

**Universidade do Minho**  
Instituto de Letras e Ciências Humanas

Carol Virginia Kathleen Henry Martins

**Communication and Marketing for Tourism:  
São Martinho de Tibães Monastery**



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Report on Work Experience  
Masters in Translation and Multilingual Communication

Supervisors:

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March 2013

This Report is dedicated to my Canadian friend, Frère Jacques!

**Frère Jacques, Frère Jacques**

**Dormez-vous? Dormez-vous?**

**Sonnez les Matines, Sonnez les Matines,**

**Din, dan, don. Din, dan, don.**

**Are you sleeping? Are you sleeping?**

**Brother John? Brother John?**

**Morning bells are ringing, Morning  
bells are ringing**

**Ding, dang, dong. Ding, dang, dong.**





# DIVINE HOURS

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## **Abstract**

As part of my Masters in Translation and Multilingual Communication, I chose to carry out my work experience at the São Martinho de Tibães Monastery, in the village of Tibães, just outside Braga.

The monastery has a very complete website and informative leaflets for visitors, but almost everything is written in Portuguese.

My contribution to promote the Monastery and increase the number of tourists is to translate, into English and French, the monastery's information leaflets and plaques, edit the Audio Guide in English and Spanish, translate the Monastery's website into English, produce new leaflets and quizzes in English, and, very importantly, market the Monastery abroad.

### **Key words:**

**São Martinho de Tibães Monastery, translation, revision, communication, tourism, marketing**



## **Resumo**

Como parte integrante do Mestrado em Tradução e Comunicação Multilíngue, optei por fazer o meu estágio no Mosteiro de São Martinho de Tibães, na aldeia de Tibães, próximo de Braga.

O Mosteiro tem uma página web muito completa e folhetos informativos para visitantes, mas quase tudo em português.

O meu contributo para promover o Mosteiro e aumentar o número de turistas é traduzir para inglês e francês os folhetos informativos e as placas, rever as versões em inglês e espanhol do novo Guia Áudio, traduzir a página web do mosteiro para inglês, produzir novos folhetos informativos e jogos, e, não menos importante, divulgar o mosteiro no estrangeiro.

## **Palavras-chave**

**Mosteiro de São Martinho de Tibães, tradução, revisão, comunicação, turismo, marketing**



## **Résumé**

Pour compléter ma Maîtrise dans le domaine de la Traduction et Communication Multilingue, j'ai décidé de faire mon stage au Monastère de St. Martinho de Tibães, situé dans le village de Tibães, près de Braga.

Le Monastère a un site Internet très complet et des dépliants pleins de renseignements pour les visiteurs, mais presque tout est écrit exclusivement en portugais.

Ma contribution, pour promouvoir le Monastère et augmenter le nombre de touristes, consiste à traduire, vers l'anglais et le français, les dépliants et les enseignes qui se trouvent à l'Accueil, à réviser l'anglais et l'espagnol du nouveau Guide Audio, à traduire le site Internet vers l'anglais, à produire de nouveaux dépliants et des quiz en anglais et, très important, à faire de mon mieux pour divulguer l'existence du monastère à l'étranger.

## **Mots clés**

**Monastère de St. Martinho de Tibães, traduction, révision, communication, tourisme, marketing**



## **Resumen**

Dentro de mi curso de máster en el área de Traducción y Comunicación Multilingüe, elegí desarrollar la parte práctica en el monasterio de San Martinho de Tibães, situado en la aldea de Tibães, cerca de Braga.

El monasterio dispone de una página web muy completa así como de folletos informativos para los visitantes, pero casi todos los textos están escritos exclusivamente en portugués.

El objetivo principal de esta experiencia es contribuir a promocionar el monasterio y aumentar el número de turistas que lo visitan. Para ello he llevado a cabo las siguientes tareas:

1. Traducir al inglés y al francés los folletos informativos y el panel informativo.
2. Revisar gramaticalmente, ortográficamente y en estilo el inglés y el español de la nueva audio guía.
3. Traducir la página web del monasterio al inglés.
4. Crear y desarrollar nuevos folletos informativos y juegos

Todo ello con un fin: difundir la existencia del monasterio en el extranjero para contribuir a dar a conocer las joyas patrimoniales de Portugal.

## **Palabras clave**

**Monasterio de San Martinho de Tibães, traducción, revisión, comunicación, turismo, marketing**





## **Acknowledgements**

When, in 1990, I decided to change career from law to teaching, which meant going back to university, picking up my dormant French and Spanish and learning how to teach and inspire schoolchildren, my mother told me I was the perpetual student. Little did she or I guess at the time that twenty years on I'd be donning the students' cap again!

I fell into translating and doing the Masters in Translating and Multilingual Communication by chance. I had thought of doing a Masters in French but as none at the time existed I decided to do a Masters in Translating and Multicultural Communication. I went to see the Deputy Director of the course, Doutora Sílvia Araújo, and she thankfully persuaded me that I had it in me to be a student again, and that my children (then 3, 4 and 6) would survive without me for three evenings a week.

So now I have a chance to thank Doutora Sílvia who was my initial inspiration, and who used the right words at the right time. Furthermore, for her continuing help and guidance, quick powers of observation, excellent suggestions, encouraging me to use my creativity and, of course, for checking my translations into French, her native language.

Many thanks also go to Dra. Ana Maria Chaves, who despite having officially retired from academia, was happy to read over this Report and give me her astute and invaluable recommendations. My Report would have been much the poorer without her input.

I would also like to thank Dr. Mário Brito for giving me the opportunity to do my work experience at the "Mosteiro de São Martinho de Tibães." It is a privilege to be linked to such a beautiful place. Also, many thanks go to Dr. Joaquim Loureiro, in the Education Service of the Monastery, for giving up his time on a regular basis to go through my English translations with me, and promptly supplying me with any information I needed. Also, thanks to Dr. Maria João Dias Costa, the Monastery's specialist in landscape architecture, who spent many an hour going through the Portuguese/English/Spanish script for the Audio Guide with me.

Next, my thanks must go to my husband, José Alberto, who has made it possible for me to do the Masters course, by collecting the children from school when I had classes, and even having food on the table when I came home late from the University.

This is a good chance to thank all my teachers at the University of Minho, who have taught me with great dedication and inspired me to do greater things. I have to say, doing this Masters course has been challenging at times, but it has given me a spring to my step and set me new goals.

And finally, thanks go to Freddie, Emma and Olivia for accepting that “mummy has to study” and perhaps particularly to Freddie, who boosts my ego, by telling me “Mummy, you’re the most important person at the Monastery. **You’re the translator.**”

## CHAPTER 1: MATINS/LAUDS

### 1.1 Introduction. Why the Tibães Monastery?

I like historical buildings. I had been to the São Martinho de Tibães monastery in 1999, when I first arrived in Portugal. The monastery was still in ruins but being restored. I remember being impressed by the beauty and peace of the place. Since 1999, time has moved on and I am now the proud mother of three young children. The oldest, Freddie, now seven, does a summer course in the grounds of the Monastery every July. When Doutora Sílvia Araújo suggested I do my work experience there, as part of my Masters in Translation and Multilingual Communication, I was delighted to follow up the possibility and in July 2012 I met the Director, Dr. Mário Brito, who agreed I could carry out my Work Experience at the Monastery, translating their information leaflets and website from PT into ENG.

I noted that most of their literature - leaflets, maps, ticket office information, posters, directions to the monastery and particularly their website, was almost exclusively in PT. I felt here I had an opportunity to leave an impact – translating into ENG (my mother tongue) and FR (my second language) in order to attract more visitors to the monastery and to make the visit more interesting for English and French speakers, who could better appreciate the monastery and go away culturally enriched.

During the Work Experience, my aim was to make myself generally useful to the Monastery, in the way I best could, by translating (using my languages – ENG, FR, PT and SP), editing others' ENG, creating new pamphlets and improving existing ones. My main objective was to think of creative ways of “marketing” the Monastery. Just as the monks had their “calling,” I felt mine was to promote their life’s work and to make the world more aware of this beautiful building, which is not just spiritually, but also artistically and culturally enriching. But my mission was not just one of “recitation” in a foreign language or two, I have reported on the translating process, compared and contrasted ENG, FR and PT, and written mini-glossaries of vocabulary relating to the Monastery, which read consecutively give us an idea of what life was like in the days of the Benedictine monks – in the church, the gardens, the Enclosure.

As Marketing is fundamental to “sell” any product, I have concentrated on this element and I feel that my whole Work Experience is tightly linked with Communication and Marketing. Without the website in ENG and without being given a nudge (ie. e-mails setting out what the Monastery has to offer) the English speakers in this world are less likely to come to the Monastery, so I think my “International Liaison role” is important.

Working at the Monastery has allowed me to explore lots of different areas of interest to a linguist – translating, revision, working on an Audio Guide and more theoretically, analysing language, cultures, considering issues such as localization, equivalence, relevance, adaptation and working out what areas of translating I do and do not enjoy.

Below is a list of my main objectives, to achieve on behalf of the Monastery, during my five months of Work Experience with them.

## 1.2 Objectives

I am writing this Report at the end of my Work Experience and so with the benefit of hindsight. The objectives below are in fact very similar to what I had planned to do in my initial Project. Getting involved in the editing of the Audio Guide was unplanned at the outset but was a very useful and educational experience. It also gave me a chance to bring back my almost dormant SP.

1. **Translation** from PT into ENG and FR of:
  - a. Basic information for visitors on their arrival, such as the Monastery's opening hours, the Pricing Table
  - b. Leaflets about the history of the Monastery and the different rooms and areas to visit, inside and out.
  - c. Directions to the Monastery.
2. **Translation** from PT into ENG of the website.
  - 3a. **Edit and rewrite** information relating to the Monastery.
  - 3b. **Review the Audio Guide** in ENG and SP.
4. **Translate quizzes** (In ENG) for children visiting the monastery.
5. **Create a short Glossary and compile lists of specialised vocabulary** relating to churches, saints' names, architecture, gardens, electronic devices and, not least, a definitive list of names for all the areas in the Monastery.
6. **Marketing:**
  - a. **Write to** the National Trust and try to encourage more British visitors to come to the monastery.
  - b. **Write to English law firms, banks, accountants and multinationals** and suggest using the Tibães monastery as a suitable venue for business meetings or “brainstorming” sessions.
  - c. Add to the monastery's **blog**.

d. **Visit Tourist Information Offices/Libraries/Cafés** in Portugal, Spain and the UK and give them leaflets to distribute about the Monastery.

7. Make some **recommendations** to the Monastery on how to:

- a. improve their website.
- b. improve the visit for tourists, generally.
- c. generate more income.

Below in Figure 1, I have set out a quick visual summary of my main objectives. Number 1 relates to my first task at the Monastery, in October 2012 and number 8 is an ongoing project.

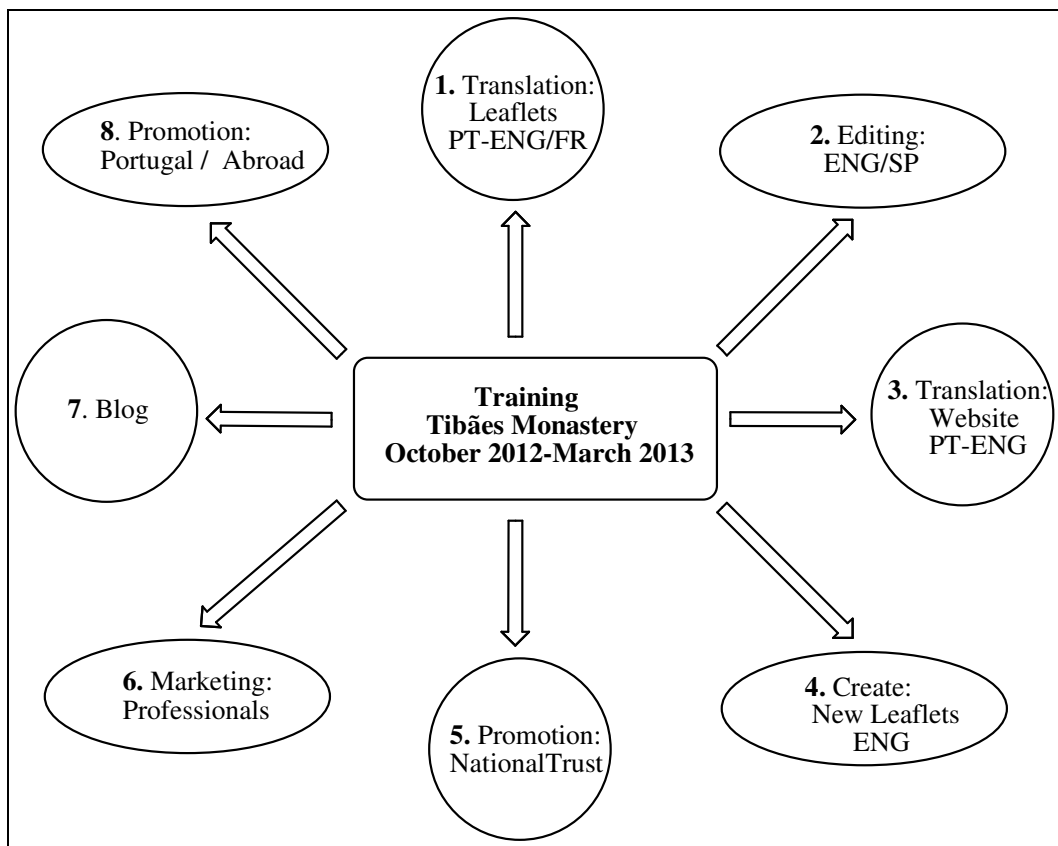


Figure 1 – Summary of Objectives

### 1.3 Prioritising tasks and the time line.

1. **October-November 2012:** I gave priority, in terms of what I translated first, to the information guests needed when they arrived at the Reception area of the monastery – timetables, the price of tickets, leaflets about the history of the monastery, a description of the rooms inside and gardens, patios and walks outside. Then, a Programme of Activities for the Education Service to send out, telling children what was on offer.

2. **December:** Before Christmas, a new Audio Guide suddenly became urgent. It had already been translated into ENG, but not by a native speaker. My work was to revise what had been written and make it more user-friendly - before the script was recorded. I also revised the SP, not for linguistic mistakes but to ensure consistency, after making alterations to the content of the PT and ENG scripts.
3. **January 2013:** My third priority was to translate the website into ENG. After the website, I translated into ENG two quizzes for children.
4. **February 2013:** My fourth priority was and will be to market the monastery abroad. This has to be after the ENG translation has been incorporated into the website, so I can refer potential clients to the website in ENG.
5. **February/March 2013:** I have just added my contribution to the Monastery's blog. It just remains to distribute flyers (written in PT and ENG) about the Monastery - in the public libraries of Braga, Guimarães and Caldas das Taipas, in the Tourist Information Offices in Braga, Guimarães and La Coruña, Galicia (where a friend lives) and, during my year abroad, I can distribute in the South West of England, the Bath and Bristol areas.

The Time Line below stops at the end of February as this was officially when my Work Experience stopped, however I volunteered to continue a little longer, to tie up loose ends.

Task Nº	Task	October				November				December				January				February			
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	Translation of leaflets																				
2	Audio Guide																				
3	Website and quizzes																				
4	Marketing																				
5	Writing report																				

Figure 2 – Time Line, setting out how I divided my time

## CHAPTER 2: PRIME

### Information about the Monastery

Below is a summary of the history of the Monastery. From it we can very quickly glean a great deal of knowledge about the Monastery – its rise, its fall and then its subsequent restoration and regeneration.

### 2.1 A Chronology of the Monastery's History

- 1077: the first reference to the Tibães monastery.
- 1110: Dom Henrique and Dona Teresa, the parents of Dom Afonso Henriques (the first King of Portugal), granted a “borough charter” to the monastery.
- 1567: Tibães monastery became the Mother House of the St. Benedict Order for Portugal and Brazil.
- 1628-1750: the restoration, building and extension of the monastery. Architects, builders, gilders, craftsmen, painters, wood carvers, stone masons were appointed and a creative period ensued – primarily the monastery was decorated in the mannerist style, then rococo, then neoclassical style. The Monastery and Enclosure become a place of learning and aesthetics, making Tibães monastery one of the best examples of religious art in the country.
- 1833: a decree was drawn up forcing all male religious orders to be dissolved. Most of Tibães monastery was closed down, except the church, sacristy, cemetery cloister and the Enclosure, which continued to be used by the parish.
- 1833/34: the monastery's belongings were inventoried and sold.
- 1838: the Enclosure was sold.
- 1864: the monastery was sold at public auction and bought privately.
- 1894: a fire in the Refectory Cloister destroyed the whole cloister.
- 1944: the monastery was classified by the State as a Building of Public Interest.
- 1970s: the monastery was in a state of total disrepair and ruin.
- 1986: the monastery was acquired by the Portuguese state - empty and in a severe state of degradation.
- 1995: the beginning of a complete restoration to the inside and the outside of the monastery, room by room.

- 2009: the arrival of an international community of working nuns from the Carmelite Donum Dei Order, who live in a wing of the monastery.
- Feb. 2010: the opening of the Lodging House (9 bedrooms) and Restaurant, l'Eau Vive – run by nuns.

The present day role of the Monastery is to open to the public this important piece of the Portuguese national heritage, provide activities which promote a greater understanding and knowledge of the past and make people aware, and proud, of the wealth of the Portuguese Cultural Patrimony.

## **2.2 Staff at the monastery**

This is a list of the total number of people working full time at the Monastery as of 2012-13, when I was doing my Work Experience there. It gives us an idea of the sort of work that is carried out on a day to day basis.

Co-ordination technician - 1

Historical researchers – 2

Landscape planners – 1

Communication/cultural extension – 1

Education Service – 2

Museography – 1

Administration services – 1

Reception area – 5

Maintenance of the inside and outside – 6

Total number: 20 people

## **2.3 Funding for the Restoration**

There were three phases, three applications for funding from the EC (FEDER) and the Portuguese State, between 1994 and 2009. All the major restoration work was completed in 2009, however there is more to do.



### **Funding:**

1994-2001: 6,750,721.94 €

1999-2006: 2,105,762.73€

2005-2009: 4,696,410.05€

**Total investment: 13,552,894€**

Total contribution from FEDER: 8,657,024€

Total contribution from the Portuguese State: 4,895,870€

### **2.4 Visitors to the Monastery in 2011/2012**

Table 1 – Visitors to the Monastery in 2011 and 2012

	<b>2011</b>	<b>2012</b>
Total Number of Visitors	31,674	36,831
Visitors participating in the Education Service's Activities	17,349	22,779
Visitors coming individually or in groups	14,325	14,052
Visitors of Portuguese Nationality	30,290	34,879
Foreign Visitors (mainly ENG, FR, SP, GER)	1,384	1,952

### **2.5 Analysis of the Statistics relating to the Number of Visitors in 2011-2012.**

As we can see from the statistics, a lot of funding has gone into the restoration of the Monastery, 13,552.894€. However, the total number of visitors is fairly low, 36,831 in 2012, and the number of foreign visitors is low, 1,952 in 2012. My aim, with the translation of the website and information leaflets, together with my marketing, is to attract more visitors in general, especially foreign tourists.

Comparing the figures for 2011 with 2012, it is very positive to note that the total number of visitors has increased, roughly 5000 more visitors in the space of one year. This increase is directly linked to the work of the Education Service, which has successfully attracted individuals and groups, many from schools, to come and participate in the different activities organised by them.

What is encouraging is that the number of foreign visitors has increased from 2011-2012, by almost 600. Less encouraging and, indeed, disappointing is that the number of individual/group visitors has gone down from the previous year, almost by 300.

This shows that the Education Service has to be congratulated on its excellent work; however, more effort has to be made to encourage more individual and group visitors to the Monastery. To do this, more marketing has to take place, both inside and outside Portugal. In Chapter 6 of this Report I have set out some suggestions and ideas how to make a visit to the Monastery more interesting for visitors and I have also set out potential marketing ideas.

We do have to remember that we are in days of austerity and this will certainly be a reason for the drop in the number of individual and group visits. Undoubtedly when the economy picks up, the number of visits will increase.

We can also see from the statistics that funding for the Monastery finished in 2009 and since then no more building works have been initiated. This date also coincides with the beginning of the financial crisis – neither FEDER nor the Portuguese State has, at present, surplus funds to finish the restoration work needed. However, most of the work has been completed, and to a high standard.

This is a piece of the Portuguese National Heritage which has all the infra-structures in place, to receive visitors, rent out rooms, put on performances, leave an impression on the public. What is missing is the public's knowledge of the existence of this building, with its inspiring grounds – it needs to be given a higher profile, ideally television and radio publicity as well as direct marketing, targeting the most likely visitors.

