



**MONASTERY**  
**OF SAINT**  
**ANDREW**  
**OF ANCEDE**

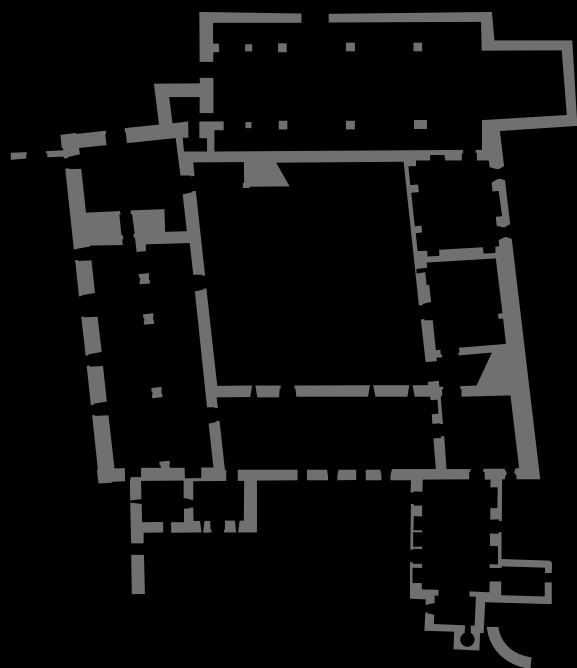
BAIÃO



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Plan.



## HISTORICAL INTRODUCTION

The legend, whose content indicates the transfer of the first settlement of the monks from Ermelo to Ancede, suggests the lack of water and the toxic atmosphere of the Douro as motives for this unusual move. Across Portugal there are countless tales suggesting moves, abrupt changes, the abandonment of communities or reluctant saints who providentially choose the place where they wish to be worshipped. These narrative themes note fanciful explanations for a reality that was not that extraordinary. It is a fact that the depletion of resources or demographic imbalances motivated, e.g., by waves of plague may have been the reasons behind the abandonment of certain places. In the case of the reluctant saints, many examples reveal the existence of tensions between communities and institutions regarding the ownership of a specific place of worship – which obviously presupposed the religious and economic control of the territory. However, in the case of Ermelo and Ancede, it would be naive to believe in the idea of the lack of water resources in a region that has them or, if it hadn't, the canons would surely be able to ensure the necessary supply for their own survival (since they had the knowledge to do so).

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Aerial view.



However, the reasons behind the formation of the religious community of Ancede may actually fit into a series of strategies aimed at using the available resources in a vast territorial area located to the north of the Douro. And while the origin of Ermelo, as the toponym indicates, lies in an old hermitage, Ancede, as monastic community, results from a combination of elements and from the effort of the lineages that, during the 11<sup>th</sup> and 12<sup>th</sup> centuries, fought to defend the territory they had received following the Reconquest<sup>1</sup>.

The land charter of the Monastery of Ancede, drawn up in 1141, provides us with a more or less complete portrait of the dimension and importance of this region irrigated by three water courses: the brook of Roupeira, the river Ovil and the brook of Figueiras. The document, which was translated into Portuguese in the 17<sup>th</sup> century, begins with an introduction which does not allude to the headquarters of the monks or to any special need they had<sup>2</sup>. Afonso Henriques, already calling himself as king, turns to prior Anaúfo, the head of a community established in this region, telling him that, out of mercy, for the memory of him and his parents and also to liquidate 150 “maravedis” [former Portuguese currency unit] that the prior had given him, he would charter the “honra” [a type of Portuguese administrative division] of Ancede, handing it over to him. The document demonstrates that: a) in 1141, there was already a community of monks in Ancede, established in a location that the land charter does not mention; b) this community was headed by Anaúfo, a prior and creditor of the king; c) the “couto” [a type of Portuguese administrative division] of Ancede used to be a “honra”.

The chartered land stretched over six kilometres along the north bank of the Douro river, between the mouth of the brook of Roupeira (that the document calls river Galinhas) and the brook of Trancoso (called of Figueiras in the 12<sup>th</sup> century). The description of the boundaries was made counter-clockwise, starting at the mouth of the river Galinhas, along the terms between Pala and Cedofeita, until the limits with Balde (and with the “honra” of Laje), Paços and Esmoriz. From this point on, the toponymy isn't always clear. There are references to “Venobria” and “Tueraz”, perhaps alluding to the terms of Góve; then it went down towards the brook of Figueiras or Trancoso, a toponym referred twice to designate a fountain and chestnut forest by which the road to Caldas used to pass.

The Medieval demarcation, consisting mainly of orographic elements, was replaced in the 17<sup>th</sup> century – already under Dominican management – by epigraphed stone landmarks. The recent discovery of a pillar which is profusely decorated with geometric motifs suggested that it could be one of the original landmarks related to the 12<sup>th</sup>-century charter. However, its uniqueness could mean that it is a reused object moved from its original position, which could have had several purposes, namely indicating the boundaries of one of the Medieval “honras”, Ancede or Laje, close to which it was discovered.

1 In 1706, Father António Carvalho da Costa (1706: 406) suggests the possibility that the Baiões had been the founders of the Monastery, pointing out the signs of their presence, such as a tomb with the coat of arms of the Sousa. And he stresses: “in fact, not only because of this, but for many reasons, it seems to me that these lords must have founded it because this land has been theirs for so many years”. And, in 1747, in his *Dicionário geográfico*, Father Luiz Cardoso (1747-1751: 492) does not fail to note that the toponym Ancede could be due not to a witty pun ascribed to Afonso Henriques (“Suposto que os Conegos hão sede, mudem o Mosteiro que eu os ajudarey”) [“Supposing that the Cannons are thirsty, change the Monastery and I shall aid them”] but to the name of some nobleman.

2 We used the version published in 1943 in the magazine *Douro Litoral* (Coutinho, 1943: 49-52).



Chartering landmark of Ancede.  
Top-end detail. Source: Egídio Santos  
(archive of the Baião Town Council).

Considering what was mentioned above, we see that the data related to the Medieval life of this Monastery of Canons Regular – built in lands of Baião and consecrated to Saint Andrew – are very feeble. The presence of the Crosier monks in the Douro basin is not a unique case. We should recall the case of the Church of Saint Martin of Mouros, located in the municipality of Resende.

We find the idea that the Crosier canons came to the region and established themselves in a pre-existing monastery that followed a different rule as a very likely possibility. The foundation of a monastery *ex novo* would have certainly been recorded in the annals of the order, especially because at the time of the inquiries ordered by King Afonso III (k. 1248-1279) little was known about the foundation of the Monastery, as we've mentioned above. So, we have a large gap of almost a century ([1120]/1131-1258) in which to frame the installation of the Crosiers in Ancede, coming from Ermelo.

In 1258, notwithstanding the period of a little over 100 years that separates them from the charter, the inquirers find witnesses who are poorly informed about the origin of the Monastery. The prior himself, Diogo, when questioned “when this monastery had been founded, said he did not know”. However, he showed the land charter and said that he gave the king 20 “morabitanos” [former Portuguese currency unit] of the fourth of the harvest, but that the king had no more rights there. All the interviewed people agreed on the chartered land issue; Paio Viegas de Lordelo added that the third of the harvest of Ancede was given to the Monastery of Vila Boa do Bispo (Herculano, 1867: 1186-1187), in Marco de Canaveses.

This portrait is not enough to assess the importance of the Monastery of Ancede in the 13<sup>th</sup> century. However, less than a century later, in 1320, the fact that it paid a tax of 550 “libras” [former Portuguese currency unit] indicates that, within a regional context, that house was already an important religious and economic centre (Almeida & Peres, 1971). The land charter was followed by an irradiation of the influence and power of the priors and the monastic community, namely through the foundation of churches, their acquisition and of the right of patronage: the donation of the church of Gôve in 1144 (and its chartering in 1770) and the ownership of the church of Oliveira in 1294, which would only be completed with the seizure of its patronage in 1391<sup>3</sup>. The monks of Ancede were also responsible to proceed with the settlement and humanization of the territory, which meant the clearing of the land and its management. Regarding this issue, the ecclesiastics were particularly industrious so that, in the middle of the 13<sup>th</sup> century, they were already prepared to set in motion an ambitious plan of economic growth that would not be limited by the boundaries of the “couto”. Taking advantage of the great trade route from the north of the kingdom, the river Douro, the monks of Ancede made the most of the property and crops they had for export and sale. However, at a time when the multiplicity of lords, privileges and duties was an obstacle to free circulation; and, when the city of Porto was the large trading hub where and to which any commercial activity was focused, the closeness to this city was, on the one hand, inevitable (given the position of Ancede in relation to the Douro) and, on the other hand, absolutely necessary for strategic trading reasons.

