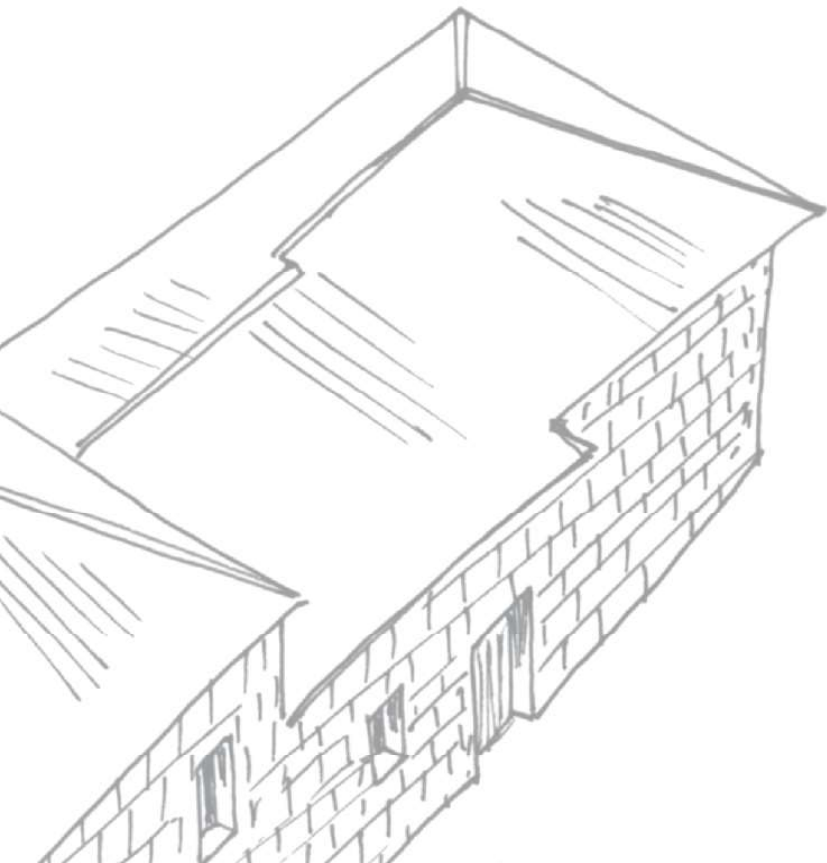


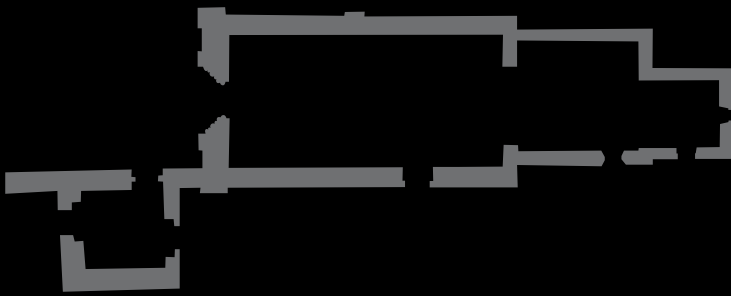


**MONASTERY**  
OF THE SAVIOUR  
OF FREIXO  
DE BAIXO

AMARANTE



**MONASTERY**  
**OF THE SAVIOUR**  
**OF FREIXO**  
**DE BAIXO**  
AMARANTE



Plan.

## HISTORICAL SUMMARY

**B**uilt in a rural atmosphere, the Monastery of the Saviour of Freixo de Baixo is surrounded by a landscape populated by braided vines, marked by patches of cultivation and curtains of trees, which includes old farmhouses with dirty granite walls (Dionísio, 1994: 597). Despite the fact that it was deeply changed during the Modern Period and subject to a significant restoration intervention around the 1940s, the remaining monastic ensemble is still extremely significant within the framework of the Romanesque buildings of the Tâmega valley. This is due to the persistence of the foundations of the primitive galilee and also of traces of the original cloister, together with a sturdy bell tower, which give this ensemble a monumentality and a legibility that are rather unusual within the panorama of the Portuguese Romanesque architecture.

The historical path of this monastic complex is partly similar to that of its neighbour from Mancelos (Amarante). Its foundation, prior to 1120, got entangled in the usual family patronages, as the author of the *Corografia portuguesa...* points out in 1706: “founded in 1110 by Gotinha Godins, the wife of Egas Hermigis, the “Brave”, the in-laws of Egas Gozendes who lived in the period of King Afonso, the Sixth” (Costa, 1706-1712: 148). Less certain are the chroniclers of the Canons Regular of Saint Augustine, namely Father Nicolau de Santa Maria (? -1675) who, in order to explain the origin of the Monasteries of Mancelos and Freixo de Baixo, quotes only the Bull of Calixtus II (p. 1119-1124) and adds that “we do not have any further information” (Santa Maria, 1668: 326).

Located in a valley, on the border between the municipalities of Santa Cruz de Ribatâmega and Basto, in an area where most of the traffic between the Minho and Trás-os-Montes<sup>1</sup> still circulated in the 18<sup>th</sup> century, Freixo de Baixo collapsed before the commendatory regime and the 16<sup>th</sup>-century reformations, thus being annexed (together with the curacy of São Miguel de Freixo) to the Dominican convent of Amarante in 1540<sup>2</sup>.



General view.