## CHAPTER 3: TERCE

### 3.1 The Structure of the Work Experience and Methodology

My work experience at the Tibães Monastery ran from 1 October 2012 to mid-February 2013, and was extended, by my request, into March to allow me time to finish checking over the website and distribute flyers about the Monastery. I chose these dates as I knew I would be leaving Portugal to live in England for 1 year from April 2013, due to family commitments.

The person in charge of my Work Experience at the Monastery was Dr. Mário Brito and at the University of Minho I had two Supervisors, Doutora Sílvia Araújo and Dra. Ana Maria Chaves.

When the work experience began, I was given a walking tour of the Monastery, viewed the rooms and outside areas and was subsequently sent leaflets and documents by e-mail to translate. As for the Monastery's website, I went directly to the site and translated everything – except attached PDF files and the annual calendar of events, constantly changing.

I translated from home and had weekly or fortnightly meetings with Dr. Joaquim Loureiro, who works in the Education Service at the Monastery. For the Audio Guide, I received the original PT and ENG script and initially revised the script at home. Subsequently, I had regular meetings at the Monastery with Dra. Maria João Dias Costa, the landscape architect.

My resources were all open-source as I worked from home, using the digital dictionaries, glossaries and parallel corpora available online, as well as paper dictionaries. In general, I used a large selection of translating tools, usually beginning with Google for specialised information, such as the background to a saint or the meaning of a specialised word such as “ralo.” I used Linguee to find a phrase in context. If I just needed one word I often went to the online dictionary Infopédia, as it is quick and reliable.

When I was translating the website, I had my I Pad open to my left, with my laptop in front of me, and translated directly from the I Pad. This saved printing out everything.

The monastery passed on to me some translations carried out by students in the past - this was quite helpful as it provided me with some terminology, but could also be quite dangerous as these translations were not always correct.

For background information and ENG terminology, I read quite extensively about the life of monks in medieval monasteries and about the practice of gilding. I also dipped into several Glossaries on religious and monastic terminology. Google often steered me to YouTube, to watch videos on different saints. To give me ideas on how to improve the Monastery's

website, I watched five videos about different cathedrals in Galicia and studied the website design for the “Museu de Biscainhos” in Braga and that of “Warwick Castle” in England.

I aimed to translate at least one text per day, but this varied hugely, depending on the length and complexity of the document. In general, I started at 9.30am and finished at 5.30pm, giving myself half an hour for lunch. As I went along, I noted down any interesting points I wanted to later include in my Report.

As ENG is my mother tongue, I first translated the texts from PT into ENG, and then into FR. I had regular meetings with Doutora Sílvia Araújo, to check my FR translations.

### 3.2 Translating Resources

In Figure 3 below I have set out the main online and paper dictionaries/parallel corpora/people that I relied on to help me find the correct word, expression or meaning in English or French. This list was later supplemented by the use of glossaries of religious terms, which were also a very good help.

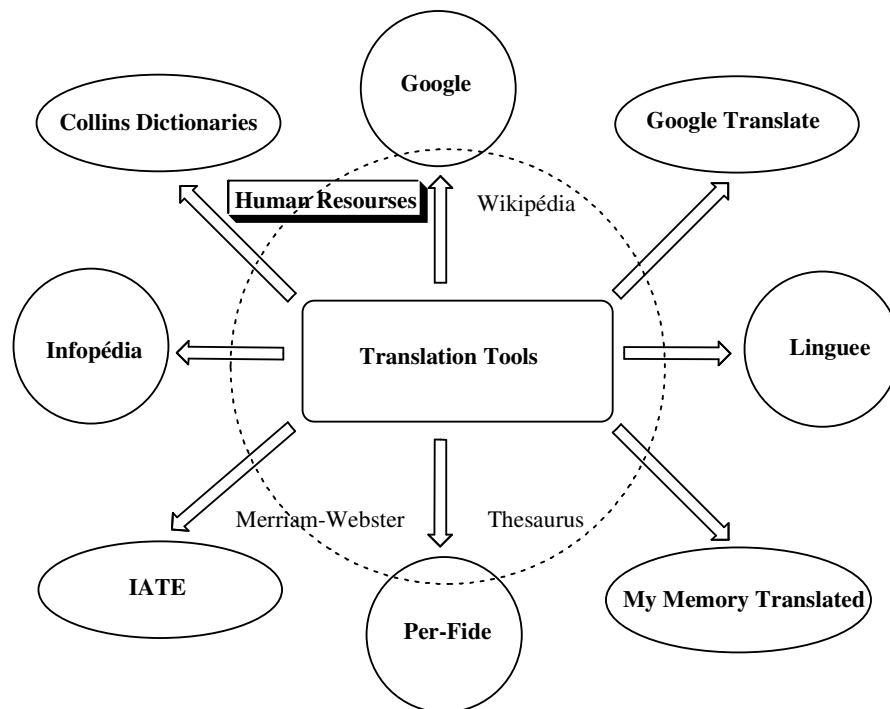


Figure 3- Translating resources

#### 3.2.1 Which translating tool to choose?

**Parallel corpus:** the advantage is to see the word or expression in both languages, aligned. We are given many phrases incorporating the word we are interested in and it makes it much easier to decide, when we know the context, which translation is the best for our purposes.

Below is a list of parallel corpora which I used, in order of preference!

1. **Linguee** – very quick to use and very reliable, gives us the context, but does not have the combination PT-FR (so often I went PT-ENG, ENG-FR).
2. **Per-Fide** – has PT-ENG and PT-FR (and more), we can choose which area we are particularly interested in, for example tick the “Vatican” box and it has all the names of the saints, and a reliable bank of information linked with religious matters.
3. **My Memory Translated** – not always very reliable, but has all the language variations. We can choose the category we are interested in, for example religion, architecture.
4. **IATE** – it has all the language combinations and we can tick the subject matter we are interested in.
5. **Google Translate (automatic translate)** – it has all the language combinations and is good for simple words or expressions we half know but have momentarily forgotten. Otherwise, it is not reliable.

### 3.2.2 Online dictionaries

The advantage of a digital dictionary is that it is quick and it is up to date with recent vocabulary, which paper dictionaries (especially those we have had for thirty years) may not be. Those I regularly use are:

**Infopédia** – has PT-FR and PT-ENG (for my purposes). Good for single words but not for expressions.

**Merriam-Webster** – definitions and synonyms in ENG.

**The Free Online Dictionary** – definitions in ENG.

**Thesaurus** – synonyms in ENG.

**Wikipedia** – an encyclopaedia, with definitions in PT and ENG.

### 3.2.3 Paper Dictionaries

These are useful when we do not have access to the internet or it is quicker to just look in a dictionary instead of going to check on the computer, I Pad or I Phone. But, it has to be admitted (by someone who has always loved her dictionary) they take longer to browse through, do not have as many examples of the word in context and may not even have the word (or expression) at all – especially if the dictionary is out of date. With new technology, new vocabulary is being introduced to the market at least every six months. It is neither possible nor financially viable to buy a new dictionary, with up to date terminology, twice a year. Below is the fine selection of dictionaries that I possess. As you will see, I am very partial to Collins.

### French/English

1. Collins Robert – FR-ENG, ENG-FR (printed in 1980)
2. Petit Larousse illustré – FR-FR 1984

### Spanish/English

1. Collins Robert – SP-ENG, ENG-SP (printed in 1980)

### Portuguese-English

1. Collins Portuguese Dictionary, ENG-PT, PT-ENG 1996
2. Porto Editora – PT-ENG 1995
3. Michaelis – PT-ENG 1983

### English Dictionaries

The Oxford Compact English Dictionary 1996

### English Thesaurus

Pocket Reference Thesaurus in A-Z Form 1992

It has to be said that my work would be much the poorer without the help of **GOOGLE**. It is invaluable to any translator. It sends us off to other sites to read up on the subject, it gives us synonyms, through Wikipedia, Thesaurus or Merriam-Webster. It sends us to see videos on You Tube, linked with our query. It is reliable and informative, especially useful when the translation involves technical vocabulary. Just to provide an example, I needed to find the ENG for “colcha de chita”- Google sent me to Wikipedia, which, whilst not always reliable, in this case was very useful, giving me the translation in ENG, as well as showing me pictures of printed bedspreads. Another example - I had problems finding the meaning of “cobertores de papa”- with Google, it showed me pictures of blankets and then gave me a choice of sites to look at, often through shops selling these blankets. Just reading a summary of a few sites was enough to confirm that these blankets “de papa” were thick, 100% wool – correct in the context.

### **3.2.4 Human resources**

When dictionaries and the internet do not give us the answer it is often best to turn to our human resources, who are still our best general resource! Here are those who helped me regularly.

**Dr. Mário Brito:** co-ordinated my Work Experience, answered queries about administrative matters and discussed marketing ideas with me.

**Doutora Sílvia Araújo:** edited my French translations and helped me with my Report.

**Dr. Joaquim Loureiro:** reviewed my translations from PT into ENG and provided me general information and statistics on the Monastery.

**Dra. Maria João Dias Costa:** revised the Audio Guide with me and helped me provide a definitive list of names, in ENG, for the rooms inside the Monastery and the areas outside, in the Enclosure.

**Dr. Paulo,** the in-house historian at the Monastery, who advised me on the times of the liturgies.

**Jacques Michaud:** a Canadian - French friend, who is a priest living in Quebec, and who came with me to the Monastery in August 2012 (yes, before I officially began my Work Experience) and helped me to translate difficult architectural and religious terms. It was quite touching to see how at home he was in the Church and the Sacristy, and what a wealth of information he had about the rituals of the Church and the day to day lifestyle of the monks.

### **3.2.5 Glossaries**

A Glossary is a list of words presented in alphabetical order, setting out the main terms in a specific area and giving the meaning, often with an example or a picture to illustrate. For example I was interested in Monastic terminology. I found two very helpful online (monolingual) glossaries, one by Ken Collins, setting out terminology relating to religion, churches and worship. A second glossary, also online and free to use, and which I found invaluable for the architecture of monasteries, is entitled “Glossary of Monastic Terms.” I based my Glossary below on this monolingual Glossary, trimming it down considerably, adapting it to be relevant to the Tibães Monastery and making it trilingual, with Monastic terms in PT, FR and ENG and providing an explanation of the term in ENG.

The advantage of a bilingual/trilingual glossary is that it provides the meaning of specialized words in a language other than our own. The subject could be anything that might interest a group of people – I found two rather interesting bilingual glossaries, one on funerary archaeology (Cignoni L) and another on Byzantine and Greek bookbinding. This sort of terminology might be of interest to students, teachers, translators or interpreters. It is a quick way to acquire relevant terminology.

In an Italian academic paper on “Vulgar Latin in the Bilingual Glossaries” I was impressed by the objective of the Glossary – not to lose our link with the history of Latin, especially for terms of the everyday. The glossary includes bilingual narrative texts and dialogues focusing on everyday vignettes such as a boy’s school experiences, shopping at the market, washing at the baths, encounters with friends, financial transactions and dinner party

conversations. I have done something similar in Chapter 3.3, entitled A Kaleidoscope of Life at the Monastery only instead of a Glossary I have given lists of vocabulary relating to specific areas, showing the day to day life of the Monastery in the 17<sup>th</sup>-18<sup>th</sup> Centuries.

At present there is no bi-lingual (or indeed tri-lingual) glossary of Monastic Terminology between PT/FR and ENG. If I was ever to undertake the challenge of writing a bilingual Monastic glossary, the main terms could be Agriculture, Architecture, Burial, Canonical Hours, Church, Choir, Clothes, Food, Leisure, Novices, Prayers, Reading, (with sub-sections) and perhaps a bilingual section (following the example of the Latin Glossary referred to above) giving a parallel corpus of dialogues taken from the annals of history, showing the concerns of the day of the Benedictine monks – difficult to get money off the farmers who had to pay an annual rent for the fields, a need for a Pharmacy to reduce costs and to help the poor. This is a potential area for further research. My Glossary below is a very basic starting point for a fuller version, complete with illustrative photographs. It is organised by ENG alphabetical order.



### 3.2.6 Trilingual Glossary of Monastic Terms, PT/FR - ENG

<b>Abade/Abbé/Abbot</b>	The head of the religious community. He presided over the monastery and was in charge of internal and external administration. He stood in place of God within the monastery and was to be obeyed at all times.
<b>Arcaria/Arcade/Arcade</b>	A series of arches supported on columns; may be closed or open.
<b>Arco/Arche/Arch</b>	A curved structure across an opening or recess which comprises wedge-shaped elements. These provide support by converting vertical pressure into lateral pressure.
<b>Esquadria/Pierre de taille/Ashlar</b>	‘Dressed’ stone; large stone blocks with smooth, square edges; irregular blocks are known as 'rubble'.
<b>Beneditinos/Bénédictins/Benedictines</b>	Monks who follow the Rule of St Benedict, compiled in the sixth century by St Benedict of Nursia for his monks of Monte Cassino.
<b>Cachorro/Contrefort/Buttress</b>	A structure built against another to support or strengthen it.
<b>Ofícios/Heures Canoniques/Canonical Hours</b>	This comprised the seven daytime Offices of Lauds, Prime, Terce, Sext, None, Vespers, Compline and a night Office of Vigils. These structured the monk's day which began with Lauds at daybreak and ended with Compline at sunset.
<b>Capitel/Chapiteau/Capital</b>	The top of a column, carved or sculpted. A scalloped capital is one decorated with truncated cones which form inverted semicircles, like scallop shells, around the top of the capital; a foliate capital is one decorated with a foliage design.
<b>Casa do Capítulo/ La Salle Capitulaire/ Chapterhouse</b>	Each day the community assembled in the Chapterhouse for a meeting which began with a reading from the Rule of St Benedict. Business and disciplinary matter were then addressed. The Chapterhouse was generally on the

east cloistral range and was often an impressive building, second only to the church.

**Coro/ Chœur/Choir**

The eastern part of the church occupied by the monks who gathered here to celebrate the Canonical Hours.

**Claustro/Cloître/Cloister**

An open quadrangle (garth) surrounded by a covered walkway or arcade; connects the domestic offices with the church.

**Colação/Collation/Collation**

The daily reading from John Cassian's *Collationes Patrum* (Conferences) or from another edificatory work which took place usually in the north cloistral walk and before Compline. Also, the term for a light meal on fast days.

**Coluna/Colonne/Column**

Cylindrical, polygonal or square pillar which often supports an arch.

**Conduta/Conduit/Conduit**

A man made water supply.

**Cornija/Corniche/Cornice**

Moulded horizontal projection along the top of a column or wall.

**Capuz/Capuchon/Cowl**

Part of the monastic garb, this was a full cloak with wide sleeves and a hood that was worn by the brethren over the tunic in the church, chapterhouse and refectory.

**Dormitório/Dortoir/Dormitory**

The room where the brethren slept in common; in the later Middle Ages some dormitories were partitioned into cubicles to provide privacy.

**Frade/Frère/Friar**

Popular name for the Mendicant Orders which emerged in the thirteenth century. They were committed to poverty - communal as well as individual - and thus relied on begging for their daily subsistence. In contrast to monks, friars were not bound by vows of stability and moved around the towns, preaching and caring for the sick.

**Capítulo Geral/**

**Chapitre Général/General Chapter**

An annual general meeting attended by the heads of houses.

<b>Hábito/Habit/Habit</b>	The customary monastic garb. This was traditionally black but the Cistercians chose to wear habits of undyed wool and were thus known as the White or Grey Monks.
<b>Jamba/Jambage/Jamb</b>	The side support of an arch, window or doorway.
<b>Cozinheiro/Cuisinier/Kitchener</b>	The monastic official in charge of the kitchen.
<b>Lavatório/Lavabo/Lavabo</b>	A water basin or washing place.
<b>Laico/ Laíc/Lay brother</b>	This initially referred to an adult convert to the religious life but later, with the emergence of the new religious orders, it described a non-monastic member of the community who took vows but was essentially responsible for agricultural and industrial work in the monastery.
<b>Calha/Reillère/Leat</b>	An open watercourse feeding water to a mill.
<b>Misericórdia/Miséricorde/Misericord</b>	This literally means 'mercy' and was used to describe the room in the monastery where monks could eat meat since they were forbidden to eat meat in the refectory. This term was also used to describe the small wooden shelf under a monk's seat in the choir which allowed him to sit during long periods of prayer.
<b>Casa Mãe/Maison Mère/Mother House</b>	The house which founded another was known as its mother house.
<b>Moldura/Moulure/Moulding</b>	Decorative strip of an arch, window or projection for ornamentation. Mouldings bring light and shade.
<b>Nave/Nef/Nave</b>	The main body of the church occupying the western part of the building.
<b>Nicho/ Niche/Niche</b>	Niche in a wall.
<b>Novício/ Novice/Novice</b>	Anyone who wished to become a monk of the house entered as a novice and during this time was a probationary member of the monastic community, usually for a year. He was guided and instructed by the

novicemaster until he made his profession as a monk.

**Noviciado/ Noviciat/Novitiate**

The trial period that every newcomer had to undertake before he was admitted as a full member of the monastic community, during which he received instruction. This traditionally lasted for one year to allow time for the novice to be suitably assessed and to receive adequate training.

**São Benedito/St. Benoît/St Benedict**

The Father of Western monasticism, he compiled a rule for his monks of Monte Cassino c. 480-550, known as the Rule of St Benedict. This became and remains the blueprint for Western monastic practice.

**3.3 A Kaleidoscope of Life at the Monastery.**

Below are a series of tables, setting out lists in PT, ENG and FR of the technical and everyday terminology of the Monastery. By looking through these tables we gain some insight into life at the Monastery, especially in the 17-18<sup>th</sup> Centuries. We can see who lived and who worked there – the abbot, monks, novices and choristers were the permanent residents, but there were many builders, stone masons, woodcarvers, gilders and craftsmen coming and going. We can learn about the sort of work they carried out as well as the sort of fruit and vegetables they grew. We can imagine all the noisy animals they kept, some as pets and some undoubtedly for human consumption. We can also see at a glance the sort of electrical equipment the present day Monastery has available in the rooms they rent out to the public.

Table 2 – General architectural terminology

<b>Portuguese</b>	<b>English</b>	<b>French</b>
1. Abóbada de cantaria	Stone vault	Voûte en pierre
2. Cachorros	Buttresses	Des contreforts
3. Florões	Fleurons	Des fleurons
4. Mísula	Corbels	Des corbeaux
5. Pedra lavrada	Sculpted stone	Pierre taillée
6. Platibanda	Fascia/platband	Un fascia
7. Sanefas	Pelmets	Les cantonnières
8. Teto de caixotões	Coffered ceiling	Le plafond à petits caissons

Table 3 – Styles of architecture – in historical order

Maneirista	Mannerist	Maniériste
Barroca	Baroque	Baroque
Rococó	Rococo	Rococo
Neoclássico	Neoclassic	Néoclassique

Table 4 – Church Terminology

1. Anjo	Angel	Ange
2. Beditino	Benedictine	Bénédictin
3. Bispo	Bishop	Evêque
4. Cadeiral	Choir stalls	La rangée
5. Capela	Chapel	Chapelle
6. Cela	Cell	Cellule
7. Cemitério	Cemetery	Cimetière
8. Claustro	Cloister	Cloître
9. Congregação	Congregation	Congrégation
10. Coro	Choir	Chœur
11. Cruz	Cross	Croix
12. Estante	Lectern	Un lutrin
13. Igreja	Church	Église
14. Matinas	Matins	Matines
15. Missa	Mass	Messe
16. Missionário	Missionary	Missionnaire
17. Mosteiro	Monastery	Monastère
18. Nave	Nave	Nef
19. Noviciado	Noviciate	Noviciat
20. Ofícios	Canonical Hours	Heures Canoniques
21. Oratório	Oratory	Oratoire
22. Orgão	Organ	Organe
23. Papa	Pope	Pape
24. Púlpito	Pulpit	Chaire

25. Retábulo	Retable	Retable
26. Sacristia	Sacristy/vestry	Sacristie
27. Santo	Saint	Saint
28. Sino	Bell	Cloche/sonnette
29. Transepto	Transept	Transept

Table 5 – Trees at the Monastery

Ameixoeira	Plum tree
Aveleira	Hazel tree
Azevinho	Holly tree
Bordo	Silver maple tree
Buxo	Box
Carvalho	Oak tree
Castanheiro	Chestnut tree
Cerejeira	Cherry tree
Damasqueiro	Apricot tree
Gilbarbeira	Butcher's broom
Laranjeira	Orange grove
Limoeiro	Lemon tree
Loureiro	Bay tree
Macieira	Apple tree
Medronheiro	Mulberry bush
Oliveira	Olive tree
Pereira	Pear tree
Pessegueiro	Peach tree
Pinhal	Pine forest
Pinheiro manso	Umbrella pine tree
Sobreiro	Cork tree

Table 6 – Vegetables and cereals grown

Abóbora	Pumpkin
Alho	Garlic
Batata	Potato
Brócolos	Broccoli
Cebola	Onion
Centeio	Rye
Cevada	Barley
Couve	Cabbage
Couve-flor	Cauliflower
Espinafre	Spinach
Fava	Broad bean
Milho	corn
Feijão	Green bean
Nabo	Turnip
Trigo	wheat

Table 7 – People living or working at the Monastery

Abade	Abbot
Arquiteto	Architect
Bispo	Bishop
Corista	Chorister
Dourador	Gilder
Entalhador	Woodcarver
Enxambrador	Designer/sculptor
Escultor	Sculptor
Frei	Friar
Imaginário	Developer of images
Missionário	Missionary
Monge	Monk
Noviço	Novice
Pedreiro	Stone Mason

Table 8 – Animals kept in the Enclosure

Burros	Donkeys
Cães	Dogs
Cavalos	Horses
Coelhos	Rabbits
Gado	Cattle
Galinhas	Hens
Mulas	Mules
Ovelhas	Sheep
Peixes	Fish
Porcos	Pigs

Table 9 –Features in the Enclosure

Aqueduto	Aqueduct
Alegrete	Planter
Canteiros	Granite-edged flower beds
Chafariz	Fountain
Escadório	Stairway
Fonte	Fountain
Horta	Vegetable garden
Lago	Lake
Mata	Shrub land
Mina de água	Water mine
Pomar	Orchard
Ramada	Overhead arbour
Tanque	Tank



Table 10 – Electrical equipment – nowadays!

