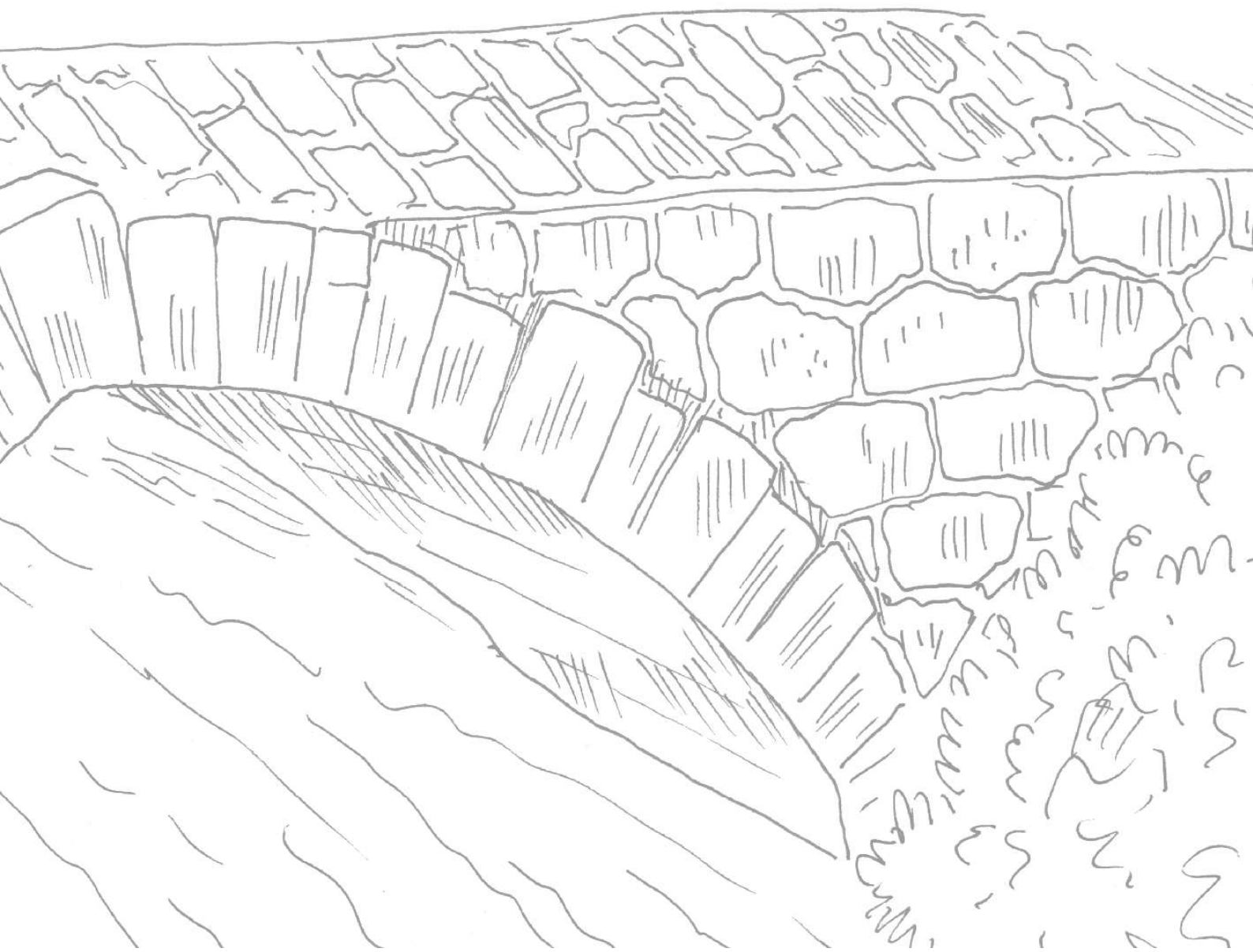


BRIDGE
OF VEIGA
LOUSADA



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The Bridge of Veiga is located in the parish of Torno, municipality of Lousada, and connects the banks of the river Sousa between the hamlets of Rio and Cachada. Until 1836, it belonged to the term of the municipality of Unhão, when the parish of São Fins de Torno was a vicarage of the Monastery of Pombeiro (Felgueiras) (Costa, 1706-1712: 127). We may suggest, right away, the possibility that the construction of the Bridge of Veiga occurred within the sphere of influence of this powerful institution, in whose domains we find other stone crossings, such as the Bridge of Fundo de Rua (Aboadela, Amarante) or the bridge of Cavez (Cabeceiras de Basto) (Costa, 1706-1712: 143, 151). Both towns were religiously and temporally subject to the Monastery of Pombeiro that, as we know, was an important economic and spiritual centre visited by tenants and devotees, among others.