<sup>1</sup> In 1758 the parish priest Manuel Teixeira Barbosa refers that near the parish, “to the east and through the hill there is a road that people have been continuously using to get to different parts of the Kingdom” (Barbosa, 1758). It was the road that connected Amarante to Lixa (Felgueiras).

<sup>2</sup> João de Barros (1919: 77), in 1549, says that the “Monastery of Freixo” had “Canons Regular, but few of them”, yielding 200 thousand “réis” [former Portuguese currency unit] to the prior. This statement must have been collected shortly before the transfer of the Monastery to the Order of Preachers, as this occurred between 1540 and 1542, according to a royal donation and a confirmation from Pope Paul III.

## THE MONUMENT BETWEEN PERIODS

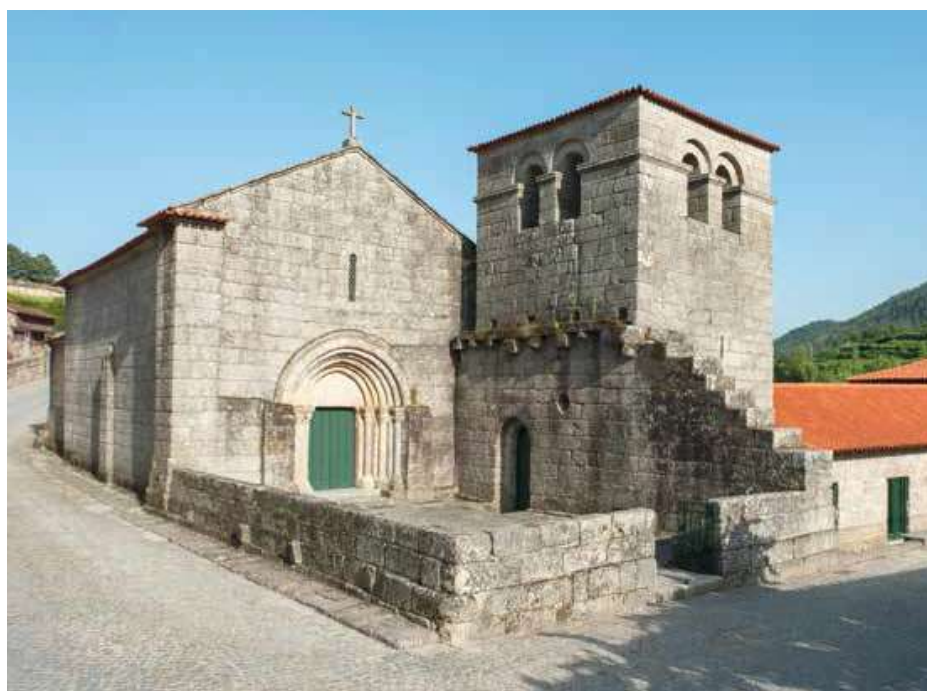
This Church with a quadrangular chancel – which is lower and narrower than the single nave – is defined by graded volumes, a feature that was very commonly found in buildings from the Romanesque Period despite the repetition, more or less everywhere, of the same planimetric module (composed, precisely, of a single nave and quadrangular chevet). Because it was deeply transformed during the Modern Period, due to interventions that changed the nave and rebuilt the chancel, little more is left from the primitive temple than the western façade and the foundations of the front galilee which defines a quadrangular atrium. On the south side there are still traces of what used to be the cloister and area where a quadrangular bell tower was built. Let's now examine each of these elements in further detail.

The bell tower, considered by Carlos Alberto Ferreira de Almeida as having an archaic appearance (Almeida, 1978: 223), has three doors on the ground level. Above the simple and round portal, which is facing the atrium of the primitive galilee, we see corbels, an eave and quadrangular scars that prove the prior existence of a porch-like structure. The same happens on the portal that is facing the Church's south side, i.e., the space where the cloister once stood. Next to it, on the observer's right, we see two carved ashlar which suggest a reuse: there is a horizontal ashlar with a denticulate structure ending its lower section and, above it, we see a reused corbel (?) decorated with a stylized floral motif. This is a massive tower with grand proportions, formed by rows of granite ashlars, all at the same height. At the upper level, on all sides of the tower, a pair of round arches emerge, animating the façades, sheltering the bells, and also taking on functions related to the lighting and ventilation of the internal space. A frieze surrounds the entire tower as an extension of the arches' imposts.

260



Aerial view.



Church. West façade and bell tower.



Bell tower. East façade. Carved ashlar.



Bell tower. East façade. Carved ashlar.

From the primitive galilee only the foundations of the south side remain, although their memory is still preserved in the design of the small wall that delimits the existing churchyard. Therefore, the western façade is the best preserved element from the primitive Romanesque temple. Finishing in an angular gable crowned by small and simple terminal granite cross, this façade, besides being reinforced by two corners, is animated by a powerful Romanesque portal surmounted by a narrow crevice. The portal has three archivolts, which are virtually round (there is very soft, almost unnoticeable, break), with slightly bevelled edges and animated by dihedral tori. Manuel Monteiro was the first author to draw our attention to the specificity of the dihedral tori, whose “arrangement is common in Limousin, a School to the South and East of the Loire” (Monteiro, 1908: 50). According to this author, on this side of the Pyrenees, the best example of this expressive shape which is typically Romanesque belongs to the Porto cathedral (Monteiro, 1954: 16). This motif was rather well received by the Romanesque builders from the Sousa and Tâmega valleys: Travanca (Amarante), Fandinhães (Paços de Gaiolo, Marco de Canaveses) or Cabeça Santa (Penafiel) may be used as examples. There is a frieze formed by chained circles that repeats the same motif carved on the impostes, much like a surrounding arch. This is motif no. 3 that Joaquim de Vasconcelos describes as “secant circles with a double, centred movement; ribbon”, in the inventory of Romanesque motifs he proposed in 1918 (Vasconcelos & Abreu, 1918: 68-72). The same motif is repeated on the impostes, on both sides of the portal, matching other themes like no. 15 (“stylized ivy; wavy movement with loops”); no. 16 (“stylized ivy, wavy movement, two by two, on a rope”); and no. 23 (“four-leaved myo-



