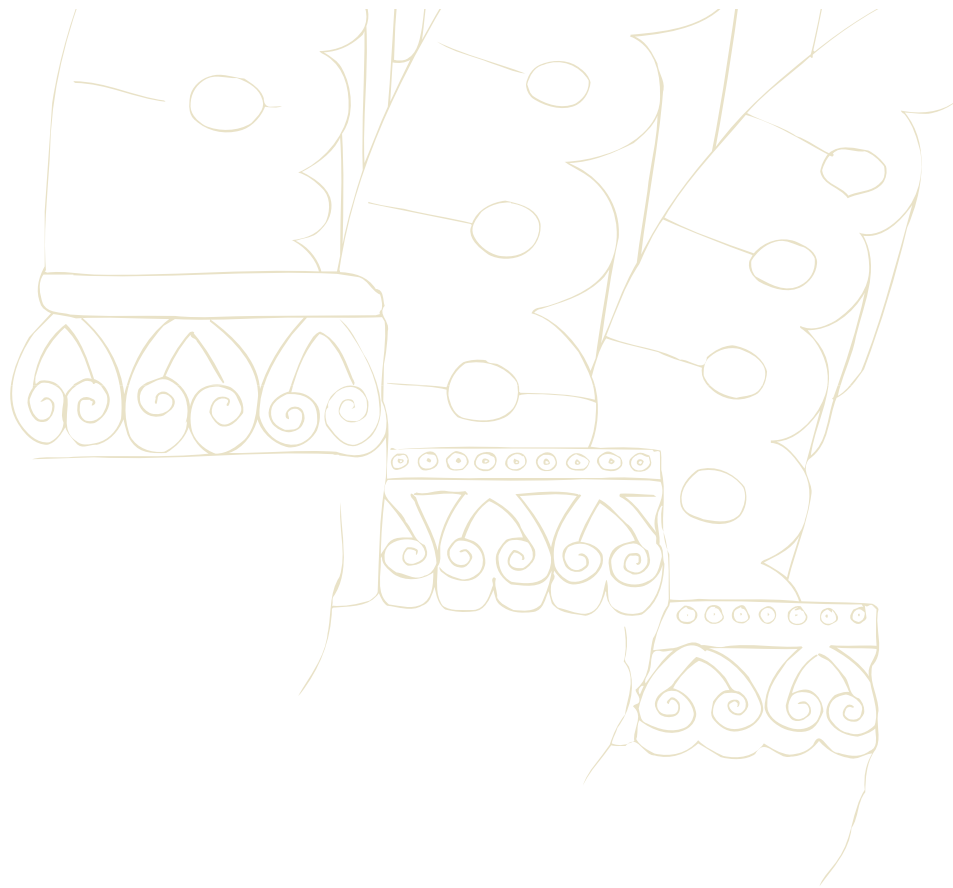monastery

MONASTERY OF SAINT PETER OF FERREIRA

MONASTERY OF SAINT PETER OF FERREIRA

1. The monastery in the Middle Ages

The Monastery of Saint Peter of Ferreira, located in the municipality of Paços de Ferreira, is a remarkable testimony of the architectonic and sculptural quality achieved by the Portuguese Romanesque in some of its examples.

The origins of this monastery are much older than the current church's architecture, presumably dating from the 10th century, as stated in the reference made to it in the will of Mumadona Dias, dating from 959, where the countess enumerates the property she donated to the monastery of Guimarães[1].

Nothing remains from this period in the temple's construction, since the oldest elements, no longer *in situ*, would relate to the first Romanesque church, erected between the late 11th and early 12th century. These elements, revealed upon the restoration carried out by the DGEMN in the 1930s, correspond, according to Manuel Real, to first stage of the Portuguese Romanesque style[2].

Among this first Romanesque temple's archaeological traces, Manuel Real has identified some portions of friezes, similar to the older friezes of the churches of the Savior of Paço de Sousa (Penafiel), the Savior of Travanca (Amarante) and Saint Martin of Manhente (Barcelos), as well as other pieces, decorated with palm trees resembling those of Saint Peter of Rates (Póvoa de Varzim) and Saint Marinha of Águas Santas (Maia). These pieces, reminiscent of the first Romanesque church of Saint Peter of Ferreira, constitute important elements not only to the knowledge of the original church, but also to the study of the initial stage of the Romanesque style in Portuguese territory[3].

1. Implantation of the Monastery of Saint Peter of Ferreira.

1 REAL, Manuel Luís – "A Igreja de S. Pedro de Ferreira. Um invulgar exemplo de convergência estilística". Annex of *Paços de Ferreira – Estudos Monográficos*. Paços de Ferreira, 1986, pp. 249-250.
2 IDEM, *ibidem*, pp. 250-251.
3 IDEM, *ibidem*, p. 252.

2. From the original Monastery, the church and the partially ruined narthex remain.

According to the author, who dedicated a remarkable monography to this church, the clerics of the See of Porto had rights over a parcel of the monastery of Saint Peter of Ferreira in 1195. These rights were shared with some of the families established in the region, dominated by the old county nobility of the Sousas and of the Maias[4].

Although tradition associates the monastery with the Order of the Templars, Manuel Real has already enlightened us that Saint Peter of Ferreira, initially occupied by monks and depending from the patronage of families, was later on a Collegiate instituted before 1182, whose ownership was partially transferred, still in the 12th century, to the diocese of Porto[5].

1258's Inquiries certify the permanence of laic patrimonial tradition, referring that Saint Peter of Ferreira *est Militum et Divitum hominum*, that is, belongs to knights and noblemen[6].

