



AVEIRO - PORTUGAL



Co-funded by the
Erasmus+ Programme
of the European Union



The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

This work is licensed under Attribution-ShareAlike 4.0 International. To view a copy of this license, visit <http://creativecommons.org/licenses/by-sa/4.0/>

GEOGRAPHICAL CONTEXT

Aveiro is a Portuguese city, located in the Centro Region, Baixo Vouga sub-region, capital of the District of Aveiro.

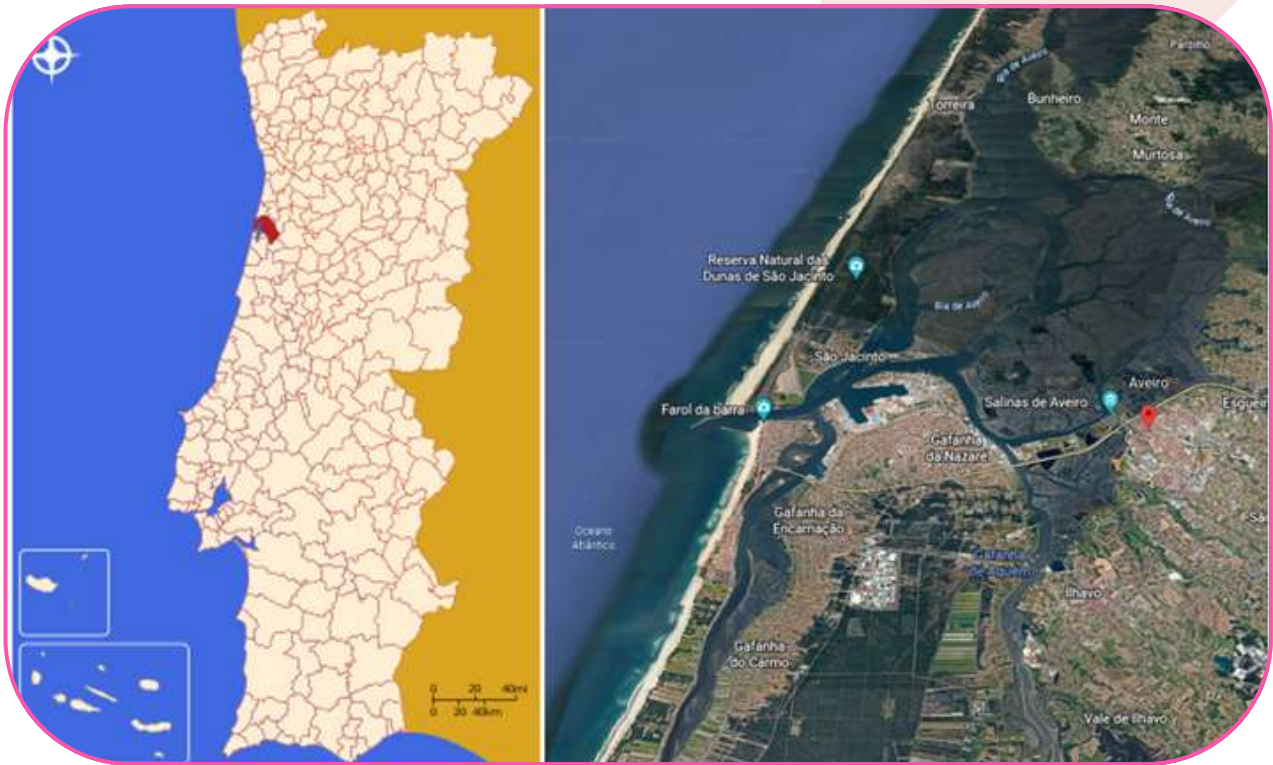


Image 1 - Location of Aveiro (Image created by Rei-artur, Jan2006, a partir do mapa de Portugal. This file is licensed under the Creative Commons Attribution. GNU Free Documentation License. Origin: Wikipedia)

Image 2 - Aerial view of Aveiro (Print screen from Google Earth)

Located in the Baixo Vouga sub-region, between the Atlantic Ocean and the mountainous areas of the contiguous districts, the city of Aveiro has a varied landscape, characterized by a long sandy coast, a wide estuary and several parks and gardens.

The estuary is the result of the retreat of the sea, with the formation of coastal strands that, from the 16th century, formed a lagoon that constitutes one of the most important and beautiful geographical features of the Portuguese coast.

In total, the entire estuary covers eleven thousand hectares, six thousand of which are permanently flooded, and unfolds into four important canals that branch off into cisterns surrounding numerous islands and islets.

Known as the "Portuguese Venice", the city of Aveiro is crisscrossed by canals and is considered to be one of the most interesting destinations in the country, thanks to its colorful boats, its pastel-colored Art Nouveau buildings and its peaceful urban atmosphere.

Aveiro is one of the district capitals of the Centro region that gained the most population (+3.1%), from 78,450 residents in 2011 to 80,880 in 2021.

THE ORIGINS OF THE CITY OF AVEIRO

The origins of the city of Aveiro are closely linked to the name of a woman of high nobility: Mumadona Dias.



