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SANCTUARY OF BOM JESUS DO MONTE IN BRAGA NOMINATION TO THE WORLD HERITAGE LIST



JANUARY 2018

ANNEX 4

**BOM JESUS: VOZES E CONTRIBUTOS À
CANDIDATURA A PATRIMÓNIO MUNDIAL**

**INTERNATIONAL CONFERENCE
COLUNATA DE EVENTOS BOM JESUS
BRAGA 26, 27 JUNE, 2015**

On 25-27 June, 2015, the Confraternity organised an international conference: Voices and Contributions to Bom Jesus World Heritage attended by 170 people, among them scholars, school teachers and Confraternity members. The conference took place at the Conference Center (Colunata de Eventos).

Annex 4 presents the most relevant papers then presented. The majority of the authors belong to the advisory committee of Bom Jesus World Heritage nomination: Aurélio Oliveira; Cónego José Marques; Eduardo Gonçalves; Eduardo Pires de Oliveira; José Carlos Peixoto; Miguel Bandeira and Varico Pereira.

These texts, written in Portuguese language, are supported by the most relevant bibliography related to Sacri Monti and in particular Bom Jesus and largely support items 2 and 3 of the Nomination.

D. Jorge Ortiga, Primate Archbishop of Braga did the welcoming moment and thus writes the preface. Adelino Costa, President of the Administrative Board of the Confraternity, writes about Bom Jesus as a pilgrimage place aspiring to become part of the World Heritage List. Teresa Andresen and Teresa Portela Marques, landscape architects coordinators of the nomination of Bom Jesus, present two texts, the first on the landscape and the place and the second on the relationship of Braga and the sanctuary. Cónego José Marques, an historian, writes about the devotion of the Holy Cross in Portugal. Aurélio de Oliveira, an historian writes about the medieval origins of the sanctuary and the devotional practices. Eduardo Pires de Oliveira, an art historian, presents the argument of the sanctuary of Bom Jesus do Monte as the greatest sanctuary of

humanity. José Carlos Peixoto, an historian, addresses with significant detail the history of the Confraria through its almost 400 hundred years of existence. Eduardo Gonçalves and Varico Pereira, historian and economist, write on tourism through the times in the sanctuary and, finally, the art historian Natália Ferreira-Alves, well-known for her studies in barroque art, writes on the presence of Brasil art in the sanctuary and in great detail refers the various artists that participated in the construction of Bom Jesus. Finally Teresa Portela Marques writes on the sanctuary of Bom Jesus do Monte in the context of the sacred mounts.

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Bom Jesus do Monte

Vozes e Contributos
à Candidatura
a Património Mundial

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Bom Jesus do Monte

Vozes e Contributos
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ANNEX 4. BOM JESUS: VOZES E CONTRIBUTOS À CANDIDATURA A PATRIMÓNIO MUNDIAL

BOM JESUS DO MONTE.
THE LANDSCAPE AND THE PLACE

Marques, T. | Andresen, T. | Gonçalves, C.



To understand the history of the Sanctuary of Bom Jesus do Monte, including its meaning, value and character, we need to become familiar with the surrounding landscape and the main changes that have occurred in this site, since its origin to the present day.

1. TOPONOMY OF THE MOUNT

The Mount on which the Sanctuary of Bom Jesus is built is commonly known as the Monte do Bom Jesus, but there are also references to it as Monte Espinho or Monte de Santa Cruz. In fact, the bibliography on the sanctuary doesn't always coincide in terms of the terminology used for the Mount and the other nearby hills.

In the 1758 Parish Memoirs, for the parish of Santa Eulália de Tenões, the records concerning the sanctuary specified that it was, and is, located in the Serra do Bom Jesus, Monte do Sameiro.

Diogo de Sampaio Pimentel, in the 1844 edition of his "Memórias do Bom Jesus do Monte" (Memoirs of Bom Jesus) describes this mountainous range, having previously referred to it as the Serra de Espinho, formed by two mountains: «*The Serra d'Espinho is divided into two high border hills: one of which is called Monte Espinho, is the parish of S. Martinho [de Espinho]; and the other is known as the Mount of Santa Eulalia in the parish of Santa Eulalia de Tunões*» (Pimentel, 1844: 1).

In the 1883 edition of the same Parish Memoirs, the author once again referred to Monte Espinho, whose eastern slope extends to the parish of S. Pedro d'Este, and to the Monte de Santa Eulália, that was later called the Monte de Santa Cruz after the Hermitage of Santa Cruz was built on its western slope - the embryo of the baroque Sanctuary of Bom Jesus.

The work "Elucidário do Viajante em Braga" (Travellers' Guide to Braga) (1875) mentioned implantation of the sanctuary on the western slope of the Monte de Santa Eulália.