<sup>3</sup> By donation of Gil Vasques, dated from August 26<sup>th</sup> that year. There was dispute with the bishop of Lamego over this church and its ownership (ANTT – *Convento de S. Domingos de Lisboa*. Livro 17).



View of the river Douro close to Porto Manso (Baião) and Porto Antigo (Cinfães). Boundaries of the old "couto" of Ancede.

104 While royal donations and pontifical protection had enabled Ancede to become a powerful religious, economic and political centre over the 12<sup>th</sup>, 13<sup>th</sup> and 14<sup>th</sup> centuries, it was certainly due to some of its priors who had connections with the urban patriciate of Porto that the Monastery was able to become almost an extension of that city. With all the privileges that such a status entailed.

We know the name of, at least, three priors who were from Porto or had connections with this city in the 15<sup>th</sup> and 16<sup>th</sup> centuries: Fernando Afonso (documented in 1428 and 1429), João Fernandes (mentioned in 1490) and João Parente (mentioned between 1490 and 1525). While it is hard to establish any family or kinship connection between them (at a time when nepotism determined the allocation of ecclesiastical offices), we know that João Parente was related to the Baiões, a family that marked the senatorial life of Porto in the 15<sup>th</sup> and 16<sup>th</sup> centuries. Pedro de Brito considers them one of the major clans of Porto's urban oligarchy, connecting them to the Rebelos, the Magalhães and the Madureiras (1997: 194-195). The author points out the relationship with the Canons Regular of Saint Augustine and adds: "All this genealogical entanglement, which is not very clear indeed, seems nevertheless indicative of how three families used the assets of two [Crosier] monasteries at their own discretion [Ancede and Cárquere, in Resende]". Fernando Alvares Baião, who is said to be the father of prior João Parente, attended several town council meetings as a councillor between 1488 and 1495. But this connection should not be taken lightly. In his work *Pedatura lusitana*, in the introduction he makes to the title of Baiões, the genealogist Alão de Morais refers that they probably descended from Vasco Martins de Baião, the nephew of the main prior of Santa Cruz, António Pires, but begins a new paragraph with Fernão Álvares Baião stating that "he is considered as a relative of this prior". Indeed, the possibility is suggested as vaguely as in the listing of two of the four sons of Fernão: João Parente, the Prior, and João Baião. How was it possible that the same marriage was at the origin of two baptised namesakes, being that one of them was called Parente, a surname that had nothing to do with the rest of the family? However, both Felgueiras Gaio and Pedro Brito give this kinship as certain.



About the Prior John Fernandes, the predecessor of João Parente, the lineage books are unanimous in saying that Diogo Fernandes, who married Brites Lopes de Madureira, was his brother. They were both lords of the estate of Vale da Cunha, in Ancede, whose charter belonged to the Monastery and whose descendants never missed their bond to the monastic space. As referred by Pedro Brito, “João Dias de Madureira, the son of Diogo Fernandes and Brites Lopes de Madureira, got married to Maria Fernandes Baião, the daughter of Fernão Álvares Baião and the sister of João Parente, who had succeeded João Fernandes as the Prior of Ancede around 1490” (Brito, 1997: 106). Despite the fact that the genealogical chain isn’t actually clear, and that we can’t find any signs of nepotism, we noticed a clientelistic trend in the allocation of the leasing resources of the Monastery to individuals for the priors’ family or personal circle of acquaintances. While both family relationships and social connections between the indicated elements are not enough to prove the existence of clientelism, the closeness to the city of Porto is obvious.

The 15<sup>th</sup> century seems to have determined a shift of the interests of the monastic management from the region to the north of the Douro to the city of Porto. This shift was due, not only to the geographical origin of the priors, but also to the activities and ambitions of their relatives, most of them linked to the urban bourgeoisie. Now, since Ancede was already one of the first trading hubs related to wine production in the 14<sup>th</sup> century, we would expect that, upstream, the greed of the men from Porto would focus on this territory and on the institution that was managing it.

As Amândio Barros refers, the status of neighbour of the city – which was only given to a few – was, at the dawn of modernity, a right that the priors of Ancede had acquired long before, “and it doesn’t seem that they had any problems in obtaining this status. But they did have problems in maintaining it” (Barros, 1998: 54)<sup>4</sup>. With this status came privileges, namely privileges associated with wine trade, as demonstrated by the author while analysing the conflict between the Senate of Porto and the priors of Ancede. Neighbours could export wine, the other couldn’t; the former paid more taxes than the latter.

Now, the men heading the Monastery of Ancede had been managing the wine and the river businesses at least since the 14<sup>th</sup> century. But that wasn’t all: at his disposal, in order to ensure the export of the products manufactured or taxed in the Monastery’s properties, the prior had a vessel anchored close to the city of Porto<sup>5</sup>. So, as the political and economic climate increasingly favoured wine production and trade, the conflicts between the city and the Monastery became more intense.

But the revenues that arrived to Ancede weren’t exclusively associated with wine or trading businesses. Besides land and leasing management activities, and the tax payments resulting from them, the monks of Ancede managed a credit machine of which we find 18<sup>th</sup>-century records related to a few loans on the capital of the Chapel of Our Lord of Good Delivery<sup>6</sup>. They also had several fisheries and the income of the salt toll, whose collection was leased every two years.

<sup>4</sup> About the condition of neighbour, please read Ventura (2001).

<sup>5</sup> “We know that this ship was as property of the monastery of Ancede since the mid-15<sup>th</sup> century. His master, Pedro Gonçalves, was a member of the confraternity of Saint Peter of Miragaia” (Barros, 1998: note 14).

<sup>6</sup> In the notes of the books of the Cartório Notarial de Baião (1.º ofício) [Notary Office of Baião (1<sup>st</sup> order)], we find references to this type of credit documentation from 1777 onwards (ADP – Notariais. *Baião*, 1.º ofício, livro 9, fls. 160-163 v.º).

Neither the period of the commendatory administration<sup>7</sup> nor the reform of Santa Cruz<sup>8</sup>, nor even its annexation to the monastery of Saint Dominic of Lisbon, in 1559 (within the policy of royal protection to this institution), managed to slow down the economic growth of Ancede. Over the 17<sup>th</sup> and 18<sup>th</sup> centuries, the organization of new archives and of the old Medieval notary office demonstrated the need maintain the institute's machine in motion. And the remarkable campaign of building works that marked the 18<sup>th</sup> century and introduced the Baroque style in the monastic complex witnesses the strength and intervention of its men, despite being representatives of their mother-house, which was located in Lisbon.

It is only natural that both the loss of prestige as seat of the opulent "couto" and the intervention of people who didn't belong to the local elites – which, as we've seen, had been holding the position of prior since the Middle Ages – caused a rather extravagant resistance to the appointment of parish priest, Manuel Guedes, in the early years of the 18<sup>th</sup> century. Leading the conflict were Cristóvão de Madureira, the senior sergeant of the "couto", and Amador de Madureira, a priest from the hamlet of Porta, together with a few individuals whose surnames give away their connection to old local families, such as the Azeredos of Esmoriz. The event, vividly described by the prior of Saint Dominic of Lisbon – friar Veríssimo de Lima – to the Court of the Holy Office, begins with a gruesome description of the impediment of the burial of a child and the transfer of the corpse to Porto, a procession attended by over 300 "men of the people" who the ringleaders had incited to cause a "mutiny". The report speaks of other and more serious occurrences, such as the impediment of liturgical offices, disrespect, insults and the use of physical violence against the celebrants and a few devotees who insisted on receiving the Blessed Sacrament, against the will of the insurgents<sup>9</sup>.

Throughout the 17<sup>th</sup> and 18<sup>th</sup> centuries, the investment in the monastic space (fence and churches) and the purchase of works of art and devotion did not cease. In 1623 Gôve was yielding one "conto" [former Portuguese currency unit] and three hundred thousand "réis" [former Portuguese currency unit] (Cunha, 1623: 430)<sup>10</sup> and, in 1707, this institute was described by the priest António Carvalho da Costa as follows: "The new Monastery [as opposed to the old, in Ermelo] stood in a rather higher place in the slope of a hill overlooking the Douro, & is diverted from its continuous, & noxious mists; there are two churches: one of the Friars, other

7 Among the holders of the commendation are the names of Manuel de Noronha, the Bishop of Faro, and Sancho de Noronha, the Bishop of Lamego. The importance of Ancede can also be assessed by the assignment of its revenue to these two important 16<sup>th</sup>-century clergymen (Silva & Aranha, 1862: 197).