Image 3 – Countess Mumadona Dias. (Author: Tm; statue by Álvaro Brée. Licensed under the Creative Commons. Origin: Wikipedia)

Countess Mumadona Dias was the richest and most powerful lady of the Peninsular Northwest, being the owner of lands between Coimbra and Galicia (Spain), among which were Aveiro and Guimarães.

It is in the documents of the donation (26th January 959) of her immense properties to the Convent of Guimarães, which she founded and next to which she built the Castle of Guimarães to protect it (between 950 and 957), that the countess mentions Alavário, the toponym which gave rise to Aveiro.



Image 4 - Mumadona's Testament (© ANTT-Arquivo Nacional Torre do Tombo. Origem: Arquivo Municipal Alfredo Pimenta.)

In those distant times, fishing and especially the production of salt were already economic references of the Aveiro region. As the main economic activities then developed, they were a factor of attraction and human occupation.

In the 13th century, Aveiro was raised to the category of village, and the population developed around the main church dedicated to S. Miguel. The author Rangel de Quadros considers that "it is possible that this temple pre-dates the monarchy", citing the will of the countess Mumadona Dias.

The prosperity achieved by the medieval town of Aveiro, during the 15th century, resulted in the decision to build a wall. Under the action of Infante D. Pedro, work began in 1413.

The wall was equipped with some turrets, several shutters and nine gates: – the Vila (from the City, after 1759), the Sol, the Campo, the Côjo, the Ribeira, the Cais (or do Norte), Albói, Rabães and Vagos. With the passage of time, despite several repairs during the first half of the 18th century, the wall successively fell into ruin in some parts, due to the fragile solidity of the foundations and the abandonment to which it was voted. Furthermore, around 1806-1808, not only the fallen stone from the ruins but also much stone from the existing sections was used for the construction of the walls of the new sea bar.

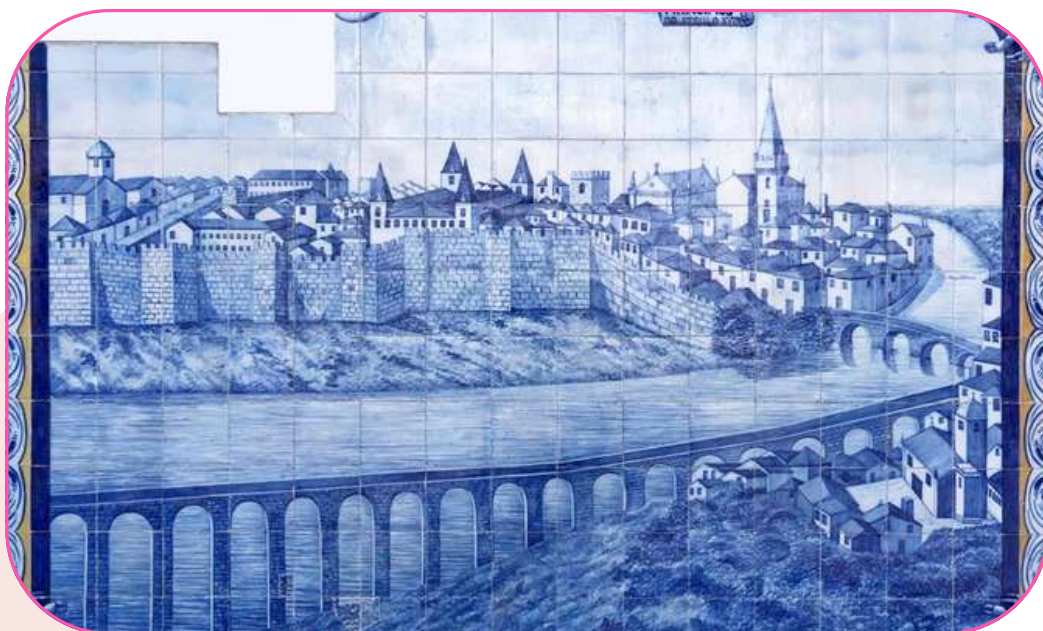




Image 5 and Image 6 - Tile panel from the building of the Aveiro train station showing the Wall of Aveiro (Photos by Helena Soares)

In 1423, D. Pedro laid the first stone for the construction of the Convent of São Domingos.