In that same year, Pinho Leal in his 'Portugal Antigo e Moderno' (Ancient and Modern Portugal) refers to the 'Monte do Bom Jesus', as recorded in the Parish Memoirs of 1758, but explained that the hill was originally called Monte Espinho, and was then renamed Monte de Santa Cruz «*(...) and since the alteration to the invocation of the chapel, it also has the same name - Monte do Bom Jesus or Bom Jesus do Monte*» (Leal, 1875: 461). He added «*only the name of Monte do Bom Jesus is given, from the lower portion of the stairway, where one can see the majestic portico, and look upwards*» (ibid: 464).

Sampaio Pimentel, in another passage of his text, in which he describes the landscape seen from the Chapel of the Ascension, in the Yard of the Evangelists, once again refers to the Serra de Espinho: «*A deep and long valley that separates Monte do Bom Jesus from the true Monte Espinho, opens up before our eyes in a great precipice that begins at the chapel. The Este river flows through this zone, with a quiet and sad murmur (...).*» (Pimentel, 1844: 56). In Sampaio Pimentel's opinion there was therefore a clear distinction between Monte Espinho and Monte de Santa Eulália, both of which pertain to the Serra de Espinho but are separated by the Este valley.

The distinction between *serra* and *monte* may not have been adopted by other authors. In 1905 the text dedicated to Bom Jesus do Monte in the publication, "A Arte e a Natureza em Portugal" (Art and Nature in Portugal) refers to the location of the sanctuary in Monte Espinho. Alberto Feio's 1930 work, 'Bom Jesus do Monte', which became one of the most widely-read texts about the sanctuary, also refers to Mount Espinho: «*In the embrace of the mountains, encircling the city of Braga, on the eastern slope there is a hill - which for many centuries has been called Monte Espinho - on whose western slope Bom Jesus has been built (...)*» (Feio, 1930:7). This may explain the fact that today, Monte Espinho is often identified as Monte do Bom Jesus.

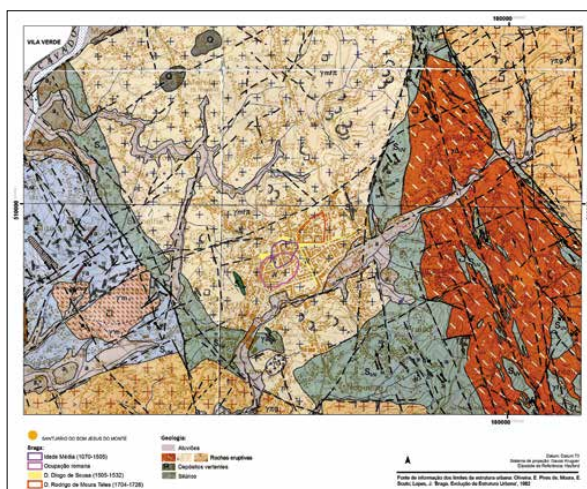


Figure 1
Extract from geological map indicating the location of the Sanctuary of Bom Jesus do Monte and the city of Braga

2. GEOLOGY AND VEGETATION

The Sanctuary of Bom Jesus do Monte and the city of Braga are located in the Central-Iberian Zone of the Hercynian Chain. The city of Braga is essentially dominated by the occurrence of granite rocks and the presence of small zones of sedimentary rocks (Figure 1). The predominance of granite determines the character of the landscape, including the presence of fairly localized forms of granite, that surround the city, superimposed on successive planes - from the Sanctuary of Bom Jesus to the Atlantic Ocean, in Esposende.

In the Monte do Bom Jesus, we also find a specific type of granite which, due to its characteristics, especially its strength and hardness, has been the preferred building material in the area, as demonstrated by the dominance of granite buildings in the city of Braga. In the Sanctuaries of Bom Jesus and Sameiro it is possible to observe the characteristic morphological aspects of granite, as well as in Santa Marta (Falperra) where there are monumental balls of "Celeirós Granite" (Ferreira et al., 2000). The

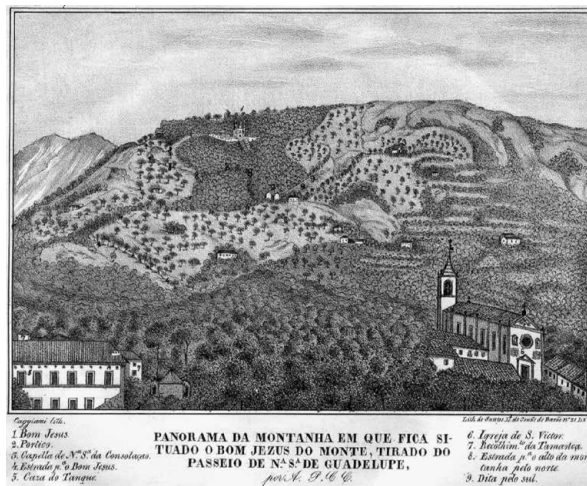
Sanctuaries of Bom Jesus and Sameiro are located in a stretch of granite known as 'Granite of Sameiro', which differs from 'Granite of Braga', where the city is located, due to its greater resistance.