The Monastery of Saint Peter of Ferreira is a most singular building, of great constructive and decorative quality and, according to C. A. Ferreira de Almeida, one of the most elaborate and detailed monuments of the Portuguese Romanesque[7].

Indeed, Portuguese Romanesque churches, in spite of their apparent simplicity, usually correspond to very well built buildings, whether in the way the walls are raised, always in pseudo-isodome rows with meticulously squared panels, as in the way of raising the portals or vaulting the transept. The church had to be built with magnificence, since it was an image of *Celestial Jerusalem* and another of *Salomon's temples*. Only a detailed construction would be in harmony with the sacred and thus grant prestige to the patron and the community it served[8].

4 REAL, Manuel Luís – "A Igreja de S. Pedro de Ferreira. Um invulgar exemplo de convergência estilística". Annex of *Paços de Ferreira – Estudos Monográficos*. Paços de Ferreira, 1986, pp. 252-254.

5 IDEM, *ibidem*, p. 255.

6 IDEM, *ibidem*, p. 252.

7 ALMEIDA, C. A. Ferreira de – *História da Arte em Portugal. O Românico*. Lisboa: Publicações Alfa, 1986, p. 92.

8 ALMEIDA, C. A. Ferreira de – *O Românico. História da Arte em Portugal*. Lisboa: Editorial Presença, 2001, p. 75.

Composed of a wood-covered nave, the Monastery of Saint Peter of Ferreira has a vaulted transept organized in two flights; the first larger and higher, adopting a typical solution from the Romanesque of the High Minho, whose influences report back to the architecture of the region covered by the Diocese of Tui.

The political border between Portugal and Galicia, materialized by the Minho river, did not fit an ecclesiastic border, since this portion of the territory used to belong to the Diocese of Tui until 1381.

In the churches of the old monasteries of the Savior of Ganfei (Valença), Sanfins de Friestas (Valença) and Saint John of Longos Vales (Monção), the architectonic sculpture clearly follows models from the transept of the See of Tui, as well as other typologies highly spread in Galicia, especially in the province of Pontevedra during the mid and the second half of the 12th century.

Inside, Saint Peter of Ferreira's transept is polygonal, although it is semicircular on the outside. It is two stories-high, the first featuring blind arcades, two of which mitered and the second with an arcade projection alternated with crevices. Its main chapel is therefore relatively high and the body of the nave is even more so, offering a rather Proto-Gothic sense of space. The first flight is, as stated, higher and wider, presenting a solution similar to that of the parish church of Fervença (Celorico de Basto). The transept's thoral arch is supported by projecting pilasters, embellished with socles, in an unusual solution in Portuguese Romanesque.

3. The church transept, of semi-circular design, is topped by an arched cornice settled on plain corbels, much like the apsioles of the Monastery of Saint Mary of Pombeiro and the naves of the Monastery of the Savior of Paço de Sousa.
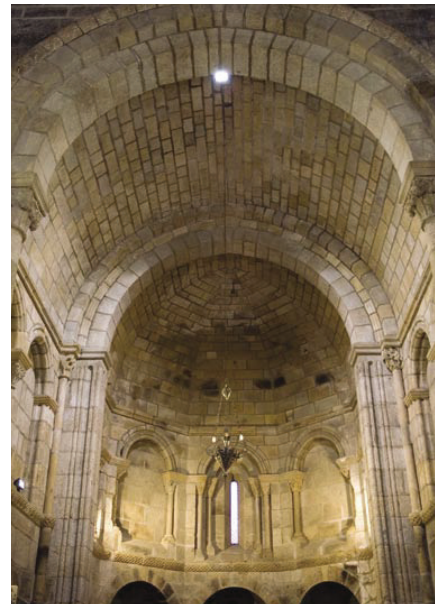
4. The vaulted transept is set in two flights, assuming a very characteristic solution to some of the exemplars from the Romanesque of Higher Minho.

The cross arch has similar capitals to those of Fervença (Celorico de Basto), Valdreu (Vila Verde) and Ermelo (Arcos de Valdevez) which, albeit deriving from models of the High Minho, feature a less voluminous approach.

The main façade shows the portal inserted in a pentagonal body, a common approach to the churches of the Savior of Unhão, Saint Vincent of Sousa and Saint Mary of Airães, all in the municipality of Felgueiras. The wide axial portal, with four columns on each side, two of which prismatic, is very well designed, showing a high value decorative treatment. Its decoration, extremely original in the panorama of Portuguese Romanesque, is made by a thoral cut in the arcades' extradorsum, accentuated by a wide opening. According to C. A. Ferreira de Almeida, this decoration, which has been compared to that of the *Portal del Obispo* of the Zamora Cathedral, displays visible differences in relation to that example[9]. The decorative pattern of Ferreira's portal would not share this origin, being much closer to the one in San Martín de Salamanca and closer still to the decorative solutions featured in the arcades of Seville's Almoad art from the second half of the 12th century.

This portal also bears similarities with models from the See of Braga. The See of Braga and the church of the former Benedictine monastery of Saint Peter of Rates (Póvoa de Varzim) correspond to Romanesque workshops where they were forged and from whence formal models and themes were passed on to several churches in the area of Braga and Guimarães, the Basins of the Ave and of the Sousa.
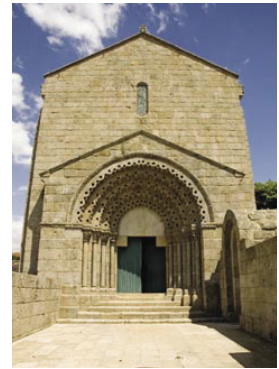
The current Romanesque building of the See of Braga, which suffered consecutive changes throughout time, was presumably initiated in the 1130s, as the bases and capitals from older parcels demonstrate. The West portal, in spite of modifications carried out in the early 16th century, still presents a sculpture program from the second half of the 12th century, with very original capitals shaped like baskets and in the type of botanical decoration. The See of Braga also features capitals of Provencal and Burgundian origin, as in Saint Peter of Rates.

