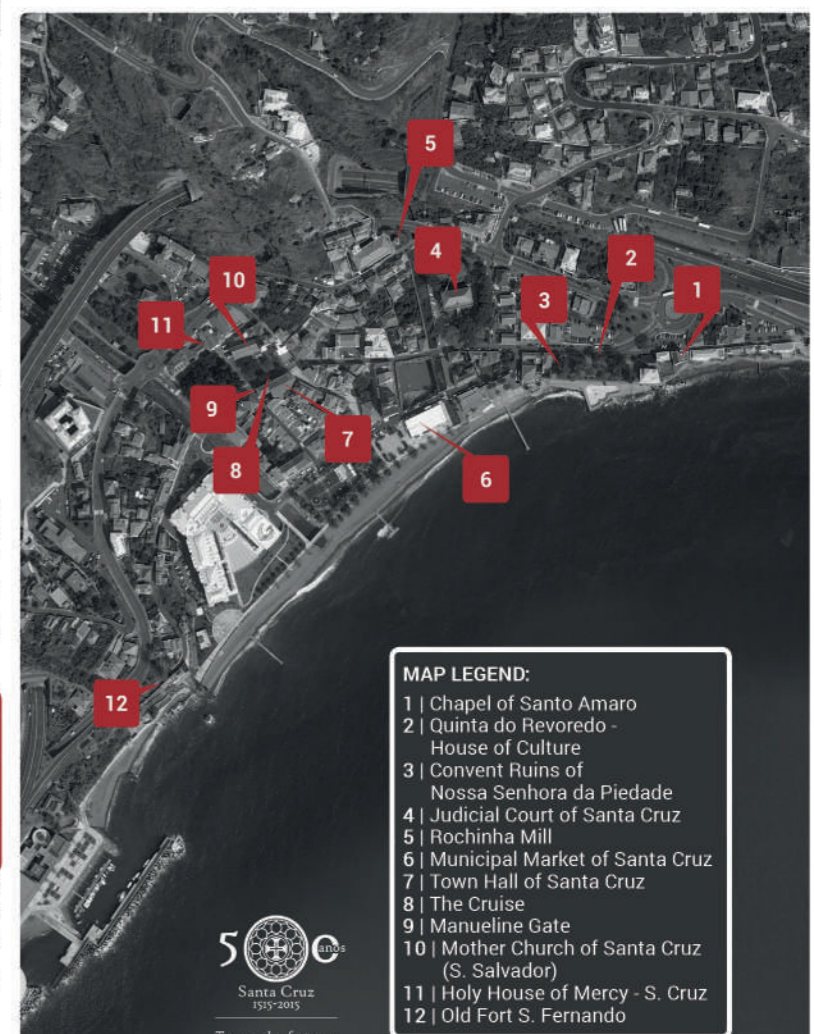




## ROAD MAP THROUGH THE STATE PROPERTY OF THE ANCIENT TOWN

SANTA CRUZ  
by Emanuel Gaspar



MAP LEGEND:	
1	Chapel of Santo Amaro
2	Quinta do Revoredo - House of Culture
3	Convent Ruins of Nossa Senhora da Piedade
4	Judicial Court of Santa Cruz
5	Rochinha Mill
6	Municipal Market of Santa Cruz
7	Town Hall of Santa Cruz
8	The Cruise
9	Manueline Gate
10	Mother Church of Santa Cruz (S. Salvador)
11	Holy House of Mercy - S. Cruz
12	Old Fort S. Fernando

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of João de Morais Chapel, which is the same in Salvador's Church and into the hospital will open on his wall and a bow with grids will be made, so that the sick see God at the altar...".

The current chapel is already late XVIII –eighteenth –century and features the floor with tiles in tough stonework, showing some tomb inscriptions that must be prior to its reconstruction. The Triumphal Arch is perfect curved and marbled. The main altar exhibits a late-baroque altarpiece in gilded woodwork and plaster with a central screen alluding to the Visitation, the Madeiran painter Nicolau Ferreira, dated 1790. On the Gospel side there's an access door to the sacristy with articulated platform with wooden lath, with frames in plaster, and its scheme is repeated in the Epistle side. Behind the pediment altar is the dead image of Christ, that is said by Tradition to have come of the former Franciscan Convent of Our Lady of Mercy of Santa Cruz. Apart from the chapel the property had large wards, careful pharmacy, disinfection rooms and mortuary which made it the most important Mercy Hospital outside Funchal.

