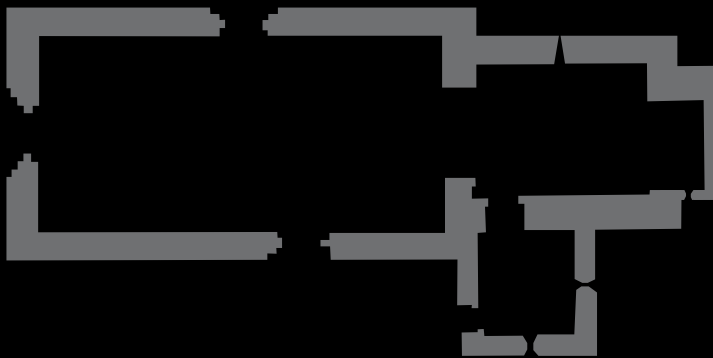






CHURCH
OF SAINT
MARY
OF GONDAR
AMARANTE

CHURCH
OF SAINT
MARY
OF GONDAR
AMARANTE



Plan.

HISTORICAL SUMMARY

Located halfway up the slope, overlooking the river Ovelha, the small Church of Gondar¹, which is dedicated to the Virgin Mary, is the symbol of the long and complex historical background of most of the parish churches that have marked the Portuguese landscape and territory. Its foundation results both from piety and political reasons, together with the intervention of specific individuals and families regarding the organization of their territorial power. If the Church, as an institution, managed to gradually take over these structures and the entire economic and social apparatus arising from them, then it is certain that, at the very beginning, these were the centre of a series of private properties. Although this private church status is inherent to the foundation of most mother churches in the region, very few contain the importance and the significance of the lineage and the name associated with the Christianization process and the control of a social and geographic perimeter like Gondar. As narrated by Francisco Craesbeeck (1992), the surname Gondar or “Gundar” echoed for centuries as a sign of power and dominance, and this family was deemed responsible for the foundation of the Church and its corresponding monastery that, initially, like many of its type, was probably a simple retreat. This was, firstly, the retreat of the daughters from the founder’s family², whose rights prevailed for centuries over some subsidiaries and affiliates such as Lufrei and Santa Madalena, both in Amarante, which the 18th century chronicler calls “mosteirinhos” [little monasteries] (Craesbeeck, 1992: 97)³.

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Between the 13th century – when the inquiries refer the “milites” [knights] of Gundar as patrons of the Benedictine monastery – and the 17th century – when the abbey presented the miter and commendation of the Order of Christ – its changes reflect the not always easy balance between the spiritual and the temporal powers. Some abbesses are mentioned: Teresa Lourenço, in the 12th century (Craesbeeck, 1992: 97), Ouroana, in the 13th century, and Inês Borges, in the 15th century, who was probably the last nun⁴. In 1455, the bishop Fernando da Guerra (episc. 1417-1467), intending to give expression to a rehabilitation of the spaces and to the moralization of decaying churches and monasteries, extinguished it and handed it over to the secular power⁵. Its first parish priest, Pedro Afonso, perhaps wishing to provide the Church with a new devotional expression, offered the seated breastfeeding Virgin, in 1470, a sculpture that became a totemic element for the community.

The income associated with the new Church led its benefit to be used in a commendation at the service of the King and the Order of Christ. One of the first records, written in 1548 during the gov-

¹ Gondar or Gundar? Although the contemporary spelling is Gondar, Father Domingos Moreira records Gundar as toponym that was used between the 13th and the 16th centuries (Moreira, 1985-1986: 61-158).

² As Mário Barroca (1998: 99) refers: “therefore, we are faced with another case of a monastic foundation headed by a family from the small or medium nobility that became closely associated with the new monastery, because it owned the patronage rights, because one of the daughters was sent to profess there, and because it was chosen to become the family pantheon, where its dead relatives would be buried”.

³ Friar Leão de São Tomás (1651) calls them priories and Father Carvalho da Costa (1708: 124) as subject monasteries.

