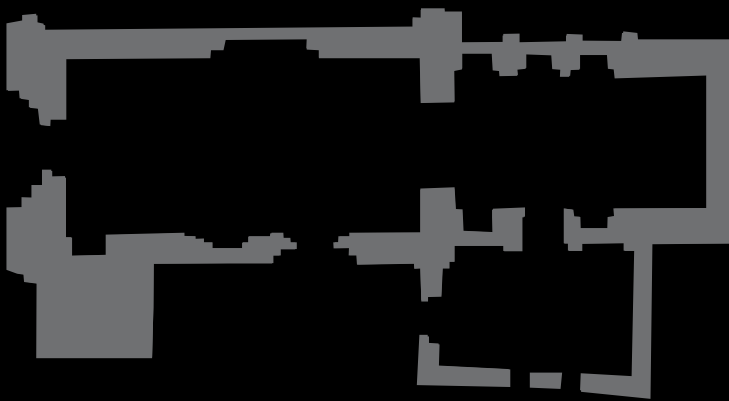






CHURCH
OF SAINT
ANDREW
OF TELÕES
AMARANTE

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Plan.

HISTORICAL SUMMARY

Located on a hill overlooking a lush valley, the Church of Telões seems to confirm its origin in the “Granja Real” [Royal Estate] that, legend says, was taken from the grandson of the Moorish king during the skirmishes of the Reconquest. The anonymous narrator further tells that, being the pious nobleman Rodrigo Froiaz one of the masters of the said estate, he commissioned the building of a monastery in that same place, where he put as first abbot Gusmão Pais, all of this in 887 (Santo Tomás, 1651: 89)¹. Although the date coincides with the strategic advancement of King Afonso III of Asturias (848-910) till the line of the Douro, there is no documentation to confirm the foundational act or even indicate who the first abbot really was. However, given the persistent interference, in the following centuries, of manorial power in Telões, we can integrate it into the series of churches or family monasteries abundantly established to the north of the Douro until the 11th century.



General view.

Although both the inspectors of King Afonso II (1220) and of King Afonso III (1258) refer to the monastery of Telões as being allocated to the “terra” [a type of Portuguese administrative division] or “julgado” [a type of Portuguese administrative division] of Basto, a little less than a century and a half later, in 1320, the royal collectors associate it with the “terra” of Sousa, calling it the Church of “Tolões”² at the time. This Church paid the amount of 200 “cruzados” [former Portuguese currency unit] to help in the efforts of the Crusades – a sum that, in the region, was only equal to the one paid by Vila Boa do Bispo (Marco de Canaveses) and surpassed by Travanca (Amarante) – a fact that, in a certain way, clarifies the economic importance of the

¹ In the 18th century, Francisco Craesbeeck (1992: 331) still emphasises the idea of “Granja” [farm/farmhouse].

² We refer to the work by Eduardo Teixeira Lopes (1992: 331), which transcribe and update the documents regarding the supervising activities of the reigns of King Afonso II, King Afonso III, King Afonso IV and King Dinis.

monastery of Saint Andrew of Telões that, even reduced to a secular church, maintained its role as an important religious and cultural centre over the Middle Ages³.

In the mid-16th century and despite the title of monastery that João de Barros grants to the edification, the parish condition of the Church was fully consolidated, dispossessed of any monastic space – although nominally the memory of the latter would linger on. And so the chronicler says: “in the municipality of Celorico we find the Monastery of Telões and the Monastery of Lordelo, which have no friars and are worth two hundred thousand “réis” [former Portuguese currency unit] each. They are attached to Guimarães” (Barros, 1919: 78-9).

This connection to Guimarães was not recent when João de Barros wrote his monograph, despite its union with the city’s collegiate dating back to 1475⁴. A tradition translated into the monastic chronicles ascribed the remote foundation of Telões to the fervent boldness of noblemen from the 9th-century reconquest and to the propagation of a series of monks from Guimarães led to the foundation of new houses (Santo Tomás, 1651: 89). What we do know is that both the intervention of the Sousões in local domains and in the monastery’s domains, and the intervention of several institutions so as to control a border territory, located on the limits of dioceses, lands and jurisdictions may have concentrated a series of interests in Telões which may explain its imprecision in terms of geography and institutional hierarchy over the 13th and 14th centuries.

222

However, in the beginning of the Modern Period, its status was perfectly acknowledged: a mother church, a rectorate from the archbishopric of Braga presented by the chapter of the collegiate of Guimarães, a parish within the boundaries of the municipality of Celorico de Basto, close to the town of Amarante and on the road from Porto to Trás-os-Montes⁵.