In the late nineteenth century the British Mother Mary Jane Wilson will rehabilitate the former mercy that was virtually doomed to abandonment and in an advanced state of degradation. It was in the Chapel of the Visitation, the 15th July 1891 that the mother made the profession of faith and founded the Congregation of the Franciscan Sisters of Our Lady of Victories. Recently a Maternity and Health Center worked there.

The new architectural program here proposed in 2007, contemplated a Day Center and a Home for the Elderly in the west side of the property and on the east of the Parish House. The experienced architect Victor Mestre respected the preexistence of the property, keeping as much as possible, to the utmost, the building structure as well as the openings in regional tough stone and the traditional slap sun windows. He kept the most significant things he found, sometimes even proceeding to disassembly and reassembly of masonry/stonework, stairs, doors, wood and ceilings. But did not shy away from using new materials such as copper, steel and galvanized iron which he uses as a functional and expressively way in dialogue with the old stonework and wood. The expansion is made in current architectural grammar, assuming the language of his time without resorting to mimicry or false regionalisms and thus not deceiving the spectator. This is a new construction in a neutral and silent language that retrieves local materials or lessons of regional architecture, such as the use of gray stonework or traditional slap sun windows, thus achieving an overall harmony. The openings are rhythmic and in the roof there is repetition of rear penthouses of the primitive property.

The architect shows study, attention and respect for the original building of Mercy Building and Mother Church of Santa Cruz which stands in front, stark, creased even by a small experiential square north of this temple that releases and makes the Matrix/Mother Church breathe. Crossing the bridge and following along S. Fernando Street on the south side stands the Old Fort.

### 12 OLD FORT SÃO FERNANDO

Former Watchtower rebuilt in the mid-eighteenth century - XVIII, as a small Fort for maritime defense for two fire hydrants. It was rebuilt in 1820, by Paulo Dias de Almeida. It features irregular triangular plant, with the side of land occupied by the store-room, guard and commander house and the side facing the sea with the parade, rounded. The parade is paved with pebblestone and partly paved in the rounded part. The guardhouse has door frames and windows in red stone and showing regional gray.

This small fort to defend the village of Santa Cruz against pirates and privateers, has its name derived from a chapel dedicated to S. Fernando that existed in the surrounding, and was crossfire with another Fort, of São Francisco (St. Francis), which was located east of the bay of Santa Cruz. The fort was lately occupied by the Fiscal Guard and is currently unoccupied.

There are many other sites of interest, worth visiting in this ancient village of Santa Cruz. However, they are not included here in the purpose of this little script. So, we suggest that after this cultural tour, you return to one of the terraces of the pleasant Manueline Square or in Rua da Praia, facing the sea, and relax, enjoying the stillness and beauty of the place.

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The guard-wind Door is surmounted by high-choir which is vanquished by a well executed wooden snail staircase. The pulpit is supported by a column, that has wooden baldachin, with a regional stone staircase.

In the central nave pavement, sepulchral caps appear upside down. In the aisle on the Gospel side Spínolas tomb appears framed by full gothic arch, topped by the family arms, but already without reading chance, with an ark based on two lions and S. Tiago Chapel, today called Blessed Sacrament (Santíssimo Sacramento), that rips in full arch with small columns with vegetal chapters and is finished off by the family Morais stone weapons. It is covered by a dome of ribs with key showing the family crest. In the aisle on the Epistle side you can find the altar of Our Lady of Conception in blue, white and gold carving, and the Chapel of Souls in round arch, since the seventeenth century. The Triumphal Arch is broken and flanked by late-baroque altarpieces.



The main chapel has the tombstone of João de Freitas, Flemish taste, beaded brass, presenting the corners with Tetramorph symbols of the four evangelists, and center in diamond (lozenge), the weapons of Freitas. It is covered by a vault of ribs with studded ornament and emblematic Manueline, based on half twisted bare trunks columns on corbel, decorated with spheres. On the north wall there is an interesting broken portal, with access to the sacristy, geminated with multilobed arches with spy-glass in the eardrum and which was uncovered in the 60s (sixties) of XX (twentieth) century. This Main Altarpiece, auger-baroque in golden and white carving, has central dressing room.