Downstream view.

It is a Bridge with a single and slightly pointed arch, with narrow long voussoirs, which may have been built within a rather dilated time frame considering the persistence of models and techniques. Carlos Alberto Ferreira de Almeida (1995)¹ considered that it was a construction from the 15th or 16th centuries, but we believe that we can fit it into the final Medieval Period – the first half of the 15th century – as suggested by the type of ashlars with placement initials and its trestle shape. Being a minor work, a structure intended to allow the crossing of an area of “veigas” [tilled plains]², as its toponym suggests, the trestle shape is smoothed due to the low and fertile banks on which the human presence is still abundant and diffuse nowadays. Close by, the toponyms Torre³ and Quintã reveal the presence of small manorial units, whose



Downstream view (1962).
Source: IHRU archive.

¹ Years before, the same author said: “without any exception, considering the dozens of known examples, it seems that we are always before a Medieval bridge when its arches are acute. And we may classify them as Gothic” (Almeida, 1968: 124-125).

² The chronicler Francisco Craesbeeck (1992: 196) mentions the existence of four “veigas” [tilled plains] close to the Bridge, two on each bank of the river Sousa.

³ On this site and its properties, please refer to the documents published in Lopes (2004: 365-366).

importance may have influenced the construction of the Bridge⁴. The doubt on whether it was commissioned either by the manorial power or by the ecclesiastical power of Pombeiro could only be clarified by documents⁵. However, we should highlight that this small crossing ensured the connection between minor settlement centres, considering that the main road was located further north, in Caramos (Felgueiras), heading to Lixa (Felgueiras) and Amarante⁶.



Map showing the main roads located close to the Bridge (adapted from Depósito dos Trabalhos Geodésicos, 1861). Source: National Digital Library.

So, we stand before a Bridge of local and regional scope, aimed at serving the traffic that flowed within the municipal⁷ or parish circuit, whose construction may have been more influenced by the need for social and economic control than by the idea of public work, as most crossings from the Modern Period were.

4 INSTITUTO GEOGRÁFICO DO EXÉRCITO – *Carta militar de Portugal* [Material cartográfico/Cartographic collection]. [Escala/Scale 1:25.000] n.º 99 – Felgueiras. Lisboa: Instituto Geográfico do Exército, 1998.

5 Here, the presence of Pombeiro (Felgueiras) is strong and clear in the 13th and 14th centuries, as proven by the available documents published in Lopes (2004: 359–367). The power of that Monastery rivalled with that of another institution: Bustelo, which currently belongs to the municipality of Penafiel. In the village of Rio itself, close to the Bridge of Veiga, the monks from Pombeiro owned a farmhouse that paid “voz e coima” [a legal tax] to the monarch during the period of King Dinis and their annual lease was 1 lamb and 1 chicken; and on the other side of the river, the houses of Martim Anes were taxed except for “voz e coima”. The first commendatory abbot of Pombeiro, friar Amaro, the confessor of the Queen Filipa de Lencastre, took refuge in São Fins (around 1427). He was fleeing the plague and, despite giving up the church of Torno in 1446, we could actually be responsible for the construction of this Bridge (Lopes, 2004: 361, 364–365).

6 TRANT, Nicolau – [Mappa do distrito entre os rios Douro e Minho feito pela ordem do Ilm.º e Exm.º Snr Nicolau Trant, brigadeiro encarregado do governo das armas do partido do Porto, anno 1813] [Material cartográfico/Cartographic collection]. Escala/Scale [1:193000]. 1861. Lisboa.

7 The authors of the archaeological inventory of Lousada (Nunes, Sousa & Gonçalves, 2008: 214) say that the Bridge of Veiga was located “on the old road that headed from Senhora da Aparecida to Unhão”.