The Cávado and Este rivers, which embrace the city of Braga to the north and south, respectively, are characterized by their relatively broad valleys, primarily characterised by alluvial deposits that determine the fertility of the soils and make them suitable for agricultural production, thereby making a decisive contribution to the city's historical importance.

The beds of these two rivers were originally flanked by the region's typical riparian vegetation, in particular willow and alder trees. The remaining areas were covered by oak forests of the humid temperate zone - predominantly common oak, cork oak, pine, maple, laurel, Iberian pear, Portugal laurel, among others, as well as considerable diversity of smaller shrub and sub-shrub species, of significant value for definition of the character of the landscape. Human occupation - from agrarian pastoral activities to the dawn of industrial activity, i.e. during the transition from a predominantly rural society to a predominantly urban society - has led to the reduction of natural areas, in order to accommodate human actions, in particular rapid expansion of urban areas from the 1960s onwards. Much of the climax vegetation was restricted to river banks and mountain slopes. Monte do Bom Jesus and the adjacent hills were covered by vegetation associated to common oak forests, and were also occupied by hilltop forts, livestock grazing and silvicultural management, which limited the density of the vegetation cover.

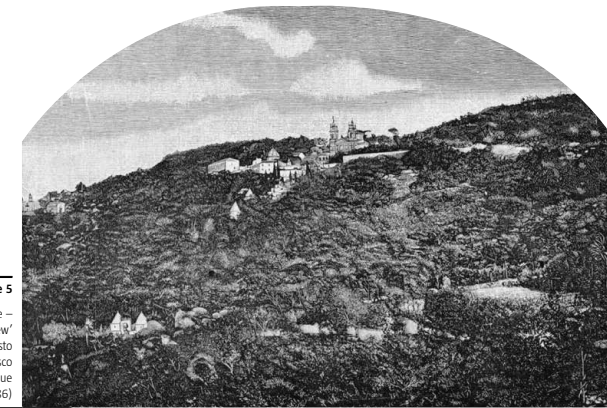
3. VALLEYS, MOUNTAINS AND VIEWS

Sampaio Pimentel refers to the importance of the Serra de Espinho and the nearby hills in order to understand the geographical setting of the city of Braga: «*The mountains of Oural, Aboim da Nobrega, S. Pedro Fins, Nossa Senhora da Abbadia, Carvalho d'Este, Espinho, Sameiro, Falperra, Santa Martha, Amarella, Bom Despacho and Castello, following each other at different distances, form a large basin, in the middle of which we find the very old and beautiful city of Braga, on the crest of a small hill*» (Pimentel, 1844: 1). In fact, the city of Braga is surrounded by many mountain ranges, that run in different directions and are even separated by wide distances. The city itself is located along the ridge that separates the hydrographic basins of the Cávado river, to the north, and the Ave river, to the south. The narrow river that runs along the southern edge of the city – the Este river – pertains to the hydrographic basin of the Ave river. Its source is located in



The Yard of the Evangelists, whose central chapel celebrates Christ’s ascension to heaven, is located at elevation of 415m above sea level, approximately 15 metres higher than the elevation of the church - the largest chapel in the Via Crucis. It is possible that the construction of the Yard at a higher elevation, with great visual expansion, offering wide vistas over distant landscapes and with a major presence of the sky, aimed to achieve the intellectual and spiritual elevation desired in the sanctuary, through communion with the mysteries of the resurrection and the ascension.

The Monte do Bom Jesus is part of the mountain range surrounding the city of Braga. It is located to the east of the city, which means that the sanctuary, implanted halfway up the slope, can be seen from the city, in particular from the axis running along the former Campo de Sant’Ana, now known as the Avenida Central (figure 3) This direct visual link between the city and the hill provides major evidence underpinning the idea that placement of the first cross, construction of the first hermitage and, subsequently of the entire baroque sanctuary, respected this visual relationship with the city of the archbishops, a relationship that has been recorded in several images (figure 3).