In this Main Chapel we can see the interesting Renaissance paintings of Italian-taste Portuguese workshop, dated from the first half of the sixteenth century, that belonged to the old main altarpiece which was dismembered and replaced, and the paintings were displaced to the side walls. There are six boards: the Annunciation, Nativity, Adoration of the Magi, Calvary, Resurrection and Deposition from the Cross, being part of a narrative of Christ's life to whom the church was dedicated and may have been orders of João de Freitas.

It should be noted that the sacristy shows traces of Mudejar tiles that were probably displaced there during the renovation works or from the former Convent of Our Lady of Mercy of Santa Cruz.

In front of the main facade of the Matrix is the pleasant Municipal Garden. It is punctuated of centenarians tildes (Ocotea laurel), in the north is the Holy House of Mercy of Santa Cruz (Santa Casa da Misericórdia de Santa Cruz).

### 11 HOLY HOUSE OF MERCY OF SANTA CRUZ

The Holy House of Mercy of Santa Cruz was built in 1530 but from its original building it probably only remains the gate in broken bow, with a single small column and one single archivolt, in regional gray stonework of the Chapel of the Visitation (or perhaps already in neomanuelino), and the east side a simple ceiling Mudejar style or already a revivalist copy and also some elements, such as Manueline lintels reused and recently uncovered.



This building has undergone deep works over the centuries now showing more characteristics of the XVII (seventeenth) and XVIII (eighteenth) century, in a Mannerist language where tall windows with balcony stand, with wrought iron of the nineteenth century and two interesting doors with doorposts with columns, hinged with the windows, where the cornice ledge corresponds to the terrace with balcony, with iron plumb guards. Inside we can find a well cistern, in the ancient masonry garden and in the main noble floor a baroque oratory. This Chapel was founded by André Gonçalves, a resident merchant in the village of Santa Cruz, in 1562. The body of André Gonçalves was buried in the Mother Church, near Diogo Gonçalves and Beatriz Dias (of whom André had been a slave and later his heir). In his will left instructions for the construction of the chapel: "which shall be in the corner of the home from the hospital of the aforementioned confraternity where the counter is and which chapel will have a gate out to the field and the portal will be arched just as the portal

Should be noted that in 1928 the Town Hall suffered a violent fire caused by a spark that occurred in the adjoining building, that was a warehouse of brandy casks, losing up every precious city council documentation that would be essential to build the History of the City nowadays.

In the center of this beautiful Manueline square, cobbled with exquisite pavement of small pebbles, noteworthy, we can find the cruise.

### 8 THE CRUISE

The Pillory, called Pelourinho must date from this time, XVI century (sixteenth century). It's a symbol of the municipality where the judgments of the chamber were carried out, replaced by a cruise that must date from the year 1890. When the Liberal Revolution of 1820 took place all ancient pillories of Madeira were toppled because they represented the absolute power of the previous regime.

The cruise consists of a Renaissance column, made of marble, which should be an import or a national copy of Italian pillars, based on tough stonework stairs, surmounted by a crucifix, and had the arms of the Freitas on the chapel (on the helm in the upper end of a column).



Apparently this column is shaft reuse of the column that once was once next to the axial Mother Church, reminding where the tree rose, which supports the cross-pattern Zarco, and that was overthrown by a typhoon in 1889. On the eastern side of the Square at the beginning of the small lane of Solar da Fontinha Street (Rua Solar da Fontinha), a Manueline gate almost goes unnoticed.

### 9 MANUELINE GATE

This gate, dating from the early sixteenth century, has beveled shoulder pads, with the style of the time, with a sculpted design shot of a broken bow on the lintel.

This sixteenth-century door is a reuse of a coeval building, already inserted in a nineteenth century building.



It's the only Manueline example, of domestic civil architecture, that has reached our days in Santa Cruz, there is a copy in Machico and some in Funchal, but already integrated in buildings the succeeding centuries.

On the north side of the Square is the Church of Santa Cruz, properly targeted.