Church. West façade. Portal.

sotis, high relief, resting on stone”) (Vasconcelos & Abreu, 1918: 68-72). Despite showing the wear caused by exposure to the atmospheric conditions, the capitals are finely carved, showing affronted animals that emerge from the relief, phytomorphic and vegetal motifs attached to the frustum which remind us of Ferreira (Paços de Ferreira) and Paço de Sousa (Penafiel) (Santos & Novais, 1955: 92).

The side elevations are dominated by simplicity. On the north side there is a single buttress that only about goes halfway up the elevation, thus creating a vertical cut in the middle of the façade. Without any eaves or corbels, there are only two narrow crevices to illuminate the interior. On this side, the chancel also presents an elevation that is completely devoid of any element that might animate it; there are signs of a few scars on the walls, which result from the intervention it was subject to during the 20<sup>th</sup>-century restorations, as we’ll see. On the back façade, in addition to the graded volumes we have already mentioned, the terminal crosses on the gables of the nave and chancel, as well as a square window that illuminates the sacristy’s interior – which is accessed by the portal facing south – stand out. On the same side, in the nave, we find traces of what was once an eave that supported a porch-like structure, placed along the corner of the western façade at the same height as the tower’s eave. A simple portal formed by a round arch allows entering the nave by climbing a set of four steps. There are two narrow crevices, similar to the ones that exist on the north side, that illuminate the nave, while in the chancel there is a large rectangular window.



Monastery of Ferreira (Paços de Ferreira).  
Church. West façade. Portal. Capitals.  
Braided motifs. Detail.



Monastery of Paço de Sousa (Penafiel).  
Church. West façade. Portal. Capitals.  
Braided motifs. Detail.







Church. South façade.

On the south elevation, on an ashlar embedded in the nave's wall, in the third row above the footing to the right of the portal we find the following inscription (Barroca, 2000: 1869-1870):

264

AQ(u)I | IAZ | O PRIOR |[HERE LIES THE PRIOR]  
| DOM | AFONSO | [DOM AFONSO]  
Q(u)E | SE [passou?] NA [WHO PASSED AWAY]  
Era | M | CCCC | X | V | II [IN THE YEAR 1417]



Church. South façade. Nave. Funerary inscription of the prior Afonso.



Church. North façade. Chancel. Scars detail.

It is the funerary inscription of the prior Afonso, which dates back to 1379 (“Era 1417”) and, despite its poor state of repair, can still be read. This ashlar is located in the area where the Monastery’s cloister existed during the Middle Ages, so the prior was likely buried there, as recommended. According to Mário Barroca this is a modest inscription, which was engraved with ashlar in the current position.

In 1726 the Church’s cloister was still preserved and, according to what Francisco Craesbeeck (1992: 359) tells us, it had “on the south side, a pavement with one hundred spans in length and fourteen spans in width; and on the east side, it had five ancient arches; to the south there were houses; and close to the church, there was a tower with 50 spans in height and 24 spans in length; and just nearby, there was an arch with a tomb underneath”. Regarding the latter we currently have no information.

Inside, we find a building where sobriety prevails. From the smooth and plain walls, the granite stands out in all its might. The font stands at the entrance of the Church, on the Gospel side: it is made of plain granite and has a Romanesque nature. It has a wooden railing. The triumphal round arch shows a Classicist language on the impostes, revealing an intervention that was carried out after the Romanesque Period. Both the nave and the chancel feature wooden ceilings and floors. The fresco located on the Epistle side wall, next to the nave’s pulpit, which was detached from the opposite wall to a mobile support during the restoration carried out in 1950’s by the DGEMN – Direção-Geral dos Edifícios e Monumentos Nacionais [General Directorate for Buildings and National Monuments], is particularly interesting<sup>3</sup>.

265



General interior view from the nave.

<sup>3</sup> This fragment is described in the inventory of the diocese of Porto as a devotional panel of the *Adoração dos Reis Magos* [Adoration of the Magi] (Costa, 2008), with record no. PM60.0072.



Both Luís Urbano Afonso (2009: 346-350) and Paula Bessa (2008: 180-183) analyzed this scene of the *Epiphany*, so we will follow their proposals. In a rectangular composition we see, to the observer's left, a seating Virgin with the Child on her lap, behind whom stands Saint Joseph followed by a cow and a donkey. On the opposite side, Melchior, the older Magi, is kneeling in adoration to the Child, while his two companions, Caspar and Balthazar, are standing, waiting their turn to pay their homage to the King of Kings. As we can see, the Magi are represented according to their age group (the three stages of life: youth, middle age and old age) and the three continents that were known in the Middle Ages (Europe, Asia and Africa) (Bessa, 2008: 181). Above this scene there is a celestial firmament, where the presence of the star that guided the Magi to Bethlehem stands out (Afonso, 2009: 347), and we can imagine the depiction of a rainbow, the symbol of the alliance between God, Men and all living creatures on Earth (Gn 9, 13-17) (Bessa, 2008: 181). The composition is surrounded by a frame formed by red and black lines, of which only a fragment remains (Afonso, 2009: 347). On the background there is only a difference between the reddish shade of the soil and the off-white shade of the sky. Regarding the design and modelling of the faces, particularly the Virgin's and the standing king's, they were more carefully made than the bodies or any other motifs (Bessa, 2008: 182).