The views of Bom Jesus do Monte from the promenade of Nossa Senhora de Guadalupe, the highest and easternmost point in the city and, therefore, a privileged belvedere overlooking the Monte do Bom Jesus, are presented in an illustration of Sampaio Pimentel’s 1844 book, *Memórias do Bom Jesus do Monte* (Memoirs of Bom Jesus do Monte) (figure 4). In the image, looking beyond the Casa do Tanque (now the Archbishop’s Palace) and the Church of St. Victor, there is a panoramic view over Monte do Bom Jesus and the broad valley of the Este river. There are almost no buildings on the hill, except for the church of Nossa Senhora da Consolação, in Nogueiró, and some farms or houses, in addition, of course, to the Sanctuary of Bom Jesus itself. On the mountain we can see several agricultural fields, while the sanctuary is surrounded by a forest. It is interesting to note in this representation that, in the text of the 1844 edition of this publication, the author, Diogo de Sampaio Pimentel, refers to the hill where the sanctuary is located as a landscape marked by the presence of rocky outcrops, which contrast with the gentle lie of the land of the valley at its base: «(...) a steep jutting slope, that is partly still covered with rocky outcrops, and sharp boulders, while the terrain slowly become gentler as we move towards the parish of S. Victor » (Pimentel, 1844: 1). Figure 5, published in the 1886 work, ‘O Minho Pittoresco’ (The Picturesque Minho), presents another perspective of the Monte do Bom Jesus, which has few trees, and seems to be

ANNEX 4. BOM JESUS: VOZES E CONTRIBUTOS À CANDIDATURA A PATRIMÓNIO MUNDIAL

dominated by weeds, which, together with the granite, make the hillside look rocky and irregular.

The sanctuary's orientation towards the city of Braga and, simultaneously, the alignment of the stairway and church along an east-west axis enables a major visual opening from several points along this axis - in particular, from the churchyard or the square in front of the statue of Longuinhos - towards the west, and with views of the sea, encompassing a broad horizon, from Viana do Castelo to Vila do Conde. There are several descriptions and engravings that record and highlight these views. One of the most complete is Sampaio Pimentel's description written in 1883, which is more extensive than that provided in the first edition of 1844, based on the views obtained from the church towers: «*The view extends from the towers to the north, south, and west, offering a beautiful panorama, superior to the views from the stairways, from the ridge above the waterfall, around the great avenue, or other high points on the outskirts of Braga. From the towers you can see meadows, that surrounded by trees look like landscaped platters, and a huge number of settlements, hamlets, chapels, hills, roads and streams. On the horizon one can see a long stretch of the sea and in several places along the coast extensive and dense fog; At other times, however, the sea is so clear and reflects the sunlight, that at certain hours of summer afternoon, when the sun fully reflects the cerulean colour of the waters, you can see the fringed clothing of the waves as they roll*

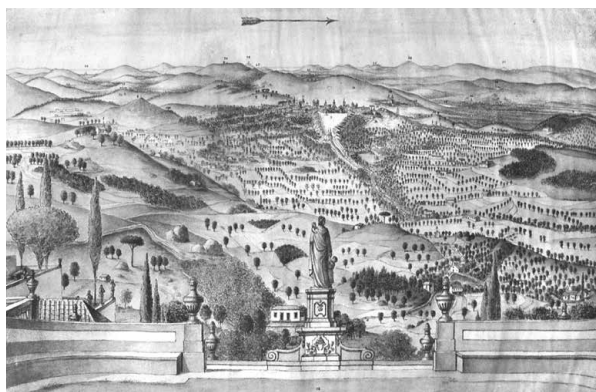


Figure 6
"View of Braga" Caetano
Brito da Cunha, 1846

into the shore. In the background of this famous picture you can even see ships crossing the sea, and steamships that lace the horizon with a long line of smoke. It is a truly breath taking panorama. In the midst of this immensity one can see the city of Braga with its spacious squares, intricately carved domes, and elegant long streets, which radiate from the centre with lush green fields. Further in the distance one can see the town of Barcelos, stretching in almost a straight line. Further afield, there is the Monte de S. Luzia, at whose foot lies the city of Viana do Castelo, (...). And running across the horizon one can see the towns of Fão and Esposende on the coast, the beach and important town of Póvoa de Varzim, and the convent of nuns of Santa Clara, in Vila do Conde, standing majestically on the summit of a high hill, and dominating from this eminent position a broad tract of land and sea.» (Pimentel, 1883:53).

An 1846 engraving by Caetano Brito (Figure 6) presents us with this landscape, which can be seen from the churchyard, highlighting the agricultural landscapes of the Este and Cávado valleys that surround Braga, also marked by the large Campo de Sant'Ana and the spires of multiple churches. And in the distance, the mountains that separate this zone from the ocean and from time to time offer glimpses of the sea.

