

***HISTORY OF THE BAROQUE: ITS ORIGINS, GROWTH AND EXAMPLES IN
THE VILA REAL DISTRICT***

História do Barroco: a origem, o crescimento e os exemplares no distrito de Vila Real

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Abstract

The aim of this work is to talk about the history of the Baroque, from its appearance in Italy, a brief introduction to the subject, explaining what this architectural style consists of, what its definition is according to some authors and how its presence is today, more specifically in the district of Vila Real. An attempt is made to define Baroque art according to various authors, and to demonstrate the different strands present. How Baroque art came about and what the main characteristics are that are present in the different art forms. This will be followed by a discussion of some of the representations of Baroque art that exist in different types of art such as architecture, sculpture, painting, literature, theatre and music. At the end of this work, clay in Portugal will be presented, as well as some of the representative works of the Baroque style that exist in the Vila Real District.

Resumo

Este trabalho tem como objetivo falar sobre a história do barroco, desde o seu aparecimento em Itália, uma breve introdução ao tema, explicando em que consiste este estilo arquitetónico, qual a sua definição de acordo com alguns autores e como está a sua presença na atualidade, mais concretamente no distrito de Vila Real. Tenta dar-se uma definição da arte barroca de acordo com vários autores, e demonstrar as diferentes vertentes presentes. O modo como surgiu a arte barroca e quais as principais características que estão presentes nas diferentes formas de arte. Posteriormente vão ser abordadas algumas das representações da arte barroca que existem nos diferentes tipos de arte como arquitetura, escultura, pintura, literatura, teatro e música. No final deste trabalho irá ser exposto o barro em Portugal, assim como, algumas das obras representativas do estilo barroco existentes no Distrito de Vila Real.

Keywords: *Baroque; Vila Real; Art; Culture.*

Palavras-chave: *Barroco; Vila Real; Arte; Cultura.*

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INTRODUCTION

This paper aims to identify the Baroque style through its characteristics, its origin and history, the different forms of art it represents such as painting, architecture, sculpture or music, and at the same time show its characteristics present in some of the main Baroque monuments in northern Portugal, specifically in the district of Vila Real.

Over the years, there have been several authors with distinct opinions as to the date of origin of the Baroque, and at the same time, as to the origin of the term and its characteristics. The baroque is an architectural style, represented in various art forms (sculpture, architecture, painting, literature, theatre, music, interiors, and furniture), which is very present in the culture of Portugal, having its origin in Italy at the end of the 16th century. According to the author José Luiz dos Santos, "culture concerns everything that characterizes the social existence of a people or nation" (Santos, 2006, p. 24). In turn, Kalina Vanderlei Silva and Maciel Henrique Silva, in the Dictionary of Historical Concepts, state that "culture is everything produced by humanity, whether on a concrete or immaterial level, from artifacts and objects to ideas and beliefs" (Silva & Silva, 2006, p.1). In this sense, it can be said that the Baroque is part of the culture of Vila Realense, since, through its unique characteristics, it continues to represent this architectural style even today, despite having emerged during the sixteenth century.

One of the essential notions to retain according to Javier Portús, related to the artistic ideology that underpins the production of the Baroque, is that it is the same one that gave rise to the Renaissance, and whose hegemony it maintained in Europe, was not threatened, until the emergence of the Contemporary Age (Portús, 2004, p. 300).

Baroque art is seen in different ways all over the world, and according to António Maia da Rocha, Baroque art is a new aesthetic that sees formal beauty as an end and as a means to convey emotions through the dramatization of expression and the exaltation of movement (Rocha, 1998, p. 6).

Flavio Conti and Maria Cristina Gozzoli, in the book *How to Recognize Art* state that "Baroque art spread throughout the 17th century and the first decades of the 18th century. Its diffusion covered almost all of Europe and Latin America. Conti and Gozzoli also assure that there are several examples of Baroque architecture scattered all over Europe and Latin America; however, they vary aesthetically from country to country because they end up merging with the local schools and trends of each country (Conti & Gozzoli, 1998, pp. 215-218),

For Pierre Cabanne, the origin of the word baroque is controversial, and states that "it certainly has its origin in the Spanish *barrueco*, which means irregular stone". According to Cabanne, Baroque was born in Italy, more specifically in Rome, at the beginning of the 17th century, in a peaceful island in a Europe that was plagued by constant conflicts (Cabanne, 1999, p. 12).

