262.

9 ALMEIDA, C. A. Ferreira de – *História da Arte em Portugal. Arte da Alta Idade Média*. Lisboa: Publicações Alfa, 1986. p. 158.

10 MONTEIRO, Manuel – «Paço de Sousa: O Românico Nacionalizado». Annex of *Boletim da Academia Nacional de Belas-Artes*, No. 12, Lisboa, 1943.

11 SÃO TOMÁS, Fr. Leão de – *Benedictina Lusitana*. Vol. II. Coimbra: Off. Manuel de Carvalho, 1644-51, pp. 273-274.



16. West portal. The archivolts' frames find parallels in several exemplars from the Portuguese Romanesque.

This burial construction was built as a pantheon, and the designation of *Corporal* results from the purpose for which it was destined. It was here that Egas Moniz was buried, and his tomb remained there until 1605, when Friar Martinho Goliás had the Chapel demolished due to its preoccupying condition.

In the mid 16th century, João de Barros records the existence of the *Chapel of the Corporal* and of the tomb of Egas Moniz, which was still kept there at the time:

*"Egas Moniz, private squire and manservant to king Afonso Anrriques, made his residence there and it seems he left the largest part of his property there as well. He lies in this Monastery, in a chapel known as corporal, in a stone monument sculpted all Around with the episode of his presentation to the King of castille with his wife and children, ropes around their throats, when he promised to bring his Courts to king Dom Afonso"*¹².

According to Mário Barroca, the Chapel of the Corporal would be a construction from the late 11th century, contemporary to the consecration of the former church by Bishop D. Pedro, in 1088. This chapel was the main pantheon of the Riba Douro family, although many of its elements chose to be buried in other churches.

D. Mónio Viegas, the Gascon, the first of his lineage to arrive in Portugal, documented since 1014, and his two sons, D. Egas Moniz and D. Gomes Moniz, among others, were buried in the church of Saint Mary of Vila Boa do Bispo (Marco de Canaveses), towards the end of the first quarter of the 11th century. Another of Mónio Viegas' sons, D. Garcia Moniz, chose the Monastery of the Savior of Travanca (Amarante), a monastic house documented since 1180, which he founded in order to be buried there¹³.

12 BARROS, João de – *Geographia d'entre Douro e Minho e Trás-os-Montes* [1549]. Porto: Typografia Progresso, 1919, p. 39.

13 BARROCA, Mário Jorge – *Epigrafia Medieval Portuguesa (862-1422)*. Vol. I. Lisboa: Fundação Calouste Gulbenkian/Fundação para a Ciência e a Tecnologia, 2000, pp. 294-295.

17. West portal. The capitals follow models from the See of Coimbra, the See of Porto, and others of local inspiration.





18. West portal. The bovine head, a very common theme in the Sousa Valley region, has a protective function at the temple's entrance.



19. West façade's rosette. Frame.

The construction of galilees and funerary chapels meant for burial purposes would have started in the 12th century. For a long time, the church imposed its interdiction to have burials inside religious buildings, except for the bodies or relics of saints, reserving the crypts, built under the main altar, for that. However, as J. C. Vieira da Silva points out, the pressure of laymen and clergy members alike eventually lead to the authorization to bury people inside the temples. According to the author, this craving for closeness to the sacred ground began with the placing of graves outside the temples and then on the inside, a phenomenon which is probably related to the appearance of sculpted funerary arks¹⁴. Inside the temples, J. C. Vieira da Silva records three burial alternatives: the arcosolia opened on the wall surfaces, preserved by so many Romanesque churches; the construction of funerary chapels adjacent to the temples, like the pantheon of the Resende family in Saint Mary of Cárquere (Resende), the Chapel of the Blacksmiths in Oliveira do Hospital, to which we might add the lost Chapel of Saint Mary of the Church of Saint Peter of Roriz (Santo Tirso), among others; and the construction of galilees, that is, porticos placed at the entrance of monastic churches, exemplified by the galilee of Saint Mary of Pombeiro. These practices would eventually lead to placing arks or tombstones inside the temple.

In the Savior of Paço de Sousa, as mentioned above, the funerary chapel, pantheon of the Riba-Douros, was located to the North of the church.



20. Location of Egas Moniz's tomb after the intervention of the DGEMN.

14 SILVA, José Custódio Vieira da – "Memória e Imagem. Reflexões sobre a Escultura Túmular Portuguesa (séculos XIII e XIV)" in *Revista de História da Arte*. Lisboa: Instituto de História da Arte da Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, No. 1, 2005, pp. 47-81.

1. 1. The tomb of Egas Moniz



21. Egas Moniz's tomb. The tomb and the way it is presented result from the merger of two cenotaphs from different periods. The face to the right corresponds to the oldest cenotaph.

Upon its demolition, the *Chapel of the Corporal* kept fourteen other sarcophaguses¹⁵. With the demolition, the tomb of Egas Moniz was transferred to the interior of the church's main chapel, along with his sons', the father's tomb lying next to the Gospel and the sons' next to the Epistle. During this operation, according to the *Record* of the translocation, it was found that the tomb had been tampered with before, because some bones were missing. Only the arms, legs and part of the head, along with the iron of the weapons and the sheath of the sword were found. According to the chronicler of the order, Friar Leão de S. Tomás, the bones corresponded to a man of great height, a fact which surprised Abbot Golias upon the translocation ceremony¹⁶.

In 1741, during the main chapel's renovation campaign, Friar Manuel das Neves ordered the tombs to be disassembled, resulting in a group of loose stones which were randomly placed, leaving two of them inverted. In the 1780s (1784), Friar Manuel de S. Tomás once again rebuilds the main chapel and transfers the tombstones to the collateral naves, randomly embedding them in the walls and hiding underneath one of them the copper box containing the remains of Egas Moniz.

Finally, during the restorations of the DGEMN in 1929, following the 1927 fire, the tombs were rebuilt to present the double tumular box we may currently see. This reintegration, of the responsibility of architects Baltazar de Castro, Adães Bermudes and Pedro Vitorino, conjugated the pieces of two tombs, made in different periods. As Mário Barroca points out, another tombstone was then placed, as the tomb was too large for the tombstone of Egas Moniz's funerary monument. According to the same author, the piece that completed the ensemble should correspond to the tomb of D. Gonçalo Anes Correia or to the sarcophagus of his wife, D. Mor Martins do Vinhal¹⁷.