⁴ “A professed nun of the monastery of Rio Tinto, diocese of Porto, and the sister of Friar Gonçalo Borges, the commendatory abbot of São Miguel de Refojos de Basto; she was invested in this position [as an Abbess] on June 29th, 1452” (Marques, 1981: 37).

⁵ Together with Lufrei and Fonte Arcada, both in Amarante (Marques, 1981: 37).

ernment of Jaime (the son of Jaime, the 4th Duke of Bragança) allows knowing the contents and the extent of the assets from the commendation of Gundar, which were already analyzed in a dissertation from 2003 (Duarte, 2003). According to the author, Paula Cristina Duarte, the agrarian properties that contributed to feed the commendatory machine were spread across a concentric area in the Tâmega valley, but had also some expression along the Douro, like in the estate of Paredes, located close to the church of Ermida do Douro which currently integrates the municipality of Cinfães⁶.

One of the marks that were probably left by the commander Jaime in the Church was the depiction of the *Calvary*, a painting that Francisco Craesbeeck calls a “cross”, which stood under the chancel’s arch, with its corresponding inscription: ESTE CRUZEIRO MANDOU PINTAR O FILHO DO DUQUE DE BRAGANÇA [THIS CROSS WAS COMMISSIONED BY THE SON OF THE DUKE OF BRAGANÇA]. This is the only remaining reference of this reminder and of the other mural paintings, which were collected before the building was ruined over the 20th century (Mattos, 1953: 24-32).

In the 18th century, although the size of the Church was certainly already too small to allow the presence of 630 people who attended its sacraments (Pedrosa, 1758), it was a profitable rectory with a tabernacle. It had an affiliated chapel, or hermitage, in Ovelhinha, which was dedicated to Saint Maurus (Craesbeeck, 1992: 56).

In 1882, due to the reorganization of the boundaries of the dioceses of Braga and Porto, Gondar was transferred from the former to the latter, being currently part of the vicarage of Amarante.



General view.

⁶ It had been donated to the Church in the Middle Ages by “Tarajia Ermigiz” (Duarte, 2003: 64).

THE MONUMENT DURING THE MEDIEVAL PERIOD

The old Church of Saint Mary of Gondar is a Romanesque temple whose construction – taking into account its elements together with the documentary sources listed above – surely took place over the 13th century, or even in the 14th century. Originally monastic, as we've seen, the Church still reveals in its building the presence of structures that were attached to its external walls, as evidenced by the corbels that punctuate the nave halfway up the wall on both sides. Most likely, the structures supported by them were simple porches designed to shelter nuns or devotees, although we should put aside the possibility that they also served to support other types of structures, such as monastic quarters.

Anyway, given the scale of the Church that we know today, we are quite sure that the monastic complex of Gondar had a small size. Therefore, we stand before a Church composed of a single nave and a rectangular chancel. Its Romanesque nature was almost entirely preserved, despite the transformations it underwent throughout the Modern Period, which we'll mention further ahead.



South façade.

The main façade, facing west, is extremely simple. The portal is carved in the thickness of the wall. It is composed of three broken archivolt without any columns, i.e., directly supported on the wall. The portal's tympanum is plain and its only decorative element is precisely the outer archivolt where we may appreciate the chequered motif that was so well-loved by the Portuguese Romanesque style⁷. The portal is surmounted by a small oculus with a grid

⁷ We believe that Xosé Lois García (1997: 91) did not understand the chronology of this portal when he mentions the "absence of bases, shafts and capitals" in the main portal. Alluding to its bareness, he considered that this portal still featured "the sobriety of a rural and autochthonous artistic model".