AVAC	AHU (Air Handling Units)
Amplificador	Amplifier
Apresentador de vídeos ELMO	ELMO video player
Calhas de iluminação	Lighting tracks
Climatização	Air conditioning
Colunas de som	Sound columns
Conversor de slides	Slide converter
Leitor de cassetes	Cassette player
Energia trifásica	3-phased energy
Leitor de DVD	DVD player
Leitor de opacos	Opaque-mode reader
Mesa de mistura	Mixing console
Microfones (lapela, sem fios, de pé e de mesa)	Microphones (lapel, wireless, free-standing, table)
Projetor multimédia	Multimedia projector
Som ambiente	Background music

As we can see, the language is very technical and made all the more difficult by the fact that nowadays a lot of this vocabulary does not exist, for example an “enxambrador” (designer, sculptor) and an “imaginário”(developer of images), “alegretes” (planters made of granite) and “canteiros” (flowerbeds edged in granite). To find the appropriate translation it is necessary to speak to experts on the area, know exactly what the person/object is and then move on to finding an English/French equivalent.

### 3.4 When in doubt how to translate, go and “face the problem”

When in doubt, it is a great help being able to go and look at the subject (area or thing) in question, before we translate a term incorrectly and then have to live with the consequences. Normally, it is possible to resolve any queries by doing a Google search or by just looking up the word or phrase in a dictionary, asking an expert on that subject or looking at photographs, perhaps in the website or watching a video on YouTube. However, this does not always give us the very word we are looking for. I was fortunate to be living only 40 minutes from the Monastery and had regular meetings there so I could always wander around and check that my

understanding was correct. Sometimes it took looking at the object/place to make the ENG equivalent pop into my head.

Below I have set out a list of situations when it definitely helped me to be able to go and see the place.

- a. **A Portaria de Cima** – this is the top door, up a flight of steps, next to the Church. I was not sure if I should translate it as “The Top door” or “The Upper Gate” or The Upper Doorway.”I decided on “The top Entrance Door (Our Lady of the Pillar)” as I could see it was a door, not a gate, and to remove any ambiguity, I added the explanation “Our Lady of the Pillar” as there is an image of the saint above the door.
- b. **O ralo** - It was useful to go and see the door, “do Pilar.” The word “ralo” has lots of meanings in the dictionaries – sieve, plough, drain, rose, nozzle. In fact I took my Canadian friend, Frère Jacques, with me and he quickly told me the FR expression “judas” for the PT “ralo.”



Figure 4 – The peephole

- c. **Sineta** – the obvious translation is “little bell.” On seeing the door and the pull bell hanging down, I realised the translation could not just be “little bell” as that would suggest a traditional, round bell. I chose “pull bell.”



Figure 5 – The pull bell

- d. **Estante** – in the church’s Upper Choir area we can see a big wooden stand, holding liturgical books. Possible translations were “bookstand” or “stand” – but *in situ*, the term “choral lectern” seemed more appropriate.



Figure 6 – The Choral Lectern

- e. **De assento levadiço** – At first I thought “tilting seats” was a good translation, until I went to the Upper Choir area and discovered the seats do not tilt, but lift up. So, I changed my original translation, which I liked, to a more prosaic one “with seats that lift up.”
- f. **“misericórdia”**- this is the small wooden shelf under a monk’s seat in the choir, which allowed him to sit during long periods of prayer. At first, I have to admit, I translated “misericórdias” as “compassion,” not really understanding what the compassion was for. It took seeing the seats to understand the form of mercy (a bit of comfort!).



Figure 7 – The “Misericords”

- g. **Alegretes** – this term caused me consternation. I checked in Google, and it just told me it was a town in Brazil. All my dictionaries refused to give me anything. I knew it was linked with flowers, granite, raised off the ground, and they could be found along the St. John’s Passageway and in the Rooster’s patio. It took going and looking to give me the term “planters.”

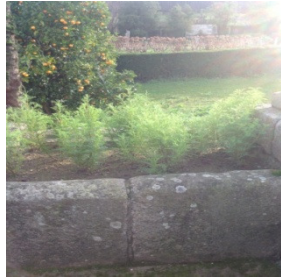


Figure 8 – The Planters

- h. **Chacota sem vidrado** – I had difficulties translating “chacota.” I could see the “chacota” was the empty tile, in the Cemetery Cloister, in the colour of cream cement, not part of the shiny blue and white azulejos, making up the panels. I translated this as “the unglazed tile.” As Dra. Ana Chaves once told her students, and I think it is good advice, “if in doubt it’s best to under dress instead of over dress” – in the translation context.
- i. **Sanefas** – I had to see the pelmets in the church to believe that I had found the right translation. I had not realised pelmets dated from the 17<sup>th</sup> Century.
- j. **Ricos caixilhos de madeira entalhada, pintada e dourada** – it takes seeing these huge, gilded picture frames, which are there just for the beauty and extravagance of the exterior frame, with no painting inside, to be sure you have found the correct translation.
- k. **O Escadório** – this is the stairway in the grounds of the Monastery. Its name changed several times – from stairway, to staircase and then back again to stairway. Certainly seeing it in context takes away any doubts.



Figure 9 – The Stairway

### 3.5 Deliberations when choosing a name for a place

What is essential when translating is consistency in the use of the terminology. Others had translated the Monastery literature before I came along and at first I just accepted everything, which I of course paid for later. Here are my deliberations when choosing the best name for the different areas.

1. **Portaria dos Carros** – This had always been translated as the Cars’ Entrance. One day I questioned this, as the car had not been invented in the 17<sup>th</sup> Century. Also, with the uneven terrain I could be sure most cars could not get through the Entrance. Thanks to Wikipedia I discovered that the first petrol-fuelled cars appeared in 1885. So, I decided the best translation was the “Carts’ Entrance,” as that was the mode of transport mostly used (horse-drawn carts or wagons) for goods and people.



Figure 10 – The Carts’ Entrance

2. **Coro Alto** – This could be “High Choir” but the description is of the area so I opted for “Upper Choir Area.”
3. **Salão da Ouvidoria** – Others had translated this in many different ways. This could be “The Listening Room,” “The Ombudsman’s Hall” (I thought the word “ombudsman” sounded too modern for a 17<sup>th</sup> Century area), “The Audience Hall”- I liked this term as this room was where the townspeople came to the General Abbot, to appeal the judge’s sentences. It is a beautiful, big, grand, room, worthy of the name “Audience Hall.”
4. **Hospedaria** – This caused huge problems. It is an area consisting of two corridors, with 9 bedrooms, making up the accommodation for modern day visitors. Possible names ranged from Hotel, Guests’ Accommodation, Guest House, Hospice, The Lodge and finally we decided on “The Lodging House” as this reflects the idea of monks/pilgrims in the past arriving at the monastery and receiving board and lodging.
5. **Passadiço** – this is the outside Passageway, elevated, looking down onto St. John’s Garden.

I considered various options for this term (from different translations) – the Passage, the Walkway. I decided the best was the Passageway.

6. **Secretas** – this is the area where there are latrines, with the waste going down to the pit below. At first I translated this word literally, as “Secrets.” The sentence read “A rouparia, a barbearia, a botica e as secretas completavam o espaço” I imagined along the corridor there were hidden cubby holes, with “secrets” buried into the walls - this shows the importance of using common sense! My second attempt at translating “secretas” was “latrines” however I later discovered a better word “Necessarium” which works well in PT and ENG, being the Latin word the monks themselves used.
7. **A Sala do Recibo** – this has been translated as the Rent Room as it is the room the villagers, who rented land from the monastery, came to in order to pay their dues in kind, if not in money then in farm produce, which was left off in the Rent Room. Before seeing a photo of the Rent Room I thought it must be some little room at the back of the Monastery. When I saw it (the main exhibition hall at the entrance) I was taken aback. I left the name as the Rent Room as that was the main purpose of the room.

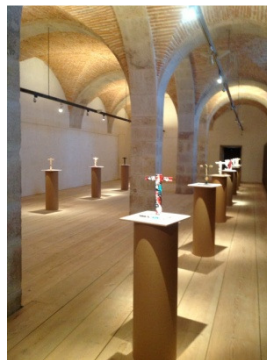


Figure 11 – The Rent Room

Undoubtedly the Monastery’s terminology is quite specialised and it required time and effort to look up the meaning of the words, before even thinking of finding the best translation. However the information was often re-used, in different documentation, so coming to grips with the correct significance paid dividends and was a worthwhile investment of my time as I could re-use these words in the general leaflets in the Reception Area, the Audio Guide, the Quizzes and the Website.

### **3.6 What names do not need to be translated**

Perhaps just as important as translating and finding the perfect name is to know when to leave the name in the original. At first I felt I had to translate every name in front of me. I agonised over a nice translation for “Quinta da Ouriçosa” and “Quinta da Eira,” coming up with “Hedgehog Farm” and “Winnowing Farm.” I presented my translated names to Dra. Maria João and she wisely insisted I keep the names in PT. She was absolutely right. These farms were given these names in the past and it is changing their nature totally if you suddenly rob them of their name and invent others. It is a different matter if we are talking about a place, such as the “Igreja/Church,” “Hospedaria/Lodging House” or the “Coro Alto/Upper Choir Area” – they need to be translated for a foreigner to understand what function the place has. In the case of the two farms’ names, they do not need to be translated. Nor did I change the name of the restaurant, l’Eau Vive, which is an excellent choice of name as the Donum Dei Order (the nuns who run the restaurant) is based in France, the country of “haute cuisine” and in any case L’Eau Vive is always joined to the word Restaurant, so there is no room for doubt.

More examples of when I was quite happy not to have to translate the name of a place was when I found a reference to the “mina da Cabrita.” I decided to just call it “Cabrita mine” (no need to explain “cabrito” means “goat”). Equally, when faced with a reference to the “fontes das Aveliras, dos Tornos e do Pevidal” I left these names in PT, as I decided that translating these lovely names detracted as opposed to helping a foreign tourist.

### **3.7 Translation of titles and people’s names**

At first I thought a saint is a saint is a saint and the name is carved in stone and unchangeable. I discovered, to my amazement, that this is not at all the case. Worse still, not only did I need to localize the saints, but also the popes, cardinals and bishops.

My tactic here was to check the country of origin. If they were Portuguese by origin I left them with their Portuguese name. If “foreign” I translated their name to how they are referred to in that country. I was surprised that the names changed so much. Google was very helpful in telling me that Santa Gertrudes is German, Sra do Pilar is of Spanish origin, José do Egito is not Joseph of Egypt but Joseph in Egypt, St. Jean-Baptiste needs a hyphen in the FR (Per-Fide) and that Santa Escolástica is of Italian extraction, as is Papa Sisto V.

Over the page is a table setting out the names of the Popes, Cardinals and Saints in PT, ENG and FR. Almost as interesting as the name change is the translation of the title of the person.

Table 11 – Popes, Cardinals and Saints names, in PT, ENG and FR.

<b>Portuguese Translation</b>	<b>English Translation</b>	<b>French Translation</b>
Cardeal D. Henrique	Cardinal Don Henrique	Cardinal Don Henrique
Frei José de Santo António Vilaça	Friar José de Santo António Vilaça	Frère José de Santo António Vilaça
Papa Sisto V	Pope Sixtus V	Le pape Sixte V
São Bento	St. Benedict	Saint Benoît
Santa Gertrudes	Saint Gertrude	Sainte Gertrude
São Frutuoso	St. Frutuoso	St. Frutuoso
São João Batista	St. John the Baptist	St. Jean-Baptiste
Santa Escolástica	St. Scholastic	Sainte Scholastique
S <sup>ra</sup> do Pilar	Our Lady of the Pillar	Notre Dame du Pilier



## CHAPTER 4: SEXT

### 4.1 What is translation?

«Vivo no universo das palavras do outro. E toda a minha vida consiste em conduzir-me neste universo, em reagir às palavras do outro (...) A palavra do outro impõe ao homem a tarefa de compreender esta palavra. A palavra do outro deve transformar-se em palavra minha-alheia/ou alheia-minha.» (BAKHTIN 2000)

I like this quote as it could refer directly to the translator, reacting to the words of others, deciphering and transforming what others have said into our language.

HOUSE (1997) refers to translations as being overt or covert. When they are overt the receiver is aware that he is reading a translation, whereas when a translation is covert the receiver is not even aware it is a translation. From my experience, the problem is when a translator is trying to be covert but does not quite succeed!

«A pesquisa científica não se dá num vácuo social. A produção do conhecimento se processa, obviamente, num contexto de relações sociais. Portanto, o discurso científico é construído nos encontros e confrontos de escritores, leitores, textos, teorias, formando um **tecido de vozes**, marcado pelo dialogismo e pela alteridade.» (HYLAND 1999)

Again, this quote appeals to me as I believe a translator is not having a quiet relationship with his or her computer. During the course of my Work Experience I met lots of people, read widely about monasteries, spoke to specialists on indoor and outdoor architecture. When working on the Audio Guide, I experienced a real swapping of ideas, trying to decide on the best name for the different rooms and places inside and outside the Monastery. Working on my own, I would not have achieved the same results – I needed to work with people who knew the Monastery much better than I did. They needed me to give them suggestions in ENG, and this acted as a launch pad for subsequent discussion. This adds to the fun of translating, as you feel you really are working in a team, and everyone's voice is heard.

«As linguagens de especialidade são os instrumentos básicos de comunicação entre os especialistas. A terminologia é o elemento mais importante, que diferencia não só as linguagens de especialidade da linguagem comum, mas também as diferentes linguagens de especialidade entre si.» (CABRÉ 1993)

Here Cabré is speaking of the need for specialists to use the same specialised language, the terminology common to the profession. In my case, the word terminology has different connotations – but still linked to language. With my translation work I need to be aware of the genre, write in the same genre, use the correct terminology and, most importantly, be consistent

with my use of the terminology. I cannot begin calling one room a certain name and then in other documents give it a different name. Terminology has been a key part of my Work Experience.

« Aucun texte n'est écrit seulement dans une langue : il est écrit dans un genre, en tenant compte des contraintes d'une langue. » (RASTIER 2004).

Here Rastier states the principle of language being universal, what links us is not the same language but the way we respect the genre. With the Monastery's literature there are different genres – some formal (description), some deliberately informal (the quiz). We need to consider how we are going to write, to transfer the same message using the same tone and style of writing.

Amongst the many definitions of what is “translation,” I shall begin by repeating the most recent that I have heard, which is that of ADAMSKI (2012), a visiting lecturer to the University of Minho. He states «language is a code and translation is the transfer of a code. It is the transmission of a message into a different reality.» He goes on to say there are two components, the product and the process. The product is the source language, characterised by the client and linked to the final result. The process is the translating process, which can be carried out using various tools.

I have already referred to the tools I use, however there are others I have not yet mentioned, which are very important in the reality of the translating world, to hurry us along. There are many and varied software programmes such as SDL Trados, Omega T and Wordfast, all with memory recognition, so that we do not have to reinvent the wheel each time we come across the same word or expression we have used before. A fairly new tool is Dragon Dictate, which picks up the words you dictate to the computer and writes the words on the screen for you. I have tried this a few times, but more for fun, as I end up correcting quite a lot of text and know I will not use this tool to help me with my translations until it really is more fine-tuned.

Automatic translation (AT) is becoming more and more advanced – most people know Google Translate and the market is constantly working on the quality of this mechanism. According to Adamski, AT will only be prevalent in two generations time. As translators, we can but hope!

#### **4.1.1 Relevance of the translated text at the receiving end**

The German theorist GUTT (1990) defines direct and indirect translations.

«Direct translation corresponds to the idea that translation should convey the same meaning as the original...Indirect translation involves looser degrees of resemblance...In

all cases, the success of the translation depends on how well it meets the basic criterion for all human communication, which is consistency with the principle of relevance.»

I am of the Gutt school of thought. I like to imagine the person reading my translation, absorbed to the end because the text has been “just what was needed.”

“Skopos” is the Greek word for “purpose.” The *Skopostheorie* usually refers to the communicative purpose of the source text, meaning we must when translating consider the objective of the translation.

VERMEER (1978), supporting the Skopos theory, claims the final translated text is of more importance than keeping to a literal translation of the original, source text.

The going trend seems to be this - a preference for an indirect translation, a steering away from the paradigm of direct equivalence. But, as Gutt says, we have to always be aware of the dichotomy between “literal” and “free” translation. We cannot be too free or the so-called translation could become something totally different to the original. Sometimes a translated text ends up so different to the original that no one, on doing a back translation, would recognise the initial source text. These can be referred to as illusory translations – sometimes permitted and even encouraged by the client however, unfortunately, sometimes not!

Following the theme of loyalty to the original text, NORD (2001) says the translator has ethical obligations, not just to texts but also to people, who deserve the translator’s “loyalty.” She is advocating the need to translate, following the original text very closely. However, Nord also speaks of the “functionality” of a text. Translators have to be pragmatic, weigh up the situation and, she claims, they have the right and the responsibility to do what they see fit. To support her “functional” argument, she quotes the theorist CATFORD’s (1965) words when she says the translator’s activity involves more than just a «replacement of textual material in one language (SL) by equivalent material in another language.»

Here we have a dilemma between the need for a direct translation, loyal to the source text and the need for an indirect translation, adapted to meet the preferences and exigencies of the end user. Common sense and an excellent knowledge of the target market must prevail.

#### **4.1.2 Localization of the source text and adaptation for the target audience**

Nowadays it is recognised that there is a need for “localization” before we begin to translate. PYM (1990) defines localization and I have given a brief summary: It involves taking a product (a text) and making it linguistically and culturally appropriate to the target locale (country, region and language). This involves being very aware of who is the target audience, and writing for them.

In my opinion, and this is generally recognised, it is preferable as a translator to always translate into your own native language as not only will your language skills be better but also you will know what your fellow citizens understand and expect.

The ideology of localization is based on cultural diversification. The general view is that translations should manifest cultural differences, rather than standardize national cultures. The Indian theorist BHABHA (1994/2004) considers the consequences of living in what he calls «a post-modern society,» with cultural hybridity – people moving countries, spreading their cultures around the globe. In this context we need to think of translation as a kind of cross-cultural communication, and be aware of where it is appropriate for us to adapt a text to suit the reader. There is a direct link between the paradigms of localization and adaptation. One leads directly to the other. This leads us to ponder on the case of the Japanese translator who was stabbed to death on 11 July 1991 because he, tragically, translated Salman Rushdie's "Satanic Verses" without considering the issues of localization, adaptation and target audience.

All translations involve **adaptation** – we are given words in one language and we cannot, in most cases, translate literally, directly. We need to see the whole picture, the context, be loyal to the original but make sure the new translated text reads well. This is why the vast majority of translating companies employ specialists to "revise" the translated text. If it reads like a translation, it is too literal – especially in the context of translating novels or romantic literature. The reader needs to lose himself in the fiction, not feel he is reading a second rate translation, which will kill the atmosphere. On the other hand, if we are translating an instruction manual for a washing machine which is to be sold in Botswana, what matters is that the client understands how the machine works in his country; he does not need or want a perfectly translated transcript of the original.

Localization is far from being an academic exercise. It is of great importance in the commercial and industrial world. The Canadian-based publisher, Harlequin, can translate the same novel into twenty-four languages and send it to a hundred different locales, in each case not just translating, but also editing the text to suit local expectations about length, morality and style of story-telling. So, if we were to buy a Harlequin novel in Portugal it might be very different to what we would read were we to buy the same novel in China or the United Arab Emirates. Their recently published novels "Night Fever" and "Just One Night" might need a great deal of adaptation to be allowed into these countries.