Authors like J. Monteiro de Aguiar or Margarita Ruíz Maldonado question if the current tomb is the same as the one that was in the *Chapel of the Corporal*, or if it is another posterior monument.

C. A. Ferreira de Almeida considers that the double tomb, as it is today, is the result of the merger of two tumular boxes: one from the late 12th century, to which the inscribed tombstone and the stones from the lateral slabs belonged, and another from the 13th century, corresponding to the piece that represents the mythical episode of the journey to Toledo¹⁸. The sculpture of the latter, according to the same author, is related to the Western France's sculpture from the Santonge region, the characters' drappings and the knights' iconography (glorious knight) bearing witness to that relation¹⁹.

This tomb, in an arrangement from the mid 20th century, is thus composed of two cenotaphs belonging to two different periods. The first should be from the mid 12th century and, in its incipient sculpture, tells the first version of the gest of Egas Moniz. The tombstone with the inscription and the two lateral slabs, currently juxtaposed, were part of the first cenotaph which, according to Mário Barroca, was not a funer-

15 BARROCA, Mário Jorge – *Necrópoles e Sepulturas Medievais do Entre-Douro-e-Minho*. Porto: Faculdade de Letras da Universidade do Porto, 1987, p. 431.

16 SÃO TOMÁS, Fr. Leão de – *Beneditina Lusitana*. Coimbra: Off. Manuel de Carvalho, 1644-51, p. 275.

17 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, p. 217.

18 RUIZ MALDONADO, Margarita – «Algunas sugerencias en torno al sepulcro de Egas Moniz». In *Relaciones Artísticas entre Portugal y España*. Junta de Castilla y León, 1986. pp. 245.

19 ALMEIDA, C. A. Ferreira de – *História da Arte em Portugal. O Românico*. Lisboa: Publicações Alfa, 1986, pp.160-163.



22. Egas Moniz
narrates Egas Moniz's journey to Toledo.

ary ark but a memorial raised over the grave, destined to signal the burial site²⁰. A historiated relief shows a scene from Egas Moniz's journey on horseback to Toledo to deliver himself to D. Afonso VII of León. The other slab features botanical decoration. Both pieces, very archaic, evince a scarcely skilled craftsman²¹.

Egas Moniz came from one of the most powerful aristocratic strains from the lands between the Douro and Minho. Son of Mónio Ermiges de Riba Douro and of D. Oroana, he married D. Doroteia or Mor Pais and then D. Teresa Afonso, founder of the Cistercian Monastery of Saint Mary of Salzedas (Tarouca). He was *Tenens* of Saint Martin of Lamego, Neiva, Sanfins and Parada. Also had the position of Chief Squire of Cúria, with a few interruptions, between 1136 and 1145²².

His deed derives from the Leonese siege of Guimarães (1127), which was lifted thanks to Egas Moniz's promise that D. Afonso Henriques would pay vassalage to the king of León, Afonso VII. Since D. Afonso Henriques did not keep this promise, Egas Moniz presented himself to king D. Afonso VII in Toledo with his wife and children, carrying ropes around their necks, thus offering his life and his family's to the Leonese king as the price for perjury.

In the later cenotaph, this myth is retold in a more elaborate way and with remarkable plastic quality. This cenotaph, presumably related to the self-valorization of minstrel João Soares Coelho, descendent of Egas Moniz through illegitimate line, would pertain to the mid 13th century. The sculpted relieves already appear in perspective and with movement, making this specimen a landmark in the evolution of Portuguese funerary sculpture.

20 ALMEIDA, Carlos Alberto Ferreira de and BARROCA, Mário Jorge – *O Gótico. História da Arte em Portugal*. Lisboa: Editorial Presença, 2002, p. 211.

21 ALMEIDA, Carlos Alberto Ferreira de – *O Românico. História da Arte em Portugal*. Lisboa: Editorial Presença, 2001, p. 166.

22 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. 218-219.

Two upper slabs and a lateral one remain from this cenotaph. By the feet is represented the scene of the assisted *holy death*. Egas Moniz is lying in a bed, with a naked figure representing the chosen soul exiting his mouth and then being collected by two angels. Next to it are four women crying and, much to the medieval iconography's liking, pulling their hair as a sign of grief. In the smaller slab, the funeral ceremony of Egas Moniz is celebrated in a scene composed of a bishop, identified by the miter and the crozier, and two men depositing the corpse into the sarcophagus, accompanied by two hardly perceptible wailing women.

The lateral face features the journey to Toledo with masterful technique in middle and high relief.

In the Romanesque period funerary sculpture is not very frequent. Only from the 11th century onwards does customized burial become a practice, and it will only become more common in the following centuries. This phenomenon is probably related to the evolution of the belief in the salvation of the soul. Up until the 11th century, people did not all share the notion that continued prayer would plead for the dead. Slowly, the fate of the soul became defined through good or bad deeds performed in worldly life. With this new concept, liturgical ceremonies performed *in memoriam* tend to multiply. This is particularly notorious in testamentary dispositions, where pious legacies are donated to insure that the name of the deceased, as of his lineage, will be mentioned in the liturgical ceremonies. The evolution of this phenomenon will lead to a multiplication of testamentary legacies, not only in number, but also in the amount of donated goods for an increasingly higher amount of masses and prayers. Property is then donated with the explicit request for ceremonies, determining that the ceremony is to be performed by the grave of the deceased, or that it should be conducted with cross and holy water, or yet establishing the number of priests present, as well as specifying the prayers said²³.

According to Mário Barroca, the customization of graves in the 11th century is marked only by a personal identifying sign. This practice is initiated with the high ranks of ecclesiastic and civil society and then followed by abbots and small and middle nobility, distinguished for heroic deeds. It is only in the 13th and 14th centuries that this practice is extended to the bourgeois related to urban oligarchies and long distance trade.

In the second half of the 12th century, there is a clear generalization of the epitaph, to which one usually adds the inscription of a sword or a chalice, according to the deceased's social status, of course. In Portugal, the appearance of lying statues in tombs corresponds, in Mário Barroca's opinion, to a phenomenon from the Gothic period.