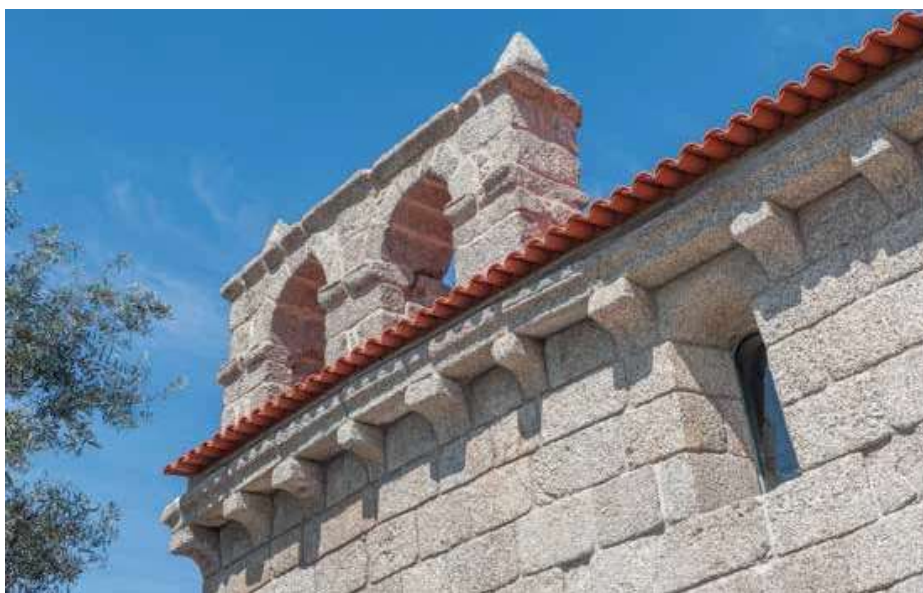
composed of five circles placed according to the arms of a cross. So, both elements tell us about a late chronology, which was already closer to the upcoming Gothic period, than to the Romanesque style in all its fullness; therefore, we should understand this Church of Gondar as part of a group of buildings that have been identified with the peripheral designations of “resistance Romanesque” style, “rural Gothic” style, or even “proto-Gothic” style. As we already know, this somewhat late chronology, which is reflected so evidently in the design of the Romanesque architecture from the Sousa, Tâmega and Douro basins, is a typical feature that actually defines it.

There are portals in both lateral façades of the “Old” Church of Gondar, which confirm what we’ve just said. With identical structures both on the north and on south sides, its broken archivolts are carved in the thickness of the wall. They don’t have any columns or sculptural elements. Their edges are sharp and the plain tympana are supported by corbels without any decorative elements. Therefore, as we’ve already said, they were sheltered by porch-like structures.

In both façades, in addition to the two narrow crevices that pierce the walls, thus allowing the interior lighting of the holy space, we can still see a series of corbels that is still rather well preserved and supports a two-volume cornice. The corbels are plain or, alternatively, show simple decorations, especially rolls and multiple spheres⁸. With predominantly square profiles, these are also good examples of the late nature of the Romanesque construction of Gondar. The corbels of the Church of Saint Mammes of Vila Verde (Felgueiras) show an identical profile.



North façade.



South façade. Nave. Corbels and bell tower.

⁸ António Cardoso (1979: 13-14), in the monography we wrote about this building, makes a short inventory of the motifs carved in the 28 modillions of Gondar, starting on the north side and going from east to west.



Nave. Font.



Nave. Holy water font.

In Lúcia Rosas's opinion, the way in which the sculptures are placed on the corbels and their geometric shape are important elements to date Romanesque churches (Rosas, 2008: 361). According to this author, the oldest specimens are usually rectangular, showing sculptures that are very well adapted to this shape. However, as the Romanesque construction evolves over time, the constant repetition of models shows a tendency to move away from this initial scheme, which is more erudite and more compliant with the original and widespread Romanesque style. Therefore, in later Romanesque churches and in the specimens from the Gothic period where the solutions from the previous period are still used, the corbels are usually square showing a much more limited variety of themes and a sculptural adaptation that is not so well done.

Finally, the belfry. Built above the end of the south elevation, close to the western façade, it follows the model of the Romanesque bell towers. It has two round arches to accommodate the bells and its only decorative elements are the impostes composed of a single torus, which extend around the entire structure. There are terminal pinnacles shaped like pyramids surmounting the building's angles.