We should note that the detachment process resulted in the destruction of some areas of this painting, forcing the restorers to do some repaintingings that were more or less crude, as occurs more severely on the faces of Saint Joseph and Melchior, or also on the case of the bovine head (Afonso, 2009: 347).

Moreover, the photos taken before the detachment show that the painting stretched from the lower left corner; there, it is possible to identify a decorative motif that was not considered important enough to be detached together with the rest of the fresco (Afonso, 2009: 348). This decorative motif, which is a freehand drawing, is the repetition of a double-contour quatrefoil, followed by a random dotted pattern that fills the gaps between the various quatrefoils. It is based on this motif that this painting has been ascribed to the workshop led by the Master of 1510, which was also responsible for the lower layer found on the nave of the Church of Saint Mammes of Vila Verde (Felgueiras) or the upper layer that exists on the nave of the Church of Saint Nicholas (Marco de Canaveses) (Afonso, 2009: 348), on the right side. Besides this decorative element, this association is strengthened by the existence of other similar formal elements, among which we highlight, due to its importance, the way how the human faces are drawn and modelled.

The denominative "Master of 1510" was adopted by Luís Urbano Afonso (2009: 231) for convenience reasons acknowledged through a series of specimens dated from 1510<sup>4</sup>, considering the decorative patterns that were used and their formal characteristics, which include, in addition to the above mentioned examples, Saint Saviour of Bravães (Ponte da Barca), Saint Christopher of Lordelo (Felgueiras) – of which only photographic records remain –, Saint Martin of Penacova (Felgueiras) and Saint Margaret of Vila Marim (Vila Real) (Rosas, 2008: 364).



Church. Nave. North wall. Mural painting. *Epiphany*. Source: IHRU archive.

<sup>4</sup> Its identification was based on the first mural painting campaigns carried out in the chancel and nave/triumphal arch of the church of Bravães (Ponte da Barca); according to Joaquim Inácio Caetano's proposal (2001: 26-35), the only dated works are those from Bravães (1501 or 1510) and the ones of the Benedictine saints of Pombeiro (Felgueiras).

Paula Bessa's interpretation is quite different. According to this author, we are dealing with two overlapped painting layers: the one of the *Epiphany* that was painted over another one at the skirting's level (Bessa, 2008: 180). The latter, with a quatrefoil pattern similar to the one of Bravães, was certainly made in the early 16<sup>th</sup> century (Bessa, 2008: 181), so the author believes that the *Epiphany* dates back around 1630 (Bessa, 2008: 182).

Besides the above mentioned triumphal arch, which was surely transformed during the Modern Period, there are only a few elements left in this Church of the original liturgical furniture, characteristic of the post-Tridentine preaching and aesthetics: the pulpit and the altarpiece.

Throughout the 18<sup>th</sup> century, and according to the chapters of the inspections filed under the inspections and inquiries collection of the district archive of Braga, there were several interventions carried out in Freixo de Baixo at the request of the clergymen from Braga. Since the clergymen of the convent of Saint Gonçalo, of Amarante, were responsible for the Church, they were the ones who received the larger number of warnings and recommendations regarding the status and conservation of the ecclesiastical assets. But the parishioners were also responsible for commissioning some works, as we'll see.

In 1798, the inquirer reminded the obligation of building a new altarpiece, mentioned in previous chapters, because the chancel had a "very old altarpiece that did not match its grandeur"<sup>5</sup>. This altarpiece could be the same one that was mentioned by priest Manuel Teixeira Barbosa in his memoir of 1758 while stating that the Church of Freixo de Baixo had three altars (the word is used in the document), "one in the chancel with the image of the Saviour, the patron saint, and a collateral one, on the Gospel side of the church's body, with the image of Our Lady of the Rosary, and on the Epistle side there is another altar with the image of Saint Anthony and the God Child" (Barbosa, 1758).

In the following year, the patrons were admonished again "for having little regard for the Chapters of the previous Inspection, since they only commissioned the application of flesh tones on the image of the Blessed Patron of this Church, and managed to get some torches, forgetting about all the rest". The parishioners, who were responsible for the preservation of the body of the Church, were not forgotten in this chapter: they were summoned by the Church's judge to commission the levelling and repair the nave's pavement, whose stones were "uneven and out of place"<sup>6</sup>.

Over the 20<sup>th</sup> century most of the Church's movable and integrated assets were removed, and only part of the National Baroque [style which develops during the reign of King João V (k. 1706 - 1750)] woodwork main altarpiece (whose throne, predella and frontal were recently replaced) and a few sculptures remain.

In 1758, the images displayed for worship were the one of the patron saint, the Saviour, the Virgin of the Rosary, Saint Anthony and the "God Child". In 1924, following the inventory of the worshipping assets determined by the Portuguese Republic, there were already six sculptures listed as part of the collection of the Church of Freixo de Baixo, one of the Saviour, another of

<sup>5</sup> ADB – Visitas e Devassas. *Sousa & Ferreira* (1.ª parte). Livro 117, fl. 21 v.º. Despite the qualification of grandeur, the Church had no tabernacle in 1726, as reported by Francisco Craesbeeck (1992: 359).