The tombstones of the double tomb are gabled. The oldest has a funerary inscription from 1146:

HIC : REQUIESCIT : F(amu)LusS : DEI : EGAS : MONIZ : VIR : IN-
CLITVS / ERA : MILLESIMA : [ce]JENTESIMA : 2XXXII [II]²⁴

23 BARROCA, Mário Jorge – *Epigrafia Medieval Portuguesa (862-1422)*. Vol. I. Lisboa: Fundação Calouste Gulbenkian/Fundação para a Ciência e a Tecnologia, 2000, pp. 267-268.

24 BARROCA, Mário Jorge – *Epigrafia Medieval Portuguesa (862-1422)*. *Corpus Epitáfico Medieval Português*. Vol. II, T. I. Lisboa: Fundação Calouste Gulbenkian/Fundação para a Ciência e a Tecnologia, 2000, p. 214.



266

23. Egas Moniz's tomb. This relief depicts the *holy death* of Egas Moniz. A naked figure stems from his mouth representing the chosen soul, which is carried by two angels.

Iconographically, the tomb of Egas Moniz has similarities with others. Starting with the presence of the deceased's bed, there are several specimens with the same representation, nevertheless and as opposed to the case of Egas Moniz, the quarters are depicted so as to emphasize the furniture. Margarita Maldonado compares it to Spanish specimens, indicating the sepulcher of D. Branca de Santa María Real de Nájera (from 1157); the tympanum of San Vicente de Ávila (last third of the 12th century) and the sepulcher of Madalena de Zamora (late 12th century). The presence of wailing women is another common iconographic element in the tombs from this period²⁵.

Asides from this tomb, there is in Paço de Sousa a flat trapezoidal tombstone where an abbot is represented in relief. This lid presents a hieratic design which has been attributed to the late 12th or early 13th century, even though the treatment of the flat reserved relief denounces more ancient origins²⁶.

In the external face of the church nave's North wall are two funerary arcosolia, West of the lateral door.

Next to the tomb of Egas Moniz, adjacent to a squared pillar, is a sculpture representing *Saint Peter*, whose style approach draws it nearer to the more detailed cenotaph of Egas Moniz. The canopy is of a later period. This piece, presently out of context, may have served as support for the altar table.

25 MALDONADO, Margarita Ruiz – «Algunas sugerencias en torno al sepulcro de Egas Moniz». In *Relaciones Artísticas entre Portugal y España*. Junta de Castilla y León, 1986, p. 245.

26 BARROCA, Mário Jorge – *Necrópoles e Sepulturas Medievais do Entre-Douro-e-Minho*. Porto: Faculdade de Letras da Universidade do Porto, 1987.

1. 2. Epigraphies

In the monastery cloister, among other elements from the medieval temple, subsides a granite colonnette with the following inscription:

[...] / [...] [sarr] ACINU(s) P(resbite)R²⁷

Although the poor state of conservation does not allow a more complete reading, Mário Barroca points out that the letter type and the decoration accompanying this epigraphy report to the late 11th century. In spite of the fact that no record was found regarding a *Sarracinus Presbiter* in the monastery's documentation, the author mentions the existence of a *Vivili Sarraciniz* among the monastery's patrons in the late 11th century, considering that the anthroponym Sarracino indicates the possibility of pertaining to the Riba Douro family, because there is contemporary mention to a Sarracino married to Dona Godo, daughter of D. Mónio Viegas, the Gascon²⁸.

In the external face of the nave's South wall, next to the cloister's access door, is another funerary inscription stating:

ERA : M^a : CC^a : X^{ia} : OBIIT/MONIUS ABBAS X^o KaLendas AuGusTI
/MONIus PATer ET ABBAS/ IN PACE RQUIESCAS²⁹

267

This epigraphy, dating from 1202, belongs to D. Mónio Ermiges, abbot of Paço de Sousa in 1170, whose family was the patron of the monastery³⁰. [LR]

2. The monastery in the Modern Period

The history of the Monastery of Paço de Sousa concerning the Modern Period is yet to be made. Various material testimonies remain in the building regarding those times, with the added knowledge of a few facts that should be considered in its historic-artistic analysis.

As it is known, the power of the monasteries has left a permanent imprint on the Portuguese administrative structure of the Ancien Regime. Attached to the monastic jurisdiction was a group of lands, villages and parishes forming the Monastic Estate, a situation that would be extended till 1794, when the lands belonging to the monastic institution were integrated in Penafiel's administrative structure, thus signaling the end of the estate.

Until the mid 16th century, this monastery, as many others, was run by commendatary abbots who benefited from the income, a fact that was seldom prejudicial to the proper management of the institutions.

27 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, p. 132.

28 IDEM, *ibidem*, pp. 132-133.

29 IDEM, *ibidem*, p. 626.

30 IDEM, *ibidem*, pp. 628-629.



Among the reputed individuals who occupied this position in Paço de Sousa, Cardinal D. Henrique is a renowned figure, being a commendatory for two periods between 1536-1540 and 1560-1567.

Monastic management by commendatory abbots who collected part of the institution's income for personal benefit led the monastery to a life of lassitude and estrangement from the principles of the Rule of Saint Benedict which was to guide the community. In the late Middle Ages, investment in building and renovating the architectonic structures was very scarce. And so was the acquisition of new liturgical apparel. This situation seems to have contributed to the detachment of the Monastery of Paço de Sousa from the Benedictine Order and its integration in the Society of Jesus. This is perhaps the most important episode in the history of this monastic institution: Benedictine from start until the 16th century, it then integrates a new monastic existence, defined by the principles embraced by the Jesuits. And, as it is known, the action of the Jesuits was determinant in the definition of Portugal in the Modern Period

The commendatory abbots' administration of the Monastery of Paço de Sousa, initiated in 1394, would cease in 1569, with the entrance of priests from the Society of Jesus, who took over the administrative command of this house³¹. Patroned by the Cardinal-Prince, the religious order founded by Ignacio de Loyola would govern Paço de Sousa for many years, its presence being simultaneous with the Benedictines' until 1759 (when Jesuits were banned from the country under orders from the Marquis of Pombal, Sebastião de Carvalho e Melo), with frequent quarrels between the followers of both orders.