In turn, Vítor Serrão characterizes the baroque as an art marked by exaggerated decoration and the traditional vernacularization of the plastic experiences observed in art (Serrão, 2003, p. 9).

According to Michele Christine, the Baroque is a liberation from space, from the mind and rules of the treatisees, from conventions, from elementary geometry, and a liberation from symmetry and the antithesis between interior and exterior space (Christine 2011, w/w).

German Bazin explains that during the 18th century, both Italy and France provided the rest of Europe with a large amount of "specialists" who brought the forms of "modern" art to the countries they hosted (Bazin, 2010, p.11), as was the case of Italian architect and painter Nicolau Nasoni who ended up leaving an artistic legacy of several Baroque monuments in northern Portugal.

Paulo Pereira noted that "baroque is a word of Portuguese origin" because, according to the author, the goldsmiths in the time of D. Manuel called the large and deformed pearls "barrocas". Also according to Pereira, "barrocal" or "barroca" is the name given to an aggregate of shapeless, rounded stones (Pereira, 1999, p. 258).

In his book *A cultura do barroco (The culture of the baroque)*, José António Maravall says that "the baroque is no longer a concept of style that can be repeated and is effectively supposed to be repeated in multiple phases of human history" (Maravall, 1997, p.19).

In *The social history of Art - Volume II* Arnold Hauser states that "The baroque is the expression of an intrinsically more homogeneous worldview, but one which assumes a variety of shapes in the different European countries" (Hauser, 1962, p.168), meaning that the baroque is the expression of an intrinsically more homogeneous worldview, but one which assumes a variety of shapes in the different European countries.

Philip M. Soergel suggests in his text "The buildings constructed as a result of the Baroque architectural revival displayed both great variety as well as certain common traits. The first architect to express many of the features of the new style was Carlo Maderno (1556 - 1629)" (Soergel, 2005, p.11). By this, he means that the buildings that

were constructed as a result of the Baroque architectural revival exhibited not only great variety, as well as certain common traits. The first architect to express many of the characteristics of the new Baroque style was Carlo Maderno (1556-1629).

1. BAROQUE ART

Baroque art emerged in Italy during the 16th century, but soon began to expand to other European countries and also to the American continent, having been taken by Portuguese and Spanish colonizers.

As a word, baroque demonstrates the existing characteristics of his style, meaning "irregular pearl" or "deformed pearl" disparagingly representing the idea of irregularity in his works (Cabanne, 1999, p. 12).

This art is marked essentially by several themes that inspire it, among which we can highlight: change, instability, melancholy, honor, loneliness, death, holiness, virtue, sin, illusion, among others. In the areas where one can find Baroque art, there are some authors in the different aspects, such as sculpture, painting, architecture, literature, theater, music, interiors, and furniture. As far as sculpture is concerned, Baroque art is represented by an intense dramatism, the intensity of forms, theatrical expressions, and movement.

In Portugal, in this area, some authors stand out, such as Frei Cipriano da Cruz Sousa, José de Almeida, António Ferreira and Machado de Castro. This is characterized by realism and drama, giving the idea that they are alive and could move, trying to highlight facial expressions and individual characteristics, hair, muscles, lips. The equestrian statues are very characteristic of this art. The materials used were mainly bronze, marble, polychromatic wood, alabaster and porcelain used in palace decoration (Baptista, 2007, p. 11).

Baroque painting, in turn, is characterized by realism, focused on portraits inside houses, landscapes, still lifes, and popular scenes. Some of the characteristics of Baroque painting are marked by asymmetrical, diagonal composition (revealing a grandiose, monumental, twisted style, replacing the geometric unity and balance of Renaissance art), a marked contrast of chiaroscuro (expression of feelings). It is realistic, encompassing all social classes. One of the most recognized painters due to the work "Vocation of St. Matthew" is Caravaggio (Baptista, 2007, p.12).