<sup>6</sup> ADB – Visitas e Devassas. *Sousa & Ferreira* (1.ª parte). Livro 118, fl. 14 v.º.

Saint Sebastian, another of the Sacred Heart of Jesus and three images representing the Our Lady with her corresponding titles: of Sorrows, of Relief and of the Rosary<sup>7</sup>. This inventory does not mention the images of Saint Anthony and the Infant Jesus, though it is possible that the former may have been recently replaced by a small-sized sculpture (h. 43 cm) that is displayed on one of the corbels of the nave's north wall<sup>8</sup>.



Church. Chancel. Main altarpiece.

7 PORTUGAL. Ministério das Finanças – Secretaria-geral – Arquivo. Comissão Jurisdicional dos Bens Culturais, Distrito do Porto. Concelho de Amarante. *Arrolamentos dos bens culturais*. Igreja de Freixo de Baixo. Livro 67, fl. 67 (ACMF/Arquivo/CJBC/PTO/AMA/ARROL/016).

8 It was deemed as belonging to the 19<sup>th</sup> century and it is a piece with a vernacular expression (Azevedo, 1996: 75). Logged in the inventory of the diocese of Porto under record no. PM60.0004 (Costa, 2008).

## CONTEMPORARY INTERVENTIONS

“This parish church is in a good state of repair”. This parish priest of “Saint Saviour of Freixo de Baixo”, addresses the Director of Public Works of Porto on October 14<sup>th</sup>, 1864, with the following words<sup>9</sup>. The fact that in the mid-19<sup>th</sup> century it was deemed that the Church was not in need of major works, unlike other buildings that were subject to the inquiry sent at the time to the parishes of the diocese of Porto, may explain why we only find further institutional information about the Church of the Monastery of Freixo de Baixo – which had already been considered by Francisco Craesbeeck as an “ancient (...) temple – in the early 20<sup>th</sup> century” (Craesbeeck, 1992: 359).

We have already mentioned the plain nature of the Church, especially of its interior. But, on the contrary, we have also seen how the Church’s interior was filled with objects in the 18<sup>th</sup> century. As we’ll see in a moment, this was a result of the intervention carried out in this building between 1941 and 1958 under the responsibility of the already extinct DGEMN, according to the integrationist model that was commonly practiced, as proven by the documentation published in DGEMN’s bulletin no. 92 (1958).

We should note that Freixo de Baixo was first classified as National Monument in 1935<sup>10</sup>. In May 1933, the required procedures for its classification were already under way, “for the sake of this nation’s artistic heritage”<sup>11</sup>.

In the following year, the monument’s state of repair was considered “bad” by the specialized services, so it was deemed that “the religious services would have to be suspended”<sup>12</sup> in the short-term. It was already raining on the main altar and on the tabernacle<sup>13</sup>. So, the Church was in need of urgent repairs<sup>14</sup>. However, as far as we could ascertain, it was only in the 1940’s that a particularly noticeable in-depth intervention was carried out.

Even the author of the information published in the bulletin regarding the description of the main works that were carried out admits that “they had to be major restoration works”<sup>15</sup>. In addition to the preparation of the terrain where the temple was standing – which included ground-levelling and drainage works – “the main focus was actually on the building’s repair”. Among the works that were carried out, we highlight the following ones:

9 *Missiva* de 14 de outubro de 1864. IRHU/Arquivo ex-DGEMN/DREM, Cx. 3216/3. Correspondência igrejas do concelho de Amarante. 1864-1867.

10 DECREE no. 25513. O.G. [Official Gazette] *Series I*. 138 (35-06-18) 884.

11 [Cópia de missiva enviada pelo Diretor Geral dos Edifícios e Monumentos Nacionais ao Sr. Secretário do Conselho Superior de Belas Artes], 4 de maio de 1933. [SIPA.TXT.00898958] PT DGEMN:DSID-001/026-0068 [Online]. Available at [www: <URL: http://www.monumentos.pt>](http://www.monumentos.pt). [Nº IPA PT011301130007].

12 Ordem de Serviço n.º 1376 de 9 de março de 1936 [SIPA.TXT.00623776] PT DGEMN:DSID-001/013-1821 [Online]. Available at [www: <URL: http://www.monumentos.pt>](http://www.monumentos.pt). [Nº IPA PT011301130007].

13 *Missiva* do Governo Civil do Porto, Ordem de Serviço n.º 155-A de 6 de março de 1936 [SIPA.TXT.00898964] PT DGEMN:DSID-001/026-0068. *Idem*. A petition that was filed by the parishioners of Freixo de Baixo still in 1940, addressed to Duarte Pacheco, mentions the fact that “it rains as hard inside the temple as out on the street, the timber of the altars, floors and roofs are rotting and God, in the tabernacle, is exposed to the adversities of the weather”. [SIPA.TXT.00899011 e SIPA.TXT.00899012]. *Idem*.

14 Ordem de Serviço n.º 227 de 10 de março de 1936 [SIPA.TXT.00623777] PT DGEMN:DSID-001/013-1821. *Idem*.

15 [S.a] – Igreja de Freixo de Baixo. *Boletim da Direcção-Geral dos Edifícios e Monumentos Nacionais*. N.º 92 (June 1958) 32-33.