In this new panorama, the Jesuits took over the monastic property, but the parish's abbot remained a priest from the Order of Saint Benedict, placing clergy who followed different sets of principles under

31 In 1784, under Friar Manuel de São Tomás, reconstruction works are initiated in the main chapel, moving some of the tumular rocks from there to the collateral naves. Cf. MEIRELES, Fr. António da Assunção – *Memórias do Mosteiro de Paço de Sousa* ... [Preface by Alfredo Pimenta]. Lisboa: Academia Portuguesa da História, 1942, p.70.

the same roof. As José Augusto Vieira recorded in his *Minho Pittoresco* (Picturesque Minho) in 1886, “it was destined from start to Benedictine monks, who lived there until the abolition of religious orders in the country, the convent then been sold as private property and the church still being the parish’s mother church”³². And the quarrels between both religious orientations were certainly not extinguished.

2.1. Architecture

On the architecture of the Monastery of the Savior of Paço de Sousa and its artistic elements in the 16th, 17th and 18th centuries there is not much to mention, since most of the items from that period are either gone or altered due to restoration carried out in the 20th century and also to the occupation of the building’s residential quarters by Casa do Gaiato (institution for wayward boys)³³.

In the church’s lateral North façade, at the transept’s level, we see that the spans cut framing in the lower level of the main chapel is from the Modern Period, probably corresponding to the renovation works conducted in the 1780s, when Friar Manuel de São Tomás orders an intervention to be carried out in the main chapel³⁴, consisting of improving its interior luminosity. To the rectangular windows of sinuously carved shape smaller spans were added on top, creating small Gothic arches, in an attempt to harmoniously integrate modern elements in a whole where the medieval aesthetic was still predominant. This demand for a balanced adjustment between aesthetic languages from different historical periods resulted in a space that would be considered as one of the first examples of a *false medieval architecture*, thus representing a pioneer architectonic trial of the Neo-Gothic phenomenon in Portugal³⁵.

About the monastery cloister, a determining spatial component in the monastic complex for its function as a distributor of the multiple spaces fundamental to community life, it is essential to stress that the present image derives from the DGEMN’s intervention, which lead to the demolition of the North wing. Thus, in the remaining projections, it is possible to witness an organization running in two main levels: a gallery formed by perfect arches, six on each wing, sustained by Tuscan columns in the lower level and, in the upper level, a rhythmic sequence of three balconied windows on each side. Furthermore, there is also a granite fountain placed in the center, composed of three basins corresponding to the markings produced by the overlapping basins, placed above the lower reservoir of quadrilobate shape that gets the water sprung from above. As for its decoration, note that it consists mainly of botanical motives, featuring four pelicans with outstretched wings in the crowning.

32 VIEIRA, José Augusto – *O Minho Pittoresco*. Vol. II. Lisboa: 1886, p. 548.

33 On this occupation see the description regarding the monastery’s facility area in the work of FREIRE, João Paulo – *Terra Lusa – Impressões de Viagem. Minho e Douro de Relance*. Braga: Raul Guimaráes Editores, 1917, pp. 67-69.

34 Cf. MEIRELES, Fr. António da Assunção – *op. cit.*, p.10.

35 Cf. SMITH, Robert C. – *Frei José de Santo António Ferreira Vilaça: Escultor beneditino do Século XVIII*. Lisboa: Fundação Calouste Gulbenkian, 1972.

Regarding the elements from the Modern Period existing outside this monastic ensemble, a forceful mention to the loss in the 1920s of the elements that most eloquently indicated the transformations occurred in the building throughout the 16th, 17th and 18th centuries, which displayed a much different decorative taste from that of the medieval aesthetics³⁶.

The image of the Monastery of Paço de Sousa presented a church façade in which Baroque elements were harmoniously conjugated with medieval elements. The church front was organized in three vertical planes, corresponding to the three naves existing inside the temple. The central plane, higher than the lateral ones, was the façade section that included the most Baroque elements. In this segment of the church's main façade – divided in two vertical levels corresponding to the level of the Romanesque portal and that of the large rosette – were pilasters in its lateral limits, featuring a masonry work highly animated by the play of back and forth movements between planes, making the pilasters tridimensional. The inclusion of classical notes (as the composite capitals introduced in the pilasters of the façade's upper level and the triangular front segments included in the triangular pediment, finished on the sides by urns) are evident witnesses of the artistic repertoire of the 18th century.

Moving on with the analysis of the monastery before the 20th-century restoration works, over the church façade's lateral plane, corresponding to the South nave, was a robust, squared bell tower with pyramidal top. Also to the South, the community area, the monastic complex's residential space, evolved in an extension of the ensemble's main façade, facing East, to a more advanced level regarding church's volume, which was coated and hollowed at intervals by the straight window spans of the monks' individual cells.

2.2. Church gilding, imagery and iconographic composition

In 1758, the altars and images integrating the church were quite different from the current ones, especially because the church underwent deep renovation in the last quarter of the 18th century, with the participation of renowned architect and wood carver, Friar José de Santo António Ferreira Vilaça.

Old documents resist transformation, and they are sometimes the only anchors for grounding the formation, evolution and transformation of the sacred space. Note that a church, as a space for cult, is a site in permanent mutation. The artistic renovations signaling the evolution of the aesthetic and thought, as well as changes in the devotional and liturgical program, always bring renovation to the equipments of the sacred space.

Inside, and concerning the church in particular, it is possible to identify some elements from the Modern Period.

³⁶ According to the existing graphical documentation for this building prior to restoration, the overall aspect was rather different from the current one, having lost most of the architectonic and artistic Baroque features. See Images 3, 5, 7, 13, 14, 15, 33 of "Igreja de Paço de Sousa". *Boletim da Direção Geral dos Edifícios e Monumentos Nacionais*. No. 17. Lisboa: DGEMN, 1939.

In the lateral naves, in the area corresponding to the transept, there are two lateral Neoclassic retables from the early 19th century. The wood has a finishing painted in white, gold and green. The design of these structures is of purely classic matrix, organized according to the sequence *base – body – crowning*.