Inside granite reigns, both on the walls and the floor. We can sense its simplicity. This has to do with the fact that this Church was no longer used for religious services since the construction of the new parish church, early in the 20th century⁹. Inside, to the left of the nave's main entrance, we have the font whose polygonal granite bowl is supported by an also polygonal base. Several granite pieces are deposited here: fragments of tombstones, a holy water font with a budded bowl that, perhaps, already belongs to the Baroque Period. On the Epistle side, next to the portal, there is a round arch niche on the wall. It probably accommodated an altarpiece (Basto, 2003).

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General interior view from the nave.

⁹ The new parish church was built in 1904 (Costa, 2003).

The Gothic sculpture of Saint Mary

The sculpture that visually defined Saint Mary's Medieval patron saint after the Church's secularization, in 1455, marks the transition between the monastic space and the transformation into a secular church. Fifteen years after the extinction of the monastery by archbishop Fernando da Guerra, its first parish priest offered an image of the Virgin Mary sitting while breastfeeding her Child. Mário Barroca has already developed an in-depth work about this image, which he integrated within the "small group of 15th century Portuguese images that show inscriptions which identify their benefactors" (Barroca, 1998). Indeed, on the right side of the chair where the Virgin is sitting, there is an inscription that states that "Pero Afonso commissioned it [in the Era of M] CCCC LXX". The inscription has a double importance: on the one hand, it allows identifying the benefactor and, on the other, it associates the piece with a manufacturing date¹⁰.

The iconographic topic of the breastfeeding Virgin is quite common in Gothic painting and will remain as a humanistic model for a type of spirituality that combines profane and divine affections. Mário Barroca argues that it came from a workshop that was influenced by the work of master João Afonso, as revealed by the design, technique and material that were used. As he appropriately emphasizes, Saint Mary of Gondar, the sitting Virgin of the Milk, combines several aesthetic meanings, feelings and sensitivities: from the Romanesque sitting and hieratic Virgins (in majestic poses) to the standing Mother who is breastfeeding her Son, a naturalistic expression from the Gothic period (Barroca, 1998: 107-108). Although unique, considering the artistic expression of its author (though anonymous), while identifying its commissioner or mere benefactor, it is possible to compare it with the sculpture of Our Lady of the Milk from the Alberto Sampaio Museum's collection (Guimarães), as noted by Mário Barroca. Furthermore, we would add – although they belong to later periods and have different origins – the Virgin of the Children, or of the Little Chair, venerated in a hermitage of Bairro da Ponte, Lamego; the one of Restelo (Lisbon) and the one of Saint Mary Major, in Tarouque-la (Cinfães), whose chronologies range between the late 15th century and the late 16th century.



New church of Gondar. Chancel.
Altarpiece on the Gospel side.
Sculpture. Saint Mary (side view).



New church of Gondar. Chancel.
Altarpiece on the Gospel side.
Sculpture. Saint Mary (front view).



New church of Gondar. Chancel.
Altarpiece on the Gospel side.
Sculpture. Saint Mary (side view).

¹⁰ Currently, due to its devotional importance and because it depicts the patron saint, this image is in the new church of Gondar.



Chancel. Back wall. Niche. Intrados of the arch. Mural painting.

THE MONUMENT DURING THE MODERN PERIOD

In 1979, António Cardoso mentioned the frescoes that were still visible in the chancel, on the Gospel side. It was an image of *Saint John the Evangelist*, “with firm lines and dark shades. In a phylactery we see the inscription John the Evangelist. Frames and tiled areas, with colours worn by time, were still visible” (Cardoso, 1979).

Armando de Mattos (1953: 25) was the first person who provided information about the paintings of Gondar¹¹, despite the advanced state of disrepair in which the building already was. In 1953 this author published a series of photographs taken a few years before (Afonso, 2009: 363). Since they were exposed to bad weather for a long time, nothing remained except for the painting on the intrados of the niche located on the apse’s back wall. Two distinct campaigns were identified here, both of them quite late (Pestana, 2010: 10). The second one, an “a secco” painting, was made directly over the first one, without any layer of plaster between them. According to the technicians from the Mural da História company, the first layer corresponds to a Baroque campaign as evidenced by the windings and the vegetal motifs with