If, regarding the purpose of its construction, the documents are, at the moment, incomplete or non-existent, regarding the construction process we may only outline the stages it went through by comparing it with other stone crossings. Let's name them:

- I. Site selection;
- II. Draft design;
- III. Cutting and transportation of stone and other materials;
- IV. Construction;
- V. Paving;
- VI. Additions, improvements, reconstructions.

I. The choice of the location to deploy a stone bridge could depend on a number of factors, namely a scenario of pre-existence in which a specific traffic channel featured the necessary proportions to be turned into a crossing, be it a ford, a boat or a wooden pontoon. The flow of the river or brook would also influence the choice of the location and the materials: in wider rivers with stronger currents, only stone could beat the flow (and now always in a successful way); in limited brooks with weaker flows, wood could work as the perfect material for ephemeral crossings that were renewed according to the needs of the neighbouring residents. So, stone or masonry bridges made it possible to cross rivers wherever the traffic so justified their construction or where it was necessary to take carts and beasts.

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In any case, the men from the Middle Ages, the builders of roads or the makers of paths continued to avoid rivers, just like their Roman predecessors had. When it was absolutely necessary to cross them, people used crossing boats which were very common elements within the Portuguese Medieval territory and were usually associated with inns and sanctuaries⁸. The crossing was dangerous; it required special care and prayers to God, Christ, the Virgin, male and female saints, some of which had a special vocation to aid endangered travellers⁹. With large rivers such as the Douro, the Mondego or the Tagus, the monarchs of the Portuguese kingdom – formed from north to south – progressively tried to provide the territory with safe crossings that consolidated the national cohesion and allowed the circulation of men and the flow of goods. This was the origin of the figures of pious queens¹⁰ and kings whose contribution for the construction of large bridges placed them side by side with saints and demons – the same who were often held responsible for the construction of such mundane and political works.

⁸ On the communication routes located to the north of the Douro and the first inventory of road heritage, please refer to Almeida (1968; 1973: 40-57).

⁹ Not all chapels or churches dedicated to Saint James, Saint Roch or Saint Gonçalo are necessarily associated with important crossing points. The territory is packed with these hagiotoponyms and such does imply they are marks of pilgrimage routes. It was very common for the occasional or usual traveller (merchants, pedlars, lepers, etc.) to commend themselves to Christ and the Virgin in their countless titles: of the Good Passage, of Help, of the Good Deliverance, etc. On the other hand, figures like Saint Mary Magdalene, who washed the Saviour's feet, gave her name to certain chapels that were associated with welfare complexes such as the paradigmatic example of Caldas de Aregos, in Resende. On this issue, please read Resende (2011).

¹⁰ One of the most popular from the national legendary *corpus* is Queen Mafalda, sometimes mistaken by her granddaughter, a Cistercian saint. On the matter, please refer to what we wrote in the Churches of Sobretâmega and Saint Nicholas of Canaveses (Marco de Canaveses).

A paradigmatic case of this construction policy is the bridge over the Douro, to which King Afonso Henriques (k. 1143-1185) left an important legacy. The choice of the location for its construction may explain the reasons why there were certain men in the Middle Ages who funded such works.

The river Douro, in the section between the mouth of the Paiva and the mouth of the Varosa, was always considered as a place with many fatal currents. There were successive spots and trenches in which the boats succumbed when they were not steered with mastery. And the crossing was made by boat, in times when the flow allowed short, but not always peaceful, journeys. There were private, paid boats and for “God’s bless”, boats whose fare was free of charge¹¹. From this series of free boats, the ones from Aregos (Resende), Moledo (Lamego) and Régua were rather important (Almeida, 1968)¹². For the travellers who came from Lamego the last two boats served the ones who wanted, either to go to Vila Real and Trás-os-Montes, or quest for the lands of Entre-Douro-e-Minho, namely the cities of Porto, Guimarães and Braga. So, when King Afonso Henriques¹³ or his counsellors had the idea of building a stone crossing over the Douro in the 12th century, they might have thought of Régua or Moledo, especially the latter since it managed to preserve, until the 19th century, the primacy of being the most important crossing location along the Douro: it narrowed the flow of men, beasts and carts that travelled from the centre of the Iberian Peninsula across the Portuguese inland searching for the important northwestern commercial centres. However, the location chosen for the construction of that which would be the first bridge over the Douro within Portuguese territory was defined between two points downstream of Moledo, thus joining the parishes of Barrô (Resende, to the south) and Barqueiros (Mesão Frio, to the north). In this place there was already a small paid boat, but the traffic flow did not seem to justify the construction of such important crossing¹⁴. So, how may we justify the choice of this site for such an important crossing? Its construction would force the road from Lamego to Amarante to be moved towards west, thus wasting the smooth ascents that favoured the royal road between Moledo and Rede (Mesão Frio) during the 18th century.