Demolition and reconstruction works of the triumphal arch's gable and part of the north wall. Source: IHRU archive.

“III – The demolition and reconstruction of the triumphal arch's gable and of part of the north façade [which justifies the different colour of the granite, thus creating a scar].

IV – The raising of the bell tower's walls, according to the remains found on the south wall and the restoration of the bell openings.

VI – The demolition of the old sacristy and its reconstruction.

VII – The break-out of plasters (...).

VIII – The demolition of the choir.

IX – The demolition of the sheds that were leaning against the Tower.

X – The reconstruction of the roof frames of the church and tower, which were covered with national double tile.

XI – The paving of the church, the churchyard and the tower's ground floor using granite masonry flagging.

XVII – The repair of the pulpit and the main altar, including the replacement of ruined elements.

XVIII – The installation of stained glass panels framed with lead on brass rings.

XIX – The repair of several iron bars”.

As it can be inferred from what was mentioned above, the intervention performed during the 1940's and 1950's in Freixo de Baixo was quite significant and transformed the building's legibility, especially through the removal of the interior plaster or the demolition of the choir. The options that were taken at the time not only changed the very image of the Church but also had obvious consequences in terms of the way we can experience it<sup>16</sup>. Moreover, the practice inherent to this intervention meets what was already being practiced since 1929 in the Romanesque churches that, at the time, were restored under the aegis of the “Estado Novo” [authoritarian regime installed in Portugal between 1926 and 1974] which, generally speaking, sought to restore, or rather, emphasize their primitive state, i.e., their nature as monuments of Medieval origin.

271



Church. Removal works of the interior plaster. Source: IHRU archive.



Church. Demolition works of the high choir. Source: IHRU archive.

<sup>16</sup> On the matter, please read Botelho (2012: 10-14).



However, we believe that the choices that were made regarding the Church are more consistent with an installed restoration practice than with an actual reintegration's feeling. A memoir from June 22<sup>nd</sup>, 1936, seeks to assess the conservation and restoration works required in the Church and tower of Freixo de Baixo<sup>17</sup>. At the time, it was deemed that the Church didn't have "any element that would recommend it to be admired by those who are interested in the artistic value of Monuments". Alleging the "authentic wailing" that it was subject to over time, it is further stated that in this Church "it is really not possible to proceed with a pure reintegration when most elements are missing and what exists is in a dreadful state".

Regarding the tower, which was being used as a "cattle shed"<sup>18</sup> in the early 1930s, there was a proposal for the urgent repair of its crown, as mentioned in paragraphs IX and X of inventory included in the DGEMN's Bulletin quoted above, with a view to "its reintegration into its primitive features as required"<sup>19</sup>.

Four years later, considering that the works had not yet begun, several signatories asked the then Minister of Public Works, Duarte Pacheco, to include in the budget for 1941 the necessary funds to carry out the required restoration works in the Medieval monastic complex of the parish of Freixo de Baixo<sup>20</sup>. Within this context, the praise given in 1940 by the population of the parish to the initiatives that were then being implemented for the sake of national monuments is nonetheless noteworthy<sup>21</sup>:

"The work of the Government that, thanks to God's mercy, has been ruling this country since May 28<sup>th</sup>, has been at all great, and quite remarkable in what particularly regards the conservation and restoration of Portugal's magnificent artistic, architectural and historical heritage.

Hundreds of monuments have already been carefully restored and protected by the patriotic action of the Ministry whose office is very honourably held by Your Excellency. In this very municipality, the grand monastery of Travanca is a striking example of the beneficial and judicious governmental action".

As we can see, it was in 1941 that the works published seventeen years later in the DGEMN's Bulletin no. 92 actually began.

17 Memória de 22 de junho de 1936 [SIPA.TXT.00898984 e SIPA.TXT.00898985] PT DGEMN:DSID-001/026-0068 [Online]. Available at [www: <URL: http://www.monumentos.pt>](http://www.monumentos.pt). [Nº IPA PTO11301130007].

18 As far as we could ascertain, this situation persisted in 1942. An official letter sent by the Heritage Division of the Directorate-General for the Public Treasury includes a copy of a letter from the then parish priest which denounces the "vile sorrow" caused by the fact that the cowshed located on the tower's south side was still active. The one on the west side had already disappeared. The parish priest adds: "I was told that Mr. Engineer (I haven't been able to meet him yet) says that it will look great that way. I respect your opinion, but he certainly is not convinced that such will serve the National heritage. It is convenient to the master of the court, but art and heritage do cry: the former due to the undeserved contempt, the latter because of the misapplied money" [emphasis in source] (Cópia, Repartição do Património da Direção Geral da Fazenda Pública, 8 de julho de 1942 [SIPA.TXT.00899049 e SIPA.TXT.00899050] PT DGEMN:DSID-001/026-0068 [Online]. Available at [www: <URL: http://www.monumentos.pt>](http://www.monumentos.pt). [Nº IPA PTO11301130007]).

19 Memória de 22 de junho de 1936, Idem.

20 [Abaixo assinado], [outubro de 1940] [SIPA.TXT.00899009 a SIPA.TXT.00899012] PT DGEMN:DSID-001/026-0068. Idem.

21 Idem.



Church. Demolition works of the high choir. Source: IHRU archive.