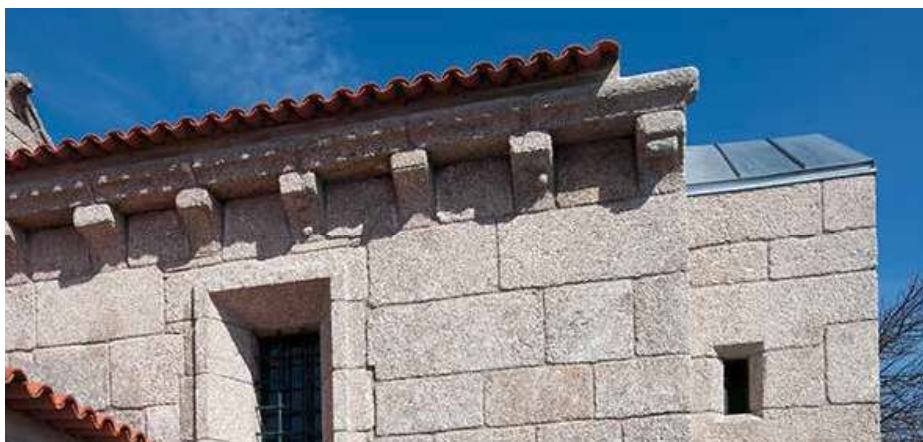
¹¹ The author actually mentions the moss that “was growing freely in this area” (Mattos, 1953).

large flowers. The second layer, with simpler language, shows pads surrounded by a triple line, a technique that was used to create volume (Pestana, 2010: 10).

However, in 1953, Armando de Mattos was still able to identify four paintings. On the chancel's back wall, next to the altar, on the Gospel side, there was *Saint Luke*¹²; on the nave's back wall the author identified *Saint Christopher*, "a gigantic figure", as it should be, with a high artistic quality¹³, located on the Epistle side; a *holy bishop*, surrounded by a frame "surmounted by an impressive pediment that is clearly from the Renaissance, in whose tympanum we may see an also painted image of an unknown Madonna"¹⁴; and, finally, *Saint Anthony the Great* together with an inscription that identifies him and whose epigraphical significance allowed Armando de Mattos to date this painting from the late 15th or early 16th century¹⁵. Furthermore, this author still managed to recognize some traces of paint in other places along the nave, in overlapped layers, so he considers that the paintings probably occupied its walls completely (Mattos, 1953: 26). These paintings were probably designed over the 16th century¹⁶.

It was in the chancel that the transformations performed during the Modern Period were felt the most. First of all, we should mention the volume that was added to the back wall to accommodate a large niche where the altarpiece was placed; later it was moved to the new parish church. On the intrados of the niche's arch we may still appreciate traces of paintings with

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South façade. Chancel. Detail of the extension.

12 According to the author, this composition dates back to the 16th century. Due to the fact this is a profile depiction with a halo, Armando de Mattos (1953: 25) associates this work with the workshop of Outeiro Seco (Chaves).

13 The absence of the Child may be explained by the disappearance of part of the painting (Mattos, 1953: 25).

14 The figure represents a *holy bishop* from an unknown order wearing a mitre and holding a crosier and a book in his hands. It may be a representation of *Saint Benedict* or *Saint Gonçalo*, or even *Saint Augustine* (Mattos, 1953: 25).

15 Besides the naive nature of the drawing, the author values the "ethnographic relevance of this representation" of *Saint Anthony the Great* because here he bears the symbol of his attitude as the "advocate of the living". As people say, it was a collar with its rattle hanging from his left arm" (Mattos, 1953: 26).

16 Considering the poor quality of the photographs published by Armando de Mattos and the fact that, to make matters worse, they suggest the possibility that there were overlapped layers, Luís Urbano Afonso (2009: 365-366) believes it is quite complicated to fit the destroyed paintings into the production of one of the workshops that worked in the region and, therefore, faced with the impossibility of displaying them ourselves, we also chose to make just a brief reference without any further development.





New church of Gondar. Chancel. Main altarpiece.

grotesque figures surrounding cartouches, which have already been mentioned above.