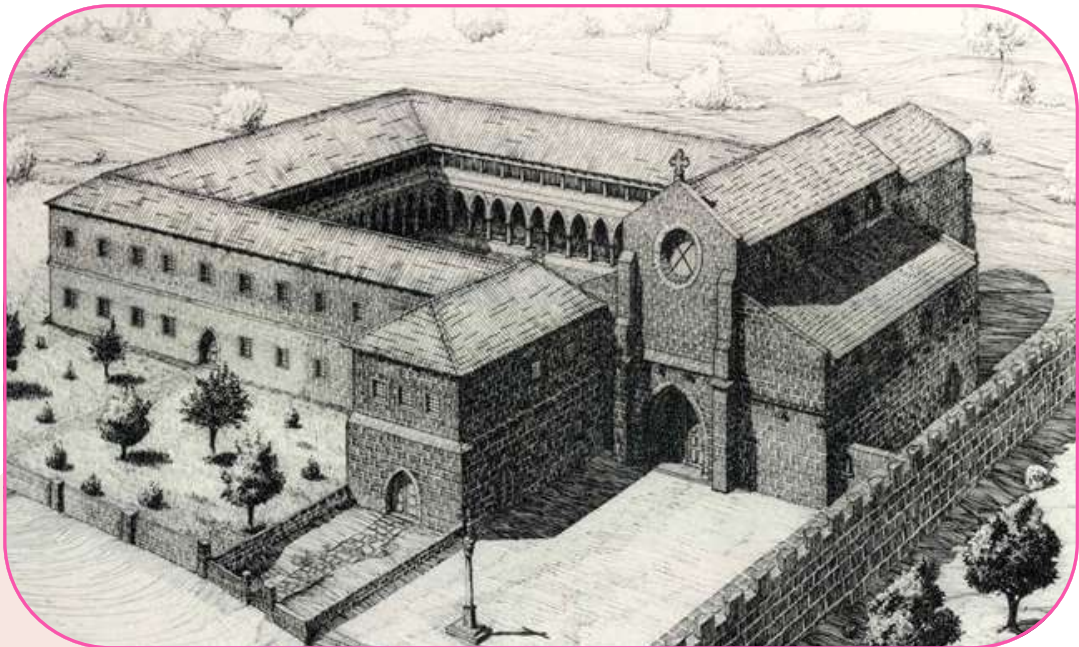


Imagem 7 - Convento de São Domingos (Gravura de Saúl Ferreira, 1985, in Arquivos Paroquiais da Diocese de Aveiro)

On April 12, 1774, Pope Clement XIV creates the Diocese of Aveiro.

In 1834, the friars were expelled and the Convent of São Domingos was converted into a military barracks. In 1843, a violent fire destroyed the convent, reducing the monastic library, cells, kitchen and refectory to ashes. Miraculously, the church was unharmed.

The actual Sé Cathedral of Aveiro is a religious temple housed in this former Dominican convent founded in the 15th century. However, only the church and the perimeter of the fence remain from the convent, transformed into a cemetery.

The Mannerist façade was remodelled in the 18th century, as the portal, dating from 1719, has a clearly Baroque language, as does the finishing of the elevation. The bell tower still preserves the original bell. It was built in 1860.



Image 8 – Sé Cathedral de Aveiro/ Igreja de São Domingos (Photo: Helena Soares)

The cross of São Domingos that is visible in the churchyard, is a copy of the original that is inside the Cathedral of Aveiro (it was collected in the 70s). This 15th-century cross shows scenes of the Passion and Death of Christ carved in low relief.

In 1434, D. Duarte granted the town the privilege of holding an annual free fair that has come to this day and is known as Feira de Março.

In 1472, the daughter of D. Afonso V, Infanta D. Joana, entered the Convent of Jesus, where she would die, on May 12, 1490, an event currently remembered, on the municipal holiday.

The stay of the King's daughter had important repercussions for Aveiro, drawing attention to the town and favoring its development.

The geographic location provided the settlement of the population, with salt extraction, fishing and maritime trade being determining factors.

At the end of the 16th century and the beginning of the 17th century, the instability of the communication between the estuary and the sea led to the closure of the channel, preventing the use of the Aveiro harbor. With the closure of the channel, unhealthy conditions were created due to the stagnant waters of the lagoon. These conditions led to a great decrease in the number of inhabitants (many of whom emigrated) and caused a great economic and social crisis.

It was during this period of recession that the remarkable Misericórdia church was built, in the middle of the Philipina domination.





Image 9 – Igreja da Misericórdia de Aveiro (Photo Helena Soares).

The initial project (1585) of Misericórdia Church is attributed to the Italian architect Filippo Terzi, although its construction, based on the aforementioned plan, would only end in 1653 under the direction of the Portuguese master Manuel Azenha. On the façade, between the covering of tiles from the 17th century. In the 19th century, a grand portal with a classic appearance stands out, with later baroque ornamentation, in limestone. At the bottom, between the four Corinthian columns, there are niches with images.

In 1759, King José I elevated Aveiro to a city, a few months after having condemned the 8th Duke of Aveiro, D. José de Mascarenhas e Lencastre for treason and extinguished the Ducado de Aveiro during the Távoras Case.

For that reason, the new city was given the name of Nova Bragança instead of Aveiro. That name was later abandoned, returning the city to its previous denomination.

In the wave of triumphant liberalism, in 1835, the civil government of Aveiro had the four parishes of the city reduced to two, thus demolishing the churches of São Miguel and Esperança. Dom Manuel Pacheco de Resende, third bishop of Aveiro, then 88 years old and sick, had no choice but to accept. With the demolition of the church of São Miguel, Aveiro lost its oldest temple. We know that it already existed in 1209.

In 1835 the S. Miguel church was demolished. In the image, aerial view of the place where the Igreja Matriz de S. Miguel used to be.