A special protection zone was created in 1971 through the Government Gazette no. 65 (2<sup>nd</sup> Series), on March 18<sup>th</sup> 1971, in order to extend the one that already existed since 1935. Still within the scope of the intervention that took place during the 1950's, the path that allowed accessing the Church by the north was lowered. That option was due to the fact that this "path [which] ran close to the Church was at a much higher level than the one of the internal pavement, which naturally caused large rainwater infiltrations, with all their inherent inconveniences"<sup>22</sup>.

Finally, we should note that it was within the scope of this intervention that the fresco painting depicting the scene of the *Epiphany* was detached; it was placed "approximately in the same location from where it had been pulled out"<sup>23</sup>. However, there are reports from 1965 informing us that "part of the chromatic layer is loose and a small fragment has even fallen out already"<sup>24</sup>. Five years later, there was a decision to transfer it temporarily to the José de Figueiredo Institute to be subject to a conservation intervention<sup>25</sup>.

In 2010, Freixo de Baixo became part of the Route of the Romanesque. So, it is within this context that several works have been recently planned, aimed at "improving the building and its surrounding area, as well as the churchyard" (Costa, 2012). [MLB / NR]

A conservation and restoration project of the mural painting *The Adoration of the Magi* (DRCN, 2014a) has also been planned, which also includes the built heritage – gilded wood and altarpiece accessories, figure sculptures and ecclesiastical furniture (DRCN, 2014b) – of this Church. [RR]

273

22 Memória, 30 junho 1950. IRHU/Arquivo ex-DGEMN/DREMND/DM – DGEMN:DREMND-2491.

23 Ofício n.º 907 de 27 de agosto de 1965. Idem.

24 Idem.

25 Ofício n.º 1007 de 15 de setembro de 1970. Idem.

## CHRONOLOGY

Before 1120: foundation of the Monastery of Freixo de Baixo;

1379: date inscribed in the funeral epigraph of prior Afonso;

1540: the Monastery of Freixo de Baixo is annexed to the convent of Saint Gonçalo of Amarante;

1758: there were three altars in the Church of Freixo de Baixo, the main altar and two collateral ones;

1864: the Monastery of Freixo de Baixo was in a good state of repair;

1935: the Church of Freixo de Baixo is classified as a National Monument;

1941: beginning of the restoration works;

1958: DGEMN's Bulletin no. 92 on the intervention in Freixo de Baixo is published;

1971: a special protection zone of the Church of Freixo de Baixo is defined;

2010: the Monastery of Freixo de Baixo becomes part of the Route of the Romanesque.

## BIBLIOGRAPHY AND SOURCES

[S.a.] – *Mosteiro do Divino Salvador / Igreja paroquial de Freixo de Baixo / Igreja do Divino Salvador: pormenor de pintura mural representando “A adoração dos Reis Magos”* [Material fotográfico/Photographic collection]. Amarante: [s.n., s.d.]. Arquivo do Instituto da Habitação e da Reabilitação Urbana (ex-DGEMN). N.º Inventário IPA.00004827, FOTO.00053183.

\_\_\_\_\_ – *Mosteiro do Divino Salvador / Igreja paroquial de Freixo de Baixo / Igreja do Divino Salvador. Interior: obras* [Material fotográfico/Photographic collection]. Amarante: [s.n., s.d.]. Arquivo do Instituto da Habitação e da Reabilitação Urbana (ex-DGEMN). N.º Inventário IPA.00004827, FOTO.00053182.

\_\_\_\_\_ – *Mosteiro do Divino Salvador / Igreja paroquial de Freixo de Baixo / Igreja do Divino Salvador. Interior: obras* [Material fotográfico/Photographic collection]. Amarante: [s.n., s.d.]. Arquivo do Instituto da Habitação e da Reabilitação Urbana (ex-DGEMN). N.º Inventário IPA.00004827, FOTO.00053198.

\_\_\_\_\_ – *Mosteiro do Divino Salvador / Igreja paroquial de Freixo de Baixo / Igreja do Divino Salvador. Interior: obras* [Material fotográfico/Photographic collection]. Amarante: [s.n., s.d.]. Arquivo do Instituto da Habitação e da Reabilitação Urbana (ex-DGEMN). N.º Inventário IPA.00004827, FOTO.00053200.

\_\_\_\_\_ – *Mosteiro do Divino Salvador / Igreja paroquial de Freixo de Baixo / Igreja do Divino Salvador. Vista parcial: obras* [Material fotográfico/Photographic collection]. Amarante: [s.n., s.d.]. Arquivo do Instituto da Habitação e da Reabilitação Urbana (ex-DGEMN). N.º Inventário IPA.00004827, FOTO.00053198.

\_\_\_\_\_ – Igreja de Freixo de Baixo. *Boletim da Direcção-Geral dos Edifícios e Monumentos Nacionais*. N.º 92 (June, 1958).

AFONSO, Luís Urbano – *A pintura mural portuguesa entre o gótico internacional e o fim do renascimento: formas, significados, funções*. Lisboa: Fundação Calouste Gulbenkian/Fundação para a Ciência e Tecnologia, 2009.

ALMEIDA, Carlos Alberto Ferreira de – *Arquitectura românica de Entre Douro e Minho*. Porto: Faculdade de Letras da Universidade do Porto, 1978. PhD dissertation presented to the Faculty of Arts of the University of Porto.

ARQUIVO DISTRITAL DE BRAGA (ADB) – Visitas e Devassas, Sousa & Ferreira, 1.ª parte, L. 117 e 118.