In 1726, Francisco Craesbeeck presents us a Church with a tabernacle but without the documentary assets that the chronicler often mentioned while writing his monograph: graves and inscriptions that could cast some light on the favourite subjects of the 18th century memoirists, i.e., nobility and antiquity. According to Francisco Craesbeeck, “currently there are not any old graves inside the church, because those that existed were removed and the floor repaved, so they could be graves for everyone (...)” (Craesbeeck, 1992: 332)⁶. This rectorate was a profitable one, with revenues that amounted to 250 thousand “réis” [former Portuguese currency unit]; in 1758, it was responsible for the religious issues of 173 residents (housing units), as referred by the author of *Portugal sacro-profano...* (Niza, 1767: 248-249).

3 The existence of toponyms that are similar to Telões or Tolões seems to have confused some of the authors in their studies on local and regional history matters. In fact, in the Middle Ages, not far from Amarante and “Terra de Basto” [a type of Portuguese administrative division] there was already a place called Santa Comba de Tolões (or Tolões do Monte, Baião) and a place called Telões de Aguiar da Pena. And, to the south of the Douro river, in Castelo Mendo, the churches catalogue from 1320 mentions the existence of a church that was also dedicated to Saint Andrew and also had the name Telões. But in the case of the existing parish of Amarante, although we find two spellings throughout its history, the use of the toponym “Tolões” seems to have been more frequent, at least since 1269 (Almeida & Peres, 1971; Moreira, 1989-1990: 78-79).

4 According to Francisco Craesbeeck (1992: 331), who was followed by many other authors, it was the canon João de Barros, the last prior of Telões, who handed the monastery over to the chapter of Guimarães through a donation made in 1475.

5 This was how father Torcato Peixoto de Azevedo described the situation of the Church of Telões in 1692: “presents the canons, without the priors, the Church of Saint Andrew of Telões with its adjacent facilities, which was formerly known as the monastery of Saint Augustine, offered by Queen Mafalda, the wife of the King Afonso Henriques, and which was founded by Rodrigo Forjaz, from the Pereira family, in 887, and had as last commendatory abbot the devotee João de Barros, canon of the Cathedral of Braga, and was granted as donation to Saint Mary of Guimarães in 1475, while the church was being ruled by Sixtus IV, who issued the bulls (...)” (Azevedo, 1845: 251).

6 This note sounds like a criticism (from the historian or from the man’s point of view?) that is further explained by the author: “(...) this decision caused the oblivion of many antiquities that they revealed to be lost (...)” (Craesbeeck, 1992: 332).

THE MONUMENT IN THE MEDIEVAL PERIOD

“Here there is a monastery with a graceful, yet restored, galilee. When the traveller leaves the main roads, he always charges large rewards. The valley where Telões was built is open, wide; there is some small brook flowing by and when the traveller is about to enter the church it is time to strike the clock” (Saramago, 1985). These were the words used by José Saramago, awarded with the Nobel Prize for Literature, to describe his arrival to the Church of Saint Andrew of Telões. Although the existing Church has a clear Romanesque origin whose most important traces are found in the chevet, the truth is that its primitive construction was deeply changed over centuries showing an obvious urge for an aesthetic update and adaptation to new liturgies.



East façade.



West façade. Galilee and portal.

223

With a rectangular plan, the apse of Telões was certainly designed to be vaulted as shown by the exterior buttresses, finishing well below the cornice, and arranged in the side vestments and back wall. Considering their shape, Manuel Real associated them to an Asturian tradition (Real, 2001: 32). Although this author emphasises the early nature of this Romanesque legacy, which he places in the 1st half on the 12th century (Real, 2001: 32), Carlos Alberto Ferreira de Almeida (1978: 272) ascribes a more recent chronology to the series of Romanesque traces of Telões instead. Thus, the stylistic elements of the cruise arch provide evidence of a late chronology: the bulb-shaped bases are evolved, the impostes seem late and the robust capitals feature botanic themes already quite attached to the basket⁷. Moreover, the main portal, sheltered by a galilee from the Modern Period, shows a “resistance Romanesque” style: composed of three broken archivolts with sharp edges and no ornamentation, does not bear any columns, so these sit directly on the wall. With a flat tympanum, the fluted corbels stand as the single decorated element of the ensemble.

The vestments of the nave, where simply or plainly decorated modillions can be found, identical to those of the apse, confirm this quite late chronology, while showing a considerable number of scars, thus reflecting the experiences that the primitive edification of Telões



Triumphal arch and chancel.