There is a remarkable quality in the capital sculpture of the lateral portals of Saint Peter of Ferreira, some with lacing and animals and others with botanical decoration, resembling motives used in the Savior of Unhão and Saint Mary of Pombeiro (Felgueiras).

Following C. A. Ferreira de Almeida, from the combination of these elements it is possible to state that this church, whose construction occurred between the early and the mid 13th century, simultaneously adopts models from the regional architecture of its time, the Romanesque of the High Minho, of Andalusia and even of Castile[10].

According to Manuel Real, however, this work's architectonic unity and plastic rigor indicate that the temple was probably raised under a brief period of time, benefiting from exceptional technical, material and financial conditions, in the context of the Romanesque work in Portugal[11], considering that the church's construction was carried out between 1180 and 1195.

According to the same author, in the Monastery of Saint Peter of Ferreira is noticeable the presence of three masters: one from the region of Zamora, another from Coimbra and yet another with experience acquired in the workshops of the Sousa Valley. The similarities with the *Portal del Obispo* of the Cathedral

9   ALMEIDA, C. A. Ferreira de – *O Românico. História da Arte em Portugal.* Lisboa: Editorial Presença, 2001, p. 92.
10   IDEM, *ibidem,* p.92.
11   REAL, Manuel Luís – "A Igreja de S. Pedro de Ferreira. Um invulgar exemplo de convergência estilística". Annex of *Paços de Ferreira – Estudos Monográficos.* Paços de Ferreira, 1986, p. 256.

5. The West façade presents a portal encased in a stone structure, a solution similar to that of the churches of the Savior of Unhão, Saint Vincent of Sousa and Saint Mary of Airães.
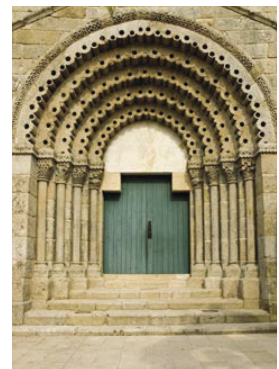
6. West portal. The ornamentation of the archivolts, singular in the frame set of the Portuguese Romanesque, finds parallels in the Spanish temples of San Martín de Salamanca and the Cathedral of Zamora.

7. West portal.

of the Zamora are striking, despite a few differences in the number of projections, in the frames decoration or in the hives cut (rope-like in that Spanish city whereas in Ferreira they are circular). Manuel Real indicates portal examples from other churches in Zamora – San Tomé, Santa María La Orta, Santo Ildefonso, Santiago del Burgo and San Leonardo – displaying circular hives as in Ferreira. This master, or the artists who have worked with him, demonstrates equally rigorous knowledge of the sculpture in the Cathedral of Santiago de Compostela, prior to the work of Master Mateus, as Manuel Real points out. This author considers that the West portal's capitals are of rigorous Compostela design[12].

The transept's conception should equally be attributed to the master from León, albeit the collaboration with artists from Coimbra. The inner projection's upper floor finds parallels in the Old See of Coimbra as in the collegiate of Saint James, in the same city. In the final quarter of the 12th century, master Soeiro Anes, who had collaborated with master Roberto in the Cathedral of Coimbra, as well as several artists working in this cathedral's workshop, moved to Porto.

In the See of Porto and in the church of Saint Martin of Cedofeita, in the same city, those artists have adapted decorative schemes used with limestone to granite, elements that also arrived in Saint Peter of Ferreira. A third artist, this time with experience acquired in the Church of the Savior of Unhão (Felgueiras), left his trace in the impost blocks of the main portal and in the capitals of the South portal, as well as in the axial portal's tympanum, currently lost, which highly resembled the tympanum of Unhão, following Manuel Real's reconstruction conducted from the remaining fragments[13].

8. West portal. The capitals and the lines of ashlars follow those adopted by the See of Braga and the Monastery of Saint Peter of Rates (Póvoa de Varzim).

9. West portal. Capitals.

10. West portal. Capitals, lines of ashlars and archivolts.

12 REAL, Manuel Luís – "O românico português na perspectiva das relações internacionais". In *Romanico. En Galicia y Portugal. Em Portugal e Galiza*. Fundación Pedro Barrié de la Maza/Fundação Calouste Gulbenkian, 2001, pp. 46-47.

13 REAL, Manuel Luís – "A Igreja de S. Pedro de Ferreira. Um invulgar exemplo de convergência estilística". Annex of *Paços de Ferreira – Estudos Monográficos*. Paços de Ferreira, 1986, p. 271.

The nave is an element that should be stressed due to its unusual height. That is why it received buttresses in the exterior and adjacent columns in the interior to help support it. According to Manuel Real, notwithstanding its apparent simplicity, the nave of Saint Peter of Ferreira features quite an elaborate design, the most complete among Portuguese Romanesque churches featuring a single nave. The nave is built around four flights, just like the church of Saint Martin of Cedofeita in Porto, delimited on the outside by buttresses and on the inside by half columns attached to the walls with profusely decorated plinths[14]. The lateral façades are topped by a cornice formed by small arches laid in corbels, a solution equally adopted in the Monastery of the Savior of Paço de Sousa (Penafiel) and in Saint Peter of Roriz (Santo Tirso), among others.