The 1758 parish memoirs of Santa Eulália de Tenões recorded the landscape's productive nature, made possible by the region's natural edaphoclimatic conditions, or the presence of the Este River, flanked by trellised vines which fed the farmland and facilitated the production of summer crops: «*Demarcating this part of the northern part of Portugal, there is a stream, called the Este river, because it begins in the Carvalho d'Este,*



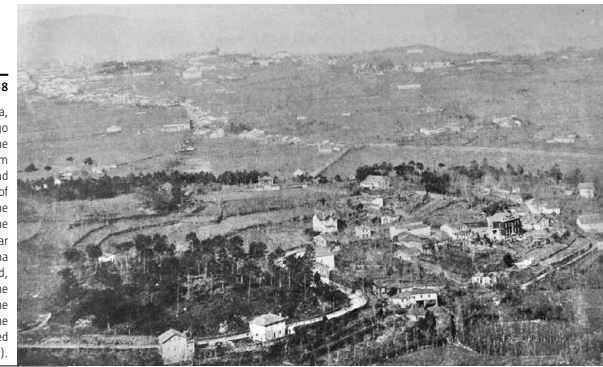
Figure 7
Water mills of the Este
River. Photograph by
Emilio Biel G C^a. (In:
"A Arte e Natureza em
Portugal" (Art and Nature
in Portugal), 1905).

one league from here. (...) In its district [the parish of Tenões] it has eleven watermills with wheels, as follows: two for grinding wheat and the others for corn. (...) The source of the river is little more than two tiles from here. It dries in the summer, because it is diverted to irrigate the corn. (...) It gushes violently in the winter, swelled with the downpours. Land is cultivated up until the river, and there are also vineyards. (...) It has a huge number of weirs, next to the watermills along the river. (...) It has eleven mills with water wheels and an olive oil press in the district of this parish. (...) And the peasants freely use its waters during the summer, diverting them as I explained, to irrigate the corn» (Capela, 2003: 209-210) (figure 7). This was the agricultural pattern of the fertile fields of the Este valley, a river that was 'tamed' by weirs and accompanied by bilberries along its course, which, in 1930, Alberto Feio recorded in a description drawn from the vantage point of Bom Jesus: «In an arc [around Braga], there is a vast basin of resplendent vegetation, in which the green achieves a full array of variegated tones and gradations, cut out against the white lines of the roads and paths, lost in the passage of the gateways. The strong, warm green of the meadows, interspersed with sowed land and huge, golden cornfields, leafy vineyards stretch out in vast expanses, or lined with labyrinthine rows of trees, which border and divide each property in the Minho, littered with white houses and gleaming threshing floors, extend to the cliffs of the sacred mountain, where the mass of trees, with strong, flat branches, burst forth in waves of foliage to the belvedere where we now find ourselves» (Feio, 1930: 15-16).

In relation to the mountains that surround the city in several directions, Alberto Feio wrote: «In the distance, the magnificent spectacle of mountains, which form a natural amphitheatre, accentuated in successive planes, are cut out against the clear and shimmering blue sky, leaving us clearings and a series of hillocks until reaching the sea, which reflects the sunlight in the distance, between Fão and Apulia. Covered with violet and fractured tones, which the light and water vapour subtly lend to them, some with the blackish green of the pine forests, others laced with the roasted tones of rocky slopes, encompass nooks and crannies, in the wonderful rippling of the rocky outcrops, dividing and separating the hydrographic basins of the Lima, Neiva and Homem rivers. To the left, the Monte de Santa Marta da Falperra slopes towards the ravine overlooking the Ave valley, only a small patch of which can be seen. To the right, beyond the ridges of Pedroso and Montariol, the Cávado valley opens up in broad expanses of lush vegetation, the faint line of the water course can be seen, glimpsing a capricious range of colours, between the slope stained by the yellow of the clays and abundant and well-tended fields of culture, with multiple clearings formed by sanctuaries, monasteries, threshing floors and presbyteries, of mills and typical houses of the Minho, until disappearing in the urban

Figure 8

General view of Braga, taken from the Largo de Longuinhas, in the Sanctuary of Bom Jesus. In the foreground we see the bottom of the mountain, in the intermediate zone the city of Braga, in particular the Campo de Sant'Ana and the Este valley and, in the background, the hills separating the city of Braga from the coast (ticket – illustrated postcard, undated).



expanse of Barcelos. A final circle of verdant mounts and hills circumscribes the gentle Este valley, where we can see the city of the Archbishops, that resembles an enormous spider, whose abdomen is formed by the line of the medieval town, to which various members have been attached, stretching out in several directions. Framed by lush groves, which partly conceal it, the city emerges from the green vegetation, with its white houses topped with orange roofs, raising the chimneys of its factories, which diminish the presence of the old and towering spires and steeples.» (Feio, 1930: 12-15) (figure 8).