⁷ We believe that the reading suggested by Xosé Lois García (1997: 69) is somewhat forced; he finds a Eucharistic meaning here, saying that the capital on the Epistle side represents a bunch of grapes and the opposite one a bread.



North façade.



South façade. Nave.

went through: additions, demolitions, opening of windows. The oculus that surmounts the portal on the main façade, shaped like a fleur-de-lys, also corroborates the idea of a rather late chronology for Telões. This should not be a surprise to us if we remember that, in the close region of Vale do Sousa, Romanesque architecture features an identical overview in terms of its chronological definition. Both here and in the region of Vale do Tâmega, most of the Romanesque buildings are the result of the reconstruction of clearly older monastic structures, some of which already existing in the 10th century or, in this case, in the 11th century. We may recall the blatant example of the Monastery of Paço de Sousa (Penafiel). In this way we can easily understand the reason why we find Romanesque architectural heritage from such late period in these regions. Telões is one of such cases. Besides, the Church of Telões had to be a finished, or almost finished, building in 1269 because, in that year, Domingos Pais, a canon from the cathedral of Porto, left a series of lamps to the monastery of Telões to illuminate and decorate the altars of Saint Lawrence and Saint Mary Magdalene (Morujão, 2010: 358-359).

As we realise right away from José Saramago's description, the Church of Telões was subject to changes carried out during the Modern Period and which marked its appearance forever. Besides the large rectangular windows opened on the lateral walls of the nave and chancel, we



West façade. Oculus.



General interior view from the nave.

should chronologically highlight the presence of a mural painting ensemble whose chronology has been placed around the mid-16th century.

It is a series of different paintings arranged along the chancel's lateral and back walls, behind the main altarpiece and on the top of the triumphal arch, on the Gospel side, although we believe that there are also paintings behind the two lateral altarpieces (Bessa, 2008: 372). These legacies were studied by Joaquim Inácio Caetano (2006-2007: 57-68) and Paula Bessa (2008: 372-375). Currently, only the one located on the nave's front wall remains visible. So, let's begin from here.

225

It depicts a *Nativity* scene that, according to the above quoted authors, corresponds to a second layer. Below it, a twisting stripe was identified; this shape was often used in paintings ascribed to the "active Bravães I workshop" (Bessa, 2008: 374), also known as "Marão Workshop II" (Caetano, 2006-2007: 61), which is also certainly responsible for its design in Telões. Probably the adjoining pink-shaded area also belongs to this first campaign. Traditionally, the pictorial production of "Workshop II" is placed, either between 1498 and 1504, or between 1507 and 1513; this chronological interval results from reading the figures 1501 or 1510 in the paintings of Bravães (Ponte da Barca) (Caetano, 2006-2007: 64)⁸. So, Joaquim Inácio Caetano argues that the chronology of the paintings should be revised, especially when it comes to the paintings from the "Marão Workshop II", which he considers as belonging to a period that is surely earlier than the chronology suggested by Luís Urbano Afonso.

The *Nativity* scene was painted by a different workshop that operated in a later period, known as the workshop of the "Delirious Master from Guimarães" (Vandevivere & Carvalho, 1996: 17-32), because of the torsioned heads and the gestures that emphasise the painting's movement. We should also notice the treatment given to the figure's hairs: the painter treats hair-

⁸ The initial reading pointed to 1501, meaning that the chronological interval of this workshop's artistic production was framed between 1498 and 1504. But, the rereading of the same inscription by Luís Urbano Afonso (2003: 273-274) forced a redefinition of its temporal boundaries.

styles as if he drew the hairs one by one using a very thin brush (Caetano, 2006-2007: 64). The presence of this workshop in Telões can be easily explained by the fact that, in the 16th century, this Church from Amarante belonged to the patronage of the collegiate of Our Lady of Oliveira, in Guimarães. Joaquim Inácio Caetano mentions the clear similarities in detail between this painting from Telões and the *Beheading of Saint John the Baptist*, a painting that was removed from the chapterhouse of the convent of Saint Francis of Guimarães and is currently kept in the Alberto Sampaio Museum (Guimarães)⁹. We should not forget that the responsibility for decorating the chancel of a given church belonged to those who held its right of patronage and such entity, sometimes, also took the responsibility of preserving and decorating the nave, despite the fact that, in parish churches, this was the parishioners' duty (Bessa, 2007: 439). Its design was probably made between the 1610's and the 1630's (Caetano, 2006-2007: 64).



Triumphal arch. Wall on the Gospel side. Mural painting, *Nativity*.