### 10 MOTHER CHURCH OF SANTA CRUZ (S. SALVADOR)

This Church was built in the early sixteenth century Manueline style/ late Gothic, with three naves plant, built like a Cathedral. Ordered to be built by King D. Manuel, sponsored by nobleman João de Freitas, who was commissioned by the residents to make the necessary steps to proceed to construction. The church is targeted with axial portal of broken bow, three columns and three archivolt, topped by a rosette since the 60s (sixties) of the twentieth century. This facade, committed in concave cornice with balls, is topped by wedges in stonework and presents two pseudo-buttresses, hollowed with broken arches, that already date back to the eighteenth century. The side door is also ogival, has vegetal chapters, facing the yard of paved forecourt, paved in exquisite small cobblestones pebbles with concentric designs. In this south side, adorsed, we see a chapel with rectangular body and the bell tower of octagonal pointed tower.

The headboard features staggered buttresses placed in oblique, ending in pinnacles topped by platband with crosses of Christ's order.

The interior of the church has three naves of five spans, illuminated by cracks, broken arches, in regional stone, with hexagonal pillars of quadrangular capitals, being the extreme arches supported by corbel bare trunks.

# WELCOME TO SANTA CRUZ!

On the 8th May 1440 Tristão "from the Island" is given the Captaincy of Machico. The Infant D. Henrique, chairman of the Order of Christ, specifies "I carry Tristão, Knight of my House, of my Island Madeira from that place going ten steps away from the riverside of Caniço, as going up the river-bank, crossing the mountain until the headland called Ponta do Tristão". As one can conceive through this division, Santa Cruz belonged to the ancient Captaincy of Machico. However, due to several entangled vicissitudes, the management of the Captaincy is not successful and the first Donee Captains are debased to Africa.



Therefore Machico will not follow the general development of the Captaincy of Funchal.

At the beginning of the XVI (sixteenth) century Santa Cruz already competes with the small town Machico, on which it depended administratively. It had higher population and trading, it even had a Custom-House to dispatch the profitable "handling of sugar".

Due to the bad management of Machico by the Donee Captain Tristão Vaz, and due to the growing of Santa Cruz, the powerful Freitas from Santa Cruz will press the monarch to grant a charter for that place. This will succeed on 26th June 1515, with the foundation of the Town and on 15th December the same year, the achievement of the respective charter. Such disconnection of Machico village will obviously not please the Donee-Captain nor the councilors of the respective municipality, who will oppose to such claim; and the Captain inclusively refused to accept the exhibition of the Charter to the Town Council Machico.

The area of this new municipality was dismembered from Machico from Porto do Seixo until the end of Caniço.

The powerful João de Freitas is behind this disintegration. He came in 1511 from North Africa, where he fought bravely against the Moors; he was a trustworthy person of King D. Manuel I and therefore would be the Estate Receiver of the area of Santa Cruz. In effect he will persuade the monarch to give the city degree to such place and it will be in their own homes that the first town council will gather.

Although in the first year the new town council worked in the "patron" houses, in the following year it was already working in its own two-story house, with gothic portal with broken bow, double windows; this building that has come to our days and is still standing, and it is where the city council works now.

The new Mother Church in Santa Cruz, with three ships plant like the Cathedral in Funchal (Sé Catedral) is basically the second church of the island, which was ordered to be built by João de Freitas, replacing the narrow and degraded old Bom Jesus Chapel, that served as parish church and of which today just the toponym remains. It should have been completely ready in 1533, when João de Freitas was allowed to be buried in the chancel. His slab tomb of Flemish taste, had bronze plates framing the cover, and can still be seen today in that Chapel of the Mother Church.

Over five centuries this location was growing at the expense of the struggle of its people against the relentless nature and local isolation. From these struggles and underlying motivations some memories are kept. Today we suggest to go through memories to better understand and meet of the Local History. It's a little pedestrian historical tour, through the downtown of Santa Cruz.

Let's start in the former Estrada Real, from the entrance to the village's east side now called Rua Bela de S. José, which refers to an old Chapel that stood half walls with the current Chapel of Santo Amaro.

## 1 CHAPEL OF SANTO AMARO

This Chapel was built in the early XVI (sixteenth) century at the initiative of the people in devotion of the patron saint of the tumultuous waters (of floods and sea) but was rebuilt in the early twentieth century.

From the initial construction only remains the broken portal remains, in hard regional stonework, a colunelo (column with lower diameter) and archivolt, or maybe it is already a Manueline portal, a copy of what was there before.