On the base of the altar are lateral composite columns on pedestals, framing the retable's central area, where the main niche with the image was opened. In the structure's finishing is an entablature supported by the composite columns, on which rests a triangular front. The decoration is extremely contained, with only a few botanical elements in the base of the retable, including the altar table, the pedestal faces, the area surrounding the hollowed medallion at the base of the center of the retable, and also in the entablature frieze.

Both lateral retables, placed next to the Gospel and the Epistle, look precisely the same, however, the first shows a better condition, for the second already features alterations derived from interventions that have damaged it regarding the authenticity of its original design. As for the imagery in these two structures, notice the quality in the image of Our Lady of Conception.

Until 1929, the apsidioles featured other altarpiece structures with a design similar to that of the main retable. This was documented by the DGEMN on photographic record carried out before restoration³⁷.

This church space was indeed very different from today, since the artistic elements were adapted to Tridentine liturgy, forcing the medieval space to mutate, not to mention factors related to the sacred space's use by the religious community and the believers coming to the monastery to receive the sacraments.

The main chapel was isolated from the apsidioles, there being no communication whatsoever between both spaces, which caused a stronger sensation of depth and therefore, a much more significant impact on the spectator. Likewise, the elevation of the main chapel's pavement and of about a third of the total area occupied by the church's naves (achieved by placing a wood platform which absorbed the base of the last supporting pillars of the forming arches, by the transept)³⁸ marked the division between the space reserved for the religious community³⁹ and the space destined to churchgoers, the latter being much smaller than the present one. For instance, the pulpit was adjacent to the last supporting pillar, next to the transept, by the Epistle, near the railing that defined the division between the space for the celebrants and the space for the religious ceremony attendants. The existence of the chancel, confirmed by the blueprints of the church's elevation prior to restoration, is another revealing factor of the transformation of the medieval space into a modern space⁴⁰.

Corroborating, in a way, these considerations, the *Parish Memories*⁴¹ from 1758 regarding the church of the Monastery of the Savior of Paço de Sousa offer important data on the precise location of the existing altars.

37 See Images 35 and 36 published in *Boletim No. 17 «Igreja de Paço de Sousa»*. *Boletim da Direcção Geral dos Edifícios e Monumentos Nacionais*. Lisboa: DGEMN, 1939.

38 See Image 3 published in *Boletim No. 17 «Igreja de Paço de Sousa»*. *Boletim da Direcção Geral dos Edifícios e Monumentos Nacionais*. Lisboa: DGEMN, 1939.

39 Destined for the Divine Ceremony, celebrated in the main chapel and surrounding space.

40 See Image 5 published in *Boletim No. 17 «Igreja de Paço de Sousa»*. *Boletim da Direcção Geral dos Edifícios e Monumentos Nacionais*. Lisboa: DGEMN, 1939.

41 COELHO, Manuel Ferreira – O Concelho de Penafiel nas Memórias Paroquiais de 1758. In *Penafiel – Boletim Municipal de Cultura*. 3rd Series. Nos. 4-5. Penafiel: Câmara Municipal de Penafiel, 1987-88, pp. 307-309.



25. Reformed in the late 18th or early 19th century.

In the space of the main chapel was the main retablo which featured the image of the patron saint in the center, sided by the image of *Saint Benedict* to the right and of *Saint Scholastica* to the left. Framing the Eucharist tribune, the sculptures of the twelve Apostles, six on each side, completed the imagery set in this altarpiece structure. Passing the triumph arch, by the Epistle, was the altar of the *Holy Sacrament of the Parishioners*, bearing the image of *Saint Anne*, with *Our Lady of the Conception* on the right and *Saint John the Baptist* on the left. On the same side, in the transept space was the lateral altar dedicated to *Our Lady of the Rosary*, its image next to those of *Saint Sebastian* and of *Saint Maurus*. This altar was followed by another referring to *Our Lady of the Souls*, whose image was accompanied by the sculptures of *Saint Thyrsus*, protector of the Brotherhood of the Souls, placed to the right, and *Saint Luzia*, to the left. On the opposite side, by the Gospel, was the collateral altar of *Our Lady of the Foot of the Cross*, which featured at its basing the *Dead Lord* and also the lateral altar of *Our Lady of the Pillar*.

There is the reported existence of four brotherhoods: *Holy Sacrament*, *Holy Cross*, *Holy Name of God* and the *Souls*. Furthermore, concerning illumination, the document of the *Parish Memories* mentions the rosette, the *great oculum* that lighted the entire church, granting quite a different image of the current sacred space, which is rather gloom.

The altarpiece structures and great part of the imagery described in the document we have just quoted are gone, either following replacements due to the normal changes in taste, or lost after calamities, like the fire that hit the building in 1927, or the keepers' carelessness, or possible theft.

In this sense, there are several elements composing the main chapel space, and even if they do not correspond to the report from the *Parish Memories*, they are from a later Modern Period (1780s), resulting from a previously mentioned reform occurred in that space which consisted of an artistic renovation of the church's outlook. The presence of Friar José de Santo António Vilaça was determinant to this renovation. According to information gathered in the *Book of Rezam* – quoted by Robert C. Smith in the monography he dedicated to the artistic work of the artist monk who had, years before, worked in the Monastery of Saint Mary of Pombeiro (Felgueiras) –, he was requested to work on the Church of the Monastery of the Savior of Paço de Sousa's new main chapel. That document states that Friar José Vilaça's work did not comprehend sculpture alone, outstretching his intervention to the realm of architecture as well. This conclusion comes from the interpretation of the expression contained in the document regarding works in "stone and stick" which were ordered for the main chapel's renovation⁴².

The main chapel space, narrow and deep, underwent several enlargement and renovation campaigns, a fact which is exemplified by the intervention from the mid 18th century, during the rule of abbot Friar Manuel das Neves⁴³.

Today, this space composed of two flights features four medium spans in its lateral projections, two on each side, whose design reports to a chronology which fits precisely in the timeframe of the renovation occurred in the last quarter of the 18th century. The ogives of the thoral arches and the torn spans at the covering, also designed in pointed arch, although associated to a chronology from the Middle Ages are revivals, for those elements appeared in the same time as the aesthetic renovation initiated around 1780. That intervention sought to cause a minimal impact in the whole, resulting in an extremely balanced architecture, without conflict to the pre-existing elements from the Medieval Period.