As it often happens in paintings ascribed to this workshop, the characters – *Our Lady*, *Saint Joseph* and the *Infant* – are frame by an architectural space that is well visible in the pavement made of square tiles that alternate white with a different and contrasting colour. This painting was almost entirely preserved under layers of whitewash and dirt (Caetano, 2006-2007: 60). Its, shall we say, “liberation” occurred in the second semester of 2006 and resulted from a restoration intervention promoted by the DREM – Direção Regional dos Edifícios e Monumentos do Norte [Northern Regional Directorate for Buildings and Monuments]¹⁰. However, Joaquim Inácio Caetano believes that this painting would end up being covered by another one, because it was quite damaged, probably as a result of preparatory works for the application

⁹ Caetano (2006-2007: 60) and *Matriznet* (inventory no. MAS PD 1) [Online]. Available at [www: <URL: http://www.matriznet.dgpc.pt/>](http://www.matriznet.dgpc.pt/).

¹⁰ Until then it was only possible to catch a glimpse of a few fragments covered by layers of whitewash and dust, scattered across the chancel's back wall and the upper area of the triumphal arch's wall, on the Gospel side. The restoration work was carried out by ESGRAFITO, led by António José Duarte, who was assisted, in this task, by Elvira Barbosa (Caetano, 2006-2007: 58).

of a new plaster layer (Caetano, 2006-2007: 60). As the author explains, “it was relatively common to paint a fresco overlaying another, because it was not customary for artists to remove the previous plaster layer every time the decoration of a church was modernised with a new fresco painting campaign” (Caetano, 2006-2007: 62).

The rest of the paintings from Telões, arranged along the back and lateral walls of the apse are hidden by the Neoclassical main altarpiece. Probably, the pictorial programme extended itself along the entire wall (Bessa, 2008: 373). The larger fragments are located on the sides of the central crevice, which underwent major transformations while being widened to accommodate the altarpiece (Caetano, 2006-2007: 58). The figure of *Saint Andrew* of Telões is at the centre of the composition; his bare feet, part of his tunic and the saltire of his martyrdom are still visible on the lower area of the painting (Bessa, 2008: 373). It was surmounted by angels that held beads arranged as a garland; Joaquim Inácio Caetano raises the possibility of it being a rosary (Caetano, 2006-2007: 58). There was also a skirting depicting a motif with parallelepipeds drawn in perspective. Flanking the image of the patron saint, there are four-leaved shapes from one of the types that was frequently used in paintings ascribes to the workshop that designed the nave’s *Nativity*, the “active Bravães I workshop” (or “Marão workshop II”, according to the name suggested by Joaquim Inácio Caetano) (Bessa, 2008: 373). The twisting stripes that surmount the upper area suggests this is a painting by the same workshop¹¹. In this region, its presence is also shown in the painting that depicts the *Adoration of the Magi* in the Monastery of Freixo de Baixo (Amarante).

As Paula Bessa explains, these paintings found on the apse of Telões were surely executed before 1547 because they are mentioned in the inspection conducted that same year to the churches and monasteries from the chapter of Our Lady of Oliveira in Guimarães, by order of the archbishop of Braga, Manuel de Sousa (episc. 1545-1550) (Bessa, 2008: 372). They conclude that “the chancel’s paintings shall be very well plastered and painted from now until easter” (Bessa, 2008: 373). However, there are clear modelling features that lead the author to consider that this is a later painting from this workshop with works dating back to “Bravães I” and to 1530 on the apse chapel on the Epistle side of Saint Mary of Pombeiro (Bessa, 2008: 373-374), in Felgueiras.



Chancel. Back wall (behind the main altarpiece). Mural painting, *Saint Andrew*.

¹¹ Despite the difficulty in identifying the compositional scheme of Telões, Joaquim Inácio Caetano establishes a connection between the fragments found here and the series of paintings that exist on the back wall of the church of Saint Margaret of Vila Marim (Vila Real), ascribed to the same workshop known as “Marão II”, which probably featured a similar compositional scheme (Caetano, 2006-2007: 59).

THE MONUMENT IN THE MODERN PERIOD

The importance of a given church has always depended on the larger or smaller number of variables that combined among themselves to give it value, honour and primacy. The connection of a given ecclesiastical building to a specific lay or religious social group, the revenues that were allocated for its construction or for the maintenance of its priestly bodies and also, for example, the ownership of relics that turned it into a sanctuary, were aspects that would influence its preponderance over other churches.