The description of the landscape by D. António da Costa in his work 'No Minho' (In the Minho) (1874) is particularly illustrative. As he looked out over the landscape he felt an emotion that surpassed the sensations that he previously experienced when admiring other landscapes of uncontested value: «As I observe, I feel quite ecstatic (...). Imagine an immense basin surrounded by mountains, where you can even see the peaks of the Gerês. The terrain is a carpet of various greens (...) millions of trees, oaks, sour cherry trees, cork oaks, poplars, cyprus trees, chestnuts, cedars, form more or less dark combinations, contrasting with the green fields. In the various plains, we can see astonishing images of cemeteries, small valleys, embroidered slopes, mock castles, rows of sycamore trees that look like infantry squares, woods, gardens, darker amphitheatres, supposed labyrinths, and lawns so smooth that they resemble paintings.). Beyond the great natural amphitheatre there is a line of hills, cut out against the sky, a kind of natural tribune, which, rotated to one side, reveals in the distance a picture of that which Raphael

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copied when painting his Madonnas, when living nature leaped into his brain (...). I visited Vesuvius, and from there I admired an ocean of ashes; I climbed up part of Monte Branco, and saw an ocean of snow; in the island of Ischia, I ascended to the top of the high peak of Epomea, and bewitched my eyes with impressions of Naples; I swam in Lake Geneva, which Chateaubriand thanked for having wiped away his tears shed due to his longing for his homeland; I crossed the Pyrenees in the early dawn, in which the pink mists opened up like curtains, revealing them to us; I saw the ghostly Alps; I saw the enchanting Apennines; but the beauty of the hill of Bom Jesus do Monte has given me the most vivid impression of how much my soul has felt» (Costa, 1874: 111-112).

Other descriptions of the landscapes encompass, in addition to the views obtained from the axis formed by the stairway and church, the natural scenarios that may be appreciated from the Yard of the Evangelists. This belvedere offers views over very distant landscapes, in particular to the northeast, including the mountain peaks of Terras de Bouro and Gerês, with more rustic, rugged, grandiose and ethereal perspectives: *«To the right we see the small hills of Pedralva, lined with rare low-lying pine trees; - a little further east we can see the mountains of Carvalho d'Este and Nossa Senhora da Abbadia; - and farther away on the horizon, the dark, barren and rugged peaks of the mountains of S. João do Campo and Gerês, which can be seen between the ravines of those mountains, raised up like giants, crowned with steep and rugged boulders, - painting a sad, melancholic picture, perhaps rather heavy, but superb. What a striking contrast to the other views from the hill! The nature which, to the west, with the extensive fields to the sea, and to the north with the beautiful pictures of the mountains, hills, and fields, has shown itself to be so smiling and cheerful, and has reserved all its harshness here»* (Pimentel, 1844: 56).

4. MONTE DO BOM JESUS

Sampaio Pimentel (1844, 1883) refers to Monte do Bom Jesus as a sloping and rugged hill, with no clearly-marked roads, except for the road of the cistern, at the upper boundary of the enclosure, where spontaneous forests and woodlands abound and water gushes: *«(...) the visitor, who left the roads and paths to enter the woods, trying to find a way through this labyrinth, where no thread can guide him, would find enchanting sites, hidden in the midst of the heather and woodlands ... pleasant retreats ... closed woods ... giant rocks ... that harbour grottoes ... water flowing everywhere countless natural beauties everywhere...»* (Pimentel, 1883: 100). It was this abundance of water that enabled, and continues to permit today, the supply of water to the small

and large fountains and tanks that accompany the Via Sacra, as well as the subsequent transformation of this wild hill into a gentle park and tourist resort. In fact, decisive factors for the origin and development of the sanctuary included its proximity to Braga, views over the city and surrounding landscape, the imposing relief, the solidity of the granite outcrops and the plentiful availability of water. And these same factors, together with the sanctuary's artistic quality, helped transform the sanctuary into a leisure area.

In 1877, a new commission was created, responsible for administering the sanctuary until election of the new management board of the Confraternity, which had been dissolved. Driven in particular, by the actions of one of its members, António Brandão Pereira, the new commission began a programme designed to radically transform the landscape of the hill into a pleasant leisure park. Pimentel noted this transformation when he visited Bom Jesus in 1879 and later recorded these improvements in the 1883 edition of his Memoirs: *«All the extensive peaks and their slopes either side of the church and the southern avenue have been carved and embellished with ingenuity, art and taste. Streets where trains can run in every direction - zig-zagging paths, communicating via small tortuous paths - kiosks, belvederes and green spaces - gazebos on cliffs or on the edge of steep slopes - grottoes beneath boulders - isolated trees with hillocks around them - rustic bridges, providing access to these trees, or built over valleys or streams – with crashing waterfalls, or streams that flow noisily through the trees, or sweetly glide over plants and leaves, or bursting into a cluster of coarse stones – boulders covered with grass and moss - seats of old trunks in whimsical forms - clearings, from which streets and sidewalks emerge, sometimes flat, sometimes sloping downwards, sometimes steep, and always varied - nurseries of plants and shrubs, and in many zones new plantations, sufficient, chosen, flourishing ... all these improvements have transformed the area into a sumptuous, pleasant park, teeming with life, that a few years ago was covered with rough woodlands and seemed to be an infertile land, where only olive trees, embellished with rough fields were able to grow, between decrepit oak trees, heather and gorse»* (Pimentel, 1883: 101-102). He then refers to the main lake and other smaller lakes, described as elements of great scenic and recreational value. In relation to the main lake, which still exists today, although with some modifications in its form and decorative elements, he left us with the following description: *«(...) a huge, magnificent, superb, grandiose and slimly carved lake, opened on the top of the hill, precisely in the place where the rough fields attested to many years of the lack of taste or lack of resources in other times, where the natural springs flow from several places between the boulders, in waterfalls, or streams, and that, wind their way around islands, disappearing from view beneath rustic*

bridges, formed by tree trunks and branches. Gondolas glide through this majestic lake, for the enjoyment of the visitors» (ibid.: 103).