8 In 1557 it was handed already united to the Congregation of the Holy Cross of Coimbra and "for this reform & to take possession of the Monastery, named the said Prior General four Canons of the Monastery of Santa Cruz, Religious & Literate Men, whose names were Don salvador, Don Manoel, Don Braz and Don Valerio, who entered the Monastery of Ancede on February 2<sup>nd</sup> of the same year, 1557" (Santa Maria, 1668: 327). In this year, only the main prior, Gonçalo Monteiro and four canons (one of them, Gaspar Fernandes, who served as priest in the parish church) were living in the monastic complex.

9 ANTT – *Tribunal do Santo Ofício, Documentação dispersa*. Processo 14769. The reported events occurred during Lent in 1709, i.e., between March 21<sup>st</sup> and April 14<sup>th</sup>. This extravagant situation fits into the growing number of conflicts between groups and between institutions that marked society in the 17<sup>th</sup> and 18<sup>th</sup> centuries, a phenomenon that also happened in other European countries. The rebels were sentenced to severe penalties; some of them were condemned to lifelong exile in Africa (ADP – Monásticos. Convento de Santo André de Ancede. *Epítome da Fazenda*, k/17/2/4-37, fls. 41 v.º).

10 In 1706, Father A. Carvalho da Costa (1706: 407) is more precise regarding the description of revenues: "They receive income with the annexes, & that we know, four thousand five hundred cruzados, including the tithes of the Monastery, & of the Churches of Gôve, Campello, Santo André de Medim, S. Miguel de Oliveira, & S. Ciprião; these both beyond the Douro".

of the parishioners, & both divided by a coast, because there is a communicating door” (Costa, 1706-1712: 406). This is the only description of the churches that were turned into one between the late 17<sup>th</sup> century and early 18<sup>th</sup> century.

Still during this year, there is a description of the jurisdictions and governance officers of the “couto”: a chamber with a civil and orphans’ judge, elected by the people and confirmed by the prior of the monastery of Saint Dominic and an ordinance company headed by the latter. Regarding crime, it was subject to the justice of the term of Baião<sup>11</sup>.

### THE CHURCH OF THE MONASTERY OF SAINT ANDREW OF ANCEDE

Considering the description of the churches of Ancede made by Father António Carvalho da Costa (the only one that we have prior to the existing building), we find that the ecclesial space underwent major changes over the 17<sup>th</sup> and 18<sup>th</sup> centuries. Indeed, the documentation found in the Monastery itself alludes to 17<sup>th</sup>-century interventions, justifying them with the poor state of repair of both temples. Nevertheless, it is slightly curious that, despite the fact that the works of the common temple were mentioned as being completed in 1689, in 1706 the author of the *Corografia portuguesa...* was still mentioning both churches, the monks’ and the parishioners’.

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However, his brief explanation is not enough to assess the position of both churches within the territory. It seems logical that they would be contiguous, since there was a door connecting them. But were they parallel to each other? Or were they perpendicular instead? To what extent were the structure, and even the position, of the Medieval church modified to create the existing temple, which is very large?



East façade.



East façade. Rosette.

<sup>11</sup> Father A. Carvalho da Costa (1706: 406) says that, in times of war, the jurisdiction of the ordinances belonged to the prior and, in times of peace, to the lords of Baião.





General interior view from the central nave.

The most significant remaining Medieval element is the late Romanesque rosette, which is still preserved today on the back wall of the monastic Church's chancel. The way in which its stonework grille develops itself in circles and its "modénature", which reminds us of an intertwined corded element, has been compared with the rosette that surmounts the chancel arch of the parish church of Águas Santas (Maia) or with the one on the main façade of the church of São Tiago de Antas (Vila Nova de Famalicão) (Almeida, 1978: 182). Besides this element, a section of the Medieval wall on the chevet's north side elevation and on the south side elevation are also preserved, in an area that corresponds to the Church's first bays.

Based on these data and on an analysis of the very limited traces from the Middle Ages that still survive in the Church of Ancede, at least the visible ones, we can only say that they are the result of a campaign that was already carried out in the late 13<sup>th</sup> century.

Therefore, little or nothing is known about the structure of the Romanesque church. The large scale of the existing chevet, surely designed to accommodate the main altarpiece in its monumentality and exuberance during the 17<sup>th</sup>-century campaign, allows us to take very few conclusions about how the Romanesque Church would have looked like. However, taking into account the known examples of monastic churches from this period, we may suggest that the primitive chevet would surely have a smaller size or, at best, it would not be so high. At this point, another question arises. Is the rosette in its primitive location, in other words, embedded in the original wall, despite the changes revealed by the wall's ashlar? Or was this rosette reused during the major transformation of the Canons Regulars' Church during the Modern Period as an element of prestige? Its plastic quality is perfectly clear, leading it to stand out as an element that undoubtedly livens up the architectural walls. Besides, its preservation may also be considered as a memory of an ancestry whose value was intended to be highlighted, especially since the structure of the main altarpiece itself respects and seeks to emphasize it. We believe that the latter possibility seems the most likely one, taking into account the persistence of a

section of the Medieval walls on the north side of the chevet<sup>12</sup>.

Therefore, we are now standing before a Church with three naves, whose structure and prevailing decorative elements are consistent with the period in which it was built. However, there are some doubts regarding the organization of the existing sacred space. Several documentary sources provide information that raises a number of issues, especially about the temple's location and not so much about the appearance that the temple had when it was transformed. The analysis of these documentary sources will only be complete after the conduction of archaeological surveys (especially) inside the Church and when a thorough graphic survey of the existing building is carried out, both in terms of its plan and by accurately analysing each of its elevations by testing what has been called as "architecture archaeology", safeguarding a proper critical analysis.

A sentence from 1696 forced the Dominicans to build "a new church because the two that existed in the convent, which had a common tabernacle for clergymen and parishioners, were damaged; they shall indeed build a beautiful church with three naves and three chapels"<sup>13</sup>. We are also informed that the construction of the new Church was finished in 1689 and "blessed and consecrated with the appropriate solemnity during Christmas celebrations".

The Church with three naves is the one that we currently find in Ancede. It is typically Mannerist – contained and plain – and outside we see ornamental elements with a Classicist nature concentrated around the Church's lateral portal that opens towards the churchyard. Inside, the thin pilasters that support the transverse arches feature a single plain impost with a Classicist outline. In fact, the Romanesque rosette contrasts with this somewhat sober scenario from the architectural point of view. However, this sober appearance was counterbalanced by the large size of the Church that, despite having three naves, is actually excessively long and almost out of proportion.

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South façade.

<sup>12</sup> Still within the Medieval chronology, we should mention the fire that occurred in 1355. In the "Era" of 1393, "a fire broke out in the said monastery [of Ancede] and that the dormitory and all houses around it, and part of the canteen, and of the chapters (sic) and of the cloister". Apparently, this catastrophe only damaged the convent and not the monastic church (ADP – Inventário do fundo do convento de Ancede. Tombo 1178-1748, livro 1 do n.º 3400, fl. 41 – transcript and archive numbers provided by Carla Stockler, from the Municipal Museum of Baião, to whom we are deeply thankful).

<sup>13</sup> ADP – Monásticos. Convento de Santo André de Ancede. Livro n.º 3432, fls. 375-421.

The documentary source quoted above tells us about a very significant detail when it mentions the existence of two churches, a monastic church intended for canons, and a parish church attended by the parishioners. And so, these two churches were, at some point, replaced by the existing one, which has three naves and is extremely long.

As we've seen, Carvalho da Costa is the author who provides us with the main lead. He explains that the two churches were "divided by a back wall" (Costa, 1706-1712: 406). In other words, the chevet of one of the churches, surely the parishioners' one, touched the structure of the other. Therefore, we may exclude the possibility of a parallel construction.

In fact, the position of the existing Church and its dialogue with the monastic space (much more recent), as we may see in aerial photographs, lead us to refute this possibility, unless the dimensions of both buildings were quite contained, and the two churches together did not exceed the width of the three existing naves. We don't know much more about them, but we believe that the rosette that prevails on the apse's back wall surely belonged to the chevet of the monastic church. Its scale and plastic quality tell us about a Medieval building that already had some monumentality.

We shall continue discussing the different possibilities, now looking at the building itself and at what it has to tell us; of course, we will not resort to nonexistent data that should be the result of accurate planimetric and stratigraphic surveys of the walls, as well as of information provided by archaeological excavations inside the building.

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We have already mentioned the length of the naves. A closer look at the north wall, facing the churchyard, shows us several scars on the surface, which are emphasized by the use of ashlar with different shades, particularly concentrated around the portal that exists on that wall. Besides, the windows we see on both sides of this access door to the inside are quite different. Is this fact due to the existence of two different campaigns or is it result, for example, of the existence of two buildings that came together at a specific moment? Simultaneously, an analysis of the south wall allows us to identify the persistence of wall sections of Medieval origin that were partly reused. The construction-related inconsistencies are plenty in this area of the existing building.