It seems certain that the values that have already been presented for Telões, both in the church's catalogue of 1320 and in the 18th century memoirs, show the building's economic profitability, which naturally attracted the clientelism and greed of laypeople and ecclesiastics, some to assert their name, others to take advantage of its revenues. In 1269, a canon from the Porto cathedral, Domingos Pais, left a series of lamps to the monastery of Telões in order to illuminate and decorate the altars of Saint Lawrence and Saint Mary Magdalene (Morujão, 2010: 358-359). Did he do it out of a specific fervent devotion? Did he perhaps have family connections with the space? We cannot know, but its offering is associated with an act that was very common throughout the History of the Catholic Church, the one of the pious legacies – assets that the devotee bequeathed to a given church or institution for the good of his/her soul¹².

The processional cross that is currently associated with Telões is also from the Middle Ages, although it is difficult to establish the historic path of this piece while relating it to the building¹³. This is a Romanesque cross pattée whose manufacturing date may be placed in the 12th century. The cross is decorated with intertwined motifs, elements that were inspired in Byzantine models; the absence of a Crucified Christ does not allow us to provide a more accurate chronological and stylistic reading of the piece that, however, should be compared with the processional cross kept in the National Museum of Ancient Art (Lisbon) and is part of a legacy from Barros de Sá¹⁴, in which the anatomy of Christ reveals the inherent characteristics of the Byzantine crucifixes judiciously defined by Paul Thoby (1959).

In the Modern Period there were already no traces of the previously mentioned altars dedicated to Saint Lawrence and Saint Mary Magdalene¹⁵. In 1758, the parish priest Sebastião Manuel de Magalhães Meneses de Vasconcelos mentions four altars but with different devotions: the larger altar that displayed the images of the patron saint, Saint Peter and Saint Anthony; two collateral altars built in the nave, one devoted to the Crucified Lord and the other called the altar of the Souls. A fifth altar was manufactured in the 19th century to accommodate the devotion to the Sacred Heart of Jesus.



Processional cross.

12 Another legacy, although this time from the 17th century, is the chalice-monstrance offered by João Batista Cheiroso in 1697, as referred to in its engraved inscription (Ferreira, 1972). Catalogue no. 37. Recorded in the inventory of the diocese of Porto under no. PMC0.0071 (Costa & Alves, 2008).

13 The cross is registered in the inventory of the diocese of Porto under the no. PMC0.0073 (Costa & Alves, 2008). This was part of a series of Medieval processional crosses registered in the inventory of the diocese of Porto and recently presented by father Manuel Amorim (2011).

14 Both framed within type I metal crosses (11th-12th centuries) (Orey, 2001).

15 It is possible that those invocations were part of the mural painting programme from which only the *Nativity* remains, and were replaced at a later date by the existing invocations of the collateral altars.



Chancel. Main altarpiece.

The main altarpiece, located in the main chapel, is a recent work that combines the Baroque grammar with elements that were certainly collected from the previous structure; it is not really a pastiche, but a reformulation of the Baroque aesthetics – which was actually the most common language in ecclesiastical spaces and, therefore, the most usual model for subsequent expressions. The collateral and lateral altarpieces are from a period concurrent with or prior to the reference found in the memoir of 1758, although their original structure and decoration were somewhat corrupted, as we shall see.

The former include elements that are clearly Mannerist, from which we highlight the decoration of the predellas, the columns with Corinthian capitals and the fluted shafts with botanic decorations. The attics decorated with what we believe to be reused painted wood boards belong to a later period.

Above the collateral altar, close to the north wall¹⁶, we find an altarpiece dedicated to the Virgin of the Rosary whose 17th-century full-body image is displayed in a central niche. The image is flanked by the paintings of Saint Dominic of Guzmán and Saint Francis of Assisi and surmounted by a depiction of Saint John the Baptist.

The opposite altarpiece, built on the south corner of the nave's end, is almost symmetrical; it is named after Saint Anthony of Lisbon, an 18th-century image with hardly any plastic expression, deeply changed in a later period, as shown by the overlays of paint. On both sides, two paintings depict Saint Anne and Saint Joachim, the Virgin's parents. In the attic, there is a board showing the Holy Spirit depicted according to the usual iconography of a dove with its wings open wide.

There are two altarpieces embedded in the arches opened both on the north wall and on the south wall. The first is the altar of the Souls (17th century) and the second is dedicated to the

¹⁶ We only used the references to the Gospel and Epistle sides while describing furniture and architectural elements included in the chancel because this was the space in which the passages of the Holy Scriptures were read.



Nave. Collateral altarpiece on the Gospel side.



Nave. Collateral altarpiece on the Epistle side.



Nave. North wall. Altarpiece.



Nave. South wall. Altarpiece.

Crucified Christ (18th century); both are mentioned by the parish priest in the 1758 memoir.