As for the altarpiece ensemble corresponding to the main altar, it is clear that its design and decoration already point to a rather late chronology within the Modern Period, because there is an evident *mélange* between Rococo and the emerging Neoclassic current, which would definitively claim its scepter close to the turn of the 18th to the 19th century. The organization of this concave structure is done through placing columns on the area of the retable's basing, in a number of two on each side. Between them are niches with the images of *Saint Benedict* and *Saint Scholastica* (next to the Gospel and to the Epistle, respectively). These columns, of composite capital and frustum decorated with elegant botanical motives, frame the retable's main area which has a large picture of the *Transfiguration of Christ in Mount Tabor*. The structure presents a crowning, conceived as a front, where forms were endowed with a rich movement through the play between curvy lines, being associated with an elegant decoration in which botanical elements are combined with winged angel heads in a contained fashion. Its tympanum features two sitting angels

⁴² See SMITH, Robert C. – *op. cit.* Vol. II, p. 379.

⁴³ In 1741, the main chapel is widened. Cf. SOUSA, José João Rigaud de – Sumário do Mosteiro de Paço de Sousa. Annex of *Penafiel – Boletim Municipal de Cultura*. Penafiel: Câmara Municipal de Penafiel, 1981.

holding palms, indicating the symbol of the *Holy Trinity*. Focusing specifically on the existing imagery in the main chapel, the aforementioned images located in the main retable are quite striking. They are prior to the retable, probably from the time when the main chapel was restored under the orders of abbot Friar Manuel das Neves (mid 18th century). Likewise, the image of the *Savior*, placed on a corbel next to the Gospel, deserves a special mention. The stools against the main chapel's lateral walls are of outstanding quality and exceptional character, for, considering their hybrid forms, they bear resemblance to the main retable, probably dating from the same period.

An additional note to the fact that the interior of the Church of the Monastery of the Savior of Paço de Sousa was complemented by a ceiling covered in painted wood, executed around 1792, when Friar José Caetano de São Bento was the abbot⁴⁴, and irreversibly lost during the 1927 fire.

Another space still showing elements from the Modern Period is the church sacristy. Rectangular in shape, it evolves by the transept area, located on the South side, longitudinal to the cloister, with access made through the apsiolate next to the Gospel. From the set of architectonic and artistic elements, we bring your attention to the large arks in exotic wood with brass handles, placed longitudinally, and also the basin, which is like a separate space from the sacristy. Entrance to that dependency is made through a perfect arch, torn at the corner of the room, to the left when entering the sacristy. It features a stone cover in perfect arch vault, two small windows in its lateral projections, and the fountain in the top wall, designed within a Mannerist matrix, the sculpted shapes evincing the Flemish influence. Also noteworthy is the exuberance of the fountain's water shoots, the emblem located in its top, in which a miter with the corresponding pendants is represented, and also the abundant traces of polychromatism in the entire space.

Complementing the information regarding the sacristy in the Modern period, we add that the ceiling of this space was covered with paintings allusive to the *Painful Mystery of Christ*⁴⁵, also featuring a retable dedicated to the *Vision of Saint Lutgard*, from 1731⁴⁶. [MJMR/DGS]

3. Restoration and conservation

3.1. Renovation in the 19th century

The Monastery of the Savior of Paço de Sousa has undergone important restoration in the 19th century, between 1883 and 1887, under the responsibility of the Ministry of Public Works. In 1927, a fire destroyed part of the monastery and highly damaged the church, which was then repaired under the guidance of Baltazar de Castro, already in the DGEMN's administrative staff.

44 See SMITH, Robert C. – *op. cit.* Vol. II, p. 379.

45 Cf. FREIRE, João Paulo – *op. cit.*, p. 64.

46 Cf. MENDES, Manuel – *Sumário de Datas de Paço de Sousa*. Paço de Sousa: Coleções e Edições Gamuz, 1998.

Paço de Sousa was a very prestigious monument, featured in the press since 1840, because it hosted the tomb of Egas Moniz, a highly esteemed hero within the mental context of Portuguese Romanticism.

In 1885, the following works were done:

- Construction and reconstruction of the roofing in the entire building, cleaning, regulating and fixing joints in the plain and ornamented batters on the outside; building perfect arched windows and crevices in the three naves; laying floors; building scaffolds; demolishing different works; removing woods; painting all the ceilings, windows, crevices and iron railings; cleaning plain and ornamented batters; regulating surfaces in the building's interior and in the columns by the choir.

- In the same year, other works were projected, namely renovating column frustums; building ornamented bases for them and the framed basing; renovating the main chapel's tiling next to the triumph arch, in the church entrance and under the choir; cleaning, regulating and fixing joints in plain and ornamented batters outside the building, including the portico and the entire façade of the church and tower, as well as the entire North lateral side, concerning the nave of the Epistle and also the main chapel.

Judging by observations made by António Augusto Gonçalves, who visited the church in 1895, the foreseen works were indeed carried out.

Gonçalves claims that carved capitals, bases, plinths, friezes and cornices were deeply altered by the hands of *foolhardy masons* and all the relieves were exaggerated. Is it Gonçalves over-reacting or the impression caused by the treatment of the beveled sculpture? The design teacher from Coimbra had his eyes trained in the observation of medieval monuments and their decoration. The restoration program obviously included the making of those elements, and it is not surprising that this church's decorative pieces were sculpted or retouched.

Cleaning the whitewashed masonry was recommended by Possidónio Narciso da Silva, Counselor of the National Monuments⁴⁷.



26. Monastic ensemble before the intervention of the DGEMN.

47 ROSAS, Lúcia Maria Cardoso – *Monumentos Pátrios. A arquitectura religiosa medieval – património e restauro (1835-1928)*, Vol. 1. Porto: Faculdade de Letras da Universidade do Porto, 1995, pp. 332-333.

This restoration campaign should be framed within the wider phenomenon of restoration in 17th-century Portugal. Note that the majority of large Romanesque, Gothic and Manueline religious buildings underwent restoration during the 19th century and the first two decades of the 20th century.

