



Fort.

“In this parish, there was a lookout built next to the churchyard in 1647, where later the respective bulwark was made in 1689”. The buildings by the sea aimed at protecting the population from attacks of belligerent foreign nations, and of pirates, as well. In the case of Manadas, this structure aimed at protecting the population and Santa Bárbara Church from looting piracy, since this was a very rich temple, and the parish itself was one of the oldest and most important on the island at the time.

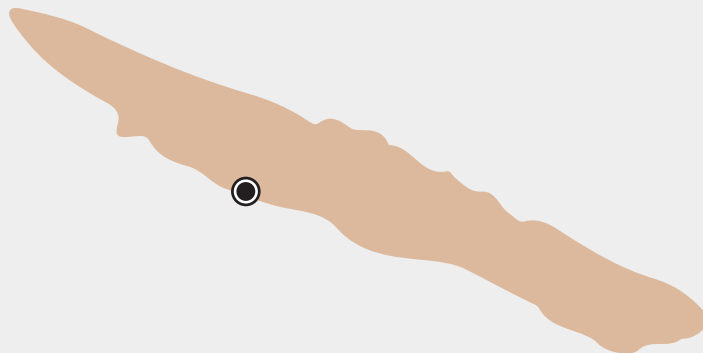
In the wall surrounding the Church, there are dug puddles, which supposedly served to place oil, to light the *Via Crucis* at night.



Dug puddles.

Photographs by Technovi Açores – Sociedade de Empreitadas, S. A.

OPENING HOURS
CONTACTS
LOCATION



Santa Bárbara Church

Caminho de Baixo
Manadas Parish – Velas

summer

Tuesday

10:30am - 12:30pm and 2:00pm - 6:00pm

Wednesday to Saturday

09:30am - 1:00pm and 2:00pm - 6:00pm

Sunday and holidays

1:00pm - 6:00pm

winter

Tuesday to Saturday

10:00am - 12:00pm and 1:00pm - 5:00pm

Sunday and holidays

12:00pm - 5:00pm

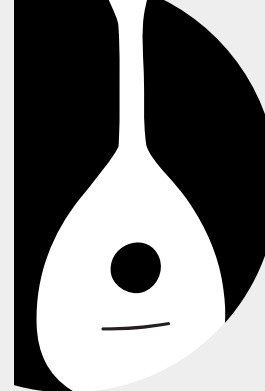
E-mail: museu.flacerda.info@azores.gov.pt

Tel.: +351 295 416 323

Please book your guided tour in advance, maximum 20 people.



For further information:
www.culturacores.azores.gov.pt



SANTA
BÁRBARA
CHURCH
Manadas Parish

FRANCISCO DE LACERDA MUSEUM
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Aerial view of Manadas Church.



Baptismal font.



Nave ceiling.



View from the nave.

The 18th century was marked by major works, such as the construction of the bell tower, completed in 1736, and the redesign of the main façade in 1770.

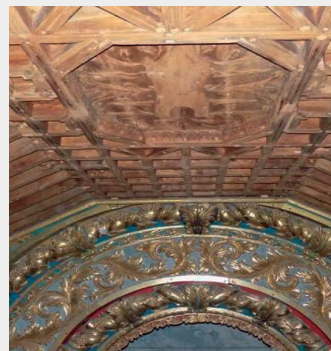
The construction date of the baptismal font remains unknown, since reliable sources are absent. However, due to its formal characteristics it possibly dates back to the early 16th century.

The church consists of a nave with four side altars, a chancel, the sacristy on the south and the bell tower. All these elements are from different construction eras. The nave ceiling dates back to the 18th century, and has its artistic origin in North Africa and southern Spain, with an Arab influence on its ornamentation. At the center of the ceiling, there are three octagonal panels, which represent Santa Bárbara in her tower, the Holy Spirit in the form of a white dove, and São Jorge killing the Dragon.



Chancel ceiling with themes alluding to the lives of Christ and the Virgin.

The ceiling of the chancel presents the theme of "The 12 stations of Jesus", as well as themes related to the life of Jesus Christ and the Virgin Mary. During the restoration intervention on that ceiling, an older one was discovered under the painted panels, most likely the original of this chapel. It is a ceiling that may date from the 16th or 17th centuries, in cedar wood from the Azores, with all the symbolism and attributes related to the patron saint of the Church.

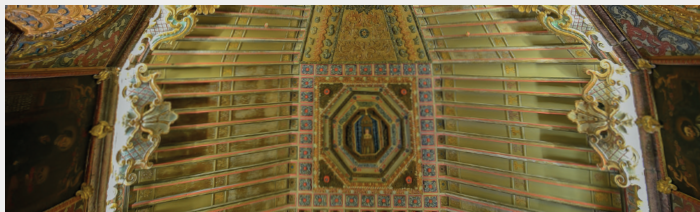


Primitive ceiling of the High Altar.

On the south, the sacristy was built in 1680. From this period, the basaltic stone washbasin and the built-in cabinet still remain decorated according to the taste of the time. The church of Santa Bárbara das Manadas was classified as a public interest building in 1950. In the 20th century, after the 1980 earthquake, it underwent two restoring actions. In 2017, the Regional Directorate for Culture rehabilitated the nave and the chancel covering structures, preserving and restoring their decorative elements.



Flowerpots on the interior of the cabinet doors.



Detail of the nave ceiling with Santa Bárbara imprisoned in the tower.

In the Church of Santa Bárbara of Manadas we find not the fourteen traditional stations of the cross, but only nine clearly explicit ones, which may show that the first five were located inside the building where the Way of the Cross often begins. There are also, around the churchyard, three carved stones, with the representation of the cross, which may eventually be part of the Way of the Cross or linked to the consecration of the Church. The examples we have are represented by nine crosses in contrast relief, carved on the pillars of the church, and three others in the form of individual pieces, located on the wall surrounding the temple. Amongst them, there is no great differentiation, for which numbering the stations is difficult. The rough line of the sculpture represents some simple variations, without any distinctive element. The type of cut represents a set of figures from the first half of the 17th century.



Via Crucis.



Primitive cemetery.

The case of Santa Bárbara Church is one amongst many. The presence of simple delimited graves around the building clearly demonstrates the existence of the primitive cemetery. In the existing cases no inscription was found. However there is documentation that allows us to state the location of many burials. In most cases, these were carried out from the side doors, with only the direction of the location differing, which is due to the brief temporal distance among them. If the majority of burials took place outside, the interior of the temple was reserved for families with a perpetual grave or charnel house, for priests and members of religious communities.