What makes Saint Peter of Ferreira a singular work or art is, according to Manuel Real, the fact that there is a harmonious mixture, in common parts of the church, between architectonic designs and ornamental motives traceable to diverse regions and workshops: Zamora-Compostela, Coimbra-Porto and Braga-Unhão.

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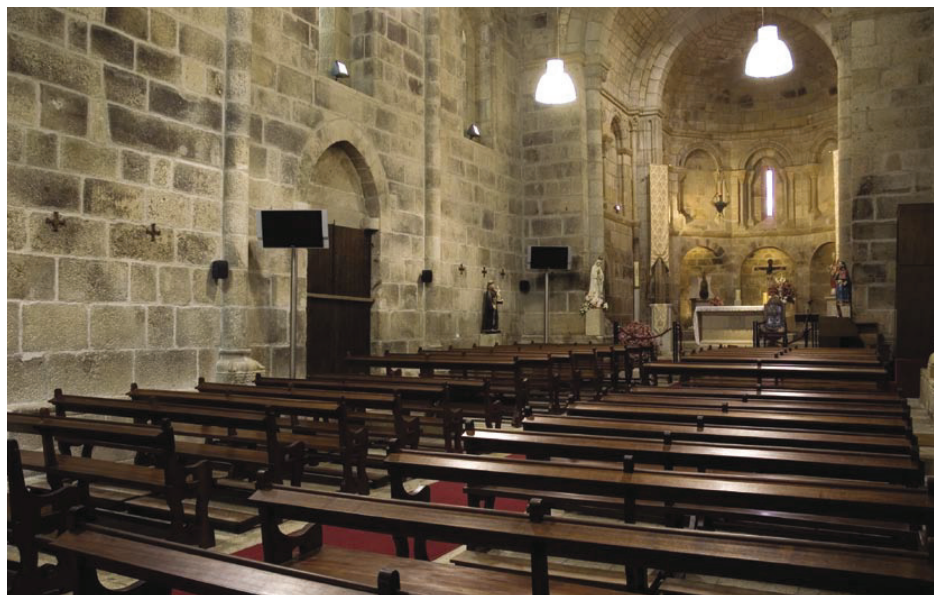
12. The church nave has received columns adjacent to the walls. The reason for the existence of columns, corresponding to buttresses on the exterior, is related to the nave's great height.

The existence of constructions from the Romanesque period with such an accentuated building velocity is not common in Portugal. The construction of a temple was, in most cases, very slow, as demonstrated by the churches of Saint Peter of Rates (Póvoa de Varzim) and the Savior of Arnoso (Famalicão), to quote a few. The work interruptions and changes in the schedule, noticeable in the markings left in the wall con-

14   REAL, Manuel Luís – "A Igreja de S. Pedro de Ferreira. Um invulgar exemplo de convergência estilística". Annex of *Paços de Ferreira – Estudos Monográficos*. Paços de Ferreira, 1986, p. 258.

struction as in the use of chronologically distinct decorative languages, were very frequent, for erecting a temple was, in the Romanesque period, highly expensive. Financial constraints and financing rhythms forced the works to be suspended, sometimes for long periods of time. The necessary funds would depend on the donations to the institutions ordering the edification, namely the sees or the monastic communities, donations from those who intended to be buried in the church space and entitled to suffrages, and also alms and fundraising actions in the region or in more distant places. In these campaigns, privileges and special indults were granted to donators. As a document from the monastery of Saint Michael of Bustelo (Penafiel) demonstrates, the bishop of Porto, D. Vicente Mendes, grants, in 1283, a place in his indults and prayers to those who contribute to the construction of the church of Saint Peter of Croca (Penafiel)[15].

Usually, in the Romanesque period, the temple's construction would start with the transept, which could become sacred as soon as ready, the body of the church being defined by the projection of the exterior walls, allowing cult to be paid while the remaining portions were being built. The time lapse between the transept's construction and the entire work's completion could be of several decades. If the Old See of Coimbra took a little over fifty years to be built, the Sees of Porto and Braga were raised very slowly[16]. Also important to mention is the fact that, asides from the intermittent financing rhythms, construction would also be suspended in the winter. The partially built walls would then be covered with culm which protected from rain water, as several medieval illuminations document. Generally, the Portuguese Romanesque church walls are double, the space between the two layers being filled with clay and pebbles. This type of construction insured a greater resistance, as well as a better capacity to adapt to changes in weather.

Although there is practically no documentation whatsoever on the Romanesque construction process in Portugal, the analysis of the buildings with their markings and the used types of stone, along with the intelligence on medieval workshops in other European countries, allow a few conclusions.

The disposition, i.e., the way of arranging the construction materials in stone or brick, blocks shaped like geometric solids, used in Romanesque construction implied the skills of assembly masons, as well as the existence of cutting rules in the quarries from whence the stone blocks were extracted. By the construction site, the mason would divide the stone using gauges and a square. The face turned to the exterior was, obviously, more detailed and well trimmed and it was there that the sign was usually marked. The other faces of the appareled stone block, that is, the panel, were equally divided but not polished, leaving a rough back face. The more skilled masons would carve the frames, friezes and voussoirs, using molds and gauges provided by the *magister operis*. The decorative and figurative themes were made by the sculptor mason who would carve them directly, resorting to designs previously made in *cardboard* placed on the piece[17].
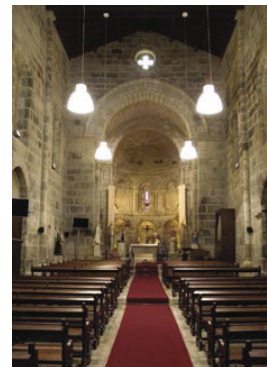
13. The church nave stands out for its unusual height.