If the prestige of the antiques and their safekeeping comprehended all periods with their aura of mystery, artistic quality or excellence in materials, the singularity of the conservation and restoration phenomenon in the 19th century resides in the fact that it constitutes a fundamental vector in the culture of the period, a subject, almost a common-place in public opinion, mediatized by press and image, marked by the creation of societies dedicated to the protection of patrimony, specific administrative bodies, corresponding legislation and a combined and systematic political and cultural approach.

The Ministry of Public Works, Commerce and Industry was created in 1852, comprehending a technical cabinet in charge of repairing the national monuments, up until then under the supervision of the Ministry of the Kingdom. Fontes Pereira de Melo's great renovation in 1864 reorganized the ministry and created a body of engineers (some of which had studied in France), which truly marks a more organized and systematic restoration policy. In the same year, the statutes of the Royal Association of Portuguese Civil Architects and Archaeologists were approved. This society was directed towards the maintenance of the patrimony. These two facts, as well as the multiplication of copies in the illustrated periodic press since the late 1850s, and of the specialized press, were decisive to the multiplication of recovery works in the following years, with the goal of restoring the buildings' former aspect⁴⁸.

Conducting on-and-off restorations, in many cases, with low budgets if compared to the vast and complex interventions in French, German, Italian or Spanish monuments, the Portuguese 19th century did not drop the intention of safekeeping the medieval constructions, seeking to imbue them with the presence of a past of bravery and greatness, restoring the buildings that best seemed to evince the nation's patrimonial value. The monuments' historic value is one of the main criteria, a *Leitmotiv*, in the election of the buildings worthy of restoration and in the type of works carried out. The other is the admiration for architecture, standing as a major art for its artistic and building qualities and for the particular ability of representing its construction period.

The Monastery of the Savior of Paço de Sousa, guardian of Egas Moniz's sarcophagus, one of the country's dearest heroes, totally deserved the commitment put in its restoration in this panorama of valuing the medieval heritage, contemporary to the formation of the nationality.

3.2. Renovation in the 20th century

The monastic ensemble of the Church and Monastery of the Savior of Paço de Sousa, albeit inconsistencies regarding construction, architectonic program and its functional expressions, reveals the outstanding building capacity of the Benedictine community.

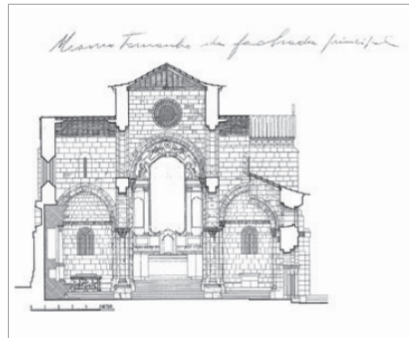
Although only the church of the Savior is classified as National Monument⁴⁹, we believe it is of utmost importance to stress the patrimonial and historic value of the whole.



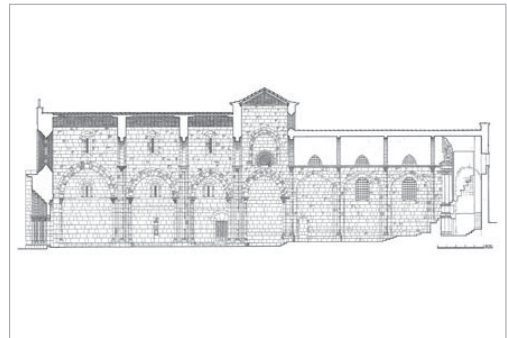
27. West façade before the intervention of the DGEMN.

48 ROSAS, Lúcia Maria Cardoso – *Monumentos Pátrios. A arquitectura religiosa medieval – património e restauro (1835-1928)*. Vol. 1. Porto: Faculdade de Letras da Universidade do Porto, 1995, p. 312.

49 Classified as National Monument by Dec. 16-06-1910, DG 136 of June 23rd 1910, Dispatch from March 1986, Dec. no. 67/97, DR 301 of December 31st 1997.



28. Cross cut of the church.



29. Longitudinal cut of the church.

In the period between 1937 and 1939, restoration was undertaken by the DGEMN, as documented by Bulletin no. 17⁵⁰. As in the remaining Bulletins from the DGEMN, also Paço de Sousa's includes a historic overview of the monument, a chapter dedicated to the period prior to the intervention and after the restoration. In the historic note, João de Castro elaborates on the hypothetical origins of the Monastery of Paço de Sousa, raising a series of conjectures concerning its founders and the heroic figure of Egas Moniz.

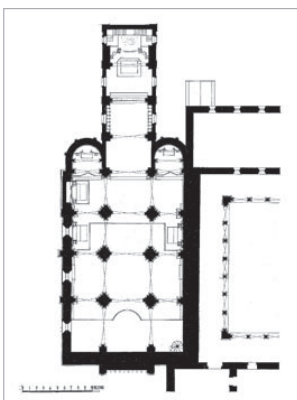
277

After the extinction of Religious Orders in 1834, the Monastery of the Savior of Paço de Sousa is sold to private parties and the church is converted into a parish church. This was a common practice, as shown by the examples of the monasteries of Saint Mary of Pombeiro (Felgueiras), Saint Peter of Cête (Paredes) or Saint Michael of Bustelo (Penafiel), among others. João de Castro describes the state the Monastery of Paço de Sousa was in: "(...) the poor temple, innocent victim of the instability of laws, ideas and human feeling, found only in the prodigious robustness of its members, wounded so many times, the necessary strength to maintain, throughout the entire century that ensued, a perseverant, valorous and silent struggle against ruin"⁵¹.

Between 1920 and 1924, restoration was carried out under the Ministry of Public Works, having the recovery of covers and walls as a priority. The 1927 fire arose from the monastic dependencies and spread to the body of the church, destroying the covering, two altars, liturgical ornaments and objects and a few ornamented masonry items. In the same year still, restoration works began, this time, under the supervision of the DGEMN, extending until 1938.

From 1927 on, recovering the original character or design of the monuments is no longer the main purpose of the DGEMN's policy, the dominant criterion becoming the reintegration of style.