Baroque architecture is characterized by sophistication in the construction of space and the search for impactful and theatrical effects, a preference for the use of contrasts between full and empty, convex and concave forms, exploration of dramatic light and shadow effects, and incorporation between architecture and painting, sculpture, and the decorative arts in general. One of the world-renowned examples of Baroque architecture is the Church of Jesus in Rome, whose design belonged to Giacomo Vignola, and the facade and dome by *Giacomo della Porta*. Vignola drew on classical models established by the Renaissance, which in turn drew on the architectural tradition of ancient Greece and Rome. The distinctions inserted were the suppression of the transept, the shortening of the nave, and he sought to achieve effective internal acoustics (Moffett et al., 2003., pp. 330-332). Another fine example of Baroque architecture is *St. Paul's Cathedral* in London, where the various characteristics of the Baroque are evident.

In terms of style, Baroque literature dedicated a deep care to format and linguistic virtuosity, with the intention of astonishing and convincing the reader, which implied the constant use of figures of speech and various other rhetorical devices, such as metaphor, ellipsis, antithesis, paradox and hyperbole, with great attention to detail and embellishment as essential parts of the discourse and as ways of demonstrating knowledge and good taste. Also noteworthy is his experimental character and his daring handling of language, which is unprecedented in Western literature (Daly, 1998, pp. 204-205). One of the most recognized writers of Baroque literature in Portugal is Father António Vieira, who, among several works, has in "Sermão de Santo António aos Peixes" one of the most recognized works, and that, still today, is studied in Portuguese schools.

On the other hand, the Baroque theater inherited the Renaissance progress in the elaboration of sceneries with illusionistic perspectives, which was linked to the revival of classical architecture. Some architects, such as Vincenzo Scamozzi, Bernardo Buontalenti or Baldassare Peruzzi, were artists who had actively participated in the construction of realistic scenery, either through painted panels - which was more common - or with three-dimensional constructions on the stage, and by the end of the 16th century scenography became an important part of theatrical representation. During the following century it acquired even greater importance, and since theatrical sets were not subject to the limitations of real architecture, a line of highly imaginative and strange sets developed, where the imagination found a free ground to manifest itself (Crabtree & Beudert 2005, p. 372). As movable sets became more complex, so did theatrical houses, hitherto

temporary constructions or those of modest proportions, evolve. The first large permanent theater appeared in Florence in the mid-16th century, and in the following century others appeared in different locations (Kuritz, 1988, p. 161).

In terms of music, the origins of the Baroque emerged in the contrast between two styles that were clearly differentiated, the so-called *prima prattica*, the general style that existed in the 16th century, and the *seconda prattica*, which was derived from innovations in Italian theater music. In harmony - another area that underwent significant changes - the Greek modes that still prevailed in the previous century were abandoned in order to adopt the tonal system, built from only two scales, major and minor, which found its most typical expression in the continuous bass technique (Daniel, 2010, p/p). One of the artists who is still well known for his works today is Johann Sebastian Bach, who was undoubtedly one of the greatest Baroque musicians.

In terms of interiors and furnishings, interior decoration was an integral part of the design of Baroque art, contributing greatly to the consummation of the intention to create "total" and enveloping works of art, which held their highest exponents in the interiors of the great palaces, theaters, and churches. In this sense, Protestant regions also ended up adopting Baroque principles, because ornamentation was not necessarily linked to the propaganda of the faith, even though in Catholic countries it was consistently used to aid in the final didactic effect of the iconographic program established through the paintings and sculptures. In other regions, especially where the political system tended toward absolutism, whose totalizing objectives found fertile ground for representation in lavish, ostentatious decoration indicative of the monarch's power and glory, the Baroque eventually flourished quite expressively. The Baroque was a peak period for wood carving, quite typical in churches of the time, especially in the United States of America, often covered in gold and carved with enormous consistency of ornamental elements, with phytomorphic motifs interspersed with different figures of angels, saints, fabulous animals, and others, and in certain examples even obscuring the architectural forms and producing a new spatial form. In furniture the forms became more dynamic and curved, and the decoration was magnified to the point of sometimes taking on architectural dimensions, as shown by certain beds adorned with large baldachin and monumental headboards, large benches and cabinets found in palaces and church sacristies, which fuse their forms to the surrounding architecture (Costa, 2005, p. 48). A fine example of these features is the tomb of Pope Alexander VII found inside St. Peter's Basilica in Rome.