In the early 16th century the foundations of this bridge were still visible on the river bed and the chronicler Rui Fernandes suggested it should be finished resorting to a tax of 10 “réis” [former Portuguese currency unit] per resident within a twenty league radius: “and it would be very noble if this Kingdom had a bridge over the Douro for it has many cliffs and is very difficult to cross (...)” (Fernandes & Barros, 2001: 95).

11 Please refer to Duarte & Barros (1997: 77-118).

12 Between 1531-1532, Fernandes & Barros (2001: 92-93) also mention a few that were part of the Lamego circuit: “Bagaúste, which belongs to Your Lordship [Bishop of Lamego], Régua, which belongs to the Bishop of Porto, and to His Excellence Fernando, the Carvalho, which belongs to a “quintã” [small manorial unit], Moledo, which was created by Queen Mafalda, Bernaldo, which belongs to a “quintã”, Porto de Rey, also created by Queen Mafalda, barges of Moledo and Porto de Rey, whose construction was ordered by the same Queen who left them to certain “quintãs” and “casais” [farmhouses] so they could support the boatmen who drive the barges without charging large amounts, no matter how full and unruly the Douro is (...)”. Downstream from Porto de Rei (Resende) we highlight the already mentioned boat of Aregos, associated with the welfare complex that included a leper hospital and thermal baths, and also the ones in Pala (Baião), Mourilhe (Cinfães) and Fontelas (Cinfães). On the boats of the inner Douro (which the author calls “Iberian” Douro) please read Abreu (2006: 45-75).

13 In 1179, he stipulated certain legacies, among which 300 “morabitanos” [former Portuguese currency unit] for the “bridge over the Douro”. The money should be handed over to the monks of Saint John of Tarouca (Reuter, 1938: 365).

14 It was Bernardo’s boat (as previous note).

Two centuries later, in his *Elucidario...*, Friar Joaquim de Santa Rosa Viterbo writes an extensive dissertation on the Bridge, warning those who were more sceptical about its existence: “it would be nice if this bridge, site of so many old-wives tales, novels, and other publications, would be reproduced in a more convenient location, thus bringing together the royal roads for the immortal glory of Queen Maria I, who commissioned them in our days!”. In fact, both locally and regionally, the “story” of the bridge always sounded more like a legend rather than real facts. Perhaps because it was impossible for it to be true. However, as proven by Joaquim Viterbo, its existence, despite being unfinished, lasted for some time in the memory and will of certain individuals¹⁵.

Father Luiz Cardoso, based on the descriptions he had received from the parish priest of Barqueiros before 1751, wrote this precious memoir and description of the remains of the bridge that had been designed in the 18th century:

“At the extremities it features a large stone, close to the Douro, or on its banks, the famous Tower, or Pillar, commonly known as “Piar”; and, in the same river, we find the beginnings of two other pillars (completely destroyed by time and the water’s current), which worked as foundations for the arches of a bridge that Queen Mafalda, with her royal and generous will, tried to build in the Douro; if, by chance, it would have been finished, it would be the eighth wonder of the world; however, time destroyed much of it, helped by the floods of the Douro. Today it is still fifty palms high and two hundred palms wide; as it goes up, it gets narrower with each row, being shaped almost like a pyramid. Above this Pillar, or “Piar”, there is a large sandy area, where the river runs with great rush, which is commonly known as Galeira, where, with two or three yokes of oxen that belong to the owner of that Galeira (which are owned for that purpose), the boats are pulled up for most of the year, for a fixed stipend; and, without this help, it would be extremely difficult, if not impossible, to cross the river in this and in other similar places. Close to this tower, or “Piar”, there is a plane and unfruitful sandy area and, surrounding this area, we can see large amounts of loose and broken stones that seem to have been moved for the works of the bridge they were trying to build” (Cardoso, 1747-1751: 54-55).