Architects Baltazar de Castro and Adães Bermudes took over the supervision of the restoration works. DGEMN's technical team, a follower of the restoration principles from the 1930s, describes the Monastery of the Savior as "a building of monumental historic value, in the meantime covered by Baroque delirium; (...) the belfry that was erected around that time – a thick granite tube (...) the farfetched extravagance of the ornamental work with which, barbarically, the noble and simple front of that temple in the 18th century were certainly not exceeded or even matched, to this day, in any national monument



30. Map of the church before restoration.

50 *Boletim da Direcção Geral dos Edifícios e Monumentos Nacionais*. No. 17, Lisboa: DGEMN, September 1939.

51 *IDEM*, p. 17.

(...) the authors of that nonsensical work followed the whim of displaying over the revered masonry of the old frontispiece a true architectonic patchwork⁵². The *aesthetic sanitation* operation conducted on the Church of Paço de Sousa's main façade, described by João de Castro, would raise discussion next to the local population. Displeased with the works done to the church's West façade, a group of civilians manifested their discontent to Gomes da Silva, considering that "that hybridism did not compromise the beauty of the front's general look, with the advantage of presenting the albeit singular alliance of the spirit of two such different and distanced artistic periods, forming a whole of rare beauty, in the making of D. João V style"⁵³.

The intervention included the demolition of the wall turned to the cloister, the tower and part of the monastery building, as well as the Baroque decorations in the façade. Inside, the altars of the apsidioles were removed, the door on the South side of the transept and the window of the North apsidiole were covered, and the crevices of the apsidioles were opened, as well as the arches between them and the main chapel. The rosette, the cornices, the corbels, the ornamental frieze and the buttresses presenting mutilations were rebuilt. Part of the convent area was demolished, currently providing straight access to the cloister. In the apsidioles, the two retables were transferred "to a more suitable location" and repaired. Stone ones, similar to the original retables, took their place.

Returning to the analysis of the Bulletin, we observe that in the chapter called *Restoration Works* is a list of the works conducted between 1927 and 1938: disassembling the tower next to the front of the church; demolishing the convent part; disassembling the Baroque incrustations from the main façade; placing the old cross in the pediment; demolishing the wall that was hiding the South façade; repairing the door, crevices, cornice and corbels in the South façade; restoring the ornamental frieze that surrounds the building; moving the corbels found in the balcony of Casa Pia's staircase to their original place (main façade); renovating the cloister wing and fountain; lowering and tiling the entire parvis; restoring part of the North façade (buttresses and crevices); uncovering the windows of the apsidioles and covering a window opened in the Modern Period; partial restoration of all other crevices; uncovering and restoring the South portico; rebuilding the entire cover; partial reconstruction of the angular buttress on the right side of the front; moving the stones from the tomb of Egas Moniz to the left apsidiole: solemn translocation of Egas Moniz's ashes to his tomb (rebuilt on August 31st 1929); disassembling the wood altars in the apsidioles and transferring to other places; placing new stone altars in the same places; placing diamond-shaped glass in all spans; uncovering and repairing the arches of communication between the main and lateral chapels; lowering and tiling all the naves and changing the apse's steps; building a new bell tower away from the church; rebuilding the rosette; transferring the old cross to the mount located at the road terminus in front of the church; covering the door in the cross nave; lowering and fencing the door's outer area. In the West façade: rebuilding the rosette and the terminal cross, placing the corbels from Casa Pia over the portico, and rebuilding the buttress. In the South façade: rebuilding the cloister's blocked door, crevices, cornice and bracketed corbels. In the North façade: rebuilding the portico's tympanum, arcosolia, frieze and buttresses, and replacing windows with crevices. Inside: restoring capitals, colonnettes and pillar bases, lowering and tiling the pavement, placing doors, stained glasses, and altars in the apsidioles, transept and sacristy, moving the tomb to the left apsidioles, electric installation. In the cloister: tiling and lowering the



31. Monastic ensemble after the intervention of the DGEMN.



32. West façade after the intervention of the DGEMN.

52 *Boletim da Direcção Geral dos Edifícios e Monumentos Nacionais*. No. 17, Lisboa: DGEMN, September 1939, pp. 24-28.

53 TOMÉ, Miguel – *Património e restauro em Portugal (1920-1995)*. Porto: FAUP publicações, 2002, p. 130.

floor and building steps, consolidating the arcade and assembling the central fountain, wall coating. In the parvis: building the tower, moving the cross, flattening the ground and building a wall next to the tower and along the North façade (including steps), partial tiling of the parvis⁵⁴.

Between 1950 and 1987, under the supervision of the DGEMN and the Factory Committee, several conservation and recovery works took place.

In 1973, the retables were removed from the transept with the purpose of attaining a cleaner look, considered more suitable for the original. In 1943, the monastery's South wing is demolished to use the stones in the construction of Casa do Gaiato. In 1963, Rogério de Azevedo elaborates a monastery restoration project, following a request by the people in charge of that philanthropic institution, with the goal of restituting the destroyed monastic structure. However, this request was not carried out.

During the last years, interventions have followed the general tendency to stick to technical and/or maintenance aspects.

In 1992, the Church and the Monastery of the Savior of Paço de Sousa became affected to IPPAR. [LR/MB]

Chronology

10th century – Original edification (the first documented mention is from 994);

13th century – Construction of the Romanesque church;

17th and 18th centuries – Remodeling and transforming the main chapel and the main façade; remodeling the cloister and monastic quarters;

1883 to 1887 – Restoration works under the supervision of the Ministry of Public Works;

1910 – Classification of the church as National Monument (Dec. 6-16-1910);

1920 and 1924 – Beginning of the restoration works under the Ministry of Public Works;

1927 – Fire partially destroys the monastery;

1927 to 1938 – Beginning of the restoration works by the DGEMN;

1950-1987 – Several conservation and recovery works are conducted under the supervision of the DGEMN and the Factory Committee;

1992 – The Church and the Monastery of the Savior of Paço de Sousa become affected to IPPAR.

54 *Boletim da Direcção Geral dos Edifícios e Monumentos Nacionais*. No. 17, Lisboa: DGEMN, September 1939, pp. 20-21.