Next door to the related hermitage one can find the monument Quinta do Revoredo / Casa da Cultura de Santa Cruz – Estate Property called House of Culture, where Culture takes place in Santa Cruz.

## 2 QUINTA DO REVOREDO – HOUSE OF CULTURE

This Estate property was built in 1840 by order of the enterprising merchant of Madeira wine, the English John Blandy for his summer residence. His grandson, Charles Frederick Raleigh Blandy, decided to settle here as he had special fondness for this town. He was born in Funchal in 1846, followed the engineering career and made his practice work in Glasgow (Scotland). In 1903 he offered the Town Council a clock, which was placed in the Mother Church tower. He was meritorious and protector of countless families in the county.

In the last ten years of his life he devoted himself to painting, watercolor painting, of natural landscapes of Madeira from the late nineteenth century and early twentieth century, within the landscape of naturalism taste of the time.



This property was purchased and restored by the city council in 1988 to serve as House of Culture.

The building was built in masonry plastered stone, has two floors and a small tower built during the restoration work. All bays have simple frames made with hard, regional stonework and the windows have the characteristic tapassóis – sunblind - typical from Madeira, with sash windows. The floor and the stairs are in original wooden cone and the ceilings have stucco designs according to the taste of the time. One of the rooms has a fireplace, English taste. On the west front and in the north there are some dogs, a sign that he had a wooden porch covered with tile or a trellis of vines flowers.

The pleasant garden is paved in traditional cobbled, pebblestone from the sea. It has many centuries-old indigenous trees like dragon trees (*Dracaena draco*) and tildes (*Ocotea laurel*)

In this place we can find some ruins from an ancient convent.

## 3 CONVENT RUINS OF NOSSA SENHORA DA PIEDADE

Cluster of stones belonging to the ruins of the Franciscan Monastery of Our Lady of Mercy-Nossa Senhora da Piedade resulting from archaeological emergency excavations carried out by Dr. António Aragão in 1961 before his disappearance due to the construction of Madeira airport.



The Monastery which stood near the current head west of the airport runway was founded in 1518, by the wealthy producer and sugar market, Italian Urbano Lomelino, who settled in Santa Cruz in the late fifteenth century. With the extinction of the religious orders in 1834, the related convent was gradually coming into ruin, and much of their valuable contents were distributed in neighbouring churches in

Its façade is already baroque feature ending in a curved pediment gable interrupted, as well as the finishing of the bell tower.

The interior has a very high ceiling which means there should be a high choir, but it was never built.

The altarpiece is late-Baroque style or even proto-neoclassical, tripartite, white and gold, with central niche which was framed by pilasters and crowned with interrupted pediment, probably dating from the early twentieth century.

Santa Cruz, Água de Pena and Santo da Serra.

Nowadays some of these pieces are kept in the Museum of Sacred Art of Funchal. A Flemish painting, Descent from the Cross, stands out, dated from 1518-1527, which was on the main altar of the monastery chapel.

Initially the remains were deposited in the Museum of Quinta das Cruzes, which coincidentally was also the residence of the patron of the Convent and where the tomb of the founder is, embedded in the wall of the chapel removed from the referred convent.

In 1996 the monastery fragments were transferred to the gardens of the House of Culture of Santa Cruz. Some have recently been reassembled, conjuncturally, west of this garden, a project of Dr<sup>a</sup> Filipa Gomes. We may observe stones, in gray and red regional stonework, of late-Gothic grammar/Manueline which compose warhead portals, windows, broken arches, etc, of thin workmanship between bases, columns, capitals, archivolt, etc.

When leaving the House of Culture of Santa Cruz following the street a little ahead, on the north side we can glimpse an imposing building that is currently the Judicial Court of Santa Cruz.

## 4 JUDICIAL COURT OF SANTA CRUZ

It was built in order to replace the old town hall of Santa Cruz, since the sixteenth century building of the Town Hall had suffered a violent fire in the late twenties of the twentieth century. He was ordered to be built by the Mayor, Dr. Joaquim Vasconcelos Gouveia, at the expense of the people of Santa Cruz, taking little time to be built, earning this way the nickname "miracle building".

It was inaugurated in 1932 and then the municipal services were installed until 1978, the year they returned to the former building of the Town Hall, and the whole property was handed and aimed to the Court of the District of Santa Cruz, to the Police and to the Finance Department of Santa Cruz.