IKEA, the Swedish furniture makers, take localization very seriously when it comes to advertising their products. They have forty-one separate websites, and each is directed to its target culture. I compared Ireland with Kuwait. The Irish site is happy, saucy and family-

orientated, showing families out eating together. The bedroom shows a multitude of flimsy negligees draped over wardrobe doors, with a caption «we have a range of mattresses...if you're not sleeping like the Proverbial Princess, we'll give you up to 90 days to exchange it for another.» One is left wandering at the innuendo! On the other hand, the Kuwaiti website is very sober. In the bedroom, there is a bed but no sign of occupants and certainly no night attire on display.

Sometimes localization can go too far. I have always wondered why the English call a “bouchée à la reine” a “vol au vent,” since the French have never heard of this supposedly French name. Obviously someone in the British marketing world thought “vol au vent” sounded more appetising and would sell better to the British market than the real French term.

MOOIJ (2009), who has written a book about global marketing and advertising, states «think global, act local.» She says there may be global products, but there are no global people. In other words, we need to be aware of the individuality of people and gear our marketing to the client.

In today's world of mobility, localization is necessary, and even essential. We have to consider it in everything we translate. In the case of the quizzes that I translated for the Monastery, I had to change the format of the quiz so that the number of boxes tallied with the number of letters in the saints' names, for example Benedict has four more letters than Bento, Scolastica has one letter less than Escolastica. The quiz also involved doing a crossword, linked to the Benedictine Coat of Arms – it worked in PT, but not in ENG. I decided instead of doing a crossword, it was easier just to describe the Coat of Arms and list the objects that could be seen in it.

When translating the dimensions of the rooms which the monastery lets out to the public, I had to be careful to adapt from the PT to the ENG, for example:

C 31,50m L 9,25m A 5,30m, in ENG became: L 31.50m W 9.25m H 5.30m

Also, the months of the year and the days of the week are written in upper case in ENG and lower case in PT and FR.

When translating bus timetables I catered for the British market and did not use the twenty-four hour clock, but the twelve hour clock, using am and pm.

In the website there is a form to be completed by the person/company interested in renting a room/area to hold an event at the Monastery. The interested party fills in the form and e-mails it to the Monastery who then sends back a quote. I noticed that the original form was very un-user friendly for the British market as it asked the person to include for example his Identity Card number (the British do not have ID cards), his fiscal tax number (in Britain one is

never asked this) and details of his local “freguesia.” I redrafted the form, making it simpler – so it would not confuse and therefore put off a potential client.

Another example of localization and adaptation can be seen on the first page of this Report. The song, Frère Jacques, is known by most British children. Only recently I found an “ENG translation” of the song and was bemused to see the subtle differences that happened in the translation. Frère Jacques becomes Brother John (not Jack). And, as it sounds better, the second line in the FR becomes the first line in the ENG.

When translating a poem in the children’s quiz, I am afraid I was not as clever, keeping the rhyming couplets, however I did have to be aware of some localization. One line is “Como és um bon menino,” which I adapted to “As you’re well behaved.” I am sure the poet did not intend to make the poem only refer to boys, so I made it universal, considering the linguistic differences between PT and ENG. I have written more on this in Chapter 5.

In short, before even beginning to translate, it is necessary to identify the genre a source text falls into and write in the correct style – taking into account the above theories of relevance, function, purpose, culture and localization, all of which are closely linked. In the case of the Monastery, all these theories apply. It is essential to consider the end user, the tourist, and his nationality, which tells us something of his cultural background. Visiting a monastery on holiday fits into the category of “religious tourism.” We must bear in mind that Portugal, Spain and France are predominantly Roman Catholic, whereas England is mainly Protestant. Consequently, more explanation of Church terms and religious rituals may be necessary for the English tourist. Alternatively, perhaps sometimes omission of information is better than over-explanation. Again, we need to consider the “purpose” and “function” of the text, and not omit information, without obtaining our client’s consent.

#### **4.1.3 Explanation or substitution of an unclear term**

Explanation goes hand in hand with localization and knowing our target culture’s life style and degree of knowledge in certain areas. We need to think of our audience (for example, British Protestant) and ask ourselves if they will understand what we are saying (especially in the Audio Guide) if we use the technical term. Below are some examples of my explanations, substitutions or addition of words. I referred to PYM 2005 for the meaning of “explanation.”

- **Antiphonal psalms:** “Antiphonal psalms, being alternating response psalms” (explanation provided)
- **Collation:** “Collation, being a light meal” (explanation provided)
- **Acolyte:** “assistant” (I substituted)

- **Crosier:** “staff” (I substituted)
- **Congregação:** “Benedictine Congregation” (here I added the adjective Benedictine, to clarify we are referring specifically to the Benedictine Congregation of Portugal and Brazil.)
- **Ovos reais:** royal eggs, a dessert made of eggs and sugar (I decided to explain).
- **Regra:** “St. Benedict’s Rule” (I added the name St. Benedict, to be explicit).
- **RB 38, 1.5:** St. Benedict’s Rule 38,1.5 (I added an explication. Simply swapping RB for BR would not have been clear).

#### 4.2 What makes a good translator?

In January 2013, Dra. Ana Maria Chaves invited the American writer, Richard Zimler, to talk to the Masters class about his work, and he made the following points about what he considers makes a good translator.

1. You have to be very good at the two languages you are translating from and into.
2. You must be sensitive to the nuances of language, and be able to express fear, love, humour and surprise when necessary. This involves being able to capture the “spirit” of the original, not just the words.
3. You have to have lived, have experienced life, so that you can write about it.
4. You need to give yourself time to think of the exact word. This involves patience.

He made the point that the British market prefers shorter novels to the Portuguese and so he has to write two different scripts for the two different markets. I find this an interesting little gem of information, in line with my belief that the English are much more compact in their way of expression. It also reminds me of Harlequin’s standard editing practice.

ALVES (2006) has additional points to add to the list of what we all aspire to being.

1. Apart from being good at the language of departure (the source language), the translator has to have a total command of the language of arrival (target language) and know the culture of both countries.
2. He needs to be able to research well – to find vital information for his translation.
3. He has to be technically competent and know how to use the latest technology, to produce professional translations.

I have three more points to add to the above list.

1. The translator has to be conscientious, extremely vigilant and always check that information that could change has not changed before handing in his final translation. This could apply to bus or train timetables, the location of bus stops, opening hours, etc.
2. The translator should try to improve the quality of documents if the original format is unclear and confusing. I found this with the Pricing Table - lots of asterisks, percentages to work out discounts and a jumbled up order. I decided to totally rewrite the document. This also applied to a form to be filled out to rent a function room in the Monastery – it worked for the Portuguese market (details of ID cards, fiscal number) but not for the British. It was easier (and clearer) to rewrite the form than edit it.
3. A translator normally has to edit documents as well as translate. Sometimes it is more difficult to revise a text than to write it again from scratch. There is a fine balance when editing – we need to weigh up correctness with style, and perhaps exercise a little patience and tolerance!

From the above, we can see that the translator must be multi-skilled. Like any profession, there are the good and the bad – all too obvious when we are on the target side, and the translation is into our language!

#### **4.2.1 Automatic Translation vs. the Hard Graft?**

At times a student begins to wonder if there will be a job out there for him, due to the public's awareness of automatic translation software. On the whole, the people I have met seem very impressed with Automatic Translations – they tell me how you just need to pass a translation by, for example, Google Translate and within seconds it will give you a sort of OK translation. So, just to check if I would be unemployed before I even started, I decided to do a little study into this subject.

So, I extracted a short passage (admittedly difficult) from the Monastery website, which I “put through” Google Translate (GT) to see what I would get back.



**Cerca Conventual (WEBSITE ORIGINAL TEXT)**

...Na Cerca pequena que englobava as Hortas, os Pomares, a Casa do hortelão, a Capelinha de S.Bento, as fontes das Aveliras, dos Tornos e do Pevidal, os monges, no séc.XVIII, associando o poder económico à estética barroca, marcante nas obras em curso no novo edifício conventual, implantaram eixos formados por sebes de buxo, muros brancos e caminhos ensombrados por ramadas, que direcionavam o espaço para: um ponto de água, enquadrado por majestosa fonte ou tanque de pedra lavrada; um percurso pela mata onde a exuberância da vegetação surpreende; uma “rua das fontes” ou escadório onde, através duma sucessão de 7 fontes trabalhadas, intercaladas por escadas e patamares latejados, contrastavam nas suas cores e doirados com os pomares envolventes, sobe até ao jardim e Capelinha de S.Bento.

**TRANSLATION PRODUCED BY GOOGLE TRANSLATE**

**About Conventual**

In short ... About that encompassed the gardens, the orchards, the gardener's house, the Chapel of St. Benedict, the sources of hazel, of Tornos and Pevidal, monks, in XVIII century, linking the economic power to Baroque aesthetics, striking the works in progress at the new convent building, implanted axes formed by hedges of boxwood, white walls and paths shaded by trellised, that drove the space: a water point, framed by majestic fountain or pond of hewn stone; a path through the woods where the lush vegetation surprise, a "street sources" or stairway where, through a succession of 7 fonts worked, interspersed with stairs and landings latejados, contrasted in their colors and gold with the surrounding orchards, rises to the garden and Chapel of St. Benedict.

**MY TRANSLATION – THE HARD GRAFT!**

**Monastery Enclosure**

In the small Enclosure which encompassed the vegetable gardens, the orchards, the gardener's house, St. Benedict's chapel, the Aveliras, Tornos and Pevidal Fountains, the monks in the 18<sup>th</sup> Century, associating economic power with Baroque aesthetics (as seen in the work carried out on the new monastic building) formed an axial system with hedges of box, white walls and paths shaded by overhead arbours, which honed in on a water feature in the form of a majestic fountain or a sculpted stone tank, a route through the shrub land where the exuberance of the vegetation surprised, a “street of fountains” or “stairway,” where along a succession of 7 engraved fountains, interleaved with steps and pulsating springs, they contrasted in their colours and gildings with the surrounding orchards, leading up to the Garden and St. Benedict's chapel.

**4.2.2 A Comparison between my translation and that of Google Translate**

I have to admit that I am not entirely happy with my translation, as it was a difficult text, lots of meanderings and with the verb “sobe” somehow lost at the end. “Patamar” can mean a level, but also a fountain – I opted for the latter. Perplexed as I am, I am still quietly confident that my translation is better than GT's...

Table 12 – My translation compared to GT’s

<u>My translation</u>	<u>Google Translate</u>
Monastery Enclosure	About Conventual
Which included the vegetable gardens	About that encompassed the gardens
The Aveleiras, Tornos and Pevidal Fountains	The sources of hazel, of Tornos and Pevidal
As seen in the work carried out	Striking the works in progress
Shaded by overhead arbours	Shaded by trellised
Which honed in on	That drove the space
Where the exuberance of the vegetation surprised	Where the lush vegetation surprise
A street of fountains	A street sources
Steps and pulsating springs	Stairs and landings latejados

#### General Observations

1. Obvious mistakes with Google Translate (GT) :
  - a. Lots of mistakes by translating word for word, for example “About Conventual” does not transfer the meaning.
  - b. Adjectives come before the noun in ENG but they come after in PT - GT cannot cope with this, and translated the adjective after the noun, for example “7 fonts worked” instead of “7 worked fountains.”
  - c. Bad grammar: no difference between singular or plural (a street sources), no recognition of tenses (shaded by trellised) and no agreement of verbs with nouns (vegetation surprise).
  - d. When GT cannot find the correct word, such as “latejado” it keeps it in the source language.
  - e. AT does not read over its work to check it is correct, therefore there are some howlers, such as “about that encompassed the gardens.” If this was read by a human checker it would be picked up on immediately.

Therefore, I have to agree with my friends who tell me that GT is good for gist – it does give us a flavour of the text. But I have to say, this little exercise cheered me up – it made me realise that I would not be redundant for a few years yet – until Automatic Translate (AT) is greatly improved. At this moment in time a GT translation leaves me confused, amused and

wondering what exactly it is saying and which parts I can rely on and which not. It is absolutely no good for long descriptions, but reasonable for single words, and it is quick and free.

### **4.3 The Audio Guide.**

I had not realised the Portuguese and English were so far apart in their way of expression until I had to revise the ENG of others, with the Monastery's new Audio Guide. This was a much longer task than I had imagined. Before I began, I thought it would take me a morning, in fact it took me about 3 weeks, but a good deal of this time was linked with defining the names of the rooms/areas.

It is a useful list for the Monastery to keep and refer to, when in doubt as to the name of a place or of a saint. They have the list in PT so can keep the two lists side by side.

### **Audio Guide Index for the Tibães Monastery**

#### **Monastery building**

- 102 – Reception & Shop
- 103 – Archaeological Remains
- 105 – Carts' Entrance
- 107 – Façade of the Monastery
- 109 – Rent Room and Barn
- 111 – St. John's Garden
- 113 – The Top Entrance Door (Our Lady of the Pillar)
- 115 – Cemetery Cloister
- 117 – Church
- 119 – Main chapel and Transept
- 121 – St. Gertrude's Chapel
- 123 – St. Ida's Chapel
- 125 – St. Lutgardis' Chapel
- 127 – The Holy Family's Chapel
- 129 – St. Amaro's Chapel
- 131 – Organ
- 133 – Chapel of the Blessed Sacrament
- 135 – Sacristy
- 137 – Sculptures
- 139 – Upper level of the Cemetery Cloister
- 141 – St. Joseph's Chapel
- 143 – Upper Choir Area
- 145 – Entrance hall
- 147 – The Forecourt
- 149 – Coat of Arms of the Congregation
- 151 – The General Abbot's quarters
- 152 – The General Abbot's garden
- 153 – The Generals' Gallery
- 155 – Guests' rooms

- 157 – The Passageway
- 158 – Monastic Noviciate and Choristers' quarters
- 161 – The House of Paintings
- 163 – The Barbershop and Pharmacy
- 165 – Necessarium
- 167 – Chapter House
- 169 – The Rooster's Patio
- 171 – Library Corridor
- 173 – Library
- 177 – Refectory Cloister
- 179 – Refectory
- 181 – Kitchen
- 183 – Wine Cellar courtyard
- 184 – Restaurant and Lodging House

### **The Monastery's Enclosure**

- 200 – The Monastery's Enclosure
- 205 – The vegetable gardens and orchards
- 210 – St. Benedict's Fountain
- 215 – The Stairway
- 216 – St. Benedict's Chapel
- 220 – Lake
- 225 – Oak tree forest
- 230 – Wolframite House

### **Biographies**

- 301 – St. Benedict
- 302 – St. Scholastica
- 303 – St. Gertrude
- 304 – St. Ida of Lovaina
- 305 – St. Amaro or Mauro
- 306 – St. Martinho of Tours
- 307 – Friar Cipriano da Cruz.
- 308 – Friar José de Santo António Vilaça
- 309 – André Ribeiro Soares da Silva
- 310 – José Teixeira Barreto

With the Audio Guide, I was amazed at the huge number of technical terms that the translator was aware of – so much so that I began to question if most of my British friends were more in the know than me, when it came to general knowledge.

Over the page is a table of some of the terms used in the Audio Guide, where I had to revert to Google to find out the meaning of the ENG.

Table13 – Specialised vocabulary used in the Audio Guide

Acolyte	Assistant
Antiphonal	Alternating responses
Archivolts	Bands
Carrancas	Figure-heads
Cartouche	Ornate frame
Chapiter	Supporting pillar
Cob	Made of clay, straw and gravel
Coffers	Panels in a ceiling
Collation	Reading/Light meal
Entablatures	Cornices
Finials	Spirals
Incrustations	Inlays
Lithic element	Stone fragment
Prelature	Clergy
Volute	Scroll-like sculpted ornament

Much as the use of the technical language was very impressive, it was not at all user-friendly. Referring back to Gutt and Nord, we need to think of the purpose and function of our translation. In this case, the main client will be the holiday-maker. With my client’s permission, I ended up compromising, between giving an explanation, substituting words and using the Audio Guide’s technical terms, to bring us all up to a higher level.

I also checked the SP version, just to see that the names of the places in the SP script corresponded with the changes that had been made in the original PT script. It was uplifting to read the SP version as it made me realise how similar SP is to PT, no need for the translator into SP to agonise over a good translation from the PT. “Hospedaria” could remain the same, “carros” did not need to change, even after my revelation there were no cars in the 17<sup>th</sup> Century.

#### **4.4. How to create an Audio Guide.**

I have never used an Audio Guide, so it has been interesting to learn how the system works. The process is as follows:

1. The client sends the information to the Company.
2. Ideally the company comes and sees the place.

3. The information is translated into the target language(s) and, after the script has been approved by the client, it is then recorded.
4. In this case there were two narrators, a woman and a man, who spoke alternately.
5. At the beginning the narrators introduced themselves, they then told the visitor which buttons to press to start, pause or stop the Audio Guide.
6. They then introduced the Monastery very briefly and from there took us through the different rooms, describing them – giving the history and pointing out any architectural features.

Throughout the script, the narrators did their best to bring us along with them, they talked to us, made observations to us, making us feel as if they were our tour guides, if not in person then in their conversation with us. Here are some of their interjections:

- We hope that our knowledge and your imagination will allow you to understand and fully enjoy this monastery.
- Let us take a look at the space we are in now.
- The remains we are walking through date back to that period.
- You can still hear the echoes of the footsteps.
- You can see that from the east part of this wing emerges the mannerist façade of the church.
- With a little imagination you can probably imagine its monastic use.
- The gatehouse you see today was built.....
- You can imagine the ambiance.
- Now take a look at....
- It is interesting to note that....

On the whole, I felt that this part was well done, and it lifted the atmosphere. I did not like the narrators' usage of "you" instead of "we," so I changed this detail throughout, just to put us all in the same boat - "with a little imagination ~~you~~ we can probably imagine...."

## CHAPTER 5: NONE

### 5.1 Linguistic Comparison of Portuguese with French

In this chapter I have carried out a linguistic comparison between PT and FR, and PT and ENG, setting out the similarities between the languages and the huge differences as well. I have given examples of the PT “falsos amigos” and studied the PT style of writing, very different to ENG. I then moved on to a cultural comparison between ENG and PT, listing the main contrasts between our two nations. This information is particularly useful from a marketing point of view and for localization.

Beginning with PT and FR, I find the two languages very similar in their vocabulary and in their general style of expression. I think it must be quite easy for a Portuguese person to understand written FR, for example see below the similarity in the words for the:

#### **different rooms:**

claustro – cloître

espaço – espace

jardim – jardin

farmácia - pharmacie

galeria dos gerais – galerie des généraux

passadiço – passage

sacristia – sacristie

#### **different occupations :**

abade – abbé

arquitecto – architecte

barbeiro – barbier

dourador – doreur

escultor – sculpteur

filósofo – philosophe

frei - frère

monge – moine

papa – pape

rei – roi

It was much easier for me to translate directly from PT-FR than from PT-EN. For example, “recuperation” has the same connotation in PT and FR, whereas in ENG I avoided talking about a building being “recuperated” as this word is normally only used for people, recovering from an illness.

Equally, the Portuguese talk about “espaços” and the French use “espaces” - whereas when describing areas/rooms in ENG I generally cannot use the word “spaces.”

The PT use one word for trees, as do the FR, for example “cerejeira” (PT) is “cerisier” (FR) but “cherry tree” in ENG. Equally “pessegueiro” (PT) is “pêcher” (FR) but “peach tree” (ENG). In ENG if we do not specify we are talking about the tree one assumes we are talking about the fruit itself.

So, PT has fewer “faux amis” for the FR than for the ENG, who have to be more alert when translating into their language.

## **5.2 Linguistic Differences between Portuguese and English**

Yes, the Portuguese language and the English language have many words in common, but perhaps there the comparison stops. The grammar is very different.

Below is a list of the main differences.

- PT nouns are masculine or feminine - like FR and SP, whereas ENG nouns are gender-free.
- The English like to use phrasal verbs, which do not exist in PT, for example “o mosteiro foi encerrado” in ENG is “the monastery was closed down” instead of just “closed.” Equally, “murada” is best translated “walled in” when describing the Enclosure.
- The English also make use of phrasal nouns, such as “com assentos” in ENG is best translated “with seats around.” This gives ENG great flexibility, which is not present in PT. It also means that no two translations into ENG, by different people, will be exactly the same.
- The article in PT makes a big difference to the meaning of the phrase.

When translating a PT text into ENG we need to second guess at times if the writer means us to say “the” or add in a subject. The context is all important in PT.