In conclusion, it can be said that the Baroque is an architectural style, created in Italy, being represented in various art forms, as already mentioned. Baroque art emerged in Italy during the 16th century, but soon began to expand to other European countries (Portugal, Spain, France, the Netherlands, England) and also to the American continent (Brazil, Peru, Mexico, etc.), having been transported by Portuguese and Spanish colonizers (Mundim, 2015, p. s/p).

The Baroque, through its style, caused a break between feeling and reason, or art and science, which were inherent characteristics in Renaissance artists, since Baroque art is characterized by emotions and not by the rationalism of Renaissance art. In a time marked by spiritual and religious conflicts, as Marcos Mundim refers, he had the ability to translate and reconcile the opposing forces. These forces would be: Good and Evil, God and Devil, Heaven and Earth, purity and sin, joy and sadness, paganism and Christianity, spirit and matter. These characteristics show that the Baroque is the art of contrasts, and can be observed through deformed images and cultures, which lead to the sense of rupture with the harmony that was so characteristic of the Renaissance (Mundim, 2015, s/p).

1.2 Origins and characteristics of Baroque art

Baroque art originated in Italy and developed between the end of the 16th century and the middle of the 18th century. This art was born in the late 16th century, in the Rome of the Popes. The diffusion of the Baroque covered some countries in Europe and also in Latin America (Conti & Gozzoli, 1998, p. 215), such as Brazil, Peru, Ecuador, Paraguay, Bolivia, and Mexico.

One of the main works that represent well the Baroque style, having also been one of the first works with which this style began, was St. Peter's Basilica, in the Vatican in Italy. St. Peter's Basilica is a work that reflects the power and luxury of the Counter Reformation church (Rocha, 1998, p. 8).

The Baroque began to develop initially in the fine arts, then in literature, theater, and finally, in music. It developed after the religious reforms that took place in the 16th century, because the Catholic Church was going through a complicated process, marked by the loss of space and power among the population. It had its emergence expressing a

significant difference from the spirituality and theocentrism of the Middle Ages, and also from the rationalism and anthropocentrism of the Renaissance (Mundim, 2015, s/p).

The Baroque style arrived in Portugal in 1651, going through a great period of experimentation that lasted until 1690 (Pereira, 1992, pp.14-165).

1.3 Specific Baroque characteristics

In general, the baroque has specific characteristics that set it apart from other existing styles. This art presents in all its works, whether in painting, sculpture, literature, theater, among other forms of expressing art, characteristics illustrated by Mundim, such as: the emotional overlapping the rational; the intention to impress the senses of the observer; search for decorative and visual effects (curves, counter-curves, twisted columns); cross between architecture and sculpture; violent contrasts between light and shadow and painting with illusionist effects. There are differences that can be observed in the Baroque works, through its theme, type of light used, as happens for example in the work of Rembrandt, where it is noted the type of tone more somber and sentimental (Mundim, 2015, s/p).

Among the main characteristics existing in the Baroque are dualism, fugacity, pessimism, phaeism, and anthropocentrism vs. theocentrism. Dualism treats the Baroque as an art of conflict, of contrast, reflecting the intensification of man divided between the medieval religious heritage and mysticism and the humanist, rationalist spirit of the Renaissance. It characterizes the expression of the contrast between the great regulating forces of human existence, such as faith versus reason; body and soul; God and Devil; life and death, among others. This contrast is visible in all Baroque works, both in the contrast of images, words and concepts. But the Baroque artist not only wants to expose the opposites, he wants to reconcile them, integrate them, and for this reason he frequently uses figures of speech that seek this unity, this fusion.

The fugacity, according to the Baroque, in the world everything is fleeting and unstable, people, things change, the world changes. The Baroque author is aware of the passing character of existence (Camolesi, 2012, s/p).

In pessimism, the constant idea of death, as the maximum expression of the fugacity of life. The uncertainty of life and the fear of death make Baroque art pessimistic, marked by a disillusionment with man himself and with the world.

In turn, in feism, it can be seen that in the Baroque style there is a great interest for tragic scenes, cruel, painful and grotesque aspects. The images are transfigured by the exaggeration of details, leading to a rupture with harmony, balance, and classical sobriety, the baroque being the art of contrasts and exaggeration.