14. Sign.

15   ALMEIDA, Carlos Alberto Ferreira de – *Arquitectura românica de Entre-Douro-e-Minho*. Vol. II. Porto: Faculdade de Letras da Universidade do Porto, 1978, pp. 29-20 (Multiple copied PhD thesis).

16   ALMEIDA, Carlos Alberto Ferreira de – *História da Arte em Portugal. O Românico*. Lisboa: Publicações Alfa, 1986, pp. 68-69.

17   On this subject see: ALMEIDA, Carlos Alberto Ferreira de – *Arquitectura românica de Entre-Douro-e-Minho*. Vol. II. Porto: Faculdade de Letras da Universidade do Porto, 1978, pp. 11-12 (Multiple copied PhD thesis).
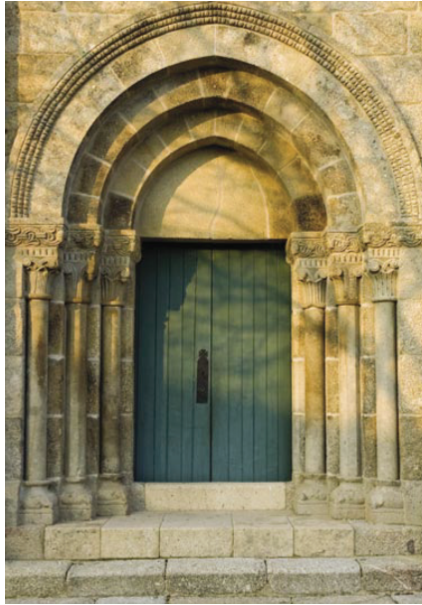
15. South façade!
occasion.

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16. North façade.

17. North portal.

18. South portal.

Information on the master masons and the architects is also very fragmented. Nonetheless, the scarce documentation is sufficient to conclude that the architect or *magister operis*' work was well paid and highly appreciated, resulting in privileges of several natures. A church like Saint Peter of Ferreira's, with some complexity regarding the organization of the transept's projection and its vaulting, as well as in the nave's projections, surely required highly skilled craftsmen.

In front of the main façade, this church still displays the ruins of an ante-church with funerary purpose, an excellent and rare testimony of this type of construction, present in many Romanesque churches.

This element corresponds to a space reserved for burial and funeral rituals, with further examples remaining in the churches of Saint Christine of Serzedelo (Guimarães), Vilarinho (Santo Tirso) and Sanfins de Friestas (Valença), demolished upon restoration in 1935, as well as some portions in the Savior of Freixo de Baixo (Amarante). Likewise, the church of Saint Martin of Cedofeita (Porto), judging by the existing documentation, had a similar construction, which acquired a more monumental dimension in the case of Saint Mary of Pombeiro (Felgueiras). In the Monastery of the Savior of Paço de Sousa (Penafiel), the edification was next to the church, as it would happen in Saint Peter of Roriz (Santo Tirso) and as exemplified, to this day, by the lateral chapel of the church of the Savior of Ansiães (Carrazeda de Ansiães).

The burial interdiction inside churches would have, for a long time, lead to these options. Through donations to monastic communities, the nobility elected the galilees as a burial space, insuring that their testamentary dispositions were observed by the monks as a means to achieve Salvation.
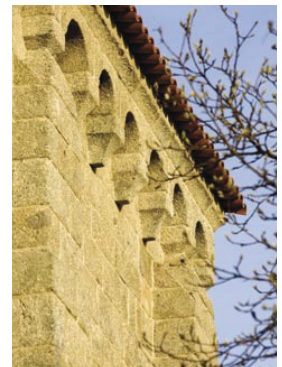
19. South façade. Arches over plain corbels.

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20. Capital from inside the transept.

The Romanesque Period coincides with a slow turning point as to the immediate destiny of the souls of the deceased. The belief in the individual judgment after death and in the instant journey of the soul to its eternal destination starts to grow. The funerary cult now attains new features. Since salvation is more and more attributed to the soul's individual merit and prayers, the value and amount of the suffrages increase as well. The mass for the deceased becomes generalized and wills leave estate to the monasteries in return for masses on the soul. In the Romanesque Period, it is in the narthexes and lateral porticos that the sepulchers are placed[18].

However, in spite of its primordial burial purpose, the ante-churches were also used for other liturgical duties, like processions, brotherhood and parishioner reunions, shelter and also court sessions and other legal acts[19]. In the late Middle Ages, the Synodal Constitutions were concerned about forbidding drama performances, farces, profane dances and songs and meals in the galilees and churches, showing how engrained these practices were in the sacred space[20].

The *narthex* walls of Saint Peter of Ferreira are not blocked in the front, according to the expressed opinion of Manuel Real. The same author also points that the ante-church would not be included in the initial project, although the perimeter of the chapter court had been designed with a projection beyond the church's West façade in mind, as the galilee's South door and the West wing of the parish house demonstrate, since the entire monastic complex is gone. The *narthex* construction was presumably conducted shortly after the temple's conclusion.