The large stone grotto located beneath the lake, which opens onto a path, thereby offering a point of attraction, constituted, in conjunction with the main lake, one of the park's most significant elements: «The grandiose work of the main lake is a grotto, overlooking the street, formed with a vaulted ceiling of coarse stones, with two large entrances also with vaulted ceilings. In the vast enclosure there is another lake with a waterfall, and with various species of aquatic plants on the humidified walls, on the ground, everywhere that is reached by the fresh humidity » (ibid.: 104), (figure 9).

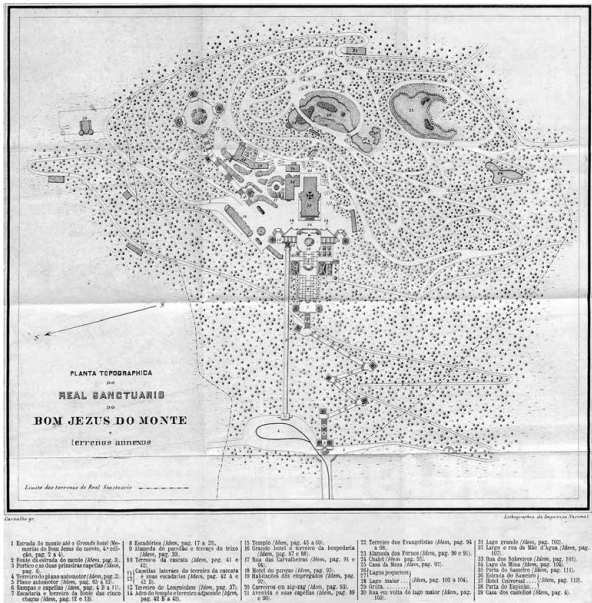


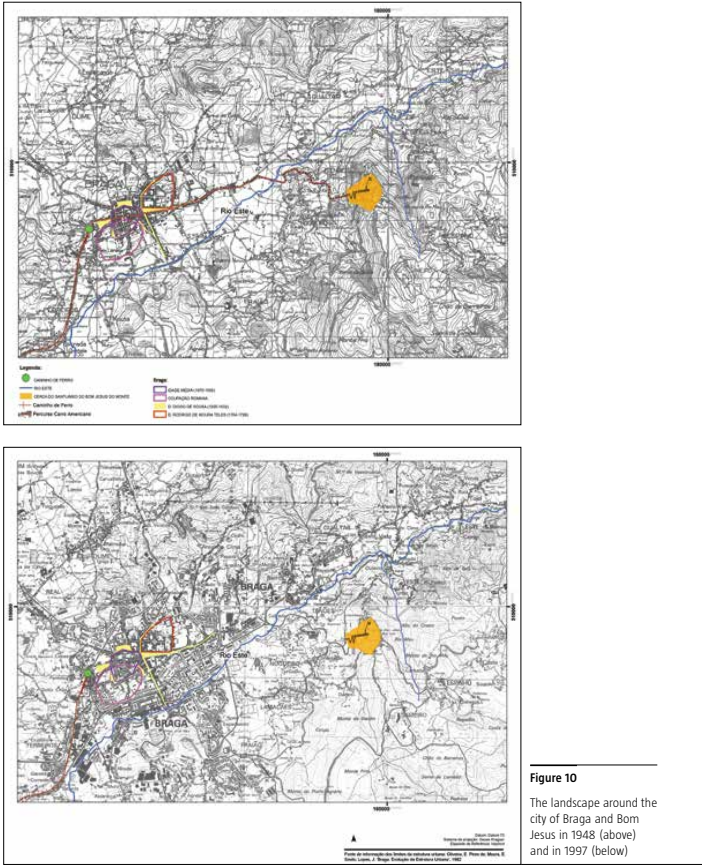
Figure 9
Topographic map of the Sanctuary, showing the newly created leisure park with paths, lakes, new plantations (retrieved from: Pimentel, Diogo Sampaio, Memórias do Bom Jesus do Monte (Memoirs of Bom Jesus do Monte) (4th ed.), 1883

In 1899, Azevedo Coutinho also praised the works carried out in the Monte do Bom Jesus, which had transformed it into one of the most popular leisure resorts in Portugal: «Since 1877, the sanctuary has entered a phase of progress that has transformed it into one of the most beautiful and beautiful resorts in the country, imposing itself to tourists as one of the principal attractions. Taking advantage of its vigorous vegetation and exuberant nature, the top of the hill is now criss-crossed with paths; a lake has been opened, bordered by trees; forming waterfalls and picturesque grottoes; bridges link narrow paths; winding, grassy slopes; and ornamental plants and flowers, adorning and landscaping that beautiful and suggestive park». (Azevedo Coutinho, 1899: 46).