Still circling the outside, let's focus on the Church's main façade. At least in 1745, this façade – which was partly hidden when the bell tower was attached to it – still didn't present its existing configuration<sup>14</sup>. If the façade of this three-nave Church consecrated in 1689 was that monumental, nobody would have had the idea of attaching such a bulky bell tower to it. May that containment be explained by the fact that it was the parishioners' church? We should also note the minimalist appearance of the portal.

We'll now analyse the information found inside the Church, despite that fact that it is very limited due to the stucco coating of the walls, which does not allow us to assess the reuse of previous stone structures. Only some inconsistencies may give us any clues, or raise even more questions instead. On the west façade's wall, above the chorus, there are two rectangular windows: the one on the south side of the Church is walled up by the tower's volume. Now, we can

<sup>14</sup> It is then described "as a most antique work which is in its most part demolished because it threatened to collapse, the roof is in tile, it features two bells, one larger another smaller in the centre of the Tower resting on beams because their belfries are demolished" (ADP – Monásticos. Convento de Santo André de Ancede. *Auto de medição da igreja e convento e cerca*, [1745], fls. 33 v.º. – transcript provided by Carla Stockler, from the Municipal Museum of Baião, to whom we are deeply thankful).



already conclude that this main façade was designed as a whole that was distorted after 1745 by the construction of the tower. Now let's examine the portal's position. We believe that this is not placed in its primitive position and was moved during the construction of the tower. Although the coatings on this wall do not allow us to identify any scars, it is hard to believe that the opening of two portals was planned for this location. In this area of the Church, we should note the walled-up opening placed in front of the already mentioned window, which is different from the others found on the same wall.

As we can see, there is a clear mismatch of the Church's architectural elements on the flight where the high choir is installed, a circumstance that matches what we had seen outside the Church. So, this is the reason why we believe that this area of the monastic Church was connected to the rest of the body. Given the structural homogeneity of the remaining flights, particularly in terms of the type and organization of the openings, we cannot ascribe this first flight to the same campaign. Besides, the position of the large-sized high choir surely helped to disguise the architectural inconsistencies mentioned above, especially because inside of a building of this nature, the eyes of the devotees are necessarily focused on the chancel. So, the key issue arises: would this part of the building correspond to that which was once the parishioners' church? None of the documentary references mentions a demolition. The expression "reducing both churches in the best possible way, we were left with a single church with 3 naves" provides a clear evidence of the reuse of a pre-existing structure, a practice that was actually quite common throughout the history of architecture. Did these "reduction" works include the reuse of part of the walls of a previous building (as suggested by the Medieval wall sections found on the outside of the south wall)? Did they merely adapt the church's internal space (i.e., the transverse arches and the coffered ceiling) to the unit that the intended "beauty and greatness" demanded? Could this be the explanation for the excessive length of the existing Church's body?

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Although, as we shall see, the changes introduced in the 18<sup>th</sup> century both in the ecclesiastical space – with the construction of the tower – and in the monastic space – with the construction of new dormitories – contributed to disguise the organization that this space had before 1689, we can conclude with some certainty that: a) the Medieval friars' church, of which at least the chevet has remained, corresponded to the axis of the existing temple; b) somewhere along the way, the parishioners' church was added to it, being placed against the façade with its main door opening towards the churchyard, the most convenient solution for a public temple; c) the union of both buildings resulted in the construction of a volume with three naves, whose width corresponded to the length of the parishioners' church.

A close observation of the outer walls of the main façade allows the perfect identification of two types of masonry works; the one found on the lower section, up to a height of approximately two-thirds of the portal, seems to be earlier. However, we still need to mention that the issues raised here are merely working possibilities, questions made to the Church of the Monastery of Ancede itself that only the conduction of a thorough and concerted multidisciplinary study might clarify.

In 1746, the new jurisdictional distribution is already suggested in the new ecclesiastical space, which is structurally united and, in terms of jurisdiction, perfectly divided, resorting to a three-nave structure for that purpose. So, the two churches "were together, both shared and



Church. Sacristy.

divided with two naves, one belonging to the canons for their divine offices, without a tabernacle, and the other belonging to the parish for the administration of its sacraments”<sup>15</sup>.

There is yet another extremely unique feature in this Church, or rather, in its sacristy, which has to do with the fact that this shows burial places, as evidenced by the lids on the pavement. The three niches on the eastern wall suggest that, at some point, this area had a different function from the current one. If people wished to be buried there, it would have to be an area of great importance in terms of monastic life. It would surely be an outbuilding connected to a cloister older than the existing one. Could it be the Chapter Room?

Over the 18<sup>th</sup> century and even in the years immediately prior to its extinction, in 1834, the investment continued both in the ecclesiastical space and in the spatial context of the fence and dormitories. The works are distinguished according to the temporal or spiritual interests of the monks but, in some cases, they show the intervention of the parishioners, who sponsored some of the projects<sup>16</sup>.

In 1717 a sacristy is annexed to the chapel that would serve as the calvary of Ancede, called Our Lady of the Foot of the Cross. It stood inside “the upper enclosure or fence” and its construction was under the responsibility of the members of the confraternity of the Lord of the Steps<sup>17</sup>. Between 1722 and 1727 the monks commissioned the building or remodelling of the barns and the wine cellar<sup>18</sup> and, in 1731, the Chapel of the Lord of the Good Delivery was built on the churchyard. Four years later, in 1735, the north portal is raised. Between 1745 and 1834 there were several changes, including the construction of a new dormitory and also of the existing bell tower, unusually placed against to the discreet main façade of the church. Among all these works, we highlight the exuberant Chapel of the Lord of the Good Delivery.



Chapel of Our Lady of the Foot of the Cross (Baião).

15 ADP – Monásticos. Convento de Santo André de Ancede. Livro n.º 3529, fls. 43 v.º.

16 To the acts of faith and piety we could add a specific way of making a statement against the strength of the monks. Throughout the 17<sup>th</sup> and the 18<sup>th</sup> century there were several expressions of conflict and tension, namely the one that, in 1692, opposed the interested parties regarding the ownership and use of the hill, which located next to the fence that the monks had covered, by the residents (ADP – Monásticos. Convento de Santo André de Ancede. Livro n.º 3529, fls. 45).

17 ADP – Notariais, Baião, 1.º ofício, livro 9.

18 ADP – Notariais, Baião, 1.º ofício, livro 9, fls. 54-54 v.º.

## Chapel of the Lord of the Good Delivery: a Sacred Theatre



Chapel of the Lord of the Good Delivery.

Positioned roughly in the northwest corner of the vast churchyard towards which the lateral door of the Church opens today – and towards which the axial door of the parish church opened until 1689 –, the Chapel dedicated to the Lord of the Good Delivery is a project that fits perfectly into the Baroque taste and spirituality.

With an octagonal plan, its façade overlooks the Douro valley. The intention of its mentors was to place the building in a prominent place to take advantage of the orography, i.e., of the hillside slope. This kind of sanctuary-chapel, a common typology in the 18<sup>th</sup> century, was intended to work as a pilgrimage destination, a point of arrival from a sacrificial path that mimicked the topic of Christ's painful ascension to Mount Golgotha.

Throughout the Modern Period, Christological and Marian devotions, together with vocatives related to crucial moments in human life, such as birth, death, a journey or even businesses, defined the popularity of certain chapels, either refurbished or built from scratch, whose invocations sometimes replaced old and obscured Medieval worships. Invocations such as those of the Good Success or the Good Delivery, the Good Death or the Good Luck, the Good Passage, the Fortune, of the Helpless or the Afflicted, etc., were very popular when it was time to plead for a safe birth, an uneventful trip or professional success. The polysemy of certain titles, such as the Good Delivery, which could allude to the good death, or to the favourable outcome of a sentence or even to the completion of a deal, encouraged devotion, which was aroused by some miracle or extraordinary event.

We do not know if, in the case of Ancede, the choice was due to an individual or a collective vote, like in the case of the residents of the parish of Recarei, Paredes, who chose Our Lady of the Good Delivery as their patron saint after seeing the request for the creation of their parish duly authorised (Reis, 1967: 107). However, we should point out that the construction of the Chapel of Ancede took place a few years after the eccentric events of 1709 that placed the people against a few priests of the Monastery.

The project was clearly designed by the Dominican monks<sup>19</sup>. The octagonal shape of the chapel is not visible from the outside, because there is a two-storey volume (sacristy and ambulatory) adjoining it, thus establishing the connection between the chancel and the wall, located to the east. So, the temple seems to erupt from the long wall that divides the different levels on which the Medieval church's chancel was built.