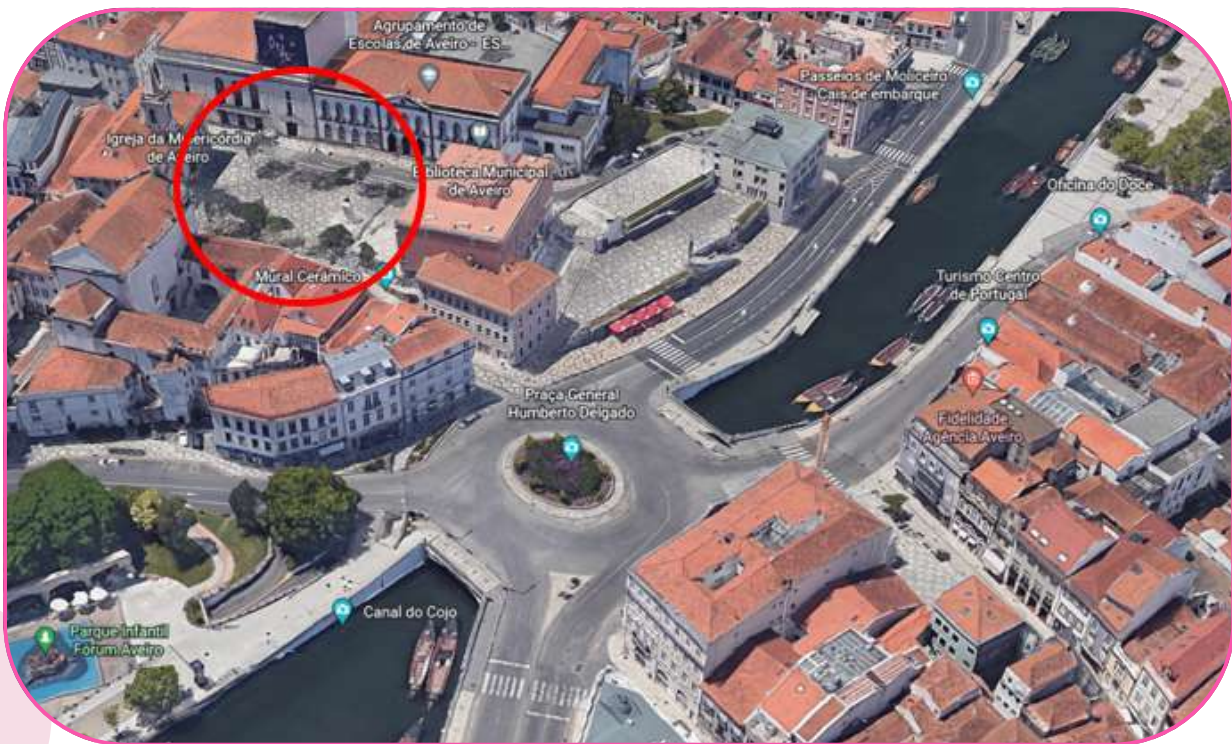


Image 10 - Image Aerial view at the present time, of the S. Miguel church site (Google print screen).

The Mother Church of S. Miguel was demolished 187 years ago. The place of this Church is currently occupied by Praça da República where the statue in honor of José Estevão stands.



Image 11 – Praça da República (Photo Helena Soares).

According to the author Cardoso Ferreira, the origin of this demolition was a charter signed by José Joaquim Lopes de Lima, the first civil governor (or general administrator) of Aveiro, on October 11, 1835, a document that reduced the city's parishes from four to two, one on each side of the main channel. Thus, the parishes of Glória and Vera Cruz were thus created.



Image 12 - José Joaquim Lopes de Lima (Author: João Macphail (1816–1856). Origin: Wikipedia. Licensing: Public domain)

On March 15, 1905, a group of people from Aveiro, addressing the King, regarding the project to cut the Carmelite convent, confessed: – «Of all the vestiges of a noble past, it can be said that we have nothing left; the ravages of fire, as happened in the convent of S. Domingos and in the Episcopal Palace, and the fever to rebuild, exchanging the old solidity for modern houses, which as soon as they were finished soon fell into ruins, swept away all signs of prosperity from the city. other centuries» [Document transcribed in ADA, Vol. XXVI, 1960, pgs. 235236.].

In the 19th century, the active participation of people from Aveiro in the Liberal Struggles and the personality of José Estêvão Coelho de Magalhães, a parliamentarian who played a decisive role in fixing the current mole and in the development of transport, especially the passage of the Lisbon-Porto railway line, these works of capital importance for the development of the city, allowing it to occupy, today, a top position in the national economic context.



Image 13 - José Estêvão Coelho de Magalhães. (Author: José Maria Sales. Origin: Wikipedia. Licensing: Public domain)

During the Estado Novo (dictatorial political regime that prevailed in Portugal from the approval of the Portuguese Constitution of 1933 until its overthrow by the Revolution of April 25, 1974), Aveiro was one of the main ports involved in cod fishing.



Currently, Aveiro is a city that registers a great urban growth, having the municipality presented the Candidature of Aveiro to European Capital of Culture 2027. The Aveiro City Council assumed Culture as a priority political bet for the strategic development of the Municipality of Aveiro.



Image 14 - Multifamily building of Alboi by Architect Ricardo Vieira de Melo (Photo: Helena Soares).



Images - 15, 16, 17 and 18 - The new and the old (Photos: Helena Soares).

FLAG OF THE CITY OF AVEIRO



Image 19 - Flag of the city of Aveiro (GNU Free Documentation License. Source:Wikipedia).