Finally in Anthropocentrism vs Theocentrism the Catholic Church, with the Counter Reformation, tries to recover the medieval theocentrism (God as the center of everything) and the baroque man does not want to lose the Renaissance anthropocentric vision (Man as the center of all things), so the baroque tries to reach the synthesis of these values, tries to reconcile reason and faith, body and soul, spiritualism and materialism. In Portugal one of the great names of Baroque literature, was Father António Vieira, having also spent part of his life in Brazil, hence some scholars say that this, along with Gregório de Matos, is representative of the Brazilian Baroque, however his point of view was always that of the defender of the interests of the European intellectual (Camolesi, 2012, s/p).

Paulo Pereira says that the Baroque is an artistic style where structures are made more dynamic, bending what is linear, twisting what might be a gesture or simple pose. He also points out that "the scrolls of portals, the spiral columns of an altar, the fingers on an image's hand, or the drapery of clothing, introduce new reading rhythms, producing an effect that retains the gaze" (Pereira, 1999, p. 259).

2. BAROQUE IN PORTUGAL

The baroque, known as *seiscentismo* - so called because it was a style that began at the end of the 16th century - emerged in Portugal due to the succeeding union of the Iberian Peninsula, motivating a great Spanish influence at that time. This style lasted for about two centuries (late seventeenth century and eighteenth century) and ended up coinciding in part with a very difficult and troubled time in the political, economic, social and therefore cultural and artistic situation, but at the same time, with the reigns of King John V (1706-1750) and King Joseph I (1750-1777), times of large imports of gold and diamonds from Brazil and absolutist policies (Pinto et al., 2010, p. 171).

Portugal was a country going through a great decadence, which happened during the last twenty-five years of the 16th century. At this time, trade made Lisbon the pepper capital, despite the fact that agriculture was abandoned, and the several existing Portuguese colonies - such as Brazil - did not provide any wealth in the short term. At that time, due to this cultural background, the Baroque style eventually emerged, at a time when there was a crisis of Renaissance values, which was caused by the various religious struggles and also great economic difficulties. Thus it can be understood that the already mentioned asymmetrical and far-fetched context of the Baroque is the reflection of the existing conflict for man between earthly things and heavenly things, man and God, anthropocentrism (where man is in the center) and theocentrism (where God is in the center), forgiveness and sin, among other conflicts (Vilarinho, 2016, s/p).

Regarding the presence of the baroque in Portuguese literature, it can be classified in two types of literary styles: the cultism and the conceptism. The cultism is characterized by its cultured and refined language, is linked to form, wordplay, and is greatly influenced by the Spanish poet Luís de Gôngora, and for this reason is called Gongorismo. The conceptism is known for the game of ideas, being linked to the content, logical reasoning, in turn with great influence of the Spanish Quevedo, and due to this, called Quevedismo (Vilarinho, 2016, s/p).

Paulo Varela Gomes in his book entitled *O essencial sobre a arquitectura barroca em Portugal* states that "Portugal had a baroque architecture: inspired by foreign examples, as happened everywhere, except perhaps in Italy, but created by the Portuguese (Gomes, 1987, pp. 7). Gomes says that there were 5 periods in the history of architecture in Portugal. It started with a previous period called pre-baroque that began in 1650 when the construction of the Church of the Jesuit College of Santarem began, until 1682 when the construction of Sta. Engrácia began. Then began the baroque period of the responsibility of architects and engineers who had Portuguese training and tradition, corresponding in the south of the country to the "St. Engrácia Cycle" and the "Aqueduct Cycle", being between 1682 and the end of the 40s of the 18th century. Later, in 1717, the first stone was laid at the Convent of Mafra, thus succeeding the third period of Portuguese Baroque, which corresponds in the south, to the internationalized Baroque of the time of D. João V and the northern Baroque of Nasoni and André Soares. The next period is the extension of everything in the architecture of the time of the Marquis of Pombal (Pombal Cycle), and the works of Queluz and the Basilica da Estrela in Lisbon,

which took place between 1755 and 1779. The last period can be considered a sub-period of transformation of the Baroque by influence of neoclassicism, corresponding to the final two decades of the eighteenth century, ending when Manuel Caetano de Sousa eventually could not resist the changing fashion of the style to which he had dedicated his entire life (Gomes, 1987, pp. 9-10).