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The account allows us to conclude that one of the three pillars that the parish priest of Barqueiros, which memoirist Luiz Cardoso saw in the first half of the 18th century was built on an outcrop (“calhao”) close to the river. In 1970, there were still traces of another pillar on the opposite bank (Pinto, 1982: 224). Just like any other bridge, its construction began simultaneously on both banks, at a location where the current and the width of the Douro allowed building a platform supported by a line of five or six pillars (similar to the bridge of Canaveses, Marco de Canaveses) ensuring, at the same time, the solidity and durability of a structure that would be constantly subject to continuous hardships in flood periods.

¹⁵ Viterbo (1865: 153) raises the possibility that the bridge had already been completed and, at some point, demolished; he rejects the authorship ascribed to Mafalda, “because, in 1179, her grandfather, King Afonso Henriques had already left it 3000 “maravedis” [former Portuguese currency unit]”. He also quotes the will of Sancha Vermudes that, in 1205, mentions certain properties located in Barrô (Resende) close to the bridge over the Douro.

So, when the choice of location would not be justified by a frequent use, it would be associated with the safety provided by a specific place: areas with outcrops on which it was possible to build one or more pillars or, more often, in areas where the river bed was narrower (like in the case of the Bridge of Arco, in Fohhada, Marco de Canaveses), which avoided arches with large spans or the construction of more than one arch¹⁶.



Barge. Source: Vizetelly, 1947, p. 56.

In the case of the Bridge of Veiga, the choice of location was certainly due to the fact that it was a passage place resulting from the capillarity of roads that provided access to the fertile “veiga”. Despite demolished and reconstructed, it was surely built on rocky outcrops that allowed ensuring the structure’s sustainability in an alluvial flood area. However, it is important to underline its position within a territory characterised by agricultural productions, which were in constant need of manual and animal strength and also of vehicles that would transport the crops after the harvest.

¹⁶ Valerio Martins de Oliveira wrote the following words about the place on which the foundations of any building should be based (1748: 28): “that the foundations that we build must penetrate all the unstable and loose soil; if the site is not robust or does not inspire much trust, we can use a oak or olive wood palisade, because when this wood is placed underground it normally lasts for many years, with its sturdy bar on top, with the largest and thickest slabs there are and we are able to find; and if it is built in the water, this palisade should be made of stone pine wood (...)”.

II. After the location was properly defined, measures were taken and the following step would be producing a draft of the structure that was going to be built. Regarding the Modern Period we have construction deeds that allow us to know a little bit more, not about the constructive process, but on its previous stage¹⁷.

A contract was drawn up between both parties, the commissioner and the artist. The former provided information on the building site and, sometimes, specifications about the bridge's shape and size; the latter defined the materials and the execution deadline, often mentioning that he committed himself to finishing the work according to specific sketches. These would certainly be structural drawings with technical and formal specifications. They did not survive enough to reach us. And even in terms of construction writings recorded in notebooks there are already few examples we can present – although a systematic and accurate survey of this kind of documents is still to be done. On the other hand, many works may have been carried out based on verbal contracts or documents that were not ratified by a notary, such as the “assinados”¹⁸.

After the work had been, either formally or informally, commissioned, the master stonemason and his men, artists and apprentices, looked for the quarry or quarries that could supply the building works.

III. The stone used in the construction of the Bridge of Veiga was certainly transported with the help of machines, carts or drays. We do not know where they came from. There is still no systematic study of the petrous materials used in the construction of buildings and structures, relating them with the dissemination of certain types of stone, like granite in the Bridge of Veiga, a material that was widely used for all kinds of constructions in this region.

Along the landscape we find plenty of toponyms like “pedregal” or “pedreira”, which recall the sites where the blocks were quarried and prepared for their transportation and subsequent cutting or trimming. Part of the work related to the preparation of the ashlars, which included cutting them to measure and trimming them, was surely performed close to the quarry. However, the preparation was made on site, a true construction site where sometimes there were several master stonemasons working at the same time, together with their teams¹⁹.

At the quarry, the first cuts on the rocky outcrops were vertical, followed by the definition of horizontal lines that would contour the horizontal cut. After the natural block was cut out from the outcrop, smaller blocks were cut according to the appropriate sizes, considering both the size and capacity of the means of transportation and the place they would take within the structure they were intended for.