Notwithstanding the extensive research that we have pursued in order to identify the designers of this intervention in the park, who received such lavish praise from visitors during the following years and decades, we were unable to identify any author. The minutes of the Confraternity of Bom Jesus do not contain any reference to any hiring during this period, nor are there any other facts that can help clarify this question (Marques, 2009). The 1877 *Jornal de Horticultura Prática* (Journal of Practical Horticulture) stated that works were being carried out that year, but does not identify their author, which leads us to exclude the possibility that they were carried out by the horticultural firm of José Marques Loureiro and C.ª, which owned the newspaper and conducted works in parks and gardens throughout Portugal (ibid.). However, consultation of the Expenditure Books of the *Tesourada das Esmolas* (Treasury of Alms Payments) reveals that amounts were paid to José Marques Loureiro and C.ª in the years 1878, 1879 and 1882, but only relating to the acquisition of plants for the park, without, in fact, there being any proof of payment of services for implementation of works in the park (ibid.). In 1885, Oliveira Júnior, editor of the *Journal of Practical Horticulture*, referred in this publication to ‘important plantations and expensive works [that were carried out three years earlier] to align the mountain’, thus coinciding with the date of sale of plants by Marques Loureiro. However, it does not provide any further details about the intervention.

On October 24, 1885, the Braga newspaper, “Cruz e Espada,” announced that the Board of the Confraternity soon planned to carry out “important embellishments” in Bom Jesus and that Jeronymo Monteiro da Costa would be responsible for overseeing these works. Jeronymo Monteiro da Costa was an important designer based in Porto and was notable for the plazas, parks and public gardens he designed in Porto and other parts of the country, in particular in the context of the *Companhia Horticola-Agrícola Portuense* (Horticultural and Agricultural Company of Porto) that he founded with Marques Loureiro in 1890 (ibid.). However, such improvements were not carried out by Monteiro da Costa, since there is no mention of their implementation in the

ANNEX 4. BOM JESUS: VOZES E CONTRIBUTOS À CANDIDATURA A PATRIMÓNIO MUNDIAL



Confraternity's minutes or in the Journal of Practical Horticulture or the other records analysed. In fact, the first reference we found to works performed by a landscape gardener are mentioned in the expense books, related to payments made in 1902 and 1903 to José Martins Branco, horticulturist and designer from Porto, due to work overseeing the construction work, using reinforced concrete, of the grotto next to the old chalet - that was later called the new grotto, to distinguish it from the stone grotto next to the main lake - and to other works in the park (ibid.).

5. THE LANDSCAPE AND THE PLACE TODAY

Since the descriptions provided by Alberto Feio in 1930, up until the present day, Braga has undergone tremendous urban expansion, and has lost the 'vast basin of resplendent vegetation' that once surrounded it. In 1948, by analysing the military map published in that year (figure 10), we can see that the city of Braga still preserved the characteristics and forms described by this author, the urban area had clearly defined limits and the Este valley was dominated by agriculture. However, comparing this map with that of 1997 (figure 10) and the 2006 land use charter, we can see that the landscape has changed significantly, with an expansion of urbanised areas, with denser or more diffuse characteristics, as well as industrialised areas. This increase was achieved at the expense of the occupation of agricultural areas, thereby significantly changing the character of the landscape.

However, despite this change, the relationship between the Sanctuary of Bom Jesus do Monte with the city of Braga remains inseparable. The Sanctuary has preserved its strong relationship with the powerful mountain landscape, in the distance, and with the city that has grown at its feet. The direct visual relationship between the city and the hill, in particular from the Avenida Central, formerly known as the Campo de Sant'Ana, to the Sanctuary of Bom Jesus, still exists today.

84 years since the descriptions provided by Alberto Feio, we can still see the inscription next to the entrance to the portico that he recorded back then: «Muttering from the top of the hill, water flows to nurture the new and creeping foliage, which exuberantly covers the ground, from where boulders rise up, coloured by lichens and velvety moss. In disarray, with long shadows, ancient oak trunks, girded with ivy and covered in new sap, throw up their curved branches to form a vaulted arch, where the latticework of the rough foliage partially blocks the sunlight, introducing fascinating shadows into that enchanted dwelling of the god of silence».

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