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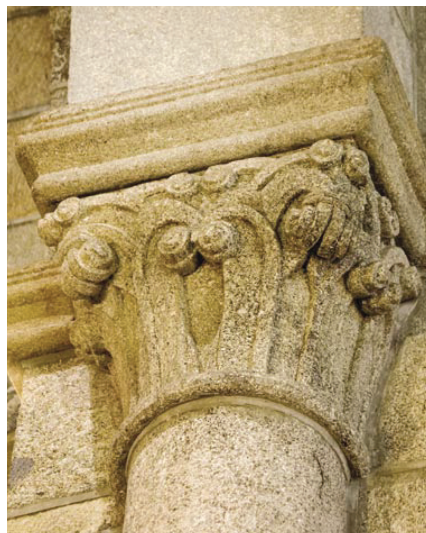
21. Capital from inside the transept.

22. In front of the West façade remain the ruins of a former church of funerary purpose.

18 ALMEIDA, Carlos Alberto Ferreira de – *História da Arte em Portugal. O Românico*. Lisboa: Publicações Alfa, 1986, pp. 15-16.

19 IDEM, *ibidem*, pp. 32-33.

20 ALMEIDA, Carlos Alberto Ferreira de – *Arquitectura românica de Entre-Douro-e-Minho*. Vol. II. Porto: Faculdade de Letras da Universidade do Porto, 1978, p. 12 (Multiple copied PhD thesis).

1.1. Funerary sculpture

Of the tombs, this church only keeps two funerary items: a trapezoidal sarcophagus and the tomb lid with lying statue from the tomb of D. João Vasques da Granja.

In the latter is an epigraphy stating:

HIC IACI(t) [Sic] / IOH(a)N(n)IS / VALA(s)CI / DE G(ran)JA / […]

23. Lying statue of D. Vasques Granja.

This epigraphy corresponds to the funerary inscription of D. João Vasques da Granja found against the North wall of the *narthex.* Before the restoration, the inscription was embedded in the cemetery wall.

It is Manuel Real's merit to have deciphered some of the hardest passages in this sign, thus identifying the buried person. In fact, and according to the author's suggestion, the inscription reveals the name of João Vasques da Granja[21].

According to Mário Barroca, D. João Vasques da Granja's inscription presents a curious pagination, denouncing the monument's positioning inside the temple, with the intention of being placed next to the North wall of the church's nave, which would allow the inscription to be read as the transept is faced West, accordingly with religious rules[22].

The lying statue of D. João Vasques da Granja has the peculiarity of portraying the nobleman dressed as a pilgrim and holding a cane. As Mário Barroca has noted, the monument presumably results from an order by the deceased himself, who preferred to appear as a pilgrim, in a penitent attitude, instead of eternalizing the image of a nobleman, his social condition. This lid in Saint Peter of Ferreira constitutes one of the few examples, among Portuguese lying statues, where the deceased chose to be depicted as a pilgrim, as it happened with the statue of D. Isabel of Aragon who, asides from the habit of a Clarissa, bears a pilgrim's cane and satchel, in an allusion to her journey to Santiago de Compostela[23].

In the Middle Ages, the deceased's representation is not a portrait, as J. C. Vieira da Silva claims, in as much as these representations replied to wider and more complex expectations. It was the social function or status that defined a character in the beholder's eyes, turning the lying statue into an ideal perceived by each one as more adequate for him and his social and family group[24].
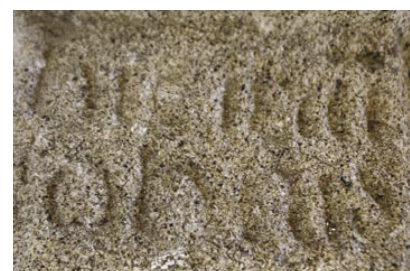
24. Epigraphy in the tomb of D. Vasques Granja.

21 REAL. Manuel Luís – "A Igreja de S. Pedro de Ferreira. Um invulgar exemplo de convergência estilística". Annex of *Paços de Ferreira – Estudos Monográficos*. Paços de Ferreira, 1986, pp. 291-294.

22 BARROCA, Mário Jorge – *Epigrafia Medieval Portuguesa (862-1422). Corpus Epigráfico Medieval Português*. Vol. II, T. 2. Lisboa: Fundação Calouste Gulbenkian/Fundação para a Ciência e a Tecnologia, 2000, pp. 2032-2036.

23 IDEM, *ibidem*, p. 2034.

24 SILVA, José Custódio Vieira da – "Memória e Imagem. Reflexões sobre a Escultura Tumular Portuguesa (séculos XIII e XIV)". In *Revista de História da Arte*. Lisboa: Instituto de História da Arte da Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, No. 1, 2005, pp. 56-57.

As for the identification of D. João Vasques da Granja, we know that he was son of D. Sancha Gonçalves Peixoto and of D. Vasco Martins da Granja, having married D. Guiomar Rodrigues de Morais, daughter of D. Rui Martins de Morais and of D. Aldonça Gonçalves Moreira, as Count D. Pedro's *Book of Lineage* certifies.

Considering these elements and the characteristics of the statue and the epigraphy, Mário Barroca suggests a timeframe from the mid 14th century for this funerary monument[25]. [LR]

2. The church in the Modern Period

According to photographic records, until the 1930s, when restoration was carried out by the DGEMN, the Monastery of Saint Peter of Ferreira presented an interior whose artistic components of greater visual impact corresponded to building renovations occurred throughout the Modern Period.