As with the other architectural periods, the Baroque began to appear in distinct phases: scattered, non-structural and decorative motifs that were placed in existing buildings. It was a time of experimentation with forms and their potentialities, a phenomenon that was a minority and that slowly would end up displacing a Mannerism that was very persistent and had lasted for some time, until it became a dominant discourse (Pereira, 1992, pp.14). In the second half of the 17th century, a juxtaposition of artistic times would take place, when the modernity of the Baroque style would begin to replace it, a process that was necessary for the renewal of the Portuguese architectural panorama. One of the first known examples of the application of decorative forms of the Baroque style is the case of the now vanished church of Nossa Senhora do Loreto in Lisbon, which belonged to the Italian community in the capital. Paintings and sculptures that adorned the church were imported directly from Genoa, heralding a process of Italianization that was quite important in the Johannine reign. The main novelty that was brought by this decoration were the Salomonic columns made of green stone, having been installed in 1671, and which became famous in Italy from the Berninian baldachin to St. Peter of Rome. Because of their formal dynamism, these columns were of interest to an architecture that wanted to break the static spatial patterns existing at the time (Pereira, 1992, pp.14-15).

Already in 1690, Baroque began to enter a period of definition in Portugal, present until 1711. The church of Santa Engrácia in Lisbon marked the beginning of the great constructions, thus affirming the new baroque style; however, its history and construction lasted several years, due to constant works of removal of churches and construction of new ones in the same place, financial crises and changes in who was in power. In this church, the baroque work assumes and develops the importance that the existing architecture in Europe gives to the main façade and St. Engrácia confirmed this constant. The main facade is punctuated laterally by the presumed base of two towers, framing the rhythm of the central part. Rhythm and variety are proposed by the alternation of pediments, windows, and niches. Four giant columns introduce the galley, a dark visual

counterpoint to the general clarity of the facade. The main door is flanked by torsion columns accentuating the idea of movement that the building as a whole proposes. The interior is heralded by the vestibule, where classical cut doors open. Due to its proportions and volumetry, St. ^a Engrácia is a fundamental baroque work (Pereira, 1992, pp. 28-33).

Baroque appeared in northern Portugal between 1725 and 1769. Porto, as the second city of the kingdom, was zealous of its quality as the capital of the north, it was naturally responsible for an architectural update that local artists seemed unable to perform. The solution was to bring Nicolau Nasoni from Tuscany, a painter by profession who became an architect in Porto, giving the city a scenographic physiognomy that would individualize it. Nasoni arrived in Porto in 1725 to work for the Cathedral clergy, who were the social group betting on the city's architectural renewal. He was considered an outstanding architect because of the need to update the Italian reality and the lack of alternatives presented by local artists. Nasoni began by painting his first works in the Oporto Cathedral, creating illusionistic perspectives that enlarged the medieval space (Pereira, 1992, pp.117-119). The Igreja dos Clérigos in Porto is a fine example of this architect's work, which began in 1732.

The fame of the work done by this artist eventually spread to the rest of northern Portugal, more specifically in the Douro, as happened at the Cathedral of Lamego, the church of Santa Eulália in Cumieira, the Palace of Mateus and Capela Nova, both in Vila Real (Pereira, 1992, p.120).

The Baroque would continue to persist in certain parts of the country, but would begin its decline between 1750 and 1779. The survival of the baroque would inevitably be located outside the new urbanism existing in Lisbon, which other sponsors, who were heirs of the old Joanine order, sought at all costs to preserve. This is the case of Queluz Palace and the Estrela Basilica which, besides being of great artistic importance, are emblematically set against the more modern arts. The Estrela Basilica ended up closing in the Lisbon circle the long process of Baroque architecture being, in 1789, the last church of an ancient regime (Pereira, 1992, pp.151-165).

Today there are still several representations of the Baroque style in Portugal. A fine example is the Sanctuary of Bom Jesus do Monte in Braga, where you can see the specific characteristics of the Baroque, and this place is visited more for tourist reasons and there is also the Baroque facade of the University of Évora which is a place mostly visited by students because it is a university.

2.1 Baroque Architecture in the district of Vila Real

In order to try to obtain more information related to the theme, the district's municipalities were contacted. The district of Vila Real is a region located in the north of Portugal, more specifically in Trás-os-Montes and Alto Douro. It is made up of 14 municipalities: Alijó, Boticas, Chaves, Mesão Frio, Mondim de Basto, Montalegre, Murça, Peso da Régua, Ribeira de Pena, Sabrosa, Santa Marta de Penaguião, Valpaços, Vila Pouca de Aguiar and Vila Real.