Showing no ornaments on the outside, the building rests on a base made of poorly carved ashlar; it is surmounted by a cornice on which there are small rectangular monolithic pillars placed quite far apart from each other, which served as balusters for a partition or balcony with a metal railing. This first level or register can be accessed using a staircase with six steps. The

<sup>19</sup> The measurement report of 1745, while describing the interior of the Chapel of Our Lord of Good Delivery states that everything had been "made with alms". However, would these be alms given by the parishioners or the remainders of the alms collected by the monks of Ancede? (ADP – Monásticos. Convento de Santo André de Ancede. *Auto de medição da igreja e convento e cerca*, [1745], fl. 35 v.º).

Chapel's body, as we've already mentioned, is austere and plain. Each face of the Chapel is plastered and separated at the angles by false columns surmounted by a plain frieze and a cornice on top of which there are eight pyramid-shaped pinnacles. There is an opening on each face: two rectangular openings above the lateral doors, which provide access to the sacristy, and four large quadrangular windows in the remaining façades, except for the main one, where there is a circular oculus surrounded by a heptagonal frame. The main door, with a straight cut and deprived of ornaments, has nothing more than a Latin inscription on the lintel: HUC CIRCUM INNUMERO GENTI POPULI QUE VOLABUNT ENAUDIAS DOMINE QUANDO ROGATUS ERIS, which may be translated into the following warning: "Lord, please hear the countless individuals and peoples who pass by, whenever they appeal to you"<sup>20</sup>.

The interior is amazing due to the organization of the space, the ornamental composition and the relationship between the figures and the observer. Immediately after entering the main door we feel part of a stage set of an animation theatre. Nothing was left to chance and every altarpiece, built as if it were a stage, narrates an act from this story that the eyes try to cover in a single glance.



Chapel of the Lord of the Good Delivery. Nave. North wall.



Chapel of the Lord of the Good Delivery. Nave. South wall.

The reading should be done clockwise. Facing the main altarpiece, which is the final scene of this sacred theatre, the devotees should start their visual path on their right side, by the depiction of the Annunciation of the Angel Gabriel to Mary (Lk 1, 26-38). In the scene, which is usually shown as a silent meeting between Gabriel and the Chosen One, we see the participation of Joseph who, kneeling slightly behind his wife, accepts and receives the angel's message.

Then, we see the Visitation, the moment when Mary, again together with Joseph, finds her relative Elizabeth and her husband Zechariah and they greet (Lk 1, 39-45).

In the following altarpiece we see the Nativity scene or the Birth of Jesus (Lk 2, 1-7; 15-20). Like the previous ones, this little scenario that includes three-dimensional or carved wooden sculptures, uses different techniques to create illusion: a scenario depicted in perspective placed behind the figures; lateral recesses to allow the entrance or exit of minor characters or assistants; and elements hanging from the ceiling that imitate celestial figures, such as the angels wrapped

<sup>20</sup> A freer version could express the following: "Lord, hear the requests [or prayers] of all those who pass by this place". We thank Monsignor Cândido Azevedo, of Sernancelhe, for both readings.





Chapel of the Lord of the Good Delivery. Nave. Altarpiece: The Annunciation.



Chapel of the Lord of the Good Delivery. Nave. Altarpiece: The Visitation.



Chapel of the Lord of the Good Delivery. Nave. Altarpiece: The Nativity.



Chapel of the Lord of the Good Delivery. Nave. Altarpiece: The Circumcision.



Chapel of the Lord of the Good Delivery. Nave. Altarpiece: The Adoration of the Magi.



Chapel of the Lord of the Good Delivery. Nave. Altarpiece: The Presentation in the Temple.

in clouds who are watching the first moments of the little Jesus. The Child, wrapped in strips of cloth and lying on what seems to be a small bed lined with a damasked fabric, is carefully watched by Mary and Joseph and, on the background, by three male figures, the shepherds, and a female figure carrying a basket with food. The animals that traditionally make up the nativity scene as we know it also watch the event: a cow and a donkey, lying right behind the Divine Child.

The Circumcision of Jesus (Lk 2, 21) presents Mary and Joseph kneeling. Joseph holds the Child with his hands and Maria is the one who somehow presents Him to the priest who will proceed with the circumcision. The priest draws our attention due to the fact that he is wearing glasses, which are certainly a sign of knowledge that alludes to the monastic world itself where such instruments would be often used. Two male figures, one who reads and one who prays, and a female figure lurking behind Mary, follow the scene.

The Adoration of the Magi (Mt 2, 1-12), marked by the star that indicated the location of the birth of the Saviour, includes Mary holding the Baby Jesus and showing Him to a male figure (probably Joseph) and a kneeling female figure, under the assistance of the three Magi placed on the background, who are recognized by the turbans, the crowns and the exotic robes they wear, which show their oriental or foreign origin.

Finally, we have the Presentation in the Temple (Lk 2, 22-32), with the hieratic old Simeon presiding over the scene and extending his arms to receive the Saviour from Joseph. We also see Mary and the prophetess Anna, who is quietly supporting herself on a cane and watching the action behind Joseph.

Once this circular path has been completed, the observer's eyes are again focused on the altarpiece of the main chapel, which may be accessed by climbing a step. The composition of this space is more complex than that of the nave. It is natural that the visit and the veneration dedicated to each of the scenes of the story of the birth and childhood of Jesus there was followed by a walk along the corridor located behind the main altarpiece. In this itinerary the devotee would probably be faced with small panels in polychrome clay narrating the sacrificial path of Christ to the Golgotha. These panels have disappeared, corrupted by the moisture and by poor preservation conditions, leaving only the last one that depicts the Calvary. Upon completing the circuit which, together with the path along the nave, would take the shape of the number "8", the devotee would stand before the altarpiece watching the profusion of little figures and narrated scenes, much like the scenarios found in the nave.

Built-in linear altarpiece comprising three horizontal registers. On the first register, located at ground level and equivalent to a frontal, there are three boxes: two smaller ones on the sides and a larger one in the middle. This layout is repeated in the second register. The scenes should be *read* starting from the right-hand box on the second register, corresponding to the predella's level, where the Prayer and Agony in the Garden (Mt 26, 36-46; Mk 14, 32-42; Lk 22, 39-46; Jo 18, 1) is depicted; it is followed by the ground register, right-hand box, the Arrest of Jesus (Mt 26, 50-56; Jo 18, 10-11; Mk 14, 46-52; Lk 22, 49-53), and then, by the corresponding box found on the level above it, the Lord Tied to the Column, the first of the humiliations and tortures inflicted upon the Saviour. On the box from the lowest level, on the observer's right, we see the *Ecce Homo*, a designation taken from John, chapter 19, verses 4 to 7. At this point,









Chapel of the Lord of the Good Delivery. Nave. Roof.

the narrative continues on the larger box, in the middle of the predella, with the path to the Calvary mimicked in the moment in which Veronica sees the suffering of Christ and cleans his dirty and bloody face. And finally, in the lowest box, in the middle of the first register, there is an interesting sculptural clay composition showing the deposition and the lamentation over the Body of Christ (Jo 19, 38-42). This representation takes on a double significance: from the artistic point of view this is an excellent work produced by a workshop or a clay modeller with an excellent anatomical knowledge, taking into account the size of the piece and, of course, the figures represented in it. On the other hand, the display of the (eight) characters who attend the scene and are positioned before the body of Christ like the apostles during the Last Supper, allows us to make a polysemic reading of the moment in which the Body is simultaneously the sacrificial food and table around which and in which His followers take communion.

On the third register, Christ expires on the cross assisted by two angels and on the chancel's lateral walls, on the third register, two panels complete the narrative: on the left, the Resurrection (Mt 27, 62-66; Mk 16, 1-8) and, on the opposite side, the Ascension into Heaven (Mk 16, 14-20; Lk 24, 50-53; Mt 1, 1-11). Above the first panel there is a shield with the inscription *PETIT ET ACCIPIETIS* (Ask and you shall receive); above the second one there is a similar cartouche with the sentence *QUAERITE ET INVENIETIS* (Seek and you shall find).

Surmounting this entire composition we see the Assumption of the Virgin, who is risen to the heavens supported by angels to be crowned by the Son, God the Father and the Holy Spirit. And this is how the Sorrowful and Glorious Mysteries of the Life of Christ come to an end





Chapel of the Lord of the Good Delivery, Chancel, Roof.

We should highlight that, behind the patron's crucifix (the Lord of Good Delivery, to whom this temple is actually dedicated), there is a painting showing the *Virgin and Saint Dominic of Guzmán*, both delivering rosaries to suffering and penitent souls in purgatory. Between them, and dividing the composition, there is a Cross from which light rays radiate.

The chancel's coffered ceiling features panels with the *arma christi*, the objects used for the torture and martyrdom of Christ, wrapped in shell-shaped cartouches with vegetal ornaments.