- PT is more formal and distant; the third person is often used, which causes confusion for an English translator, for example “O Professor João gostaria dum boleia até a casa?” which in ENG we could roughly translate as “Would you, João, like a lift



home?” The English are more irreverent and don’t use people’s titles, teacher, engineer, architect, “Dr/a.” With my João example we have to consider three points:

1. What do we do with “professor”? We cannot say Teacher João or, as the Portuguese would do, Mr. John – in ENG we would probably use the teacher’s surname and refer to Mr (let’s say) Smith.
  2. With the name João – do we leave it João or translate the name to John? In this case we leave it as João as it is the man’s name, but in the case of my translation of the Monastery’s documentation I translated João when I was referring to St. John the Baptist and St. John’s Garden. The rule is that if the person is well known under a different name in their country, you use that name.
  3. “até a casa” – this could be “to the house” or “to my/his/her/our/your house.” This is where the fun begins and we have to try to work out from the context whose house João is going to. The English use the article, which makes life clearer.
- Another contrast between ENG and FR/SP/PT is that the adjective in ENG always comes before the noun, whereas it mostly comes after in FR, SP and PT. For example, “a beautiful building” in FR, SP and PT would have the adjective “beautiful” after the noun (for example “edifício belo” in PT and SP (but, alas, “un beau bâtiment” in FR), or for example “Sistema de iluminação ERCO” in ENG becomes “ERCO lighting system,” with the adjective ERCO being positioned before the noun.
  - We need to be careful with acronyms, which usually need to be turned around, for example “Zona Especial de Proteção” (ZEP) in ENG becomes a “Special Protection Zone” (SPZ) and “Grupo de Amigos do Mosteiro de Tibães” (GAMT) becomes “Group of Friends of the Tibães Monastery” (GFTM).
  - It is interesting to note from Table 5, Trees at the Monastery that the ENG always follow the type of tree with the word “tree,” whereas in PT one word suffices, for example “macieira” is “apple tree,” “figueira” is “fig tree.”
  - Punctuation is different. Where the PT use decimal points the ENG use commas, and where the PT use commas the ENG use decimal points, for example,

PT: 6.750.721, 94 €

ENG: 6,750,721. 94 €

The English are much **more direct, down to earth** and **less poetic** in their way of expression. I note that the Portuguese frequently use personification.

### 5.2.1 Use of Personification

A definition of personification is “to take human characteristics and apply them to something that is not human” (Wikipedia). Below are some examples I found in the PT literature that I translated. You will note that generally I did not follow the personification into ENG as I felt it was not appropriate in these situations. The bold highlighting is mine to indicate the personification.

1. “**apresenta** planta em forma de..” – “it is in the shape of...”
2. “A Cerca do Mosteiro de Tibães, parte integrante do seu Circuito Museológico, situa-se nas faldas do Monte de S.Gens, **na sua encosta virada** ao rio Cávado” – “the Enclosure, which is an integral part of the Tibães Monastery, is situated at the bottom of the St. Gens hillside, overlooking the River Cávado.”
3. “O **programa** decorativo **seguiu** a gramática maneirista” – “the redecoration was in the Mannerist style.”
4. “A Cerca...**sofreu** profundas alterações ao longo dos tempos” – “The Enclosure underwent” (not suffered)
5. “The **bread fields**” – this expression came, in ENG, from the Audio Guide, translated by a Portuguese person. I assume the translator felt he was being poetic, instead of saying “cereal fields,” however it goes too far for the English.
6. “tem uma **relação franca** com a cerca” is translated by “ opens onto the Enclosure.” A “frank relationship” is personification as we are referring to the relationship between a room and the Enclosure.
7. “Acompanhando o Mosteiro na agressão do tempo, a **Cerca viu** desaparecer...”- “accompanying the Monastery through times of hardship, the Enclosure saw the disappearance of.” (here I kept the personification)
8. “**Sofre** várias remodelações” – “it has been remodelled several times.”

### 5.2.2 English “directness”

The English err on the side of informality and do not use technical terms as much as their Portuguese counterparts. You will see below how and when I changed a word or phrase to make it sound more appealing to the British ear, who likes to call a spade a spade.

- a. “Da autoria de” – Instead of “the authorship of” I simply used “made by.”
- b. “As actividades, de acordo com a sua natureza e tipologia.” The English very rarely use the word “typology,” we normally just use “type/kind.”

- c. “passeio micológico” could be translated as a “mycological walk” but as most English people would not know this term, my translation reads “walks in search of mushrooms.”
- d. Dependentes das condições climáticas – not “dependent on climatic conditions” but simply “depending on the weather.” Here the context is important.
- e. Crianças que se encontrem a frequentar – “children who attend” instead of “who find themselves frequenting.”
- f. Inspirada nos cenários teatrais do barroco – “inspired by Baroque theatricality” instead of “inspired in the theatrical scenes of the Baroque.”

### 5.2.3 Portuguese “False friends”

“False friends (faux amis) are pairs of words or phrases in two languages or dialects that look or sound similar, but differ significantly in meaning.” (definition from Wikipedia). Below are some PT examples, which teach us the lesson to always be vigilant and take nothing for granted.

- a. Percurso usado – not “used walk” but “route taken.”
- b. Espaço – not “space”, but “area” or “room.”
- a. Deslocação – not “dislocation” but “getting around.”
- b. Planta – not “plant” but “plan.”
- c. Ações de formação – not “formation actions” but “training sessions.”
- d. Visita livre – not “free visit” but “an unaccompanied visit.”

The following terms, relating to the building works, caused me great consternation as they could not be translated literally. They can be added to our list of “false friends.”

- Recuperação – In ENG, a person who is ill “recuperates.” It is not used in the architectural sense. I translated this term as “restoration” or “renovation.”
- Reabilitação – in ENG this term mostly has to be translated as “restoration” and not “rehabilitation” as this expression is normally reserved for people who have had an accident and need to have physiotherapy to get back on their feet.
- Reintegração – the ENG “reintegration” normally means reintroduction, a term often used for prisoners coming out of prison. In the Monastery context, it is best translated as “restoration.”

### 5.3 Cultural differences between the English and the Portuguese

Whilst revising the English Audio Guide I found myself looking up the meaning of countless religious terms, such as crosier, tabernacle, antiphony. Feeling very uneducated, I

began to question if I was the right person for this job. Suddenly, it dawned upon me that cultural differences may be at play. Portugal (Spain and France) are mainly Roman Catholic countries and perhaps they are more accustomed to religious vocabulary, the liturgies, the interior design of churches, than their English Protestant counterparts.

Other cultural differences between the Portuguese and the British are:

#### **A. The Portuguese Weather – Wine, Olives and Water**

The landscape and weather in Portugal allow the people to plant vines, growing up over arbours “ramadas” and ending up with the famous Minho wine, “vinho verde.” In Britain it is generally not possible to grow grapes to make wine. I therefore had to explain what “vinho verde” is (in the Audio Guide) and how it differs from mature wine. I translated “socalcos” as “terraces.” Also, with olives and olive oil, the British know nothing about the process involved in making olive oil, with a press.

And, the system of channelling water from the various Water Mines (common in N. Portugal but not in Britain) to supply the fountains, provide water for the Monastery and the outdoor animals as well as irrigate the fields and gardens, was a subject which I, coming from a wet country, knew nothing about.

#### **B. Food**

In the Audio Guide there is reference to lamprey and suckling pig. These are foods that the English are not used to. Suckling pig most people will have read about but not eaten. Lamprey will be unknown to most. At first I thought of adding “eel-like fish” to explain what lamprey is, but decided I may be insulting peoples’ intelligence, so I left it as lamprey.

#### **C. Tiles**

Portugal is world famous for its azulejos. At first I referred to azulejo tiles, but thereafter I just referred to them as azulejos.

In the table below I have summarised the main differences, cultural and general, between Portugal and Great Britain. I think this is useful for localization and general marketing purposes, especially in the case of the Monastery. This information applies to what they could sell in the shop, how to entice more customers into the restaurant and café, the sort of evocative language to use when writing marketing promotional leaflets.

When the British come on holiday, like any other nationality, they have a tick list. When they come to Portugal, they want to “live the Portuguese experience” and although they

like to feel within their comfort zone (which is why it is important to know what is inside this zone) they also want to celebrate the differences between our two countries, and go home feeling they have enjoyed new cultural experiences. Food is a big part of most people’s holiday and those coming to northern Portugal want to try the “vinho verde,” olives, sardines, “pastéis de nata.” They also want to try the port made here - to see if it is different to what is imported into Britain, they want to see the famous azulejos, sit in the sun and eat “al fresco” while writing their postcards. The Monastery could provide all this in one outing!

In the Table below I have set out what I consider to be the main cultural differences between Portugal and England. This information is useful for the purposes of marketing and localization

Table 14 – Cultural differences between Portugal and Britain

<b>Portugal</b>	<b>England</b>
<b>Food and drink</b>	<b>Food and drink</b>
Citrus fruits	No citrus fruits, all imported
Wine	Most wine is imported
Expresso coffee	Big white coffee
Not much tea	Tea all day
Big lunch	Small lunch
Frequent barbecues	Infrequent barbecues due to weather
<b>Weather</b>	<b>Weather</b>
Hot in the summer, luminosity high	Not reliably hot, sun not as bright
<b>Architecture</b>	<b>Architecture</b>
Granite in the north	Granite is imported and dear
Marble common in some areas	Marble is very expensive to import
Red roofs	Grey roofs
Balconies	Normally no balconies
<b>Money</b>	<b>Money</b>
Euro, €	Pound sterling, £
<b>Drive</b>	<b>Drive</b>
On right	On left
<b>Sizes/weights/lengths</b>	<b>Sizes/weights/lengths</b>
Km, m, cm, mm	Metric, but also feet and inches

Kg, g	Metric but also stones and pounds
Hectares	Hectares but usually acres
<b>Titles</b>	<b>Titles</b>
Dr/Dra.	Dr. for Phd or for medical doctor ONLY
Sr.Dr. Engenheiro	Mr. (no reference to the job)
Sr/Sra	Mr/Mrs/Ms
Menino/a/filho/a	Call the person by his/her name only
<b>Politics</b>	<b>Politics</b>
Social Democratic Party	Conservative and Liberal Democratic Party
Head of state: President	Head of the country: Queen
<b>Religion</b>	<b>Religion</b>
Mostly Roman Catholic	Mostly Protestant
Pope Francisco	Queen Elizabeth II
<b>Cards</b>	<b>Cards</b>
ID cards	No ID cards, some have passports
Send cards for Xmas/birthdays	Send cards for all occasions

If I wanted to take advantage of this information from a marketing point of view, I would print advertising blurb throwing in a reference to the bright sun, the charming red rooftops, the wrought iron balconies, the marble and granite inside and out of most houses, from the most opulent to the most humble.

If I'm trying to encourage people to come to my restaurant I would refer to the excellent local wines, the traditional Portuguese gastronomy, the espresso coffee and the "pastéis de nata."

Giving people directions, I would refer to miles as opposed to kilometres and use the 12 hour clock as opposed to the 24 hour clock. If they are driving to a farm, I'd tell them how big the farm is in acres, as most people do not know how big a hectare is. I might also remind them to stay on the right hand side of the road.

Just to make them feel at home, I would have to inform them that just around the corner is that "meia de leite" or refreshing cup of tea.

## 5.4 The Divine Hours

Perhaps my greatest confusion (and I am not alone on this) was with the times of the liturgies, rendered even more problematic as in Roman days the time of day changed slightly, depending on the season. So, the exact time of the liturgy is very obscure, especially for the Vespers and Compline, which some sources claim to be at 5pm and 9pm respectively, whilst Dr. Paulo, the historian at the Monastery of Tibães, seems to think these last two liturgies were much earlier, at 3pm and 7pm. I have followed his time scale. In any case, what matters is that the liturgies existed and were a very important part in the lives of the monks, indeed their “raison d’être” according to Saint Benedict.

Below is a list of the (approximate) times the monks came to the Upper Choir area, to take part in the liturgy. Immediately after the Compline was the singing of the Ave Marias, but I have not included it as it is not a Divine Hour (liturgy).

Of all the liturgical services the monks were obliged to attend I had only heard of two - the Matins and the Vespers. Thanks to the children’s song *Frère Jacques*, Jacques being a monk who had to wake up to incant the Matins, I knew the term Matins and I knew of Vespers because of Evensong (also called Vespers) at the different college choirs at Cambridge.

Table 15 – The Liturgies and the time of day

<b>Liturgia das Horas</b>	<b>Liturgy</b>	<b>Approximate time of day</b>
Matinas/Laudes	Matins/Lauds	Around 2am
Prima	Prime	2 <sup>nd</sup> office (about 5am)
Terça	Terce	3 <sup>rd</sup> office (about 8am)
Sexta	Sext	6 <sup>th</sup> hour (about 10am)
Nona	None	9 <sup>th</sup> hour (around noon)
Vésperas	Vespers	Between 3pm and 5pm
Completas	Compline	Around 7pm

I have used the theme of the “Divine Hours” to run throughout my Report for two reasons:

1. To educate us all about the life of the monks – praying aloud in the Upper Choir Area morning, noon and night, with no time for a long sleep or lie-in!

2. Comparing the translator to a monk, always reading and writing, throughout the day and often throughout the night – but with more of a reversed timetable!

I have to add though, after discovering from the website (see page 163, the description of the Refectory) what the monks ate and drank most days for lunch and dinner – soup, lots of meat, rice and potatoes, vegetables, desserts and about a litre of wine I think the comparison between our lifestyles is rather weakened. Their diet was certainly richer than mine!



## **CHAPTER 6: VESPER**

### **6.1 Marketing and Tourism**

This is an important element of my Work Experience at the Monastery. I have to admit that I have no professional experience of Marketing but forty years experience of tourism, and I also chose Tourism as one of my optional subjects in this Masters course, under the excellent tutorship of Doutor João Sarmiento.

Translation per se is not going to bring in the crowds. I think that having the website translated into ENG will make a difference, and attract more people. I also think this is an opportunity to write to different bodies, telling them about the Monastery and inviting them to come and visit the place. More work needs to be done, spreading an awareness of the existence of the Monastery, both abroad and in Portugal. I think there is nothing to be lost by contacting the largest accountancy, law firms and banks in England, sending them an e-mail telling them a little about the Monastery and what it has to offer. With Google I can quickly find the e-mail addresses of these firms.

As I used to be a solicitor I know the style of e-mail to write – something short and snappy. If it does not interest immediately, it never will. It will be the Personnel Officer who organises staff parties/brain storming sessions/weekends away for senior members of staff. Nowadays letters are out of fashion, and an e-mail may be better than a letter, and it is free as opposed to incurring the cost of buying writing paper, envelopes and stamps. Solicitors get their secretaries to open their post for them, what is relevant they keep, what is not, the Secretary disposes of. Solicitors open their own e-mails.

### **6.2 Raising awareness**

This is a sample e-mail I have drafted, which could be sent to English Accountancy, Law firms and Banks. It could also be sent to Advertising companies, multi-nationals etc. It is only a first draft, a point of departure.

To: Pricewaterhouse Coopers, Deloitte, Ernst & Young, KPMG, Grant Thornton, AGN Shipleys, Moore Stephens

To: Clifford Chance, Linklaters, Freshfields Bruckhaus Deringer, Allen & Overy, Hogan Lovells, Norton Rose, Herbert Smith, Slaughter and May, Eversheds, Ashurst, Simmons & Simmons,

To: Bank of England, Bank of Scotland, Barclays, Bristol & West, Citibank UK, Clydesdale Bank, Lloyds Banking Group, National Westminster Bank, Santander UK

Dear Personnel Officer,

I have just finished translating the website of the São Martinho de Tibães Monastery, in Portugal – about 1 hour north of Porto, [www.mosteirodetibaes.org](http://www.mosteirodetibaes.org). I thought I should share this piece of Portuguese National Heritage with you.

It's a vast, beautiful building, bursting with history, art and culture, dating from the 10<sup>th</sup> Century. It has recently been restored and is open to the public to wander around the monastic rooms and interior patios /cloisters or the extensive outside gardens, which have won several awards. It also has a Lodging House with 6 double bedrooms, 3 singles and a Restaurant, run by nuns from the Donum Dei Order. It is the ideal place to either visit on holiday or use as a base for brain-storming sessions, meetings or just to unwind on a break from the stresses of life!

If you think some partners/members of staff in your firm might be interested in taking advantage of what the Monastery has to offer, please do not hesitate to contact us and we can provide you with a tailor-made programme, even including information about the bus service that links Porto airport with the Monastery.

With kindest regards.

Yours faithfully,

Virginia Henry Martins,

MA Cantab/MA University of Minho, Portugal

Another of my objectives is to try to encourage more visitors to come to the Monastery from the National Trust in the United Kingdom. I am targeting the National Trust as they are a huge organisation and their members enjoy visiting historic buildings and gardens. I have

discovered that a small group of visitors from the UK does come to the Monastery on a regular basis, so I need to discover more and write to the relevant person. Here is my sample e-mail.

To: The National Trust, UK

Re: The São Martinho de Tibães Monastery

Dear \_\_\_\_\_,

I have just finished translating the website of the São Martinho de Tibães Monastery, near Porto, in Portugal. I have been informed by the landscape architect, Dr. Maria João Dias Costa, that every year the Monastery is fortunate to receive visiting groups from the National Trust, organised by (who??)

As the website is now in English, I thought I should let you know! You'll also be pleased to know that the Lodging House and Restaurant are going from strength to strength and that the Monastery continues to host many activities throughout the year, such as searches for mushrooms, butterflies and bats in the extensive 40 hectares of grounds.

Many rooms are of course available for holding meetings, seminars, brain-storming sessions, although most people just enjoy coming back to the Monastery to soak up the atmosphere and imagine themselves back in the days of the Benedictine monks, cultivating the gardens or recanting in the Church – a far cry from the stresses of our modern lives!

We're trying to encourage more guests from the UK to come and get to know our National Heritage. The website address is [www.mosteirodetibaes.org](http://www.mosteirodetibaes.org) and should you wish to organise a visit here, just let us know and we'll do the planning for you, from informing you of bus timetables from Porto airport to get to the Monastery, to organising an itinerary for you – should you find this useful.

Please don't hesitate to either e-mail me at [mstibaes@culturante.pt](mailto:mstibaes@culturante.pt) or telephone me on 00 351 253 622 670

Kind regards,

Yours sincerely,

Virginia Henry Martins;

(MA Cantab, MA University of Minho)

I have a sheaf of leaflets, written in PT and EN, about the Monastery, celebrating its 25 years since being acquired by the Portuguese State, which I intend to distribute during the month of March, in the following places:

- Braga Tourist office
- The Centésima Página book shop in Braga
- Guimarães' two Tourist Information Offices
- Caldas das Taipas Library
- La Coruña, Galicia Tourist Office – I have a friend who works in La Coruña.
- Bristol and Bath in England – I am there from April 2013 - February 2014

In mid-February I took the family for a day out to the Monastery and we spent the afternoon walking around the Enclosure. At home afterwards I wrote a few paragraphs on my visit for the Monastery's Blog. Below is a transcript of what I wrote.

An afternoon out with the family, walking around the Monastery grounds, was one of the most relaxing days I've had for months. We all had fun – walking up and down the Stairway, the children posing for photos next to the statues and fountains. Freddie, my 7 year old, pretended to be a monk, contemplating the Great Lake and quietly listening to the tinkling of the water as it cascades down – a moment of quiet for the parents!

This is such a romantic and inspiring place, full of beauty and hidden treasures – lots of walks through the glens, definitely off the beaten track. In fact, so much so that you feel as if you're an explorer – finding gaps in the Great Wall that surrounds the Monastery, granaries oozing with corn on the cobs, water mines and aqueducts bringing the water to the fountains.

My only regret was not being able to stay on for dinner in the restaurant L'Eau Vive – another day, without three noisy youngsters!

Virginia Henry Martins

10 February 2013

### **6.3 Recommendations on how to improve the Monastery's website**

- **Review the photographs** – remove all photographs with grey skies and substitute them with blue skies. In the first page of the website, the main Presentation, the photo looks like it was taken on a wet day, the ground outside the Monastery looks like a muddy

field. It would be best to substitute this photo with one more flattering, taken on a sunny day. Sunshine and shadows go a long way in the tick list of a potential visitor.

- Accompany the photographs with **music** – I see from the website that a Virtual Visit is being created. I studied the presentation of the websites of 5 Galician Cathedrals, Santiago de Compostela, Tui, Orense, Mondoñedo and Lugo. I think we can learn from watching their website videos, all set to music and very animated.
- Looking at the site of the “Museu dos Biscainhos” in Braga, the immediate difference is that they have **furniture** in the rooms and the place looks immediately more “alive” – it would be excellent if Tibães Monastery could furnish some rooms.
- A very successful tourist attraction in England is Warwick Castle. It is excellent as a venue for all the family to visit. I looked at their website and note it is totally geared towards providing **a day out for the family**. Its headline mentions getting to know the history of the castle, having adventures, seeing stunning scenery, battles and live entertainment, 21<sup>st</sup> Century food and drink. If the Tibães Monastery ever wanted to liven up their website and appeal more to families, this site would be a good one to base itself on.
- There is **not enough information about the Lodging House** – every photo I have seen of the Lodging House is fairly uninspiring – it looks dark, as if the curtains are never opened. The British market likes to see lots of light. There is little marketing done for it, telling the public what the rooms are like, how much they cost per night, how to check availability, etc.
- There could be a short general section **setting out the fantastic activities** that take place at the Monastery (not just the Agenda which I did not translate as it gives details of all the activities up until 2014 and is permanently being updated), such as looking for butterflies, bats and mushrooms, organ recitals in the church, pantomimes, plays, stories, art exhibitions, book launches, gastronomic occasions. This would encourage potential guests to come and stay at the Lodging House, as they would see their visit could be more than just bed and breakfast, 6 kilometres out of Braga’s busy city centre.
- The **Restaurant is undersold**. The website could have a section saying what sort of food they serve, what wines they have on their wine list, the events held there.
- To entice more people to come and rent the areas, they could have a section stating the sort of **functions** that have been held at the Monastery, such as the Caras Magazine Christmas party in 2012 (with their consent).