Thus, this church's main altar, elevated in accordance to the nave, featured a retable apparel in Mannerist gilding, which occupied the entire height of the main chapel's back wall. This structure was organized in three horizontal registers placed over the base and, in turn, was divided according to three main vertical strips, marked by juxtaposed columns in the lateral extremes of the retable (in the first and second horizontal registers) and plain columns delimiting the central vertical strip where the sacrarium and the eucharist throne were. This retable mainly included painting, distributing seven paintings whose iconography is ignored throughout the structure.

In the nave space were four other retables corresponding to the collateral altars, placed next to the Gospel and the Epistle, and two lateral altars placed next to the Gospel. Through the photographic records published in DGEMN's Bulletin dedicated to this monument, a Neoclassic taste was recognizable in the collateral altars and one of the lateral altars, the remaining lateral altar being a large structure in Mannerist fashion which included sculpture[26].

Also important to note is a chancel, supported by four sustaining elements over the church's main entrance. **[MJMR / DGS]**

3. Restoration and conservation

Presently, from the ensemble raised in the Middle Ages, only the Church remains, since the entire complex of the convent's quarters suffered deep changes.

The restoration's guiding principle followed by the DGEMN is explained in its 7th Bulletin, published on September 1937.

To justify the restoration's scheme in Portugal in face of the elements added in periods after its edification, Miguel Tomé enumerates the guiding principles behind the conservation and maintenance of the changes/enlargements from the Modern Period.

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25 BARROCA, Mário Jorge – *Epigrafia Medieval Portuguesa (862-1422). Corpus Epigráfico Medieval Português.* Tomo II. Lisboa: Fundação Calouste Gulbenkian/Fundação para a Ciência e a Tecnologia, 2000, p. 2036.
26 See Images 3 to 42, "Igreja de São Pedro de Ferreira". In *Boletim da Direcção Geral dos Edifícios e Monumentos Nacionais.* No. 7, Lisboa: DGEMN, 1937.

25. Church's West projection.
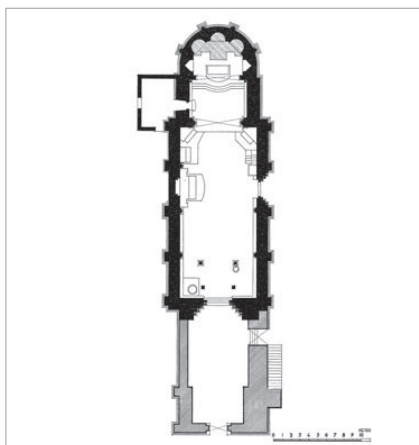
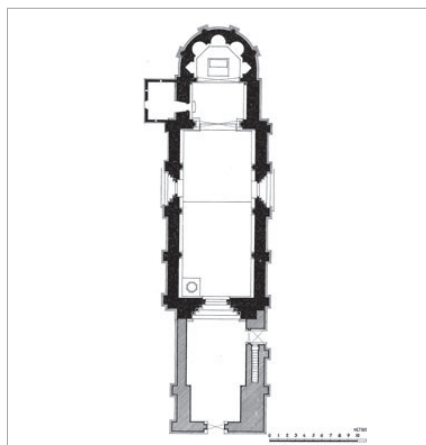26. Map before restoration works by the DGEMN.

In fact, contrary to what is often written, the restoration under the DGEMN's responsibility, in the political framework of the Estado Novo (or Second Republic), was not uniform nor did it obey to one single principle regarding methodology. The responsible entities for the restoration teams have based their projects in different criteria[27]:

– Construction integrity. The added elements would be kept following an assessment of their condition or if they presented noble construction material associated with the indispensable signs of antiqueness.
– Formal integration. The acceptance of the *collage* depended on a subjective idea of the formal adjustment between the different artistic layers featured in the building.
– Artistic exemplarity. The object's maintenance depended on its artistic quality. Sometimes, this quality was responsible for its transformation into a museum item, depriving it from its prior functionality.
– Didactic quality. Maintenance could equally depend on whether it was considered fundamental to the building's (historic and symbolic) comprehension.
– Hiding primitive elements. Maintenance would not be conducted if the most recent element was hiding another of superior value. It would be frequent to disassemble retables and destroy adjacent volumes or portals to reveal the primitive porticos or spans.

In Saint Peter of Ferreira the following works were thus conducted:

– Demolishing the choir that was obstructing the nave and covering part of the church's main door.
– Disassembling the main altar and all other (four) altars in the nave, one of which was blocking the lateral portico to the North.

27   TOMÉ, Miguel – *Património e restauro em Portugal (1920-1995).* Porto: FAUP publicações, 2002, pp. 39-40.

27. Map after restoration works by the DGEMN.

28. Church's East projection of the Monastery of Saint Peter of Ferreira.

– Disassembling the recently built pulpit.

– Demolishing the exterior staircase improvised by the South façade of the narthex, leading to the belfry, and unblocking the original staircase, built with the same purpose inside the same wall, as well as un-blocking the respective door.

– Lowering and tiling the entire nave and main chapel's floor, including the construction of the steps sepa-rating the two bodies of the building.

– Demolishing the annex built in the North façade, next to the apse, to install the sacristy, and replacing this building with a smaller one, with the intention of uncovering the giants of the walls affected by the construction and the ornamented frieze in the apse.

– General lowering of the narthex's pavement and the entire parvis.

– Repairing the primitive steps of the main door, that were buried.

– Demolishing part of the narthex walls that were blocking the sculpted abacus of the main portico.