AZEVEDO, Carlos Moreira de, coord. – *Roteiro do culto antoniano na diocese do Porto*. Porto: Fundação Manuel Leão, 1996.

BARBOSA, Manuel Teixeira – [Memória paroquial de] Freixo de Baixo [Manuscript]. 1758. Folio n.º 117-1126. Available at the ANTT, Lisboa. Memória n.º 185.

BARROCA, Mário – *Epigrafia medieval portuguesa: 862-1422*. Lisboa: Fundação Calouste Gulbenkian, 2000.

BARROS, João de – *Colecção de manuscritos inéditos agora dados à estampa V: geographia d’entre Douro e Minho e Trás-os-Montes*. Porto: Biblioteca Pública Municipal do Porto, 1919.

BESSA, Paula Virgínia de Azevedo – *Pintura mural do fim da Idade Média e do início da Época Moderna no Norte de Portugal*. Braga: Universidade do Minho, 2008. PhD dissertation in History, field of expertise in Art History, presented to the Instituto de Ciências Sociais [Social Sciences Institute] of the University of Minho.

BOTELHO, Maria Leonor – Laicismo no restauro do património religioso da época românica. *Invenire*. N.º 4 (2012) 10-14.

CAETANO, Joaquim Inácio – *O Marão e as oficinas de pintura mural nos séculos XV e XVI*. Lisboa: Aparição e Autor, 2001.

COSTA, A. Carvalho da – *Corografia portugueza e descripçam topografica do famoso reyno de Portugal...* Lisboa: Off. de Valentim da Costa Deslandes, 1706-1712.

COSTA, Jorge – *Igreja de Freixo de Baixo. Freixo de Baixo, Amarante*. Porto: Direção Regional de Cultura do Norte – Direção de Serviços dos Bens Culturais, 2012. Photocopied text.

COSTA, José Augusto Coelho Abreu – *Adoração dos Reis Magos* PM60.0072 [Online]. Porto: Diocese do Porto, 2008. [Visited on September 6<sup>th</sup>, 2012]. Available at www: <URL: <http://inweb.bcdp.org>>.

\_\_\_\_\_ – *St. ° António* PM60.0004 [Online]. Porto: Diocese do Porto, 2008. [Visited on September 6<sup>th</sup>, 2012]. Available at www: <URL: <http://inweb.bcdp.org>>.

CRAESBEECK, Francisco Xavier da Serra – *Memórias ressuscitadas da província de Entre-Douro-e-Minho no ano de 1726*. Ponte de Lima: Carvalhos de Basto, 1992.

DECREE no. 25513. O.G. [Official Gazette] *Series I*. 138 (35-06-18) 884.

DIONÍSIO, Sant'Ana – *Guia de Portugal: Entre Douro e Minho: I – Douro Litoral*. Lisboa: Fundação Calouste Gulbenkian, 1985.

MONTEIRO, Manuel – *Igrejas medievais do Porto: obra póstuma*. [S.l.]: Marques de Abreu, 1954.

\_\_\_\_\_ – *S. Pedro de Rates: com uma introdução à cerca da arquitectura românica em Portugal*. Porto: Imprensa Nacional, 1908.

ORDINANCE. O.G. [Official Gazette] *Series II*. 65 (1971-03-18).

PORTUGAL. Ministério da Agricultura, do Mar, do Ambiente e do Ordenamento do Território – IRHU/Arquivo ex-DGEMN – *Processos vários*. N° IPA PT011301130007 [Online]. Available at www: <URL: <http://www.monumentos.pt>>.

PORTUGAL. Ministério das Finanças – Secretaria-geral – Arquivo – Comissão Jurisdicional dos Bens Culturais. Distrito do Porto. Concelho de Amarante. *Arrolamento dos bens culturais*. Igreja de Freixo de Baixo. Livro 67, fl. 67 (ACMF/Arquivo/CJBC/PTO/AMA/ARROL/016).

PORTUGAL. Secretaria de Estado da Cultura. Direção Regional de Cultura do Norte – *Caderno de encargos n.° 20 / GTPI-DRCN / 2014: conservação e restauro da pintura mural da igreja do mosteiro do Divino Salvador de Freixo de Baixo, concelho de Amarante, distrito do Porto*. Vila Real: Direção Regional de Cultura do Norte, 2014a. Photocopied text.

\_\_\_\_\_ – *Caderno de encargos n.° 22 / GTPI-DRCN / 2014: conservação e restauro do património integrado (talha e acessórios de retábulo, escultura de vulto e mobiliário eclesiástico): igreja do mosteiro do Divino Salvador / Freixo de Baixo*. Vila Real: Direção Regional de Cultura do Norte, 2014b. Photocopied text.

ROSAS, Lúcia Maria Cardoso, coord. cient. (scientific coordination) – *Românico do Vale do Sousa*. [Lousada]: Val-sousa – Rota do Românico, 2008.

SANTA MARIA, Nicolau de – *Chronica da ordem dos conegos regantes do patriarcha S. Agostinho*. Lisboa: na Officina de loam da Costa, 1668.

SANTOS, Reinaldo dos; NOVAIS, Mário, fotografias de – *O românico em Portugal*. Lisboa: Editorial Sul, 1955.

VASCONCELOS, Joaquim de; ABREU, Marques – *A arte românica em Portugal: texto de Joaquim de Vasconcellos com reproduções seleccionadas e executas por Marques Abreu*. Porto: Edições Illustradas Marques Abreu, 1918.