In the nave, the roof features larger coffers arranged according to the faces of the octagon, which display a few Marian and Christological symbols: natural elements, such as the palm or the cypress, invoking death and victory over it; the moon and the sun, associated with death and birth of Christ and with the Old and New Testament or the heraldic emblem of the Order of Preachers, among others.

The flagged floor of the nave shows the reuse of graves, perhaps from the expansion works of the new church that arose from the fusion between the existing temples, the monastic one and the parishioners' one.

As we have seen, the association with the number "8" is quite common, not only in the octagonal shape of the plan, but also in the ambulatory path and in the display of the elements and programmes related to the Sorrowful and Glorious Mysteries of Christ found in the main altarpiece. The "8" is a number associated with the Resurrection because Christ resuscitated on the eight day after entering Jerusalem. The octagonal design is also very close to the idea of the circle and, therefore, to the image of perfection associated with the divine. We should remember that, not far from the Chapel of Our Lord of Good Delivery, the Preachers had also built a chapel with a circular plan dedicated to Saint Dominic.



Chapel of Saint Dominic (Baião).

## THE MONUMENT DURING THE MODERN PERIOD

As we've mentioned before, until the late 17<sup>th</sup> century the parish of Ancede was based on a church adjoining the monastic temple. It will be a difficult, if not impossible, task to reconstruct the collection divided between the two buildings. While it is certain that both the imagery and remaining pictorial collection point out predominantly to the 16<sup>th</sup> and 17<sup>th</sup> centuries as their manufacturing period, the following century was a particularly remarkable period in terms of the renovation of movable and integrated heritage. This renovation, or rather, these reform expresses new tastes and spiritual and devotional sensibilities but, most of all, the implementation of the guidelines emanated from Trent which were incisively targeted at the instruments of popular catechism: sculptures and paintings that should be purged from theological or idiosyncratic subversions of local religiosity. Maybe that is why so few specimens from the period prior to the council of Trent (1545-1563) have survived; from this small collection, we highlight the processional cross of the 14<sup>th</sup> century, a 16<sup>th</sup>-century Saint Lucia and the triptych of *Saint Bartholomew* which is traditionally associated with Ancede, also from the early 16<sup>th</sup> century.

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The processional cross, made of embossed and punctured chiselled silver, is perfectly dated by the engraved inscription that alludes to its donor: DOM VASCO MARTIN DE BAIOM PRIOL DANSEDE. The activity of prior Vasco Martins is documented in Ancede in 1374 when, on August 26<sup>th</sup> that year, he and the main prior, Afonso Martins, both corroborated the



Church. Sacristy. Processional cross. Front view.



Church. Sacristy. Processional cross. Obverse view.



Church, Sacristy, Pedestal, Sculpture.  
Saint Lucia.

lease of a few houses in Gaia intended to be used by the Monastery. By signing “from Baião”, the 14<sup>th</sup>-century prior seems to have a will of associating himself with the old local lineages, but we are not able to place him in a specific family, neither in the Baiões who descended from Afonso Hermiges (Sottomayor-Pizarro, 1997), nor in the Baiões from the urban patriciate of Porto (Gaio, 1938-1941: §4). The heraldic emblem at the base of the cross – two overlapping goats – marks that connection. Moreover, the social and lineage position of Vasco Martins would not be of minor importance since, in 1375, he had already assisted his uncle Afonso Pires, the prior of Santa Cruz of Coimbra, to whom he succeed in office.

The cross, which may have reached Ancede through Coimbra, and, therefore, within the sphere of the Augustinian mother-house, is an interesting piece of sacred jewellery. Showing a Latin shape, it fits into the category of Gothic crosses, evidenced by features that are common to similar pieces from the same period, such as the extremities shaped as fleurs-de-lis and pears; it is well preserved and richly decorated with phytomorphic motifs, a type of decoration that is repeated along the arms. On the obverse, it preserves the figure of Christ crucified with a realistic nature, already announcing the Renaissance humanism that freed the hieratic and tense Romanesque representation. The crucifixion scene is completed by the presence – on the lateral ends of the cross’ arm – of the Virgin (on the left) and of John the Evangelist (on the right). On the reverse, the risen Christ presides over the centre of a universe where the four corners are, at the same time, a reference to the cardinal points from where Hope and Salvation are delivered in the words of their heralds: the tetramorph. At the ends of the cross we find the evangelists, in their usual iconography: Saint Mark’s winged lion (on the right), Saint Matthew’s angel (on the left), Saint John’s eagle (at the top) and Saint Luke’s winged bull (at the bottom). At the intersection of the arms of the cross, a cartouche with an engraved figure presents the Saviour, seated in majesty, wearing a tunic and displaying the five stigmata, thus marking the centre of this Christian geography.

The triptych dedicated to the apostle Bartholomew and the sculpture of Saint Lucia are almost from the same period and come from close locations. They are imported pieces, which certainly entered through the Douro and document the closeness of the priors of Ancede with the urban families of Porto, as well as their position within the context of trading relations with northern Europe.

The sculpture of Saint Lucia is included in the series of pieces imported from Flanders and may be associated with a Flemish workshop<sup>21</sup>. The triptych of *Saint Bartholomew* is from the same region and roughly from the same period; it was associated with Ancede for a certain period of time since it was kept here. The fact that there is no knowledge about any altar or chapel dedicated to that apostle in this Church suggests that the painting was commissioned for a chapel or church affiliated with this Monastery. Quite close to this one, the church of Campelo (Baião), whose patron is Saint Bartholomew, seems to clarify this puzzle.

Saint Bartholomew of Campelo was the centre of major disputes among local lords. The church had been donated in the 12<sup>th</sup> century by King Afonso Henriques to a nobleman of his trust called Egas Ramires. The patronage probably followed the genealogical line of his

<sup>21</sup> Logged in the inventory of the diocese of Porto under no. PS00.0029 (Costa, 2006).

descendants until the early 15<sup>th</sup> century, when they donated it to the Monastery which soon took over the church's privileges, namely the one of presenting the parish priest. Going against the ownership of Ancede, Afonso V gave the patronage of the churches of Gôve (Baião) and Campelo to Luís Alvares de Sousa, the lord of Baião. The dispute broke out. The monks were against the donation and continued to present parish priests opposing the ones presented by the lords of Baião. In 1497, the priest was Rui Pires and, in 1522, Gonçalo de Madureira, certainly a relative of the Madureiras who kept family ties with some of priors of Ancede or leasing connections with the Monastery. So, it is natural that these Madureiras – one of the urban patrician families of Porto in the 16<sup>th</sup> century – were responsible for commissioning the triptych for the church of Campelo.

It is an oil painting on oak wood, with no designated authorship, produced in the first quarter of the 16<sup>th</sup> century and possibly imported from Flanders. On the reverse of the panels we see the depiction of the *Annunciation* and, when they are open, we find a triad of saints: on the first panel, *Saint Andrew* is depicted with the instrument of his martyrdom (the saltire cross); on the central panel, *Saint Bartholomew* is depicted holding a book in his left hand; in his right hand he is holding a knife (used in his scalping) and the chain with which we leashes the demon (a grotesque figure that looks like a sort of bird and is looming behind the thaumaturge); and, on the



Church. Sacristy. Painting. Triptych of *Saint Bartholomew* (reverse of the panels).

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Church. Sacristy. Painting. Triptych of *Saint Bartholomew*.

third panel, we see *Saint Anthony* in his usual iconography: in his left hand he holds a cross; in his right hand he holds a closed book on which the Infant Jesus rests (Azevedo, 1996: 95). Today, the thaumaturgy from Lisbon is still remembered in the altarpiece of the church of Campelo and the fact that Saint Andrew accompanies the patronal figure of Saint Bartholomew recalls, of course, the connection between the Monastery and the church of Campelo – a connection that needed to be strengthened at a time when the dispute with the lords of Baião was still going on.

Church. Nave. North wall. Painting. *Descent from the Cross*. Detail.









Church. Nave. North wall. Painting. *Ecce Homo*. Detail.



Church. Nave. North wall. Painting. *Deposition in the Tomb*. Detail.

From the series of movable pieces that are still used for worshipping purposes, we highlight the pictorial collection distributed along the Church's body, whose manufacturing period ranges from the 16<sup>th</sup> to the 18<sup>th</sup> centuries. These are small framed boards that depict some of the Steps and the Passion of Christ: the *Flagellation or humiliation of Christ*, the *Ecce Homo*; the *Descent from the Cross* and the *Deposition in the Tomb*<sup>22</sup>. Being a work by an unknown author of the second half of the 16<sup>th</sup> century, it may be a reuse of an altarpiece from one of the demolished churches.

We should also mention the presence of two other oil paintings on wood; one is on the nave, on the Epistle side and is a 16<sup>th</sup>-century depiction of *Saint James the Greater* as a pilgrim; the other, displayed in the sacristy, is a 17<sup>th</sup>-century depiction of the *Virgin and Child*.