- There is a **bus** that links Porto airport with the Monastery – there is no mention of this in the website. Tourists thinking of coming for a few days’ stay would find it useful to have a sample itinerary put together for them. This could be as follows:

### **A Sample Itinerary for Potential Tourists**

#### **INDULGE YOURSELVES – A WEEKEND OF CULTURE AND GASTRONOMY AT SÃO MARTINHO DE TIBÃES MONASTERY, N. PORTUGAL**

6 double bedrooms, 3 single bedrooms. Reserve now, e-mail: reservas@hospedariatibaes.com

Tel. 00351 253 282420

www.hospedariatibaes.com

#### **ITINERARY**

**20 March 2013:** shuttle bus Porto airport to Tibães Monastery,

Departs: 16H in front of airport,

Arrives: 17H at São Martinho de Tibães Monastery

17H – settle into the Lodging House

19H – dinner in l’Eau Vive Restaurant

#### **21 March**

8H: breakfast served by the nuns of the Carmelite Order.

10H: Guided visit of the inside of the Monastery, the Church, Kitchen, Cloisters, Cells, Audience Hall, Stables

12H: a traditional Portuguese lunch.

14H: an exploration of the Monastery’s Enclosure, the stairway, lake, gardens and patios. Guests can choose one of two routes (45 mins or 1.5 hours), bring suitable footwear!

17H: a group activity- let’s find the butterflies!

20H: a medieval banquet, served in the Eau Vive Restaurant. All come dressed appropriately.

#### **22 March:**

8H: breakfast in the l’Eau Vive Restaurant

10H: bus to Braga, visit Braga – the Cathedral, the Biscainhos museum (used to belong to a wealthy Portuguese noble family in 18<sup>th</sup> Century) and have lunch in one of Braga’s excellent restaurants.

15H: bus from Braga’s depot to the Monastery.

16H: afternoon tea.

18H: organ recital in the Church, followed by a glass of port in the Sacristy.

20H: a Portuguese wine tasting accompanied by Portuguese cheeses and hams, and typical monastic desserts, for days of feast not famine!

#### **23 March**

8H: breakfast

10H: bus depart from Tibães Monastery to the airport

11H. Bus arrives at Porto airport.

#### 6.4 Showing the Monastery off in a better light.

I have done a general Google search, tapping in Tibães Monastery, Braga and the first site which comes up is that of:

- **Wikipedia** – however, the photo needs to be changed as the sky is very overcast. This would put people off visiting, imagining themselves there in the rain. As they say, “a picture is worth a thousand words.” If the photo is not enticing, the potential visitor will be put off, no matter how good the description is.
- Further down the page there is a line-up of three photos of the Monastery, under the heading “**Images for Tibães Monastery**” – they are linked to the site [www.aportugalattraction](http://www.aportugalattraction). Again, I would change all three photos, the one to the left is of the monastery, the same as Wikipedia’s – with a very dark sky, the middle photo is taken from a bad angle, looking up and making the monastery look quite menacing and the third photo is of the church, but it is such a general photo it could be of any church, so loses its appeal. Personally, I like to focus on detail, so I would choose a picture of the choir stalls (see Figure 8) or of the Antiphonary (see Figure 7). Below is a photograph I took of the Monastery, which is more inviting. Again, it was taken on a fairly grey day so would need to be taken again, but the angle is good – it could replace Wikipedia’s middle photo.



Figure 12 – View of back of the Monastery

There is a general need to look through the various websites, take excellent photos, send them to the relevant person who manages the website and substitute all bad photos for good.

##### 6.4.1 Ideas to encourage return visits

Every year lots of children come to the Monastery with their schools. I have worked on the two quizzes which already existed, made some suggestions and translated them into ENG.

This will add to the general enjoyment of the visit, give children something to focus on and at the same time learn more about the monastery.

I have sent friends to the Monastery and asked for their feedback. The general feel is that the rooms are very empty. The ideal situation would be to furnish them, exactly in the way they were in the 17<sup>th</sup> or 18<sup>th</sup> Centuries, according to the descriptions in the website. All this of course costs money and we are in days of austerity. A cheaper solution for now would be to put a little plaque inside each of these rooms, giving a description of how the room used to look – this information is all on the website. Although people have a leaflet telling them about the different areas, and soon they'll have an Audio Guide to listen to in PT, ENG and SP, some people just want to wander around, machine free and read about a place when they get to it.

Also, there is no Visitors' Book for comments (only on FaceBook). There should be one, kept in the Reception/Shop area, so guests can give their comments, make suggestions, which can be considered, discussed and acted upon, whenever possible.

#### **6.4.2 Ideas to give more life to the rooms**

The rooms need an injection of life. We know what they used to look like. An effort should be made to find appropriate furniture. I gleaned the information below from the website.

The **kitchen** could have a few pots and pans hanging from the iron bars, with some plates on the granite table.



Figure 13 – The Kitchen

A monk's **cell** could have a bed, a chestnut wooden table with one or two drawers, a candle in a brass candle stick, a few chairs.

The **Reception area** is very pretty, with the exposed bricks and the vaulted ceiling. It would be atmospheric to have Monastic music playing all the time, the staff dressed as monks. On the wall it would be educational to have a big chart, perhaps sepia-coloured and in Gothic-style writing, showing the daily routine of the monk, from morning until night, beginning with



the Matins and ending with the Compline. Also perhaps, a time line showing the life of the monk, from when he joins the monastery as a novice until his burial.

This area could also cross sell the Restaurant and Lodging House, giving details of the dish of the day and leaflets on the accommodation.

There is a **shop**, selling traditional Portuguese items such as cork handbags, tiles, silk scarves etc. It is aiming at the elite market. I think it should aim to stock cheaper items too, such as umbrellas, notebooks, pencils and pens (for the school children). Many people like to take away souvenirs, even just postcards of the place. The monastery has old prints – they could get copies and sell them in the Shop. I also noticed the Monastery sells a book about a neighbouring Monastery but the book on the São Martinho de Tibães Monastery is out of print. New books on the Tibães Monastery should be re-ordered. I am also confident that if the Monastery had a coffee-table style of book, with lots of photos, some recipes, a little information about the life of the monks, it would be very popular.

There was a book published, and launched at the Monastery on 24<sup>th</sup> February 2013, about the sort of food eaten in the days of the Benedictine monks. It may be an idea, with the consent of the author, to extract some of the recipes, have them translated and sold individually to visitors to the Monastery.

People like to eat when they are out. The **restaurant** is very good but too discrete. I would put a blackboard outside the Restaurant saying what the dish of the day is and the price. That way, people can plan their outing around lunch. Until recently the Monastery closed at lunch time, but now it is open all day from 9.30am-6pm so this should help business for the Restaurant, closed only on Mondays.

The British, when on holiday, like to soak up every last ray of sun and it seems to them to be sacrilegious (excuse the pun) to “waste” an hour or two inside eating lunch, when they could be topping up their tan outside. It may be an idea to consider letting guests eat outside. This would be quite easy to bring about as the Refectory Cloister is right behind the restaurant and there is a door out to it. The **Refectory Cloister** is quite an empty space and could be pleasantly transformed into an outside “refectory” with some wooden tables and chairs, ideally with an overhead arbour of grapes.



Figure 14 – Back door of the Restaurant, in the Cemetery Cloister

For those who do not want a full lunch, perhaps a **café** service could be an alternative – toasted sandwiches, soup, traditional cakes, hot and cold drinks. A café might also appeal to the local people living in Tibães and around, who might like to pop in to the Tibães Monastery just for a coffee and cake in pleasant surroundings, with perhaps a walk around the Enclosure afterwards.

The **Enclosure** needs clearer signs for the two walks and the plaque giving information about the Stairway is very faint. Other plaques would be good – for St. Benedict’s chapel, the great lake and the patios and cloisters. An outside quiz would be fun for children, for example count the number of fountains going up the Stairway. What fruits can you see engraved into the stone?

### **6.5 Direct marketing: Contacting tour companies**

Nothing would be lost by direct contact with different **tour companies/travel agencies** to raise awareness of the existence of the Monastery, stating what it is possible to see and do there, and suggesting they include the Monastery in their tour route. I have searched on the internet and see there are many tour companies that cover Portugal. In the Bibliography I have included the internet references. Below are a number of niche markets I feel could be researched further.

Nowadays **religious tourism**, which used to fall into the category of “niche” tourism, is becoming more and more popular. I have found some internet sites, two are tour companies that specialise in Catholic tourism. For example “Kuoni” specialise in organising cultural, religious and adventure group trips. There is a company in Barcelos which specialises in religious tourism. As the north of Portugal is rich in churches, cathedrals, religious sanctuaries such as Bom Jesus, Sameiro, Penha, Santa Luzia, Porto d’Ave to name but a few, there certainly is an

offer of religious tourism in this area of Portugal. The tour could come, see around the Monastery and the Enclosure, have lunch or dinner at the Eau Vive Restaurant and stay overnight at the Lodging House

**Gastronomic tourism** – this is a huge area. There are many tour companies specialising in this – such as “Personal Tour,” “Go Ahead Tours” and “Context Tour Guides” which organise guided tours, linked with gastronomy in Portugal. The Monastery has an excellent restaurant and a good wine list. It could contact these representatives (see Bibliography for a few contacts) and offer to host a medieval dinner or a wine and cheese tasting in L’Eau Vive restaurant.

**Nature and walking tourism** – the Enclosure is perfect for this. It is a question of contacting groups such as the National Trust, Conservation groups, Friends of the Gardens, nature groups.

**Historical tourism** – there are many historical associations that organise days out. The Monastery should research which companies exist and contact them. Perhaps even send a round robin to the “Juntas da Freguesia” (which often organise days out for the local inhabitants) in the north of Portugal, inviting groups to come to the Monastery.

As the Monastery has a **Lodging House**, a restaurant, beautiful grounds and is cut off it would be an ideal location to hold “**murder-mystery parties**,” a type of “who-done-it?” scenario. There are companies who specialise in this and they could be contacted, to hold events at the Monastery. The list of possibilities is infinite.



## CHAPTER 7: COMPLINE

### 7.1 Discussion of the joys and the struggles

A translator has a special relationship with his computer and I have to say that before I began the Masters course I had not used a computer for anything other than to send e-mails, book flights and do the odd exercise for my private English students, using Word. I had not saved a document on a memory stick since the days of the floppy disk. Therefore I have been like an excited child, discovering what I can do with my new laptop. I will not bore you with the details of what I have learnt, suffice it to say that I have had a steeper learning curve than most!

On the subject of translating and more particularly, translating for the Tibães Monastery, I have to admit I found it much easier to translate a text directly than indirectly, therefore texts providing factual information, such as directions to get to the monastery, timetables, pricing tables, were all quick and easy to translate.

I also enjoyed translating the Programme of Activities for 2012-2013, giving little summaries of the puppet shows, such as Peter and the Wolf, Alice in the Wonderland of the Monastery of Tibães, etc. Here I could be creative and, having three children of my own, I knew the style of writing to adopt.

Even more fun was to be had translating the quizzes for children. Here I could be quite creative – translating a poem, with rhyming couplets in PT into something fairly equivalent in ENG but without the rhyming couplets! See my valiant attempt below.

Tudo aquilo que vê é valioso  
É ouro podes crer.  
Porém, tocar-lhe pode ser  
Perigoso

Não é perigoso para ti,  
Mas sim para aquilo que vê.  
O toque, a talha danifica,  
Queremos que a possas ver  
Outra vez.

All that you see is valuable  
It's of gold, you can be sure,  
So, to touch it,  
May be dangerous!  
  
It's not dangerous for you,  
But it is for the object you see.  
Touch harms the wood carving.  
We want you to see it again.

Como és um bom menino  
Não toques na talha não,  
Segue o nosso conselho  
Olha então para o **chão**

As you're well-behaved,  
Don't touch the wood carving, no.  
Follow our advice  
And look now to the **floor**.

Preto e branco é a sua cor  
Seu desenho engraçado  
Identifica **formas geométricas**  
Faz o seu **desenho** aqui ao lado.

Black and white is its colour  
It's got a fun design.  
Identify **geometric shapes**  
And do your **design** here to the side.

What I enjoyed above all perhaps was getting to know the Monastery, which inspires me every time I go there. I also enjoyed my meetings there and was made to feel I was doing a worthwhile job. Everyone knew me and when I came along with my family on a Sunday afternoon, there was no question of allowing me to pay the entrance fee! They tell me I'm like part of the furniture there, which I shall take as a compliment.

Little episodes with the staff at the Monastery will always come back to me. Just to recap, we had spent days choosing the best names for different places in the Monastery and had deliberated at great length over the name for the "Portaria dos Carros" – finally choosing the name "Carts' Entrance." For me this seemed a good name, but for someone who is not used to ENG and having to accept a new name for a place he has to describe to tourists regularly and incorporate in all the Monastery documentation, it is a big step. I shall always remember Dr. Joaquim's delight when I arrived at my meeting and he could not wait to tell me he had just shown around an American tourist, who had looked at the "Portaria dos Carros" and said, not once but twice, "Ah, the Carts' Entance." This was the royal seal of approval.

Another little scenario was when I spent days, and nights, running up to Christmas thinking of the best translation for places in the grounds of the Monastery. This was for the new Audio Guide. The patios, terraces, gardens and fields were of particular interest to the landscape architect, Dra. Maria João. We were trying to think of a good name for the "Terreiro," the large area in front of the Monastery. Finally I came up with the word "Forecourt" and the name clicked. Having a good rapport with the client is very important.

I also enjoyed the ambiance and the excellent food at the Eau Vive restaurant, getting to know the Sisters from the Donum Dei Order, and thinking of ways to make this lovely place better known.

When I was much younger, as a solicitor, I specialised in the area of Health and Safety at Work – I used to go into companies, look at their system and write a report, pointing out how they could improve their way of working for the better health and safety of their employees. This analytical eye has stayed with me over the years and wherever I go I consider how I could improve the company, the system, the course. So, I have enjoyed getting to know the Monastery, spending almost 6 months with them, and inevitably I could not stop myself from imagining how I would do things differently. I do not expect the Monastery to do everything I have suggested, but even if they go forward with a few of my ideas, I shall be happy that I have made a positive impact.

As for the struggles – nothing was insurmountable, but I have discovered that it is more difficult to translate a text with the deliberate intention of making it sound romantic and enticing than if you write it yourself in the first place – for example when I added to the Monastery’s blog the words flowed.

The personification and tense swapping, using the present to describe the past, the lack of using the subject in PT, kept me on my toes.

I spent a lot of time looking up new specialised vocabulary and then resorting to Google to check what these words really mean, then turning to Merriam-Webster to find a synonym – after considering whether my audience would understand this specialised vocabulary any more than I did.

At the beginning of my Work Experience the names of the rooms and areas were not definite and I wasted a lot of time with documents being amended further down the line. This taught me a hard lesson.

It helped by adding a third language into the equation as it made sure I did not try to “fudge” any translation – for example I was looking for the FR for “estante” and came upon “lutrin” and then decided to go back to the ENG and change the translation from “bookstand” to “choral lectern.” Including FR did give me more work as I had to spend quite some time looking up specialised FR vocabulary, but I feel it helped my overall translation skills and, most importantly, my ENG translation.

A mixed blessing for a translator is, ironically, having too much time to do a translation. The longer one has to translate the longer one has to make changes. To be precise, in February I went to England for a week and was discussing the name “The Enclosure” with my sister. She was adamant that the word “Enclosure” sounded like a prison yard, where prisoners go out and get a bit of exercise during the day, and that it would not entice anyone to walk around the grounds if they just saw the word “Enclosure” without an explanation (40 hectares of grounds).

This brought back to me my first meeting at the Monastery when I suggested changing “Enclosure” to “Grounds,” but was persuaded that this name had to stay as it was the English name it had been known by over the years. So, my dilemma returned to haunt me, but I have now added an explanatory note here and there.

Another agonising moment, when I was enjoying my short stay in England, was when my sister proudly showed me her six new beautifully pruned “box” plants. As I had translated “buxo” as “boxwood” and not just “box” I queried if they could not be called boxwood. My sister, being a horticultural expert, confirmed what I did not want to hear. So, this sent me back to my laptop, substituting any references to boxwood with box, in about ten different documents. This “scare” made me aware of how important it is to keep in touch with our own language, to read widely and go back frequently to our native country, so we do not lose touch with our language.

Another tip I learnt, thanks to Doutora Sílvia, is to always begin with a Glossary. I spent hours thinking of a good way to describe the “misericórdias,” knowing what they were but not knowing how to express myself clearly. When I discovered the Glossary of Monastic Terminology, it set it out so succinctly I just regretted I had spent so much time pondering instead of researching!

Translating is a three stage process – the pre-translation (looking up words, research and thinking), the translation itself and the post translation (revision). I probably spent 50% of my time at stage 1, 30% at stage 2 and 20% at stage 3

On balance, translating for the Monastery has given me more joys than sorrows. I think what any translator enjoys is a variety of interesting work and in this respect I was very fortunate.

## **7.2 Conclusion – have I achieved my goal?**

Interestingly, and very timely, as I was sorting through translations to annex to this Report I found a document, in a different file, which I had not seen since July 2012. It really was like unearthing old skeletons, long forgotten about. It was a Proposal I took with me, written in PT, when I went to the Tibães Monastery in July 2012 to meet Dr. Mário and ask him if I could do my work experience there.

I remember writing this Proposal after visiting the Monastery, accompanied by two English friends, then living in Poland. We wandered around on our own (there were no guided



tours that day) and had lunch in the restaurant. Over lunch we discussed what I could do if I did my Work Experience there.

It is now quite eye-opening to compare what was in my mind before beginning the Work Experience with what I actually did whilst there. My feelings are mixed – on the one hand I am quite gratified to see that there is not too great a divergence. I clearly had goals and ambitions from an early stage! However, now I have almost finished the Work Experience and am at the stage of just tying up loose ends, I feel there is much more I could have done.

Below are several ideas I had and did not have time to work on.

1. Translate the Monastery's Guided Tour Speech from PT into ENG and FR. At present it is only in PT.
2. Create a new leaflet for the hotel, including bright and positive photographs (curtains open), giving information about the price per night.
3. Edit the ENG of the sites on the internet describing the São Martinho de Tibães Monastery, where the ENG is not very clear, for example the document produced by the Ministry of Culture and one produced by Wikipedia.

And here are some recommendations I made:

- There should be more guided tours (at present they are only in PT and are three times per day) and the price of the entry ticket should be higher for those having a guided tour.
- The Monastery should open a café to complement the restaurant service, aimed at those who at lunch time just want a cup of coffee and a quick bite to eat.
- There should be a theme: the life of the monks – and we should be able to see them working, praying, reading, baking, building – to bring more animation to the Monastery and in this way educate the public about the daily life of the monks.

Having pointed out what I did not do, I shall now focus on what I have done. I have achieved most of my Objectives - translating documents for the Reception area, the Programme of Activities for the Education Service, the Opening Hours to be affixed to the wall at the Carts' Entrance, translating leaflets describing all the rooms in the Monastery, editing the Audio Guide, defining the names of rooms and areas, creating new marketing leaflets and information sheets, improving the layout of some documents to make them clearer for visitors to understand, translating quizzes and, most importantly, translating the website. My computer word count tells me I translated just over 45,000 words. I have also worked on the Marketing side, giving ideas on how to increase the number of visitors, make the visit more interesting and generate more income.

Overall, I feel I have “left my house in order,” but there is still a lot more to be done. A good part of the website is still being rewritten and so one day it will have to be translated into ENG. Rome was not built in a day, and I had to finish before I had totally accomplished what I set out to achieve, so I have left behind a list of suggestions for the Monastery to consider. I have written a Report in PT for the Monastery, setting out general suggestions and some marketing tips. On 12 March 2013 I met with the Director, Dr. Mário, and guided him through some of my points. I did not want this Report, written in ENG, to be just an academic exercise.