Rotated in white and red, with the coat of arms in the center, underneath a white ribbon with the legend in red letters «Aveiro».

The first images of the Coat of Arms of Aveiro contain the coat of arms of Portugal painted as follows: the coat of arms of Portugal and underneath an eagle with its feet on waves, wings outstretched and having an ordinary shield with a sphere on its chest. The old Fonte da Ribeira (commonly known as Fonte da Praça) was ruined in 1858 and replaced the following year by the current Fonte da Praça do Comércio. In this fountain are the coat of arms of Aveiro, engraved on a large tombstone and in the following form: oval shield on a fir royal mantle; in the center an eagle with an imperial crown and with open wings and feet on waves; on the right side the Quinas in ordinary shield and on the left the sphere; opposite, two stars of seven rays and two half-moons with the tips facing the inside of the shield. The coat of arms is surmounted by the royal crown.



WAY OF SPEAKING

The inhabitants of Aveiro are known for exchanging which consonants?

The v 'is exchanged' for the b, or strictly speaking, the b and the v are both pronounced b, in a region that includes all of northern Portugal and extends southwards through the districts of Viseu, Aveiro and Coimbra.

Betacism, commonly referred to in Portugal as changing the "v" to "b", is the linguistic phenomenon that consists of changing the pronunciation of sounds v to b.

THE MOLICEIRO BOAT OF THE RIA DE AVEIRO



Image 20 - Moliceiros boats (Photo Helena Soares).

On Ria de Aveiro you can also see the boats “Saleiro Mercantel” and “Bateira”. Of these two, the largest is Saleiro Mercantel. The origin of its name is due to its use to transport sea salt to the city's warehouses. Currently, there are six Saleiro Mercantel and 20 Moliceiros in the Ria de Aveiro.



The Bateira is a smaller boat, and depending on its function, transport or fishing, its shape also changes.



Image 21 - Bateira boat (Photo: Helena Soares)



Image 22 - Boat in the estuary (Photo Helena Soares).

The colorful Moliceiro boat was the boat used by farmers to catch seaweed and who took the opportunity to express themselves freely by making satirical naïve drawings or social criticism on their boats.

In the years of Salazar's dictatorship, these paintings were used as a form of expression and criticism against the installed regime. Nowadays, the naughty tone prevails, as can be seen in the images.



Image 23 - Bow of moliceiro boat (Photo: Helena Soares)



Image 24 - Bow of moliceiro boat (Photo: Helena Soares)

The tours on the Moliceiro boats were one of the main responsible for the current explosion of tourism in the city of Aveiro. The boats have been adapted and have no keel, are flat and have an outboard engine.

The most common Moliceiro boat tour consists of navigating the 4 urban channels of the Ria de Aveiro: Canal Central, Canal da Pirâmides, Canal do Cojo e Canal de São Roque. Each Moliceiro carries between 20 and 22 passengers.



Image 25 – Moliceiro ride (Photo: Helena Soares)

Throughout the city centre you can hear the boats honking their horns to communicate as they navigate the narrower parts of the canals, even in rainy weather.



Image 26 – Moliceiro ride (Photo: Helena Soares)

On these trips, there are tourist guides who explain to passengers the most relevant history of the points where they pass. Thus, the historic buildings of Art Nouveau, the salt marshes of Aveiro, the salt haystacks, the fish warehouses, various bridges can be appreciated, with special emphasis on the Carcavelos bridge, the modern area of the city where it stands out the Aveiro Forum and the Manuel Firmino Market.



Image 27 – Ponte dos Carcavelos (Photo Helena Soares)

The current Carcavelos Bridge, also known as the Lover's Bridge, is one of the many bridges of beautiful architecture that you can enjoy on a boat trip on the Ria de Aveiro.

The old Carcavelos Bridge over the Canal de S. Roque in Aveiro was simple, rudimentary and not very solid. Built in wood, it ended up collapsing on the 9th of September 1942, at a time when, according to the newspaper «Correio do Vouga» (edition of 19-09-1942), it was “full of people who wanted to see a battery race, part of the program of the festivities of “Nossa Senhora das Febres“, with no “serious disasters to regret“.

The salt pans of Aveiro have a long tradition, and over time they have been owned by lords from the Lisbon area. As a tribute to their lands of origin, they used to name their salt pans after areas of Lisbon. In the same way this bridge received the name of Carcavelos.

At the end of the Canal do Cojo, you can see the Campos Ceramic Factory, which has now been renovated to house the Aveiro Chamber, the Employment Institute and the Aveiro Congress Centre.



Image 28 - Fábrica Jerónimo Pereira de Campos | Aveiro Congress Centre (Photo: Helena Soares)

The Congress Center is part of an emblematic building of industrial architecture in Aveiro. Fábrica Jerónimo Pereira de Campos is the former designation of this building, which accentuates the character, along with other brands of the ceramics industry in the region. Every celebration is a reason to take boat trips around the city.



Image 29 – Lago da Fonte Nova (Photo: Helena Soares)

Every celebration is a reason to take boat trips around the city. Moliceiros boats are so important for the city's tourism that the city can no longer be conceived without boats, and this activity has gained international importance.