In this region, and after some initial research was done, together with contacts from the municipalities, more than 200 monuments were counted that contain in some way an element that has the baroque characteristics.

The baroque art, besides being present all over the country, is very well marked in the district of Vila Real where there are still some monuments that represent the style and demonstrate the characteristics of baroque art.

2.2.1. Manor house / palace of Mateus in Vila Real

One of the most important Baroque works is the Solar de São Mateus in Vila Real. This building was built in the 18th century by the architect Nasoni, being one of the best examples of Baroque civil architecture in the north of the country (Marques 2010: s/p).

Solar de São Mateus or Casa de Mateus as it is also called, was built in the first half of the 18th century by order of António José Botelho Mourão, 3rd Morgado de Mateus. It replaces the family house already existing in the place in the beginning of the 17th century. In 1911 it was classified as a National Monument. The Baroque architecture, Italian style, is attributed to the artist Nicolau Nasoni by the coherence of style and similarity with other works of his authorship, having dedicated between 1739 and 1743 to the construction of the central facade and decoration of the House. This work, besides the baroque splendor of the main facade and the richness of the decoration, composed of curved cymbals, pediments, pinnacles, and statuary, impresses with the rationality of the plan and the rigor of the metric and modulation. The floor plan is inscribed in a rectangle, and is divided into two squares hollowed out in the center, which create several wings and make up two courtyards connected by large openings on the first floor. The front courtyard is open, releasing the view of the main façade set back and facing west, and the

rear is closed, defining through the large openings of the first floor a central axis of perspective that crosses the entire construction, and constitutes a thread of classical expression and great harmony (Ponte, 2005, s/p).

The access to the main floor is made through double staircases that are repeated on the transversal façades of the two courtyards, two on the west and one on the east, and accentuate the symmetry and the baroque movement of all the ornamentation. The entrance hall is located on the first floor, between the courtyards and with facades on both, in the center of the building and defining the line of union of the two squares that make up the plan. It gives access to the north and south, respectively to the Library and the wing of rooms, and to the Brick Room and the wing of rooms. The two wings are connected to each other at the east top through a wing with rooms that gives access to the Chapel Choir. Yellow granite builds the double walls and designs the stonework, and the exposed chestnut wood makes up the doorways, the carving that works the simple or vaulted coffered ceilings, and the overhangs with motifs from the family heraldry. Different constitution of the stone masonry in walls and different thicknesses can mean successive works, being in this hypothesis more recent the front wings of the building, a theory that was put forward by Vasco Graça Moura in his studies of the House (Ponte, 2005, s/p).

From 1979 onwards, the present President of the Foundation, D. Fernando de Sousa Botelho de Albuquerque, and his wife D. Maria Amélia, adapt the whole complex for cultural activities of their initiative. Later, the Casa de Mateus and the agricultural annexes are restored, without damaging the work even while introducing modernity criteria. An extended exhibition circuit is created and several new exhibition nuclei that integrate the Family estate and complement the Museum, which is remodeled. The Barrão da Eira is renovated to support the Foundation's activities, and dressing rooms are built as an annex; the Adega (Wine Cellar) is renovated and equipped according to the new technical requirements; and the old Lagar de Azeite (Olive Oil Press) is renovated and expanded to house the Artists' Residence. Another work characteristic of the Casa de Mateus is the sculpture by João Cutileiro, which has been sleeping in the lake since 1981, which so characterizes the image of the House (Ponte, 2005, s/p).

2.2.2 S. Pedro Church in Vila Real

The S. Pedro Church was built by order of D. Pedro de Castro, who was abbot of Mouçós and a great benefactor of the city. The primitive church was a chapel of S. Nicolau, but in 1528 the current main church appeared, or as it is currently known, S. Pedro Church, having been so named largely because of the aforementioned D. Pedro de Castro, who was the apostolic protonotary. At the end of the seventeenth century, the chancel was tiled by order of Domingos Botelho da Fonseca, according to the inscription on the church, which reads: "Dr. Domingos Botelho da Fonseca Machado, Knight of the Order of Christ, being steward of the Blessed Sacrament, for his devotion, ordered the work of tiling the main chapel of this church. Sacramento, for his devotion, in the year 1692". In the 17th century, there were private chapels in the church and bonds of some people like that of Martinho Alves Rebelo and of D. Brites de Mesquita. Already in the 18th century, the judge of the brotherhood José Moutinho de Aguiar had the main chapel restored at his personal expense, and also at the expense of alms, making the frontispiece and the two towers.