¹⁷ Regarding the Douro and Montemuro region, we have some construction deeds that even allow us to follow the path of a particular stonemason who is specialized in the construction of bridges. This is Timóteo de Calheiros, born in the region of Vila Nova de Cerveira, who signed the deed for the construction of the new bridge of Lagariça (Resende) in 1734 and committed himself to build a crossing in Loivos do Monte (Baião) in 1767.

¹⁸ The “assinados” were individual pieces of paper in which an educated person would write a text intended to document a specific act (purchase, sale, building construction, service, etc.), which was then signed by the parties, witnessed and then considered valid. We do not know what their legal relevance actually was because, given that they were not recorded in the notarial notes, they became documents easy to manipulate. This way, their authors were exempt from the payment of fees and from the bureaucratic process. On this type of documents, please read Resende (2005).

¹⁹ In which there were, naturally, other trades and craftsmen, such as carpenters and blacksmiths.

The building sites were not always close to quarries, causing the transportation to be lengthier and, of course, more expensive. That was the reason why we find ashlar from older constructions in buildings that were subsequently refurbished, a fact that has given rise to misreadings by the so-called “architectural archaeology”. In fact, even stones from ruined buildings could be reused in other buildings constructed in later periods. Researchers are not always aware of the ability to transport large stone blocks during the Middle Ages, thus reducing the constructions to works that were the result of the circumstances of their environment, something which was not entirely true; otherwise, the constructive ability of the Medieval man would fall very short of legacies that are well known to us, from cathedrals to complex bridges.

With the aid of other stones, logs, metallic bars and hoists, the blocks were taken to the vehicles that would transport them. Carts and drays were pulled by oxen or cows and perhaps (less frequently) by mules or horses. Once they arrived at their destination, the ashlar that were supposed to be placed according to the project were prepared by being cut and trimmed.



Downstream view. Arch top.

IV. The 17th and 18th-century memoirists were careful enough to make a distinction between stone and masonry when they mentioned petreous bridges. While the former had irregular ashlar and included badly-squared blocks or the use of loose stones, the latter showed square cuts and a deep knowledge of building techniques. The Bridge of Veiga fits into the category of masonry bridges, as referred by the parish priest of São Fins do Torno in 1758²⁰. However, we might think that it was designed and built by a master who had the necessary know-how

20 “At the fifteenth, that the Souza features a Stone Bridge with a single arch in this parish” (Borges, 1758).



Upstream view. Arch and platform.

to combine beauty and durability. As we shall see, it was not, and both time and men were inclement to this small Bridge that endured irregular flows and imposed additions that corrupted the original Gothic structure.

In order to build the arch, the stonemasons began by placing the foundations and first stones on both banks. In the case of Veiga, which has only one span, the arch begins at ground level giving little expression to the trestle-shaped deck. Sometimes, these first stones called “saiméis” had holes to insert the wooden centring, structure or falsework that was used to support the voussoirs and ashlar as they were put in place. The voussoirs used in the Bridge of Veiga were cut with narrow and long shapes, but right on the arch we see the first building mistake that may have accelerated the fast decay of the Bridge: instead of closing it with a single one-piece keystone, the master and his artists closed it with two pieces. The stones were put in place with the help of scaffolds and hoists moved by lifting wheels, pulled by resorting to human strength²¹.

Once the intradorsum was finished, they would build the abutments and walls from each of the faces that connect the banks and the route over the Bridge through an inclined plan. The pseudo-isodome ashlar stand out. Between each face, they used uncarved and loose stones as filling and base for the construction of the pavement and the walkway.

²¹ On hoisting devices, please read Gómez Canales (2005: 85).



Stone path leading to the Bridge.

Considering that it had a single arch and that the river's current did not justify so, they chose not to provide the Bridge of Veiga with cut-waters or buttresses; the former would allow cutting the current and preventing the structure from being continually under pressure or struck by debris; the latter were used to sustain the current's thrust and pressure.

Finally they build the parapets: two rows of ashlars that on both sides of the walkway protected the pedestrians or cars against fall, defining the Bridge's circulation space. Although in 1726 Francisco Craesbeeck (1992: 196) mentioned the Bridge of Veiga "with its parapets surrounding it", these elements no longer exist and the original pavement underwent major changes.