There are other elements that show the marks of the Modern Period in this Romanesque Church of Gondar. Using António Cardoso's words, the "triumphal arch has undergone remarkable changes, together with the elevation it is part of" (Cardoso, 1979: 11). The impostes and bases, composed of frames with a Classicist flavour, which outline Tuscan pilasters, show this rather well. We should note the differences between the cut of the ashlar that compose this round arch and the cut of the ashlar from the wall that surrounds it. We should also add the opening of a large rectangular window with an iron grid on the chevet's south elevation.

However, we believe that Francisco Craesbeeck was referring to the primitive triumphal arch, which is also commonly called as chancel arch, when he speaks of the "arch from the chancel, which used to be very low and had images of the Crucified Lord, Saint John and Our Lady on the sides" (Craesbeeck, 1992: 56), as we've already mentioned in the historical introduction. The existing arch shows a chancel that is already more open to the devotees.

The fact that this author was still able to see this primitive arch with its painting in 1726 allows us to surely place its transformation into its current state on a later date. The series of



North wall. Nave. Pulpit. Sculpture.
Saint Francis of Assisi.



South wall. Nave. Niche. Sculpture.
Saint Mary (granite reproduction).

steps that lead to the pulpit dates back to this campaign, which sought to update the aesthetic and liturgical practice of the Church of Gondar during the Modern Period, certainly already in the second quarter or the second half of the 18th century. The cantilever that supports its base confirms it with its Classicist language. The structure was surely completed with a wooden parapet regarding which there aren't any descriptive notes today.

As explained by António Coelho Pedroza, in 1758 the Church of Gondar had “three altars; the main altar where the tabernacle with the Blessed Sacrament was kept and two collateral altars; the one on the Right [was dedicated] to the Holy Name of Jesus and one to the Left of Our Lady [was dedicated] to Saint Sebastian” (Pedrosa, 1758). However, given the state of neglect that this Church was subject to during almost the entire 20th century, as we'll see, there aren't any images left of them today. But, we should remember that two of the most significant liturgical elements of the old parish Church were transferred to the new church of Saint Mary of Gondar: the main altarpiece and a sitting image of Our Lady of the Milk.

So, as we may see in the new parish church, the woodwork altarpiece fits into the language of the so-called National Style [1690-1725]. This type of Portuguese woodwork began to take the first steps in the late 17th century and reached its full development in the first quarter of the 18th century. In general, the artistic historiography has been associating this new language with the structure of north-western Romanesque portals and with the naturalism of Manueline [style also known as Portuguese late Gothic, which develops during the reign of King Manuel I (k. 1495-1521)] decorations. There are four key elements that define this new language associated with altarpieces: the pseudo-Solomonic columns (since the lower third is not striated and different), the semicircular archivolt, the stepped plinth and the throne. The central area, designed to accommodate the stepped plinth and the throne and to display the monstrance of the Blessed Sacrament or merely a devotional image, is particularly emphasized. The dominant decorative motifs are vine leaves, bunches of grapes (Eucharistic symbols), children and birds (the Phoenix, a symbol of Eternity).

Finally, we could not fail to mention the reference made by António Coelho Pedroza to the bells of Gondar in 1758. According to his reports, in this “ancient parish”, there is “a belfry whose bells have a smooth and pleasant voice when they invite the parishioners to the word of God and to hear mass, but sad and mournful when the grave calls them. The smallest one still preserves its [treble], because it is always pure and [...], the larger one was a beautiful contralto but now, because it is broken, it stands as a tuneless tenor; however, in festive periods, whoever rings them always echoes their glories” (Pedrosa, 1758). Today there is nothing to hear, but only to imagine.

CONTEMPORARY INTERVENTIONS

When, in 1979, António Cardoso dedicated himself to the study of the Romanesque Church of Gondar, he did not fail to hold the construction of the church of “new Gondar” responsible for the fact that the old Church was “ruined and was no longer part of the parish heritage because it was transferred to private hands, thus providing stone and timber for many different purposes. Currently [in 1979] it is an excellent henhouse for local people!” (Cardoso, 1979: 10). This situation was the complete opposite of what Father Luiz António Teixeira had written almost one hundred years before in response to the survey from 1864, in which he stated that, despite the fact that the “wall” of this Church “dates back to the period of the Goths – it was publicly, and constantly, said that it was the oldest one in the entire municipality”, and that Gondar complied with “all the safety requirements”¹⁷.