On the outside, the church is considered to have average architectural value. The culminating line of the central elevation does not present much interest, being disproportionate in height, since it is a bit high, when compared to the rest of the church space. The frontispiece is considered common baroque. Almost as compensation, the interior reveals several structural and decorative values. In terms of deterioration, the S. Pedro Church is one of the oldest churches in Vila Real and started being built in the sixteenth century, even after several renovations that have been made over time, it can be seen that it is in good condition, but the same can not be said of the interior where you can see that some tiles are already worn and undone. The nave of the St. Peter's Church is unique because it has an aesthetic that impresses by its amplitude. The ceiling of the St. Peter's Church is known for being arched and panelled, with several golden frames. Over the nave there are fifty panels of paintings, some of which are appreciable and graceful representing biblical scenes (Azevedo. 1972, pp.110-111).

The main chapel dates from 1662, and is all tiled, due to the devotion of a teacher of the Order of Christ named Domingos Botelho da Fonseca. The ceiling is all covered in gilded carving, a very common feature in the Baroque style, extending to the four side windows. The primitive main altar in the Church of S. Pedro was replaced in 1845, and since then an attempt has been made to harmonize the baroque and the neoclassical. The

cross arch built in carved stone, decorated with geometric elements. The part facing the body of the church is all covered with gilded carving, and there is room to have two altars, one with Our Lady of Fatima, and the other with the Lord of Miracles. The remaining altars in St. Peter's Church are from the same period, with the Baroque style, except for the altar dedicated to S. Coração de Jesus, which is from a later period, belonging to the Rococo style (Castro, 2015, s/p).

2.2.3 New Chapel/ Church of S. Paulo de Vila Real

In the district of Vila Real besides these two monuments already mentioned there are also several others that symbolize and demonstrate the Baroque style. The case of the Capela Nova located in Rua Direita in Vila Real exemplifies well the characteristics of the Baroque.

The church was implanted in a triangle, being a meeting point between two streets: Rua do Poço (currently called Rua de Outubro) and Rua Direita (today with the name Dr. Roque da Silveira), and it dominates the wide Rua dos Combatentes da Grande Guerra, where the imposing Church of S. Paulo, or as it is known today the New Chapel of Vila Real, stands (Parente, 2015, p. 14).

2.2.4 S. Domingos Church / Vila Real Cathedral

The Church of S. Domingos, known as the Cathedral of Vila Real, which although at the aesthetic and architectural level does not have the Baroque style, being of two distinct styles: Romanesque and Gothic, at the level of the altar is very present the Baroque style predominating the golden carving.

Currently a National Monument, the former convent church of the same name, was consecrated Cathedral of Vila Real in 1924. It is a large temple, containing three naves, which was built in the 15th century. The bell tower was erected in 1724, and later, in 1753, the chancel was remodeled. It was damaged by a major fire in 1837, and underwent reconstruction work during the following decade. It is located on Avenida Carvalho Araújo, considered the main avenue of the city of Vila Real (s/a 2002, p. 82).

CONCLUSION

The Baroque style is an art that, having emerged in Italy at the end of the 16th century, is still represented today, in the 21st century, with the specific characteristics of this style, not only in the country of origin, but also in Portugal, which is where this work is studied. The Baroque continues to be a very distinct style with very specific traits, being unique, representing in its works richness, ornamentation, high level of detail and great demonstration of power.

In all his works, whether in painting, sculpture, architecture, literature, theater, or music, great ornamentation and detail can be seen, which shows how important and valued the works of this style were and still are. Despite having been made over the years several works of recovery, maintenance and restoration in the various existing monuments a bit all over the world, as it is a very own and unique style, the Baroque will end up being maintained, either in coexistence with other styles as happens for example in the Cathedral of Vila Real, either as a unique style as in the Church of S. Pedro also in Vila Real.

This work tried to demonstrate the existing characteristics of the baroque style, not only in its origins, but also some of the most important monuments in the district of Vila Real.

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