The presence of a bas-relief panel which is currently displayed on the Church's south wall is less understandable. It represents the *Last Supper* and it is the work of an 18th-century artisan or artisans. The 1924 inventory does not mention it¹⁷, neither as a mobile piece, nor as a piece associated with an altarpiece or an integrated decoration element, so, its presence in Telões raises some doubts about its course and true relationship with the Church. However, we should note that this type of composition reminds us, for example, of the 17th-century panel of the convent of Remedies from Braga, which is currently owned by the National Museum of Ancient Art (Carvalho, 1999: 206-207). While the panel from Braga includes decorative and figurative elements inspired in works by Marcoantonio Raimondi (1480-1534) and Dürer (1471-1528), in this composition we see the influence of the *Last Supper* (1542) painted by Jacopo Bassano (1510-1592). In fact, the market of engravings over paintings of the major European artistic centres provided the workshops with the necessary themes and iconographies to fulfil its institutional commissions (Batoréo, 2011).

Other architectural transformations that changed the Church of Telões, both internally and externally, namely the large windows of the nave and chancel, the choir and its corresponding access, the sacristy and the galilee, probably date back to a period between the mid-17th-century and the mid-18th century.

We have an almost successive record of inspection books regarding Telões since the mid-16th century until the 19th century, which allows us to assess the stake and investment made in the organization and maintenance of the space during this period.

In 1547 there were several admonishments and obligations imposed to the Church's parishioners, priest and patron regarding several repairs in the main chapel, the Church's body, the churchyard and the porch. In terms of the latter, the inspector mentions the need of installing roof tiles and "applying lime in the joints and gaps" this microspace; its entrance should be widened but closed with "bars that are quite steady so the cattle won't come in"¹⁸.

In 1565 there are already references to the sacristy and to the need for it to be "painted"¹⁹ and in the following year there is a request for a pulpit, "under penalty of [a fine of] five hundred "réis"". In 1580 the main chapel had plunged into darkness due to few "panels" that were covering the crevices. So, the inspector was ordering the patron to install "window panes with external fine-wire meshes to allow light to enter the chapel" on the above mentioned windows²⁰.

However, most of the warnings were meant to raise the awareness of the patrons and the parishioners to the Church's textile and furniture collection, thus drawing their attention to the lack of certain implements and vestments.

We find very similar complaints in the 18th century: in 1782 there were references to the poor state of repair of the main altar and the tabernacle, which didn't feature any curtains or

17 SGMF – Arquivo – Comissão Jurisdicional dos Bens Culturais, Porto, Amarante, arrolamento dos bens culturais, Telões, liv. 67, fl. 136-139v.

18 [S.a.] – Visitações dos arcebispos de Braga às igrejas e mosteiros do cabido de Nossa Senhora da Oliveira de Guimarães no século XVI. *Boletim de Trabalhos Históricos*. Vol. 12 (1949-1950) 99-145.

19 [S.a.] – Visitações dos arcebispos de Braga às igrejas e mosteiros do cabido de Nossa Senhora da Oliveira de Guimarães no século XVI. *Boletim de Trabalhos Históricos*. Vol. 13 (1951) 94-96.

20 [S.a.] – Visitações dos arcebispos de Braga às igrejas e mosteiros do cabido de Nossa Senhora da Oliveira de Guimarães no século XVI. *Boletim de Trabalhos Históricos*. Vol. 12 (1949-1950) 99-145.



Nave. South wall. Panel. *Last Supper*.

a canopy. The sacristy's pavement and the main chapel's crevices were obstacles both to circulation and to the Eucharistic celebration. But it was the Church's body that earned the most severe warning that year: the nave was not lined, the walls were not whitewashed and the floor had not been paved. The collateral altars also showed deformities, so the inspector ordered the reconstruction of the space and the construction of altarpieces (the source always mentions altars) with a "Modern urn with its marble paintings, and the other one only with decorations, with pelmets similar to those in the Altar of the Souls, all with matching shapes and proportions, leaving a raised pedestal (...)"²¹. The works seem to have been carried out within the agreed deadline, because, in 1784, it is said that: "those [who had been] ordered [to build] the two altars in the Church's Body, the one of the Souls and the one of the Holy Name, completed the works listed during the last visit"²².

There were successive complaints about the poor state of repair of furniture and textile items until the early 19th century. And in 1831 there was already a complaint from the parishioners of Telões regarding the need for larger bells whose sound could be heard further away, "because, since this parish has a diameter of over one league and places that are almost half a league away from the Church, both to one side and to the other, the small bells that currently exist cannot be heard, so people would only know that the Sacred Viaticum has come out, or that a brother has died, a few days later"²³. The inspector decided that there should be an extra tax collected from the 1301 devotees in order to pay for the new bells, being that one of them would be manufactured using the remaining material of two small bells²⁴.