However, the state of abandonment reported in the late 1970’s did not invalidate the classification of the Romanesque Church of Gondar as a Public Interest Building four years before¹⁸. So, in 1978 this monument was classified¹⁹. Still in 1979, an article in the newspaper *O Primeiro de Janeiro*, while mentioning the monastery of Gondar (Amarante), wrote in bold letters: “the curse of neglect intends to destroy art”²⁰. The technicians of the Direção Regional dos Monumentos do Norte [Northern Regional Directorate for Monuments] were immediately contacted in order to ascertain the veracity of the information reported in that article²¹. So it was confirmed, *in loco*, that the Church, as well as being in a state of neglect for many years, “was being used as a henhouse and was full of rubble and thickets”²². The Church was sold still during the period of Afonso Costa and became a private property. It is also reported that, following a request for repair works filed by students of the school of Vila Seca, in the parish of Gondar, the Amarante Town Council had already “cleaned the church’s interior, getting rid of all the rubbish that was soiling it, with the help of a few neighbours”.

Architect Francisco Azeredo’s visit to the site allowed further confirmation that “it is [was] a small church from the last phase of the Romanesque Period, of which the walls still remain and show small fragments of frescoes; it is composed of a nave, a chancel and two sacristies”. We will mention them further ahead.

So, on June 25th 1980, the memoir regarding an intervention that included “Miscellaneous



General view before the intervention carried out by the DGEMN (1986). Source: IHRU archive.

17 Teixeira, Luiz António – Missiva de 26 de outubro de 1864. IRHU/ Arquivo ex-DGEMN/DREM, Cx. 3216/3. Correspondência igrejas do concelho de Amarante. 1864-1867.

18 Ofício da Direção-Geral dos Assuntos Culturais, [julho 1975] [SIPA.TXT.00899448] PT DGEMN: DSARH-010/026-0075 [Online]. Available at [www: <URL: http://www.monumentos.pt>](http://www.monumentos.pt) [Nº IPA PT011301170017].

19 DECRETO no. 95. O.G. [Official Gazette] *Series I*. 210 (78-09-12) 1896-1901.

20 Mosteiro de Gondar, Amarante: a maldição do desprezo quer destruir a arte. *O Primeiro de Janeiro*, (15 de dezembro de 1979). [SIPA.TXT.00899453] PT DGEMN:DSARH-010/026-0075 [Online]. Available at [www: <URL: http://www.monumentos.pt>](http://www.monumentos.pt). [Nº IPA PT011301170017].

21 Ofício n.º 134 da DREM, 27 de dezembro de 1979 [SIPA.TXT.00899454 e SIPA.TXT.00899455]. Idem.

22 Idem.

Conservation Works was presented”²³. As explained, “among the many necessary repairs, it was decided to implement those associated with the consolidation of the walls and their corresponding crowns”, and so the works began with a clean-up of the external and internal walls, “by opening and closing the joints”.

Six years later, the restoration of Gondar began²⁴. In general, the intervention focused on the restoration of the vacant building: repair works in pavements and walls, construction of a new roof, installation of new electrical wires. Essentially, a new legibility. The extent of the works was such that, in June 1987, an amount that had previously allocated to the implementation of several repairs in the Church of Boelhe (Penafiel) was requested and transferred to the works of Gondar, whose urgency required it in view of the imminent danger associated with the gradual deterioration of its roofs and pavements²⁵. In July of that same year, the volume attached to the sacristy – which was addorsed to its west wall and, therefore, concealed part of the nave’s south side – was already being demolished²⁶. In April 1988²⁷ and in June of the following year²⁸, the “completion of the recovery works was already commissioned”, and was now focused on the flooring of the nave and the sacristy, on the completion of the plastering of the sacristy’s internal walls and on improving the roof. Overall, this intervention carried out in the second half of the 1980s sought to restore the architectural integrity of the Romanesque Church of Gondar, as well as its legibility as a monument and a sacred space.