And what have I learnt from the Work Experience? Apart from the obvious – new vocabulary, history, agricultural practices of the 17-18<sup>th</sup> Centuries, I have learnt quite a few important lessons. Firstly, be sure you know right from the start the correct name of the room or object you are translating. A lot of time was wasted here changing names, for example the Stairway began as the Stairway, then it was changed to the Staircase, then it was decided that Stairway sounded better after all – which involved lots of amending. I should have been firmer at the beginning, insisted on keeping Stairway as it was, instead of accepting a change (Staircase was the term used in a Gardening textbook) and then later having to say I preferred my first choice.

I learnt how to make an Audio Guide, the format, the language to use to engage the visitor. And, I have learnt how to consider cultural and linguistic differences, with the necessary adaptation of the target language. I have never been so aware of localization.

I feel more equipped as a translator after having discovered the usefulness of Glossaries. Bearing in mind they are written for people just like translators and interpreters we ought to think of a Glossary (on our area of specialism) as our Bible.

I have discovered that I translate much better into my own language than into any other language. I used to think I could translate into FR as well as into ENG. I now see that ignorance is bliss. With my translations into FR, I got the meaning across correctly, but I realised that for longer, more descriptive documents, it was beneficial to have my FR revised by a native speaker. The problem is that when you are not native you cannot tell if you are doing a perfect job or not, you can just hope.

I have not worked with SP since I taught it to A’ Level students in 1999. Editing the Spanish Audio Guide has given me back some confidence. I used to think I had to choose between PT and SP and now I find the two languages complement each other, especially for the translator into ENG, who does not have to worry about mixing up one with the other.

What I did not have time to experiment with during this Work Experience, and which I regret, is using a Translation Memory tool. I think this would have speeded up the translating

considerably and made the translations more consistent. This is something I intend to work on in March, before leaving for my year in England.

I have also learnt to be more organised with putting all related files into the one folder in the computer. In October 2012 I saved some documents in a different folder, sent them off to the Monastery and then forgot about them. Only by chance I found a translation, the Programme of Activities for 2012-13, that I have annexed at the end of this Report, and which I updated with a new bus timetable (which I shall tell them about) in case they want to use a similar agenda for 2013-2014.

Looking back at the title “Communication and Marketing for Tourism,” I have to ask myself if I have succeeded in working within that ambit. Happily I can conclude that yes, my Work Experience has been more than just translating, it has been a mixture of translating and paving the way for the Monastery to receive more visitors in the future and ensure that those who come enjoy the experience of their day out in Tibães.

Now it just remains to perhaps donate my bilingual and trilingual translations to Linguee or Per-fide to use the information to increase their bank of parallel corpora. This system of bilingual parallel texts only works if translators contribute to it.

Working at the Mosteiro de São Martinho de Tibães has been an unforgettable experience. I feel I have not just had a good working relationship with the staff there, but I have also become a friend. I have undoubtedly worked quite hard but there is still a lot to be done by a future trainee. The list of “unfinished business” could include filling in the blanks in the website (the information was still unavailable in March 2013), translating new information leaflets (which are always being produced), creating a complete bi- or tri-lingual glossary of Monastic terms, being a “policeman” of photographs relating to the Tibães Monastery (their own website and that of others, such as Wikipedia) and endeavouring to swap grey skies for blue, producing some positive publicity for the Restaurant and the Lodging House and ideally carrying out a few guided tours of the Monastery, in ENG and whatever other language the linguist is comfortable speaking in.

Another important area that has to be developed is that of the marketing of the Monastery, to attract more visitors from Portugal and from abroad. This area has to be given a higher profile and a structured approach has to be adopted.

This posting is not for the faint-hearted, but it is a very worthwhile and fulfilling experience, with very helpful staff, who are always ready to give you information and guide you along. I have certainly found it “spiritually uplifting!”



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## Annex 1

### Proposal to the Mosteiro de Tibães, July 2012

Estudante: Virginia Henry Martins

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Direito: College of Law, Guildford, Surrey 1998-1990

Advogada – Londres e Manchester 1990-1996

Viajar por América Latina, Fevereiro 1996- Maio 1996

PGCE (qualificação pedagógica para o Ensino): Universidade de Warwick, Inglaterra 1996-1997

Professora: Northampton High School 1997-1999

Portugal: Professora, viticultura, turismo, traduções, casada, 3 filhos, Mestranda em Tradução e Comunicação Multilíngue

Interesses: Arquitetura, turismo, gastronomia, literatura

### Proposta

Como parte do Mestrado tenho que ou fazer uma tese ou fazer um estágio, que pode ser presencial ou não presencial. Existe a possibilidade de eu estar em Inglaterra entre março 2013 e março 2014.

Gostaria de colaborar com o Mosteiro de Tibães – simplesmente porque gosto muito do sítio e penso que poderia contribuir com algumas sugestões para aumentar o número de turistas e melhorar a experiência dos visitantes – fazendo algumas mudanças pequenas.

### A minha experiência do Mosteiro?

Visitei várias vezes o Mosteiro. Fui lá todos os dias durante 2 semanas em julho 2011 enquanto o meu filho fazia um curso de verão (teatro).

Fui ao Mosteiro no dia 23 de Maio de 2012 – fiz uma visita com 2 amigos ingleses que vivem na Polónia. Almoçámos no restaurante do Mosteiro.

Fiz várias pesquisas na internet para ver o que já existe sobre o Mosteiro.

### Sugestões

1. Visitas guiadas com contexto histórico e descrição da vida monástica são essenciais.
2. Subir o preço para entrada com visita guiada.
3. Traduzir tudo que existe em português para inglês, e idealmente francês. O site que existe é ótimo em PT, mas tem que ser traduzido para inglês.
4. Em todas as divisões e sítios exteriores (pátios, jardins) do Mosteiro colocar um sinal/uma placa com uma pequena descrição do espaço, em PT, IN, FR

5. Criar um itinerário em papel – indicando os locais de maior interesse ou os maiores pontos de interesse, com uma descrição.
6. Ter como **tema** a vida dos monges no século 12 (?) e educar os visitantes sobre a vida monástica - vídeo, representação do trabalho (trabalhando nos campos, rezando, lendo, produzindo azeite, pão, construindo casas.....) Música monástica, empregados na Recepção vestidos na roupa tradicional.
7. A cozinha – recriação da cozinha original
8. Fazer um quiz para as crianças – ex. por dentro: na igreja, quantas portas parecem retratos; por fora: quantas escadas para chegar à capela de S. Bento
9. O Restaurante - a maioria das pessoas individuais só querem um café e bolo – não seria possível um café para complementar o restaurante? Haveria uma possibilidade de poder comer fora? Os estrangeiros gostam de comer “ao fresco”!
10. Não há nenhuma publicidade para o restaurante/o hotel na Recepção – mais visibilidade é necessária. Seria possível por fora alguma publicidade para o hotel e o restaurante (ex. Ementa para o almoço e o preço)
11. O Hotel – mais publicidade na página web (com melhores fotos) e um folheto que mostra fotos e dá uma descrição (os Turismos de Braga e de Guimarães etcétera já têm informação sobre o alojamento?)
12. Fazer um blog sobre a beleza e o romantismo do Mosteiro, onde os visitantes possam incluir comentários.

### **A minha contribuição – farei o que puder em 3 meses!**

Tradução de PT para IN do **website** oficial.

Melhorar o inglês na literatura já existente (ex. na **Wikipédia**, no **Guide** produzido pelo Ministério da Cultura) se for possível

Traduzir a descrição para as visitas guiadas (em IN/FR)

Traduzir o guia para IN/FR - para visitas não acompanhadas.

Traduzir os sinais/placas para as divisões/pátios/jardins

Traduzir a ementa de PT para IN/FR.

O Hotel – traduzir para IN/FR um folheto para a Recepção, com descrição e fotos, e preços

Postos de Turismo – visitar e deixar folhetos sobre o hotel

### **Quando posso começar?**

Dou-me conta que o verão está a aproximar rapidamente e é melhor avançar imediatamente.

Tentarei fazer um impacto imediato, e continuarei depois das férias de verão – com 3 filhos pequenos não posso abdicar da minha responsabilidade como mãe.

Virginia Henry Martins, 29 de Maio de 2012 (Email: vhenrymartins@gmail.com)

**Annex 2**

**GOVERNMENT OF  
PORTUGAL**

SECRETARY OF STATE  
FOR CULTURE

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FOR CULTURE IN THE NORTH**

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[www.hospedariatibaes.co](http://www.hospedariatibaes.co)

## 2<sup>nd</sup> Floor

- 1- Carts' Entrance (Entrance/Exit)
- 2- Top Entrance door (Our Lady of the Pillar)
- 3 - Cemetery Cloister
- 4 - Church
- 5 - Sacristy
- 6 - Upper Choir area
- 7 - Audience Hall
- 8 - General Abbot's Quarters
- 9 - Generals' Gallery
- 10 - Lodging House
- 11 - Passageway and St. John's Garden
- 12 - "Necessarium" (latrines)
- 13 - Barber's and Pharmacy
- 14 - Chapter House
- 15 - Refectory Cloister
- 16 - Restaurant/Bar

❖ **Danger for children of falling**

**Saída = Exit**

## 3<sup>rd</sup> Floor

(\*) Exit: Access to the Carts' Entrance/Shop is by the stairs situated next to the Audience Hall (7) and the Top Entrance Door (2)

The monastery is the subject of a complete renovation and restoration programme, and it is a centre for numerous varied cultural activities. It has walks, supported in the annals of history, which books, and the traces left behind by time, reveal to us, as well as the stories which each of you will take home from this visit.

The Roman Monastery was founded at the end of the 11<sup>th</sup> Century. In 1110 A.D. it was granted a “Borough Charter,” by Dom Henrique and Dona Teresa, the parents of the first King of Portugal, Dom Afonso Henriques. In 1567, it became the Mother House of the St. Benedict Congregation for Portugal and Brazil.

In the first half of the 17<sup>th</sup> Century, the great restoration and extension programme for the Monastery began, which gives us the building and outside area we enjoy today. The initial building work was in the Mannerist style, but the Baroque and Rococo took over at the end of the 17<sup>th</sup> Century, and continued throughout the 18<sup>th</sup> Century.

With the extinction of Religious Orders, the monastery was closed down from 1833-1834 and its belongings inventoried and sold. The Church, Sacristy, Cemetery Cloister and part of both the main building and the Enclosure continued to be used by the town parish. The Enclosure (in 1838) and the Monastery itself (in 1864) were sold at public auction and entered into private ownership.

Acquired by the Portuguese State in 1986, empty and in an advanced state of disrepair, the Monastery’s preservation was guaranteed, thus safeguarding this piece of our national heritage.

The building work carried out over the years has restored and renovated various areas, not least endowing this monument with a Lodging House and a Restaurant, managed by a Religious Order- thus bringing back the original monastic functions of providing support and welcome to the visitor.

Some areas in the Tibães Monastery are covered by CCTV. Decree nº 263/2001 and 35/2004

Forbidden:

- To use flash photography and/or tripods in the Church, the Sacristy and the Chapter House without prior consent.
- To touch objects or pieces of art during the visit.





## **Annex 3**

### **Notes on the Areas**

#### **1- Carts' Entrance (Entrance/Exit)**

#### **2- The Main Door**

The top Entrance Door (Our Lady of the Pillar), built at the end of the 17th Century, shows its original use with the old door, its peephole and pull-bell. It is surmounted by an image of Our Lady of the Pillar, in a niche built between 1719 and 1721. Next to the staircase, which leads to the upper floor, are cupboards which were used to store bread and medicines.

#### **3- The Cemetery Cloister**

Built in the first half of the 17th Century, on top of parts of the medieval monastery construction, it has been remodelled several times. Its present day structure dates back to 1727. It is made up of stretches of Tuscan arcades, with a wooden coffered ceiling, a fountain and granite flower-beds (dating 1757). The monks' tombs are integrated into the flagstone paving, dating 1770, the same year that panels of azulejo tiles, of rococo design, representing scenes in St. Benedict's life, were added to the walls. They were restored in 2002, opting for the conservation of those tiles in the South wing, severely damaged by a fire in 1894, which had destroyed part of the Refectory Cloister. Unglazed tiles replace the missing ones all around the Cloister. The granite work in the side chapels, designed by Friar José de Santo António Vilaça, between 1761 and 1764, has survived to this day.

#### **4- The Church**

The present day church, constructed on the site of the ancient roman church, was built between 1628 and 1661, in the mannerist style. It is in the shape of a Latin cross, has a stone vault, side chapels along the nave and two altars in the transept. Initially, the decorating programme followed the mannerist style, which we can still see in the altar in St. Gertrude's Chapel, but the baroque (with its different suggestions), rococo and neoclassical influences took over, which can be seen in the chapels, retables, organ, pulpits and pelmets... It was the excellent work of a group of architects, craftsmen, sculptors and gilders, whose names include Manuel Álvares, Friar João Turriano, António de Andrade, Friar Cipriano da Cruz, António Fernandes Palmeira, André Soares, José Álvares de Araújo, Friar José de Santo António Vilaça and Luís de Sousa Neves, who made this Church one of the best examples of Portuguese religious art.

#### **5- The Sacristy**

It was built between 1680 and 1683. It has a painted granite coffered ceiling, a stone floor from Montes Claros (in the Alentejo) and slate from Valongo. From this early period we still have the original furniture and a set of 12 terracotta sculptures, crafted by Friar Cipriano da Cruz, representing four holy Benedictine kings, the seven virtues and an allegory to the Church. These sculptures were given new life at the time of the remodelling in the mid 18<sup>th</sup> Century, the same

period as the retable, picture frames and pelmets - the rococo workmanship of André Soares and Friar José de Santo António Vilaça.

## **6- The Upper Choir area**

It was built between 1665 and 1668 in the Mannerist style, in a U-shape, with two rows of chairs (with seats which lift up), the back choir stall being higher than the front one. They provide “misericords” (a small wooden shelf under the seat) to support the monks in the long choral duties, taking the form of extraordinary fanciful masks. The back of the choir stall is the most artistic part of all, using a theme alluding to the Benedictine saints. High up on the north and south facing walls there are eight canvasses, from the end of the 17<sup>th</sup> Century, representing episodes in the life of St. Benedict. In the centre, there is a large choral lectern where the books were placed for the liturgical services. The monks came to the choir eight times a day. They began the day with the Matins at two in the morning and they finished with the Ave-Marias at dusk. The balustrade and the oratory, both rococo, with the image of Christ crucified, date from 1758-1760.

## **7- The Audience Hall**

Dating from 1683-1686 and redesigned at the end of the 18<sup>th</sup> Century, it retains the grandeur of yesteryear with its great pine floorboards, panels of azulejos and the beautiful coffered chestnut ceiling with corbels and painted fleurons.

In the centre of the hall there was a table, backed benches all around, and a grandfather clock, with a painted casing.

On the walls there are paintings of some eminent figures for the Portuguese Benedictines, such as St. Victor, St. Frutuoso and Friar João de Chanones.

In this room the Abbot, as Head of the townland, listened to the inhabitants when they came to appeal the sentences of the judge.

## **8- The General Abbot's Quarters**

The Abbot at Tibães was also the General Abbot for the Benedictine Congregation. He had a considerable area set aside just for him, with a chapel, garden and a sitting room for visitors. All this area, at the end of the 18<sup>th</sup> Century, was remodelled to the neoclassical taste. The work was carried out by two famous monks, Friar José de Santo António Vilaça and Friar José da Apresentação Teixeira Barreto.

## **9- The Generals' Gallery**

This was constructed at the end of the 17<sup>th</sup> Century. Here we can find the general office, the cells of previous General Abbots and those of the monks who supported the General Abbot in his administration of the Congregation: the Secretary, Companion and Treasurer. The walls were covered with portraits of Popes, Bishops, Philosophers, Princes and Kings, with a belt of blue and white azulejos running the length of the corridor. The ceiling was painted blue, white and gold.

## **10- The (original) Lodging House**

It was built at the end of the 17<sup>th</sup> Century, had 16 cells for guests, each furnished with a bed, a few chairs and a chestnut wooden table. They were lit with candles placed in brass holders.

The laundry room, barber's room, pharmacy and "necessarium" completed this area. The guest owed obedience to the Abbot. He had to attend mass and the second (at 8am) and last (at 9pm) liturgy of the day. He ate in the Guests' Refectory, an area different to the Monastery Refectory, and he'd be asked to make a payment for his stay if he was there for more than three days.

## **11- The Passageway and St. John's Garden**

It was the work of master stonemason Manuel Fernandes da Silva, and was built between 1731 and 1734. It has planters for flowers, and has seats, stone parapets and a fountain with the Lamb. It provides arcades for the working areas to the south, and to the north there is a large stretch of plastered wall with a stone recess containing an image, in terracotta, of St. John the Baptist.

To the north of the Passageway we can also see St. John's Garden. It is octagonal, surrounded by planters, eight of which are inside a "hedge" of granite stone masonry and, in the centre, we can see a carved stone fountain, which in the past was painted and gilded.

## **12 – The "Necessarium" (latrines)**

They were built at the end of the 17<sup>th</sup> Century, and the latrines allow the waste to fall directly into the pit below.

Personal washing took place in the cells.

## **13 – The Barber's and Pharmacy**

The barber came to the Monastery every 12 days to shave and tonsure the monks. From the day before, a big pot of boiling water, containing broom, bubbled away. The barber also carried out bloodlettings using leeches and he extracted teeth. In 1797 the barber's area was reduced to make room for a pharmacy "*for the use of the house, and for the Poor with a clear need to get medicines quickly, and moreover to reduce expenses.*" It had jars, vessels, mortars, medicines, medicinal herbs and specialised publications with an emphasis on pharmacopoeias.

## **14- The Chapter Room**

The "*Chapter House*" is one of the most noble and beautiful in the Monastery. Although it was built in 1700, and has retained from this period the beautiful painted wooden coffered ceiling, with a painted platband of carved wood, with corbels, leaves, urns, heads of angels and birds, this room was completely rebuilt between 1783 and 1786. Then, the wide windows with balcony doors were taken out, a new floor was put in with large pine floorboards, a new retable designed by Friar José de Santo António Vilaça was put in place, a picture alluding to the Holy Spirit was mounted and the walls were decorated with rococo-style panels of azulejos showing episodes in the life of Joseph of Egypt. Also, the walls were adorned with the great pictures of

St. Benedict and St. Scholastic, of Friar Plácido Villa Lobos and Friar Pedro de Chaves (the 16<sup>th</sup> Century reformers of the Benedictine Order), of Dom Sebastião and Cardinal Dom Henrique and of Filipe II and Pope Sisto V, in elaborately carved, painted and gilded wooden frames. These paintings, some by Friar José da Apresentação, came to accompany the fifty portraits in the “Generals’ Gallery.” Most of them were sold by the previous owners of the Monastery in the 1980s but some, with the endeavours of the Tibães Monastery and various public and private entities, have returned to their place of origin.

### **15- The Refectory Cloister**

This cloister suffered the effects of a great fire in 1894, which made the wings to the south, north and east collapse. The west wing, despite the damage suffered, remained intact until later falling into ruin. All the arches, stones and fountains were sold during the latter years of the private ownership.

Archaeology allowed a metric remarking of the area and revealed the vestiges of the refectory. The restoration has given us a new area, where the welcoming skills of the monks are now revitalised in the form of a Lodging House, (on the original site of the “Coristado” – the Choristers’ quarters) and a restaurant (on the site of the Guests’ Refectory), both now managed by the Working Missionaries of the Immaculate who have their home here, in what used to be the Novices’ quarters.

## **Annex 4**

**GOUVERNEMENT DU  
PORTUGAL  
SECRÉTAIRE D'ÉTAT POUR LA CULTURE  
DIRECTION RÉGIONALE DE LA CULTURE DU NORD**

### **Monastère de São Martinho de Tibães**

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[www.hospedariatibaes.com](http://www.hospedariatibaes.com)

## 2<sup>ème</sup> étage

- 1 – La Porte des Charrettes (L'Entrée/la Sortie)
- 2 - La Porte d'Entrée (Notre Dame du Pilier)
- 3 – Le Cloître du Cimetière
- 4 – L'Église
- 5 – La Sacristie
- 6 – Le Chœur en hauteur
- 7 – Le Salon du Médiateur
- 8 – Les pièces d'habitation de l'Abbé Général
- 9 – la Galerie des Généraux
- 10 – L'Auberge
- 11 – Le Passage et le Jardin de St. Jean
- 12 – Necessarium
- 13 – Le Salon du Barbier et de la Pharmacie
- 14 – La Salle Capitulaire
- 15 - Le Cloître du Réfectoire
- 16 – Le Restaurant/Bar

❖ Attention les enfants. Risque de chute.

