



Misericórdia Church

In 1550 it was founded the Saint House of Misericórdia (*Grace*) of Miranda do Douro, in 1578 started the church construction. A longitudinal plan, with a single vessel and the Main-Chapel. In the Epistle side, we see the Nossa Senhora da Misericórdia Chapel, with a golden and polychrome retable made of tally with the image of Nossa Senhora Do Amparo; with rectangular pulpit and the Nossa Senhora da Soledade's Chapel, with a golden retable made of tally.

On the Gospel side, the Nossa Senhora da Boa Morte's Chapel with a polychrome retable in tally with the image of the saint.

The main alter, over-ascended, with the alter table, made of wood, highlighted, boasting golden retable in tally, holding, on the center, the cross with the image of Santo Cristo da Misericórdia (*Holy Christ of Grace*).

The Nossa Senhora da Misericórdia Chapel has a window for the Misericórdia's square that allowed the prisoners to assist the mass celebrated in this chapel. Only after that it was named "Nossa Senhora dos Presos (*Nossa Senhora of the Arrested*)" to the image of Nossa Senhora da Misericórdia.

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Little Jesus of Cartolinha

The legend comes from the period of 1706 and 1713. It was around this time, more specifically, in 1711 that the Spanish army invaded Miranda and ravaged it for several months.

When the city was invaded, sacked and ashamed by the Spanish and without hope of remission, hoping backup from our troupes that never came, it appeared next to the wall a little boy dressed as a gentleman calling all the Mirandeses and screaming weapons against the invaders.

From all houses people start to come out armed with sickles, ladles, rifles and sticks to banish the Spanish.

In front of the Mirandeses, the boy appeared and disappeared until the end of the fight; after the city was released the boy didn't appear no more.

They search everywhere, though in vain. The small "general" was gone. The Mirandeses considered an authentic miracle this victory against the Spanish and was without a doubt, a great favour from little Jesus.

They sculptured an image of little Jesus dressed as a gentleman, and put it in the Cathedral's altar.

CHURCHES



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Miranda do Douro Cathedral

The Santa Maria's Church, was a long time ago the Cathedral, a temple of sober lines, built with the region materials. From both sides of the tower, and the main door garnished by two pillars, having a huge window on the top, where we can find two other pillars, each side, as a border, on an elegant gable. It consists on three vessels, finding through them, several altars, enriched by its tally works, made of gold, beyond the numerous images of historic meaning and artistic value. That way, from the right side we can see: S. Caetano altar (XVII); St. António altar (XIX), next to it the baptismal font, a rare piece, made of one single stone (XVI); St. Bárbara altar, S. Jerónimo and S. Sebastião (XVIII); A closet from the XVII century, having next to it the Little Jesus of Cartolina, inside of an ancient cupola (XVII); Sagrado Coração de Jesus (*Jesus Sacred Heart*) altar that has a retable honoring him (XVIII). The Last Supper of the Apostles; then, an altar (XVII) with N.^a S.^a, das Graças, N.^a S.^a da Saúde and N.^a S.^a dos Remédios, seeing as background cloth, a fine and beautiful sculpture made of wood (S. José).

From the left side, when we enter, we can admire the following altars: S. Pedro (XVIII); St^o. Amaro (XVII), with an oil portrait of D. João III, to whom Miranda owes its golden period; from N.^a. Senhora do Leite (XVII); from Senhora da Soledade, S. João and Senhor da Piedade; from Santíssimo; and for last, in the Main-Chapel we can admire a rich altar from the XVII century, with a valuable retable that represents the twelve Apostles and the assumption of N.^a Senhora. On the left side there is the Anunciação do Anjo (*Angels annunciation*), while on the right side we see the gathering of the saints Ana and Isabel. On the other

plan we see St. Ana giving hands with N.^a Senhora. On the left, there's N.^a S.^a da Conceição. On the altar banquet there is a sculpture made of wood, from the evangelist paintings; cadeiral dos cônegos (XVII), Prelado throne, and on the side of this Main-Chapel there is one more sacred altar to S. Bento (XVI).

Adding to this valuable treasure there is another gathering collected. In the vestry there is a collection of 12 oil paintings that represent months of the year. Also an organ, from the XVII century, that emits a nice sound, a rare piece and works through pipes. On the temple there are many graves, some of them from 1603.

On the top of the tower one can enjoy the most vibrant landscape view from Miranda do Douro, seeing the blunt divisions on the Douro and the bends, looking like animals back until the Spanish land, there, for anyone to see. Its enormous scenery will never be forgotten.



Frades Trinos Convent

Its construction was made around 1718 or 1719. The Religious Trinitários stayed in Miranda until the end of 1834. The Frades (*Friar*) Trinos Church was the more artistic building of the whole town after the Cathedral. The plan of this Church is from the Latin cross.



Santa Cruz Church

Religious architecture, baroque. Its longitudinal plan is made by a unique vessel and main-chapel. The main altar surmounts and with access through two steps, along with the alter table, in wood, detached, displaying a golden retable made of tally, with a central panel of the Invenção da Santa Cruz (*Invention of Saint Cross*), lean against the sanctuary that supports the image Descida da Cruz (*Descend of the Cross*).

On both sides of the vessel and right next the triumphal bow it was open two throne bows, from the XVII century, one of them with an image of *Lord of Cana* or *Christ* crowned by thorns, the side of the Epistle, and in the other side of the gospel with the retable of the *Lord of Passos*, already the style of Rocaille.

The Pavement is in granite slate and the ceiling has a curved contour, made of stucco, based on a accentuated corona. Apart from its position inside the city it is one of the most interesting temples, mainly due to its front, which is a fine peace of neoclassic art with a taste of the baroque.