Image 30 – Fórum Aveiro (Photo: Helena Soares)

Currently, there are only three types of traditional builders of these types of boats that are considered masters. But, as they are all over 60 years old, the future of building this type of boat is a question mark.



Image 31 – Canal de São Roque (Photo: Helena Soares)

FESTIVAL OF THE CANALS

The Festival of the Canals is a multidisciplinary meeting of arts in public space that takes the city of Aveiro as an open stage, where artists from different geographies interconnect with everyday life and the life of the territory to present their creations.

The Festival of the Canals is an artistic experience through the Ria de Aveiro canals. As a large-scale, multidisciplinary festival it embraces the city of Aveiro annually in July.

Numerous performances in different art disciplines from music, theatre, dance, new circus to visual arts turn the city into a unique cultural event. It invites artists and the public to discover and explore the city's spaces by giving them other perspectives and experiences: the streets, squares and gardens are transformed into stages and the city gains new interpretations and meanings. The festival's capacity of attracting public attention, its artistic level and geographical amplitude, diversity of actions and continuous intention to generate dynamic between local and international dimensions, has built its recognition in diverse audiences. The Festival of the Canals always had a special place for local creation thus it increasingly has become a stage for the culture of Aveiro.



Images 32, 33, 34, 35 – Festival dos Canais (Photos: Helena Soares).

The Festival of the Canals received the EFFE Label in 2019 (Europe for Festivals, Festivals for Europe), a European quality label awarded to leading Festivals recognized for their work in the arts, community involvement and international openness.



The format of the 2023 edition is once again five consecutive days and takes place between the 12th and 16th of July.

SÃO GONÇALINHO FESTIVALS

Held annually in honour of São Gonçalo de Amarante, on the Sunday closest to the 10th of January, this festival is characterized by the "payment" of promises by its devotees, through the throwing of Cavacas from the side corridor that surrounds the top of the chapel of the same name, for the crowd below. This one uses the most varied utensils to collect the sweets (umbrellas turned upside down, shrimp pots (pots) or simply with their hands), which they then eat or take home. There are countless kilos of Cavacas that are launched during the days of the festivities.



Images 36, 37 – Chapel of São Gonçalinho and tiles (Photos: Helena Soares).

Another ritual of this feast, performed inside the chapel, is related to the “delivery of the branch” to the stewards in charge of the following year's pilgrimage. It is a bouquet of artificial flowers, conserved for many years, having, therefore, a high symbolic value. The Feast of S. Gonçálinho also includes the “Dance of the Mancos”, a ritual also performed inside the small chapel. This dance is performed by a group of men who, pretending to be lame and physically handicapped, move in a circle, limping and dancing to the sound of popular songs sung by themselves.



Images 38 and 39 – São Gonçálinho Festivals by night and umbrella with Cavacas (Photos: Helena Soares).

TRONCALHADA SALTPAN ECOMUSEUM

Transformed into an Ecomuseum, the Troncalhada saltpan shows its visitors the artisanal salt production methods, explores the characteristic landscape, fauna and flora, as well as keeps alive the experiences and traditions linked to this secular activity.



Characterized by being an open-air museum, open permanently, visitors can make their visit independently by consulting the various interpretive panels that the saltpan has. If you want a more in-depth knowledge, you can request a guided tour accompanied by one of the technicians from the City Museum's educational services with a minimum 6 people.

Despite the seasonal character of traditional salt production, guided tours of this museum center can be requested all year round, and are provided indoors, in case the weather conditions are not favorable.

This ecomuseum is close to the city center and can be visited on foot.



Images 40 – Troncalhada Saltpan Ecomuseum (Photo Helena Soares).



Image 41 - Troncalhada Saltpan Ecomuseum (Photo Helena Soares).



Image 42 - Troncalhada Saltpan Ecomuseum (Photo Helena Soares).

ART NOUVEAU

Along the main canal in the city center of Aveiro are a number of buildings with Art Nouveau style facades, which have earned the city the reputation of being an open-air museum of Art Nouveau. Apart from the central canal, this type of buildings can also be seen in several arteries of the city.



Image 43 and 44 – Art Nouveau details from the Major Pessoa house (photos: Helena Soares).

Along the main canal in the city center of Aveiro are a number of buildings with Art Nouveau style facades, which have earned the city the reputation of being an open-air museum of Art Nouveau. Apart from the central canal, this type of buildings can also be seen in several arteries of the city.



Image 45 and 46 - Casa Major Pessoa, one of the most beautiful examples of Art Nouveau in Aveiro (photos: Helena Soares).



The decorative profusion of the façade, with natural motifs (flowers and animals) and stylized curvilinear shapes, present in the stonework, tiles and artistic metalwork, gives it an Art Nouveau character. It is currently the Arte Nova Museum, a hub of the City Museum and architectural/artistic Interpretive Center that serves as a starting point for the Arte Nova de Aveiro Route and is part of the European Cultural Route Réseau Art Nouveau Network.



Image 47 - Art Nouveau tiles from the Major Pessoa house (photos: Helena Soares).



Image 48 - Art Nouveau tiles from the Major Pessoa house (photo: Helena Soares).