– Placing, in the same portico, the tympanum and the corbels sustaining it (these will be completed with the proper ornaments to enhance them, after a study of the most suitable ornamental motive).
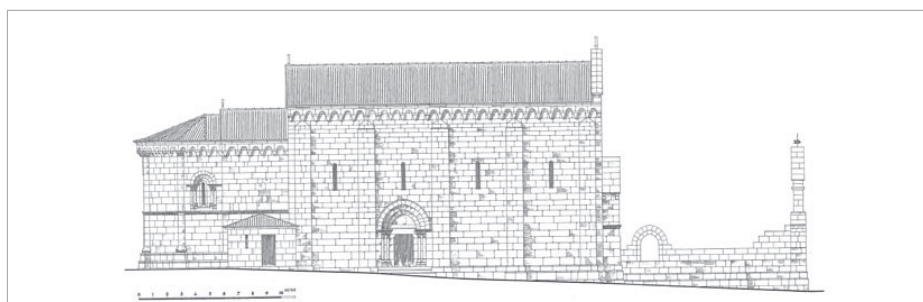
29. Church's North projection of the Monastery of Saint Peter of Ferreira.

– Blocking a door opened in the main façade to access the choir.

– Rebuilding the pediment of the supplementary wall where the main portico is, after removing a niche recently introduced there to keep an old image of St. Peter. This image was restored to the traditional place, in the main chapel.

– Disassembling and rebuilding the entire roof structure, in ruins, and the vaulted ceiling with the same wood as the nave's cover.

– Building and laying the new roof, comprehending the complete structure and covering with double national tile.

– Consolidating the main chapel's vault and cornice, and replacing the old cover with a new one of double national tile.

– Demolishing the paneled wall covering the North façade's original portico, rebuilding the steps in the same portico and replacing the lower stone of the respective tympanum.

– Demolishing the eight nave windows and replacing these with the original crevices, totally rebuilt with elements found during the works.

– Rebuilding two framed crevices in the main chapel that had been widened to attain more light.

– Reconstruction of the South façade's door sill and steps, which were missing.

– Reconstruction of the rosette in the nave's posterior wall, over the triumph arch.

– General cleaning of the mortar covering the nave's panels and of the main chapel's nave and vault, fixing the joints in all of the uncovered panels.

– General cleaning and fixing the joints in all of the Church's exterior walls.

– Building and placing the exterior doors.

– Building and placing a terminal cross in the nave's posterior pediment, after disassembling and rebuilding the same pediment.

– Replacing several straight masonry works found mutilated in the Church's internal and external walls, namely in the colonnettes embellishing the main chapel on the inside and on the outside.

– Building a massive stone altar, using primitive elements found during the works (part of the pedestal, table, etc.).

– Placing colored stained glasses, with lead filling[28]. [MB]
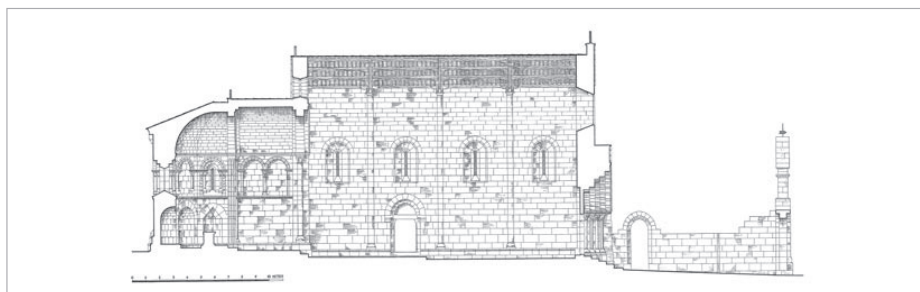
30. Longitudinal cut of the Monastery of Saint Peter of Ferreira's church.

28 "Igreja de São Pedro de Ferreira". *Boletim da Direcção Geral dos Edifícios e Monumentos Nacionais*. No. 7, Lisboa: DGEMN, 1937, pp. 29-32.

Chronology

10th century – Foundation;

11th century – First Romanesque construction (lost);

12th-13th century – Second Romanesque construction (existing);

18th century – Extending the nave's crevices;

1930 – Repair works in the roofing structure, removing the floor, grave guides, excavating and tiling the nave and main chapel, laying interior steps in the portico, lateral doors and sacristy, disassembling the wood altars, excavating the parvis including the *narthex*, demolishing the belfry staircase;

1932 – Conclusion of the main chapel's crevice, rebuilding two lateral windows in the central apse in masonry similar to the one existing in the axis of the same chapel;

1933 – Building the main altar in stone, repairing the roof;

1934 – Rebuilding the nave's windows in masonry, partially rebuilding interior colonnettes, rebuilding the main chapel's roof;

1940 – Excavating and removing dirt from around the church, building and laying exterior chestnut doors, demolishing the annex attached to the North façade and building the sacristy, repairing the steps in the axial door, placing the corbels and tympanum, demolishing part of the *narthex* walls;

1941 – Repair works motivated by the damage caused by 1941's cyclone;

1945/46 – Repairing the roof;

1950 – Restoring and repairing the roofing and doors;

1952 – General cleaning;

1966 – Conservation and electrifying procedures, placing furniture, placing pave ways by the façade and tiling in the parvis, several repairs and cleaning the roofing;

1982 – Covering repairs;

1986 – General conservation and repair works;

1989 – Covering repairs;

1994/95 – Repairing the main chapel covering, maintenance of the nave's roof, electric installation and carpentry;

1999 – Conservation works;

2004/2005 – General conservation works within the *Route of the Romanesque of the Sousa Valley* project: covering, interior and exterior batters; conservation of the exterior spans and belfry.