The property features an eclectic language but prevailing neoclassical influence especially evident in the taste for symmetry, rhythmic spans, balcony guards with balusters, the ground floor covered by a pseudo-device in revealed cement, functioning almost as basis of the property, and through the main entrance marked by a splined portal topped by a triangular pediment. The windows have a Mannerist grammar with rectangular design with mortar frames shoulder of high lintels covered by intermediate fillets in relief topped by cornices.

The building is topped by a curved cornice, which is interrupted by a central curved baroque pediment, which is part of the municipality weapons in regional stiff stonework. This main facade draws a scenic ostentatious ladder that leads to the main entrance and to the noble floors. The property is surrounded by beautiful gardens, with cobbled paths pebbles, where exotic tree species like jacarandas (*Jacaranda mimosaeifolia*), sumaumas (*Ceiba Petrandá*), Cycas (*Cycas revolute*), dragon trees (*Dracaena draco*) and frangipani (*Plumeria*) are highlighted.

## 5 ROCHINHA MILL

This is probably one of the first mills of Santa Cruz, built in the early sixteenth century, but it is a reconstruction of the early twentieth century. It belonged to the property of Solar da Calçada S. Gil.

The mill is covered by a gabled roof in tile cove. It stands out the frames of the regional red stone work openings, the door and window have glazed shutters and the robust cube square. In the early 90s (nineties) it was recovered by the city council, but now, it is doomed to abandonment.



Going back down the same street, be sure to enjoy the river covered with bougainvillea (Bougainvillea) and "gaitinhas" (*Pyrostegia venusta*), a beautiful color palette. When you reach Rua da Praia you can see the Market of Santa Cruz.

## 6 MUNICIPAL MARKET OF SANTA CRUZ

This building is a project of the fifties but only opened in 1962. Its authorship is the architect Luís Conceição Teixeira; built in the same place of the old fish market S. Pedro. It is a property of modern language, the only existing building in the city with this architectural style, which features facades incorporating grids in concrete, an application of a formal model system, highly publicized by the International Style, especially by Brazilian examples. The market is functionally divided into an area for the sale of vegetables and a fish square.

The property has a special coverage in concrete slab butterfly-shaped, the same Brazilian inspiration, which takes advantage of the formal slightly sloping roof to the longitudinal axis of the building body.

Outside the building, flanking the front door, two interesting ceramic panels can be observed, whose authorship is the multifaceted and prestigious artist António Aragão, depicting the fishing activity and the agricultural labor, dated 1962. It is a modernist composition, with stylization and geometrization of bodies and landscape, that exalt reality not by copying but by the free recreation.

Inside there are some pictorial panels, whose painting authorship is Teresa Brazão, in the eighties, relating to market scenes.

When you leave the market, following along Rua da Praia (street), to the west until you find the Rua Conselheiro Alfredo C. Oliveira, go down this street, enjoying some windows with Mannerist balconies, which remain, with frames of tall stonework lintels with projecting cornice ending in the beautiful Square Dr. João Abel de Freitas. Southward the square you can find the Municipality of Santa Cruz - Câmara Municipal de Santa Cruz.



## 7 TOWN HALL OF SANTA CRUZ - CÂMARA MUNICIPAL DE SANTA CRUZ

The building of the Town Hall was purchased by João de Freitas, a noble knight to install soon in 1516, the administrative offices of the new village, established the year before.

The building has undergone improvements in particular the addition of a townhouse floor, and from this time, the door in broken arch, with two small columns and two archivolt finished off by the royal arms of King D. Manuel, as well as mullioned windows, of only one colunelo and archivolt, and these mullions might date from the seventies of the twentieth century.

The rest of the nascent body of the Town Hall, addressed to the previous one, is already an increase of the 70s, twentieth century, whose



authorship is Luís da Conceição Teixeira, and who belongs in the language of the new representative New State. Austere body, where some coating rags in regional gray stone excel, standing out the balustrade balance balcony, all in the same material, tough stone.

In the first stair landing, inside, we must highlight an allusive painting to economic and cultural activities of the Municipality authored by Teresa Brazão, the ceiling of the Great Hall in kneading-through and the Manueline heraldry regia, that was once placed in the center of the ceiling and that is now placed in the sidewall.