Regarding the imagery collection, we highlight the three-dimensional sculptures scattered across the main and collateral altarpieces and a few corbels on the nave, namely the image of the patron saint, Saint Andrew, Saint Dominic of Guzmán (main altarpiece), the Virgin of the Rosary (nave) and the Holy Mothers (nave); all the images are Baroque and most of them are mentioned in the inventory of 1722, together with the images of Saint Lucia, Saint Sebastian, Saint John the Baptist (manufactured in 1738) and Saint Gonçalo (commissioned in 1716).

The new Church built in the late 17<sup>th</sup> century, as we've mentioned, is wide but sober in terms of decoration. Along the three naves divided by slender columns, we didn't find any altarpieces – not even in the collateral arches where currently there are some sculptures resting on corbels –, despite the existence of 17<sup>th</sup>-century descriptions that mention the main altarpiece, the altarpiece of the Blessed Sacrament (on the Gospel side) and the altarpiece of the Virgin of the Rosary (on the Epistle side)<sup>23</sup>. Only the chancel arch and main chapel have gilded woodwork ornaments; these blend structural elements of the National Baroque style [style which develops

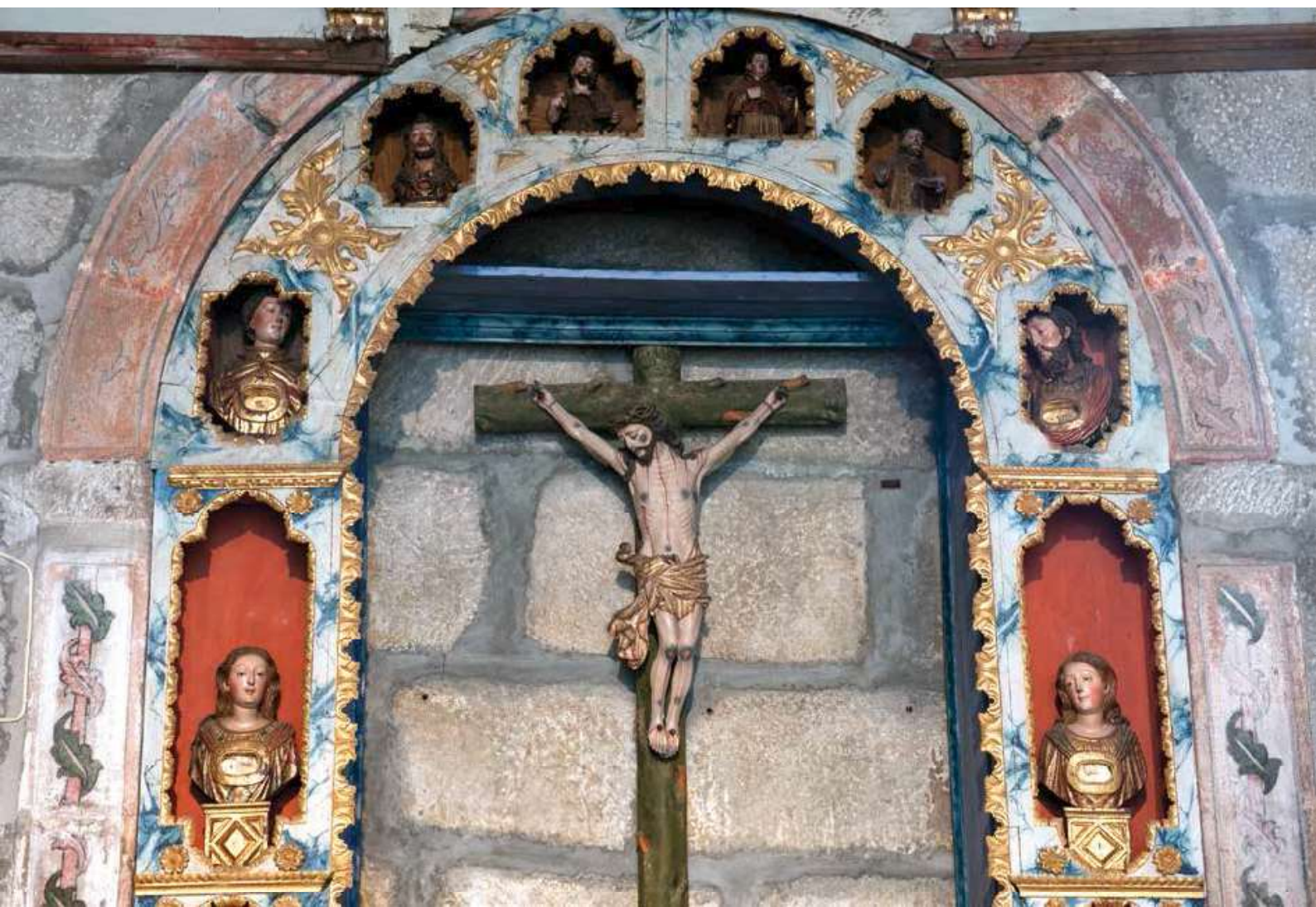
<sup>22</sup> Logged in the inventory of the diocese of Porto under no.s PS00.0069, PS00.0070, PS00.0071 and PS00.0072 (Costa, 2006).

<sup>23</sup> A particularly thorough inventory from the mid-18<sup>th</sup> century refers the three altarpieces, the two sacrariums and the two confraternities (of the Lord and the Virgin of the Rosary) (ADP – Monásticos. Convento de Santo André de Ancede. *Epítome da Fazenda*, k/17/2/4-37, fls. 34).









Church. Sacristy. Reliquary-altarpiece.

during the reign of King João V (k. 1706-1750)] with the extensive refurbishment that was probably carried out in the late 18<sup>th</sup> century, with a Neoclassical taste, of which we should highlight the Eucharistic throne with six steps whose top matches with the opening of the Medieval oculus. In the ceiling we see coffered works with embossed decorations: floral motifs painted and gilded, similar to the elements found in the altarpiece.

In the sacristy there are other specimens from 18<sup>th</sup>-century campaigns, namely the cabinet designed to accommodate part of a series of nine reliquary-busts of the martyrs and saints Bernard, Vicenza, Paderno, Pius V, John the Baptist, Paterno, Valerie, Charles Borromeo and Andrew<sup>24</sup>. But the most precious relic of the Monastery, which in the mid-18<sup>th</sup> century was displayed in the collateral altar of the Virgin of the Rosary, is the *Cabeça Santa* [Holy Head], currently kept in the sacristy. It is a “silver oval-shaped box with a domed lid, on whose top there is hole, also shaped as an oval, where three fronto-parietal sutures (...) of the underlying skull appear”. This is the description made in 1944 by the physician Armando Leão, who added some notes about the venerable skull, or part of it, because “the bones (...) are sawed with a sharp and well-guided saw, separating the lower jaw by the temporo-mandibular joint” (Leão, 1944: 114-115). The reason



Church. Sacristy. Reliquary. *Holy Head*.

<sup>24</sup> Logged in the inventory of the diocese of Porto under no.s PS00.0036, PS00.0037, PS00.0038, PS00.0039, PS00.0040, PS00.0041, PS00.0042 and PS00.0043 (Costa, 2006).



for such an operation, which the doctor considers as a “sacrilegious procedure”, is unknown, but it seems clear that this relic was often handled throughout its history.

The skull’s obscure origin is narrated in the *Agiologio lusitano...*, on May 1<sup>st</sup>, the date that was supposedly dedicated to the veneration of a man called Giraldo, a canon regular who had lived in the monastery of Ermelo, “where he had bloomed with religious virtues”. Although there is no biographical information about this venerable friar, the author of the *Agiologio lusitano...*, contradicting other hagiographers who named him Mammes, indicates the location of his grave in the old church of Ermelo:

“built in the chancel, on the outside, raise more than a feet above the ground, with its Gothic Epitaph, so worn and lost in ancient times that it cannot be read more than the second line, which has been kept despite the passage of time, so his name could be known” (Cardoso, 1666: 19).

A fig tree that had sprouted from his grave had miraculous properties, serving as an aid to difficult childbirths. Furthermore, back pains would disappear in contact with the gravestone, but it was the head itself that, presumably exhumed from Ermelo and taken to Ancede, provided protection against hydrophobia or rabies. There was a legend saying that both in life and after death, Gerardo, Giraldo or Geraldo or even Mammes would “perform miracles on hydrophobic people, healing them” (Leão, 1944: 115). For this reason, on May 1<sup>st</sup>, men and women and especially shepherds and stock farmers, flocked to the Church of Ancede to deliver the healing of their body and animals in the hands of the obscure monk.