While integrated in the Route of the Romanesque in 2010, the Church of Gondar was subject to a protection, conservation and enhancement intervention. The project implementation was aimed at the maintenance and general conservation of the monument at the level of its roofs and outer vestments, including a structural reinforcement (Costa, 2010). [MLB / NR]

In 2013, the conservation works related to the visible pictorial set were carried out in the intrados of the niche on the back wall of the chancel. With this intervention, one intended to “ensure the good material preservation of wall paintings, improve their overall reading and aesthetic presentation” (Pestana, 2010: 3).

Once the first phase of interventions is completed, the Route of the Romanesque shall resume, still in 2014, the conservation and protection works in the Church of Gondar. The second phase of the project will focus on the “interior vestments and flooring, and their openings and ceilings, including access doors and interior door as well as the window and other openings for lighting and ventilation, and also the remodelling of the electrotechnical infrastructure” (Costa, 2012: 7). [RR]

23 Memória de 25 de junho de 1980 [SIPA.TXT.00899468]. Idem.

24 Memória de 10 de setembro de 1986 [SIPA.TXT.00899507 e SIPA.TXT.00899508]. Idem.

25 Proposta n.º 325 da DREMNI, 87/06/22 [SIPA.TXT.00899592]. Idem.

26 Memória de 31 de julho de 1987 [SIPA.TXT.00899598 e SIPA.TXT.00899599]. Idem.

27 Memória de 27 de abril de 1988 [SIPA.TXT.00901304 e SIPA.TXT.00901305] PT DGEMNI:DSARH-010/026-0110 [Online]. Available at [www: <URL: http://www.monumentos.pt>](http://www.monumentos.pt), [Nº IPA PT011301170017].

28 Memória de 16 de junho de 1989 [SIPA.TXT.00901370]. Idem.

CHRONOLOGY

1202, July: King Sancho donates the tenths of Carvalho de Rei, Pedrinha, Pena Redonda and Santa Maria de Ges-taço to the monastery of Gondar and the abbess Ouroana;

1202: King Sancho donates the patronage of the church of Saint Peter of Lomba and the church of Saint Mary of Castelo to the monastery of Gondar;

1258: in the inquiries of King Afonso III, the knights of Gondar are mentioned as lords of the monastery;

1452, July 29th: Inês Borges is invested as the last abbess of Gondar;

1455, April 13th: by command of archbishop Fernando Guerra, the Church of Gondar becomes secular;

1470: the clergyman Pedro Afonso offers a sculpture of the Virgin to the Church of Gondar;

1548: the chart of the commendation of Gondar is written;

1726: Francisco Craesbeeck says that the Church of Gondar is a rectory of the commendation of Christ, with a tabernacle; at the time, the rector was Father Domingos Ferreira da Silva;

1758: the Church of Gondar had three altars, the main one and the collateral ones; the latter were dedicated to the Holy Name of Jesus and to Saint Sebastian;

1948: according to Mário Barroca, the image of the seating Virgin, also known as Saint Mary of Gondar, was revealed to the public for the first time in this year, due to Alfredo Guimarães;

1953: in an article published in the magazine *Douro Litoral*, Armando de Mattos draws attention to the condition of the Church of Gondar and its mural paintings;

1978: the Church of Gondar is classified as Public Interest Building;

1979: António Cardoso publishes a monograph about the Church of Gondar;

1980-1988: several works are carried out in the structure allowing to restore the building's integrity; however, the worship was transferred to the new church of Gondar;

2010: integration of the Church of Saint Mary of Gondar in the Route of the Romanesque;

2013-2014: general conservation of the Church at the level of roofing and outer vestments; and conservation and restoration of the mural painting of the intrados of the niche on back wall of the chancel;

2014-2015: general conservation of the Church at the level of interior vestments, woodwork ceilings and doors, and lighting and ventilation openings.

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