21 ADB – Visitas e Devassas, Sousa & Ferreira, 1.ª parte, L. 117, fl. 12-12 v.º.

22 Idem, *ibid.*, fl. 18.

23 ADB – Visitas e Devassas, Sousa & Ferreira, 1.ª parte, L. 118, fl. 18 v.º.

24 Idem, *ibid.*

CONTEMPORARY INTERVENTIONS

There is a gap of more than a century regarding the information left by the Contemporary Period about Saint Andrew of Telões. This might be explained by the fact that, in 1864, the rector Manuel Carvalho Coutinho informed the director of Public Works of Porto that “this Parish Church” was still showing “the necessary decency and was well built”²⁵. So, we can only find further institutional information on this building in Amarante in the early 1970’s.

In late December 1972, the DGEMN – Direção-Geral dos Edifícios e Monumentos Nacionais [General Directorate for Buildings and National Monuments] was requested by the 4th Subsection of the 2nd Section of the National Board for Education to organize a “documentary process with a view to a possible classification of the Romanesque Church of Telões together with its contents, in Amarante”²⁶. A memoir from April 4th 1973, mentions the “primitive elements that should be considered”, despite the fact that the building underwent “continuous adulterations”²⁷. These elements were the “corbels, the east and west rosette, the capitals and columns from the chancel arch and the primitive elements from the pavement, which are still not visible”. Besides, there are a few “crevices on the wall, covered by the intrusion of built-in altars”. Some aspects of the Modern Period’s construction were also taken into account, such as the “wooden trough ceiling”, the “Lord’s Supper” and, “among its rather sober external elements, we highlight the bell tower and the covered Churchyard, which works as a connecting element between the former and the Church’s body”²⁸.

Although the Secretary of State for Education and Culture had determined the classification of this monument as a Public Interest Building in 1973²⁹, the truth is that the Decree that definitely classified Saint Andrew of Telões was only published on September 29th 1977³⁰.

Two years later, over a century after the 1864 information, the Building Commission of Telões reports the “state of ruin” shown by the galilee and the choir, given that “both places are threatening to collapse at any moment due to their precarious state of repair, which will cause, furthermore, expensive material damages”³¹. In June 1980 the tender procedure for a building work contract regarding the “demolition of the two choirs that were improperly built in different periods, but in an inappropriate way, as well as the consolidation and repair of the galilee’s roof”³² was already being officially prepared. It was estimated that, with a total budget of 250,000\$00 [former Portuguese currency unit], it would be possible to carry out “the most

25 Coutinho, Manuel Carvalho – Missiva de 10 de outubro de 1864. IRHU/Arquivo ex-DGEMN/DREM, Cx. 3216/3. Correspondência igrejas do concelho de Amarante. 1864-1867.

26 Ofício da Direção Geral dos Assuntos Culturais de 28 de dezembro de 1972 [SIPA.TXT.00901118] PT DGEMN:DSARH-010/026-0109 [Online]. Available at [www: <URL: http://www.monumentos.pt>](http://www.monumentos.pt) [Nº IPA PT011301350015].

27 Memória de 4 de abril de 1973 [SIPA.TXT.00901123]. Idem.

28 Idem.

29 Ofício JN11/13 (99) da Direção Geral dos Assuntos Culturais de 28 de dezembro de 1973 [SIPA.TXT.00901129]. Idem.

30 DECRET no. 129. O.G. [Official Gazette] *Series I*. 226 (77-09-29) 2390-2396.

31 Neto, Nelson Castro Borges – Missiva de 16 de julho de 1979 [SIPA.TXT.00901130] PT DGEMN:DSARH-010/026-0109 [Online]. Available at [www: <URL: http://www.monumentos.pt>](http://www.monumentos.pt) [Nº IPA PT011301350015].

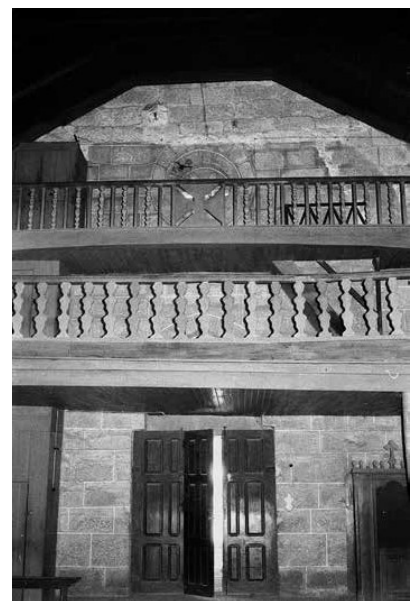
32 Ofício n.º 8543 da DREM de 25 de junho de 1980 [SIPA.TXT.00901134]. Idem.

urgent works in the church's area, which are hazardous to the lives of those who use it to attend the celebration of divine worship³³. In the following year, several works were carried out in the galilee and in the sacristy³⁴.