OVOS MOLES DE AVEIRO

Ovos Moles de Aveiro are the gastronomic and tourist icon of the Aveiro region. To visit Aveiro without tasting “ovos moles” is a sin. This is a typical pastry in the area and comes from the ancient feminine convents in Aveiro

Born in the 16th Century in the Convent of Jesus of Aveiro of the female Dominican Order (currently Aveiro Museum), they are obtained by mixing the egg yolk with a sugar syrup and the traditional know-how, following the conventual recipe transmitted in secret over generations.

In the past, egg whites were used by nuns for domestic tasks, such as ironing clothes. Since there were many eggs left over, these began to be used to make conventual sweets, used at the time as a medicine. The nuns used sugar, from Madeira Island, the yolks and water and produced the egg mass that was placed in wafers (host), thus creating a delicacy enjoyed by so many over all these centuries.



Image 49 - Ovos moles de Aveiro (Photo: Helena Soares)

After the nun communities were extinguished, the recipe passed on from generation to generation and it has been kept alive until today.

In addition to its strong taste, it is the shape of “Ovos Moles” which makes them a truly peculiar pastry.

Nowadays, “Ovos Moles” are still served in a host/wafer in shapes that recall the city of Aveiro and its fishing tradition and proximity to the sea - fish, whelks or shells. They are also presented inside small hand-painted wooden barrels.

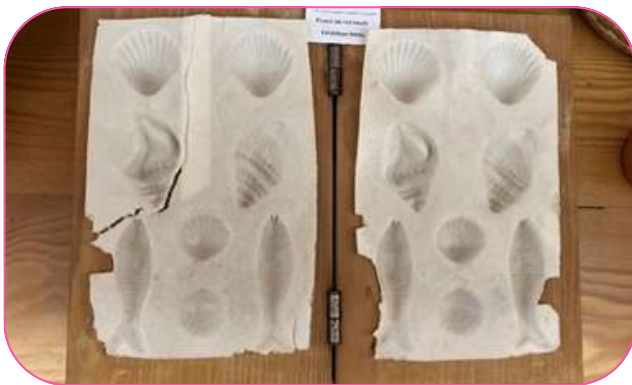


Image 50 and 51 - Host to stuff with “Ovos Moles” sweets (Photos: Helena Soares)



Image 52 - Different ways to pack Ovos Moles de Aveiro (Photo Helena Soares)

The authenticity of “Ovos Moles de Aveiro” was recognized by the European Union, which granted it the denomination of Protected Geographical Indication, for the first time to a Portuguese product

AVEIRO'S SWEET TRIPE



Images 53, 54, 55 and 56 - Cooking Aveiro's sweet tripe (Photos: Helena Soares).

It's hard to remain indifferent to the taste and texture of Aveiro's sweet tripe. “Tripa” literally means “tripe” and it was named for its appearance not its contents.

The sweet tripe of Aveiro is made with the same mixture as “Bolacha Americana | American Wafer”, but undercooked. Much like tripe, “tripa” has a bubbly texture, and is somewhere between a crepe and a waffle in consistency.

The tripe can be simple, with cinnamon or filled with chocolate, soft eggs and other specialties. It depends on the taste of each one to choose the stuffing. They are sweet and hot, freshly made. Traditionally, they are served warm on a napkin.



This is one of the most popular delicacies in the city that you can eat on the street. You can try it at one of the many kiosks scattered around the city or, more recently, at some cafes.

It is said that it originated in Costa Nova. The creation this delicacy is attributed to José Oliveira, later known as "Zé da Tripa" and owner of the homonymous establishments. José Oliveira reports that the first "tripa" was made at the request of a customer, who asked that the American wafer dough be cooked for less time than usual. The designation "tripa" came up with the reaction of children, who, when playing with the candy, compared its shape and texture with the gut of an animal.

STA JOANA DE AVEIRO

Joana de Portugal, also called Santa Joana Princesa was a Portuguese princess of the Casa de Avis, daughter of King D. Afonso V and his first wife, Queen D. Isabel.

She was even sworn to Crown Princess of Portugal, a title she kept until the birth of her brother, the future King D. João II.

Princess D. Joana revealed from a very early age a great religious vocation. Despite living at court, she avoided parties and gatherings, preferring to pray and meditate. It was said that D. Joana was very beautiful, but, alleging her intention to become a nun, she refused the suitors.





Image 57 - Portrait of Santa Joana Princess. Author: Nuno Gonçalves. Licensing: Public domain. Source: Wikipedia

In the image, the Portrait of Santa Joana Princess. It is an oil painting on chestnut wood attributed to the Portuguese painter Nuno Gonçalves made in 1472-75 and which is on display at the Museum of Aveiro. It is considered the most beautiful portrait of ancient Portuguese painting. When the religious orders were extinguished and the Church's assets were nationalized, the work became part of the State's patrimony.

After vehemently refusing several marriage proposals, Joana joined the Dominican Convent of Jesus in Aveiro in 1475. Although her brother was the new heir to the crown and the line of succession was no longer in jeopardy, she was forced several times to leave the convent and return to court. She turned down a marriage proposal from Charles VIII of France, 18 years younger than her.