It is, of course, a local worship, cherished and manipulated by the monks, which incorporates topics of well-known saints. Indeed, the confusion with Mammes reveals the need to create a common ground with a well-known martyr, particularly famed for ensuring milk for women who were not able to breastfeed their children (please note the similarity between the name of the saint and [mama], the Portuguese word for breast) and also because he is one of the main protectors of cattle, with remarkable sanctuaries in different parts of Europe (Réau, 2001: 313). Being an eminently therapeutic and pastoral worship, even if it was a marginal and unknown devotion to Catholic Sanctoral, the fact is that the day of its celebration was May 1<sup>st</sup>, a particularly sensitive day in the rural calendar. Many “people from the neighbouring lands came here with cattle and other beasts bitten by dogs with rabies, filled with faith, with the experience of all who see it and eat the blessed bread touched by the holy relic, they shall not be damned”<sup>25</sup>.

In the 18<sup>th</sup> century, when he was already called Berardo, it is said that his head was worshipped in the left collateral altar, “tucked into a silver urn covered with a fringed red veil and curtains with golden branches and other animals”<sup>26</sup>.

In the sacristy there are also three Baroque sculptures, of unknown origin, representing a humiliated Christ or *Ecce Homo*; these pieces from the first quarter of the 18<sup>th</sup> century show

25 ADP – Monásticos. Convento de Santo André de Ancede. *Epítome da Fazenda*, k/17/2/4-37, fls. 35.

26 Idem.

the fervent Christological devotion, as well as the importance of the processions and of all the scenography they entailed<sup>27</sup>.

Within the jewellery category we should highlight the 17<sup>th</sup>-century monstrance made of cut, embossed and engraved chiselled silver with small bells<sup>28</sup>.

Returning to the Church's body, in the place where the parishioners' church used to stand there is currently a wide choir with a Neoclassical balustrade and, underneath it, on the right side of the entrance, the baptistery. From here it is possible to have a more wide-ranging view over the three naves, from which we highlight the pulpit made of carved and gilded wood located in the central nave; the pulpit has a canopy made of the same material on which there is an allegorical figure. The three surfaces facing the auditorium are decorated with floral, shell-shaped and religious motifs, such as the winged and flaming heart. This work dates back to the late 17<sup>th</sup> century and, in a certain way, symbolizes the importance of the sermon and the word among the Preachers.



Church. Central nave. Pulpit.

<sup>27</sup> There is a scientific work about the materials and techniques used in their manufacture (Barata, 2010: 19-26).

<sup>28</sup> Logged in the inventory of the diocese of Porto under no. PS00.0057 (Costa, 2006).



## CONTEMPORARY INTERVENTIONS

The document that recorded the abandonment of the Monastery, following the extinction of the religious orders and the immediate cessation of male monastic life, was signed on April 19<sup>th</sup>, 1834. On this date there were eight monks in Ancede.

Inventories were conducted to record its outstanding debts, its movable and immovable assets and its incomes. Regarding the built heritage we are left with the idea of the existence of a large building that included: a few housing “addresses”, dormitories with a living room, a chamber and an antechamber, a hall of cells, a registry office, a balcony, a house of beards (a barbershop), a refectory, a kitchen, a pantry and two cellars. Inside the fence there was also room for a guest house with three alcoves and a room, a stable, a barn, a granary, a wine cellar and presses, an alembic and a threshing house<sup>29</sup>.

This corresponds approximately to the same built area we can still find today. Between the 18<sup>th</sup>-century descriptions we mentioned in the previous topic, the monastic space underwent major changes. The belfry that around 1746 was threatening to collapse was demolished and a new one built in its place, in the narrow space between the new church and the entrance to the new Monastery, whose façade still persists.

The monastic outbuildings were purchased at a public auction in 1835 by José Henriques Soares, a liberal businessman from Porto where he provided great services to the party of King Pedro (k. 1828-1834) during the Siege of Porto<sup>30</sup>. In Ancede – where he annulled the title given by Queen Maria II (k. 1826-1853) during the “cabralismo” [the period when Costa Cabral played a predominant political role (1842-1851)] (letter from December 12<sup>th</sup>, 1842) – he set up a school and resumed the wine production left by the monks.

Regarding the inquiry that was carried out in the Diocese of Porto in 1864, there is not much we can say about this church. We know that, like the “Chapel of the Lord of Good Delivery, located in the churchyard, it was well preserved, requiring only some cleaning”<sup>31</sup>. However, Father José Alves Pinto regrets the fact that, “despite all the research, I [him, the priest] was not able to discover the dates of the foundation of the Church and Chapels”.

The 20<sup>th</sup> century is institutionally neglectful regarding this monastic ensemble (Basto, 2007), classified as Public Interest Monument in 2013<sup>32</sup>. [MLB / NR]

From 2001 to 2003, works were carried out at the expense of the City Council of Baião, for the conservation and restoration of the barn, cellar and wine presses and the creation of sanitary infrastructure. The recovery of the eaves, the threshing floor and the house of the lads,

29 ANTT – Arquivo Histórico do Ministério das Finanças. *Convento de Santo André de Ancede*. Cx. 2195, n.º 25.

30 ADP – Fundo do Governo Civil. N.º 126 – *Registo de alvarás de posse conferidos a diversos arrematantes de bens nacionais*, 1836-1844, n.º 72. On the same date, José Henriques Soares also acquired the convent of São Gonçalo, in Amarante.

31 Missiva, 13 de outubro de 1864. IRHU/Arquivo ex-DGEMN/DREMN Cx. 3216/2 (Correspondência igrejas do concelho de Baião, 1864 a 1890).

32 ORDINANCE no. 225. O.G. [Official Gazette] *Series II*. 72 (2013-04-12) 12097.



by then called the caretaker's house, was carried out between 2004 and 2005. In 2007 the Interpretive Centre of the Vine and Wine opened to the public.

Between 2010 and 2011, the local authority proceeded to the consolidation and maintenance of the main wings of the Monastery, as well as to the preservation and restoration of the Chapel of the Lord of the Good Delivery, including part of its artistic heritage. These interventions were preceded by a diagnosis study of diseases, conducted in 2003 by the Department of Civil Engineering of the University of Minho, and a study of consolidation and conservation of the main wings of the Monastery, conducted in 2008 by the same Department. All these interventions were accompanied by archaeological works carried out in 2002 and 2005 within a construction work context.

Despite being part of the Route of the Romanesque since 2013, the Monastery of Ancede was again subject to a new archaeological intervention, this time in the old buildings of the guest house and the house of the lads (servants), thus providing new elements for the development of the architectural project, designed by Álvaro Siza Vieira, and planned for the remaining monastic space, today under the form of ruin.

However, the implementation of new archaeological works is already scheduled, which should begin in late 2014, within the religious space, in the surrounding area of the main wings of the Monastery as well as in the area of the farm. [RR]

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## CHRONOLOGY

1141: awarding of the land charter to the "honra" of Ancede by King Afonso Henriques;

1144: the church of Gôve (Baião) is annexed to the Monastery's assets;

1258: the Monastery's prior was a Diogo, who was unaware of its origin;

1294: the church of Saint Michael of Oliveira do Douro (Cinfães) was annexed to the Monastery's assets;

1320: the Church of Ancede paid a tax of 550 Portuguese "libras" to support the Crusades;

1366: there was a fire in the Church of Saint Andrew;

1391: the patronage of the church of Saint Michael of Oliveira do Douro was added to the previous donation;

1559: the Monastery of Ancede and all its assets, privileges and incomes are integrated into the assets of the convent of Saint Dominic of Lisbon;

17<sup>th</sup> and 18<sup>th</sup> centuries: major investments in the monastic space (fence and churches);

1689: the new Church is blessed and consecrated in this year's Christmas celebrations;

1745: the existing bell tower had not been built yet;

1864: the Church of Ancede was well preserved, being just in need of a coat of paint;

2001-2003: conservation and restoration of the barn, cellar and wine presses and creation of sanitary infrastructure;

2002: archaeological surveys within the scope of the sanitary infrastructure works;



2004-2005: recovery of the eaves, the threshing floor and of the house of the lads, then called the caretaker's house;

2005: archaeological surveys in the scope of the project designed for the remodelling and reconstruction of the caretaker's house and the eaves;

2007: opening of the Interpretive Centre of the Vine and Wine;

2010: the Monastery of Ancede integrates the Route of the Romanesque;

2010-2011: consolidation and maintenance of the main wings of the Monastery and conservation and restoration of the Chapel of the Lord of Good Delivery, including part of its artistic heritage;

2013: archaeological surveys in the old buildings of the guest house and the house of the lads (servants);

2013: the Monastery of Ancede is classified as Public Interest Monument;

2014-2015: archaeological surveys within the religious space, the surrounding area of the main wings of the Monastery and the area of the farm.

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