We should highlight the initiative launched in 1984 by the choral group of the parish of Telões with the goal of "raising funds to purchase a new altar for the Monastery"³⁵. In May that same year, father Nelson Castro Borges sent a request for financial aid to the DGEMN in order to proceed with several works the Church required and that the Building Commission of Telões was not able to carry out on its own³⁶. The Church of Telões was subject to several conservation works over the 1980's (Basto, 2006), from which we highlight the intervention carried out in 1988, which was focused on its roofs³⁷.

Between 2005 and 2007, Saint Andrew of Telões underwent a new series of major conservation interventions that were not only focused on its architectural elements, but also on the protection of its mobile assets, namely the main altarpiece, the collateral altarpieces, the pulpit, the bas-relief representing the *Last Supper of Christ* and the design of new furniture items for the presbytery³⁸.

In 2010 Telões became part of the Route of the Romanesque. And, like many other monuments from Amarante, it was the subject of a protection and enhancement project. Its implementation includes the "rehabilitation of the church's exterior and its surrounding area, of the churchyard and its surrounding area" (Marques & Dinis, 2012: 3). There are also plans for the development of a preservation and restoration project for the pulpit and the altarpiece of the Calvary (Duarte, 2010a), the altarpieces of the shrines and of the Sacred Heart of Jesus (Duarte, 2010b) and the altarpieces of Our Lady of the Rosary and of Saint Anthony (Duarte, 2010c). [MLB / NR]



Nave. High choirs before the intervention carried out by the DGEMN (1973). Source: IHRU archive.

33 Memória de 1 de julho de 1980 [SIPA.TXT.00901145]. Idem.

34 Memória de 31 de julho de 1981 [SIPA.TXT.00901164]. Idem.

35 Teixeira, Maria da Graça Pinheiro; Machado, Maria de Fátima Ferreira; Teixeira, Maria de Fátima Lourenço – Missiva de 19 de março de 1984 [SIPA.TXT.00901178]. Idem.

36 Neto, Nelson Castro Borges – Missiva de 25 de maio de 1984 [SIPA.TXT.00901180 and SIPA.TXT.00901179]. Idem.

37 Memória de 10 de agosto de 1988 [SIPA.TXT.00901197 to SIPA.TXT.00901199] PT DGEMN:DSARH-010/026-0109 [Online]. Available at [www: <URL: http://www.monumentos.pt>](http://www.monumentos.pt) [Nº IPA PT011301350015].

38 IRHU/Arquivo ex-DGEMN/DREMNDM – DGEMN:DREMNDM-2732/12 to 15.

CHRONOLOGY

Until the 11th century: probable chronology for the foundation of the monastery of Telões;

13th century: Telões was allocated to the "terra" or "julgado" of Basto;

13th century (1st half): possible chronology for the edification of the Romanesque Church based on the remaining traces;

1269: Domingos Pais, canon of the cathedral of Porto, left a series of lamps to the monastery of Telões for lighting and decoration of the altars of Saint Lawrence and Saint Mary Magdalene;

1320: the Church of Telões, in the "terra" of Sousa, is referred to as contributing with 1200 "cruzados" to the Crusades;

1475: the patronage of the monastery of Telões is transferred to the collegiate of Our Lady of Oliveira (Guimarães);

Early 16th century: first mural painting campaign in the Church of Telões;

1510-1580: several interventions in the Church of Telões are documented, recommended by diocesan visitors;

1782-1784: construction of the side altars as the inspections indicate;

19th century: deployment of a fifth altarpiece for the Church of Telões;

1831: the parishioners of Telões request larger bells;

1864: the Church of Telões is deemed to be in a "reasonable state of preservation";

1972-1977: process for the classification of the Church of Telões as Public Interest Building;

1980: lowering of the two high-choirs that existed over the main door;

1980's: conduction of several conservation and restoration works in the Church;

2005-2009: action for the safeguarding of the construction of Telões, including its movable assets and the reformulation of the area for the Eucharistic celebration;

2006: discovery of the mural painting in the Church of Telões;

2010: integration of the Church of Telões in the Route of the Romanesque.

235

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