In 1485, she received another offer of marriage, this time from the recently widowed Richard III of England, who was only eight months younger than her. This was to be part of a marital alliance, with her niece Elizabeth of York marrying her cousin, the future King Manuel I.

However, Richard's death in battle, of which Joana supposedly had a prophetic dream, put these plans on hold.

Princess Joana never took the vows of a nun in the Convento de Jesus because the idea did not please either the king or the people, being a royal princess and potential heir to the throne. In the face of so much discord, Princess Joana decided not to take the nun's vows, but declared that she would wear the novice's veil forever. At the Convento de Jesus, Princess Joana lived in humility and poverty, using her income to help the poor. Her charity was so great that she soon became known as a saint.

One day the princess fell ill with the plague and died in great suffering on 12 May 1490. As her burial passed through the gardens of the convent, the flowers she had taken care of in life fell on her coffin paying her a last homage.

This event was considered the first miracle of Saint Joana the Princess.

From then on, many other miracles were attributed to her.

Two hundred years later, in 1693, Princess Joana was beatified by Pope Innocent XII and her feast day was celebrated on 12 May. On January 5, 1965, Pope Paul VI declared her special protector of the city of Aveiro.

SANTA JOANA MUSEUM

Aveiro Museum is the cultural ex-libris of the city of Aveiro and houses an extremely rich heritage which spans several centuries of history. It is popularly called Museu de Santa Joana because it was here that Princess Joana stayed with the Dominican nuns.





Image 58 – Aveiro Museum (Photo: Helena Soares).

Aveiro Museum is the cultural ex-libris of the city of Aveiro and houses an extremely rich heritage which spans several centuries of history. It is popularly called Museu de Santa Joana because it was here that Princess Joana stayed with the Dominican nuns.



Image 59 - Tomb of Princesa Santa Joana (Photo Helena Soares)

The museum is located in the Convento de Jesus of the female Dominican Order, from the second half of the 15th century and is dedicated to the city's patron Princesa Santa Joana. It is classified as a National Monument.

A valuable collection of sacred art is on display here. But one of the main reasons to come to this museum is to visit the tomb of Princesa Santa Joana. When the princess died, she asked to be buried in a shallow grave, and her wish was granted. However, at the time of her beatification in 1693, the Dominican nuns asked King Pedro III for a new tomb. The tomb took 11 years to be built, with a project by the royal architect João Antunes.

BIBLIOGRAPHY

Arquivos Paroquiais da Diocese de Aveiro

<http://arquivosparoquiaisaveiro.blogspot.com/2016/04/cronologia-para-o-convento-de-nossa.html>

Ecomuseu Marinha Da Troncalhada

<http://mca.cm-aveiro.pt/rede-de-museus/ecomuseu-marinha-da-troncalhada/>

Festas em honra de São Gonçálinho

https://pt.wikipedia.org/wiki/Festas_em_honra_de_S%C3%A3o_Gon%C3%A7alinho

Festival dos Canais

<https://www.festivalfinder.eu/festivals/festival-dos-canais>



Arquivos Paroquiais da Diocese de Aveiro

<http://arquivosparoquiaisaveiro.blogspot.com/2016/04/cronologia-para-o-convento-de-nossa.html>

Ecomuseu Marinha Da Troncalhada

<http://mca.cm-aveiro.pt/rede-de-museus/ecomuseu-marinha-da-troncalhada/>

Festas em honra de São Gonçálinho

https://pt.wikipedia.org/wiki/Festas_em_honra_de_S%C3%A3o_Gon%C3%A7alinho

Festival dos Canais

<https://www.festivalfinder.eu/festivals/festival-dos-canais>

História da construção do Convento de São Domingos

<https://cidadesportuguesas.com/se-catedral-de-aveiro-igreja-de-sao-domingos/>

História da Ponte dos Carcavelos

<http://www.aveirolovers.pt/ponte-dos-carcavelos/>

Joana, Princesa de Portugal - Wikipedia

https://pt.wikipedia.org/wiki/Joana,_Princesa_de_Portugal

José Estêvão Coelho de Magalhães - Wikipedia

https://pt.wikipedia.org/wiki/Jos%C3%A9_Est%C3%A7%C3%A3o_Coelho_de_Magalh%C3%A3es

Lenda do nascimento do Mosteiro da Misericórdia na Villa de Aveiro – Paróquia Nossa Senhora da Glória

https://paroquiagloria.org/v2/?page_id=272



Mumadona Dias - Wikipedia

https://pt.wikipedia.org/wiki/Mumadona_Dias

Museu Arte Nova

m-aveiro.pt/visitantes/arte-publica/monumentos/poi/museu-arte-nova

“Ovos Moles de Aveiro”. Visit Center of Portugal

<https://www.centerofportugal.com/poi/ovos-moles-of-aveiro>

Relance sobre a iconografia da padroeira de Aveiro: de 1470 (?) a 2008

<https://journals.openedition.org/cultura/360>

Tripa de Aveiro - Wikipedia

https://pt.wikipedia.org/wiki/Tripa_de_Aveiro



Co-funded by the
Erasmus+ Programme
of the European Union



The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

This work is licensed under Attribution-ShareAlike 4.0 International. To view a copy of this license, visit <http://creativecommons.org/licenses/by-sa/4.0/>