V. We do not know if the walkway was built at the same time as the Bridge. In the section found on the right bank there are some slabs with marks but, as we shall see, the Bridge is not in its original place because it was replaced by a concrete crossing a few meters upstream. We may assume that the Bridge was the extension of a cart route²² paved with larger or smaller stone slabs, sometimes taking advantage of outcrops and installing stones with irregular or jagged shapes to create an overlap that was able to withstand traffic. But this is only a possibility because, in the Middle Ages, most of the routes were dirt tracks (Marques, 1997: 91-121).

As in the case of the information we have about masonry ashlars, which were divided according to the stone's cut, size and shape, there are no studies about the type of pavements

²² The current walkway, which is partially preserved, shows traces of the groove left by the wheels of the oxcarts.

that were used in rural roads. The truth is that we only find a standardization policy in the 19th century, thanks to techniques that were internationally developed resorting to different materials. However, different paving methods were applied according to the stone that was locally or regionally available, the purpose of the route and the orographic vicissitudes, which allows us to formulate a categorization. A systematic study of pavements could shed some light about many walkways that are considered as being Roman and (or) Medieval, proving or refuting their persistence.

It is likely that the route that served the old Bridge of Veiga was part of the municipal and parish network that we've already mentioned in the case of the Bridge of Arco. In the Middle Ages these circulation channels were used by agents from manorial and ecclesiastical institutions. And in the Modern Period, when the administrative division and the forces from which local power emanated were consolidated, some of these works of art were restored and extended; they were needed for the flow of temporal and religious activities, such as the journeys of the muleteers and the processions or the distribution of the viaticum, which required clean paths and fast itineraries, as befitted the transportation of the Blessed Sacrament²³. The construction of new bridges, the repair of the old ones and the cleaning of the paths (which included their paving) were promoted after the 16th century; despite being necessary, these works were not always welcome by the population because it implies the payment of extraordinary taxes, like the "fintas"²⁴.

So, the Bridge of Veiga may be considered as a paradigmatic example of a crossing that was part of a minor network plan, giving expression to the local and regional circulation system; they were the result of more pressing needs than the ones of providing the pilgrims who went to Santiago de Compostela (Spain) with safe crossings, as if they were the only reason behind the road construction campaign carried out in the Middle Ages.

VI. Throughout the Modern Period the Bridge of Veiga was probably subject to the necessary restoration works, revealed by stones with different cuts and textures. The damages caused by the traffic (especially motor vehicles) and by the currents during flood periods must have weakened the small structure leading to its reinforcement.

Unfortunately, it was during the Contemporary Period that it was subject to the most violent acts. Its pavement subsided due to car traffic. After being replaced with a new concrete crossing, the Medieval Bridge was demolished and left dormant; this was the state in which the historian Carlos Alberto Ferreira de Almeida found it in the 1990's, stating that "the bridge of Veiga is a pitifully ruined monument" (Almeida, 1995).

In 2010, it became part of the Route of the Romanesque and hopefully the Medieval elegance and dignity it showed for so many years will be restored. [NR]

²³ We should note that, in 1726, the church of Torno did not feature a tabernacle, meaning it was necessary to get the communion wafer from the nearest church (perhaps Unhão, Felgueiras) (Craesbeeck, 1992:196).

²⁴ This was the origin of several abuses, as we may infer from the royal provision of 1605 on taxes intended for the reconstruction and repair of bridges (Silva, 1854: 1605-1606).



View of the platform and the stone path (1962). Source: IHRU archive.



View of the platform and the stone path (1962). Source: IHRU archive.

CHRONOLOGY

1427: fleeing the plague, Friar Amaro – the commander of the Monastery of Pombeiro – takes refuge in São Fins de Torno, which was the abbey's church;

15th century (1st half): construction of the Bridge of Veiga;

17th and 18th centuries: conduction of conservation and reinforcement works;

1726: Francisco Craesbeeck mentions the existence of parapets on the Bridge;

1758: the vicar of Torno, Félix Borges, points out that within the limits of his parish there was only one masonry bridge, which had a single arch;

20th century: subject to motor-vehicle traffic, the Bridge of Veiga decays and is replaced by a concrete pontoon;

2010: the Bridge of Veiga becomes part of the Route of the Romanesque.

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