## 3<sup>ème</sup> étage

(\*) Sortie : L'accès à la Porte des Charrettes/au Magasin se fait par l'escalier situé à côté du Salon du Médiateur (7) et de la Porte d'Entrée (2)

À la suite d'une récupération, restauration et réhabilitation complète, qui passe également par la promotion de toute une gamme d'activités culturelles multiples et variées, le Monastère est un lieu de parcours mentionné dans les annales d'histoire, dans les livres et les traces laissées au cours des années, et par les histoires que chacun de vous fera de cette visite.

Le monastère romain a été fondé à la fin du XI<sup>ème</sup> siècle, et en 1110 il a reçu un décret spécial (une « Carte de Couto »), de Dom Henrique et Dona Teresa, les parents du premier roi du Portugal, Dom Afonso Henriques. En 1567, ce monastère est devenu la Maison Mère de la Congrégation de St. Benoît du Portugal et du Brésil.

La première moitié du XVII<sup>ème</sup> siècle a vu le début de la grande campagne de reconstruction et d'agrandissement du monastère, ce qui nous donne l'édifice et l'espace extérieur qui existent aujourd'hui. La phase initiale des travaux est liée au style maniériste, mais le baroque et le rococo ont triomphé dans les restaurations qui ont eu lieu à la fin du XVII<sup>ème</sup> siècle et tout au long du XVIII<sup>ème</sup> siècle.

Avec l'extinction des Ordres Religieux, le monastère a été fermé en 1833/1834, les biens ont été inventoriés et vendus. L'église, la sacristie, le cloître du cimetière et une partie de l'édifice et de l'enceinte ont continué à être utilisés par la paroisse. L'enceinte (en 1838) et le monastère (en 1864) sont passés par les mains du secteur privé après avoir été vendus aux enchères.

Acquis par l'État Portugais en 1986, vide et dans un état très dégradé, à partir de ce moment-là, sa préservation et celle d'une partie de notre patrimoine a été assurée et protégée.

Les travaux exécutés tout au long des années ont restauré et réhabilité les divers espaces, donnant au monastère une auberge et un restaurant, gérés par une communauté religieuse. Les fonctions originales d'accueil au visiteur reviennent ainsi au monastère.

Quelques zones du Monastère de Tibães sont placées sous contrôle vidéo. Le décret – Loi n<sup>o</sup>263/2001 et 35/2004

Interdit :

- ✓ Prendre des photos avec flash et/ou utiliser un trépied dans l'église, la sacristie et la salle capitulaire, sans autorisation préalable.
- ✓ Toucher les objets ou les pièces pendant une visite.





## **Annex 5**

### **Des Notes sur les Espaces**

#### **1- La Porte des Charrettes (L'Entrée/la Sortie)**

#### **2- La Porte d'Entrée**

La Porte Supérieure (Notre Dame du Pilier), construite à la fin du XVII<sup>ème</sup> siècle, montre son utilisation originelle avec le judas et la sonnette à tirage. En haut de la porte se trouve la statue de Notre Dame du Pilier, dans une niche creusée dans le mur, construite entre 1719-1721. Des deux côtés de l'escalier, qui donne accès à l'étage supérieur, on voit les placards où l'on gardait le pain et les remèdes.

#### **3- Le Cloître du Cimetière**

Construit au cours de la première moitié du XVII<sup>ème</sup> siècle sur le site du monastère médiéval, le cloître a subi plusieurs rénovations, et on peut dater sa structure actuelle de 1727. Dans le Cloître, il y a des étendues d'arcades toscanes, le plafond est en bois à petits caissons, il y a des fontaines et des parterres construits en granit qui remontent à 1757. Le pavé, construit en 1770, intègre les tombes des moines et, au même moment, on a fixé les panneaux d'azulejos sur les murs. Le style des « azulejos » est rococo et ils représentent des épisodes dans la vie de Saint Benoît. Ils ont été restaurés en 2002 –on a choisi une restauration de ceux de l'aile sud- qui ont été très endommagés lors d'un incendie en 1894, ce qui a détruit une partie du Cloître du Réfectoire. On a mis des carreaux non vitrifiés où il y avait des lacunes. Les travaux, réalisés en granit dans les chapelles latérales, par le Frère José de Santo António Vilaça, entre 1761-1764, ont survécu.

#### **4- L'Église**

Construite dans le site de l'ancienne église romaine, l'église a été érigée entre 1628-1661, selon le style maniériste. Elle a la forme d'une croix latine, elle a une voûte en pierre, des chapelles latérales le long de la nef et deux autels dans le transept. Au début, on a suivi le style maniériste, comme en témoigne l'autel de la Chapelle de St. Gertrude, mais l'influence baroque, le rococo et le néoclassique prédominent et sont présents dans les chapelles, les retables, l'orgue, les chaires, les cantonnières. Ce fut le travail notable d'un groupe d'architectes, d'artisans, de sculpteurs et de doreurs, parmi lesquels figurent les noms de Manuel Álvares, Frère João Turriano, António de Andrade, Frère Cipriano da Cruz, António Fernandes Palmeira, André Soares, José Álvares de Araújo, Frère José de Santo António Vilaça et Luís de Sousa Neves, qui ont fait de cette église l'un des meilleurs exemples de l'art religieux portugais.

#### **5- La Sacristie**

Construite entre 1680-1683. Le plafond de la Sacristie est en petits caissons, le granit peint, le pavé de pierre est venu de Montes Claros (dans la région de l'Alentejo) et l'ardoise de Valongo. Ce qui reste de la décoration initiale, ce sont les meubles, un ensemble de sculptures en terre cuite - le travail du Frère Cipriano da Cruz, représentant quatre rois saints de l'Ordre Bénédictin, les sept vertus et une allégorie à l'église. Ces sculptures ont été réincarnées lors de

la restauration au milieu du XVIIIème siècle. Le retable, les cadres et les cantonnières, les créations de style rococo d'André Soares et du Frère José de Santo António Vilaça, datent de cette même époque.

### **6- Le Chœur en hauteur**

Construit entre 1665-1668, au style maniériste, en forme de U, avec deux rangées de sièges (que l'on peut lever), ceux en arrière sont plus élevés que ceux de devant. Ils fournissent des « miséricordes, » (une étagère au dessous du siège) pour soutenir les moines pendant les longues veillées au chœur, et viennent dans la forme de masques avec des visages fantasmagoriques. Le mur en arrière est la partie la plus artistique de la rangée, en utilisant un thème qui fait référence aux saints Bénédictins.

En haut, sur les murs nord et sud, se trouvent huit toiles de la fin du XVIIème siècle, représentant des épisodes de la vie de saint Benoît. Au centre, il y a un lutrin où l'on posait les livres pour les services liturgiques. Les moines venaient huit fois par jour au chœur. Ils commençaient le jour avec les Matines, à deux heures du matin, et ils le concluaient avec l'Ave Maria, au crépuscule. Les balustres et l'oratoire, de style rococo, avec l'image du Christ crucifié, datent de 1758-1760.

### **7 – La Salle d'Audience**

Datée de 1683 à 1686, et réaménagée à la fin du XVIIIème siècle, la Salle d'Audience démontre la grandeur d'antan, avec les grands planchers de pin et le plafond à caissons en bois châtain, avec des contreforts et des fleurons peints en polychrome. Au centre, il y avait une table, des bancs à dossier tout autour et une horloge de bois peint. Sur les murs, on voit les portraits de plusieurs croyants importants pour les Bénédictins Portugais, comme St. Frutuoso et Fr. João de Chanones.

Dans cette salle, l'Abbé, étant Seigneur de la Paroisse, entendait les habitants quand ils venaient pour appeler les sentences rendues par le juge.

### **8 – Les Pièces de l'Abbé Général**

L'Abbé de Tibães était en même temps l'abbé général de la Congrégation. Il avait un grand espace, seulement pour lui, avec une chapelle, un jardin et une salle pour les visites. Tout cet espace, à la fin du XVIIIème siècle, a été remodelé au goût néoclassique, avec le travail de deux moines célèbres : Frère José de Santo António Vilaça et Frère José da Apresentação Teixeira Barreto.

### **9 – La Galerie des Généraux**

Un espace de la fin du XVIIème siècle où se trouvaient la réception, les cellules des anciens Abbés Généraux et les moines qui soutenaient l'Abbé Général dans l'administration de la Congrégation - le Secrétaire, le Compagnon et le Trésorier. Les murs étaient couverts de portraits de Papes, d'Évêques, de Philosophes, de Princes et de Rois et il y avait une étendue d'azulejos bleus et blancs le long du couloir. Le plafond a été peint en bleu, blanc et doré.

## **10 – L’auberge**

Construite à la fin du XVII<sup>ème</sup> siècle, elle avait 16 cellules pour les invités. Les meubles consistaient en un lit, quelques chaises et une table en bois châtain. Les cellules ont été illuminées avec des bougies en bougeoirs de laiton. La buanderie, le salon du barbier, la pharmacie et le « Necessarium » (latrines) ont constitué cet espace. L’invité devait montrer de l’obéissance à l’Abbé. Il devait assister à la messe et aux deux offices divins de Tierce et de Complies (à peu près à 8h et à 21h). Il mangeait au réfectoire, qui était destiné aux invités, un lieu séparé du Réfectoire du Monastère, et s’il restait plus de trois jours, on lui demandait un paiement pour le séjour.

## **11 – Le Passage et le Jardin de St. Jean**

L’œuvre du maître-maçon Manuel Fernandes da Silva a été construite entre 1731-34. Le Passage a des parterres surélevés, des sièges, des parapets de pierre et une fontaine avec la statue de l’Agneau. Il y a des arcades pour la zone de travail au sud, et pour la zone au nord, une grande étendue de muraille avec une niche en pierre contenant l’image en terre cuite de Saint Jean-Baptiste. Au nord du Passage se situe le Jardin de Saint Jean. De forme octogonale, il est bordé de jardinières en granit, avec huit parterres à l’intérieur d’une « haie » de maçonnerie en granit. Au centre se situe une fontaine de pierre taillée qui, dans le passé, a été peinte et dorée.

## **12 – Necessarium (les latrines)**

Cet espace, construit vers la fin du XVII<sup>ème</sup> siècle, a des latrines qui laissent tomber les déchets, directement en bas, dans la fosse.  
Les moines se lavaient dans leurs cellules.

## **13 – Le Coiffeur Barbier et la Pharmacie**

Le barbier allait au Monastère de 12 en 12 jours pour couper les cheveux des moines et pour leur faire la tonsure. Dès la veille, un pot très grand de genêts bouillait chez le barbier. Il faisait aussi des saignées en utilisant les sangsues, et il retirait les dents. En 1797, l’espace du barbier a été réduit pour ériger une pharmacie « *pour l’usage de la maison et pour les Pauvres, avec un besoin rapide pour des remèdes et, de plus, pour diminuer les Dépenses.* » Cet espace avait des pots, des réceptacles et des mortiers, des médicaments, des herbes médicinales et des publications spécialisées, surtout sur les pharmacopées.

## **14 – La Salle Capitulaire**

La « Salle du Chapitre » est l’un des espaces le plus noble et le plus beau du Monastère. Bien que construite en 1700, on continue à maintenir le joli toit en caissons de bois peint, orné d’une corniche polychromée de bois sculpté, avec des corbeaux, feuilles, urnes, la tête des anges et des oiseaux. La salle a été complètement reconstruite entre 1783-1786. À ce moment-là, on a enlevé les grandes fenêtres avec les portes de balcon, on a parqueté de nouveau avec des planchers larges de pin, on a monté un nouveau retable, désigné du Frère José de Santo António Vilaça, fixé une peinture qui fait référence au Saint Esprit et on a décoré les murs avec des panneaux d’azulejos de style rococo qui retracent les différentes étapes de la vie de Joseph d’Égypte. De plus, on a fixé sur les murs les grands portraits de Saint Benoît et de la Sainte Scholastique, du Frère Plácido Villa Lobos et du Frère Pedro de Chaves (les réformistes de

l'Ordre Bénédictin du XV<sup>ème</sup> siècle), de Dom Sebastião et du Cardinal Dom Henrique, de Filipe II e du Pape Sixte V, entourés de riches cadres de bois sculpté, peint et doré. Ces peintures, quelques-unes créées par le Frère José da Apresentação, sont venues accompagner les 50 portraits de la « Galerie des Généraux. » La plupart de ces portraits ont été vendus par les anciens propriétaires dans les années quatre-vingts, mais quelques-uns, grâce aux efforts du Monastère de Tibães et de plusieurs entités publiques et privées, sont retournés à leur lieu d'origine.

### **15– Le Cloître du Réfectoire**

Ce cloître a souffert un grand incendie en 1894, qui a fait effondrer les ailes du sud, du nord et de l'est. L'aile ouest, malgré les dégâts soufferts, s'est maintenue intégrée dans le reste de l'édifice jusqu'à tomber en ruines plus tard. Toutes les arches, les pierres et les fontaines ont été vendues pendant les dernières années quand le monastère était entre les mains privées. L'archéologie nous a permis de mesurer l'espace et a révélé les vestiges du réfectoire. La récupération nous a donné un nouvel espace où l'on peut continuer l'ancien accueil des moines, avec la construction d'une auberge (à l'endroit où il y avait un « Coristado » pour les choristes) et d'un restaurant (dans l'espace du réfectoire pour les invités), gérés aujourd'hui par une communauté de Sœurs Missionnaires, qui travaillent, de l'Immaculée-Conception, qui habitent au même endroit où habitaient les novices.

## **SÃO MARTINHO DE TIBÃES MONASTERY**

### **INFORMATION FOR VISITORS**

**ADDRESS**                    **Mosteiro de São Martinho de Tibães**  
**Rua do Mosteiro, No. 59**  
**4700-565 Mire de Tibães**  
**Braga**

#### **Lodging House and Restaurant**

**Telephone: 253 282 420**

**reservas@hospedariatibaes.com**

**www.hospedariatibaes.com**

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#### **CONTACTS**

##### **General**

**Telephone: 253 622 670/ 253 623 950**

**Fax: 253 623 951**

**E-mail: msmtibaes@culturanorte.pt**

#### **Internet sites:**

**[http://www.mosteirodetibaes.org /](http://www.mosteirodetibaes.org/)**

**<http://pt-br.facebook.com/mosteirotibaes>**

**[http://mosteirodetibaes.blogspot.com /](http://mosteirodetibaes.blogspot.com/) <http://www.culturanorte.pt>**

**[http://www.geira.pt/msmtibaes /](http://www.geira.pt/msmtibaes/)**

**<http://rotadosmosteiros.org>**

## **Education Service**

**Bookings: from Monday to Friday from 9.30am – 6 pm**

**Telephone: 253 622 670/ 253 623 950**

**Fax: 253 623 951**

**E-mail: sec.msmt@culturanorte.pt**

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### **OPEN TO THE PUBLIC AND VISITS**

**Open every day, from 9.30am - 6pm**

The visitor can choose between an unaccompanied visit or joining a guided tour (in Portuguese), at the following times: 11am, 3pm and 4.30pm (each guided tour lasts approximately 1 hours and 30 minutes)

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### **ENTRANCE FEE:**

- |  |       |
|--|-------|
| - Normal visit (gives access to the Monastery and the Enclosure)                                 | €4,00 |
| - Ticket with 50% discount *<br>(Retired people and young people between 15-25 years)            | €2,00 |
| - Ticket with 60% discount*<br>(For those with the National Youth Card and the Braga Youth Card) | €1,60 |
| - <u>Ticket only to visit the Enclosure (the grounds)</u>  | €1,50 |
| - Ticket with 50% discount *<br>(Retired people and young people between 15-25 years)            | €0,75 |
| - Ticket with 60% discount*<br>(For those with the National Youth Card and the Braga Youth Card) | €0,60 |

**\*Documentary evidence must be shown**

- **Family ticket (two adults with two or more children)\*\***  
One of the adults has 50% discount on the price of the ticket for a normal visit or on the ticket to visit the Enclosure.  
**\*\* This type of ticket is not applicable for entry to exhibitions.**
- 

### **OTHER INFORMATION**

- The monastery is closed to the public on 1<sup>st</sup> January, Easter Sunday, 1 May and 25<sup>th</sup> December.
- On Sundays and bank holidays the entry fee is free until 1pm.

- In the Enclosure the visitor can opt to follow one of the two trails with the help of a map which he will receive at Reception, at the time of buying the ticket.
  - Visitors may not bring pets into the monastery/grounds of the monastery (except guide dogs).
  - Guided tours may be cancelled when the area has to be used for religious ceremonies or other cultural activities which overlap with the normal visit.
  - Children under the age of 15 do not pay.
- 

## HOW TO GET TO THE ST. MARTINHO OF TIBÃES MONASTERY

- o If you come by car

### GPS Co-ordinates

**41°55'50.88'N 08°47'94.38'W**

### If you're coming by the A3 (from Valença or Porto)

Get off at junction Martim/Cabreiros and follow the directions in paragraph a).

Come out at Braga, follow signs Braga/Norte/Estádio. After the tunnel, take first road on your right. At the junction turn left and follow the signs for Mosteiro de Tibães/Mire de Tibães.

### If you're coming by the A11 (from Guimarães)

Alternatively, follow the directions in paragraph b).

### If you're coming by the A28 (from Viana do Castelo or Porto)

Get off at the Apúlia junction and take the A11, direction Braga. Get off at the junction Martim/Cabreiros and follow the directions provided in paragraph a).

> By car- you will have to go over the bridge at Prado. After the bridge you will see, almost 1km later, a sign on the right indicating the monastery. Keep on this road (almost 3 kms) until you come to a roundabout, which is in Mire de Tibães. Go on straight for almost 700m, until you arrive at the monastery's grounds.

### If you're coming by the E.N.201 (from Ponte de Lima)

> By bus – you will have to go to Braga and follow the directions in paragraph b).

### If you're coming by the E.N.101

Come in the direction of Braga and pass Ponte do Bico. After the bridge you will see a roundabout with the sign for the monastery. At the roundabout turn right, keep along this road for almost 3 kms until

*(from Monção, Arcos de Valdevez, Ponte de Barca, Vila Verde, Amares and Terras de Bouro)*

you get to a junction. Turn left and drive for almost 1km until you see a road on the right with a signpost for the monastery. Keep on this road (almost 3kms) until you get to a roundabout, which is in Mire de Tibães. Go on for almost 700m until you arrive at the monastery's grounds.

**If you are coming from the centre of Braga**

Follow the directions in paragraph b).

Paragraph a).

- After the pay tolls, get on the national Braga-Barcelos (E.N.103)
- Turn right, in the direction of Barcelos and drive for almost 2kms until you arrive at traffic lights near a church on the right hand side of the road.
- At the traffic lights turn right onto the E.N. 205-4, following the sign Mosteiro de Tibães.
- Drive on for approximately 7kms until you get to Mire de Tibães, where you will come to a roundabout. Turn right and continue another 700m until arriving at the monastery's grounds.
- Follow the directions for the railway station.
- Next to the station, follow the signs for Ponte de Lima. Continue for approximately 2 kms until you arrive in Real, where there is a signpost indicating the Mosteiro de Tibães.
- Continue for approximately 5kms along the E.N.205-4 until you arrive at a roundabout, in Mire de Tibães. At the roundabout, turn left, then go straight on for almost 700m until arriving at the monastery's grounds.

Paragraph b).



**Buses, from the municipal transport company TUB/EM**

**Direction: Mire de Tibães.**

**Monday-Friday:**

**Bus Route 50**

**Departure:** Praça Conde Agrolongo II- Campo de Vinha

**Timetable:** 9.30am, 11.30am, 2.30pm, 4.30pm

**Departure:** Tibães Monastery/The Cross – 10am, 12pm, 3pm, 5pm

**Saturday:**

**Bus Route 90**

**Departure:** Avenida Central II – 8.40am, 9.40am, 10.40am, 12.40pm, 1.40pm, 2.40pm, 3.40pm, 4.40pm

**Departure:** (Tibães Monastery) – 9.20am, 10.20am, 11.20am, 12.20pm, 1.20pm, 2.20pm, 3.20pm, 4.20pm, 5.20pm

**Sundays and Bank Holidays:**

**Bus Route 90**

**Departure:** (Avenida Central II) - 8.40am, 10.40am, 12.40pm, 2.40pm, 4.40pm

**Departure:** (Tibães Monastery) - 9.20am, 11.20am, 1.20pm, 3.20pm, 5.20pm, 7.20pm

**For more information on timetables you can consult the page on the internet:  
Transportes Urbanos de Braga at [www.tub.pt](http://www.tub.pt)**

- Secretary of State for Culture – DRCNORTE/São Martinho de Tibães Monastery  
August 2012



## **Annex 7**

### LE MONASTÈRE DE SAINT MARTINHO DE TIBÃES DES RENSEIGNEMENTS POUR LES VISITEURS

L'adresse: Mosteiro de São Martinho de Tibães  
Rua do Mosteiro, No. 59  
4700-565 Mire de Tibães  
Braga

#### Auberge et Restaurant

Téléphone : 253 282 420

reservas@hospedariatibaes.com

www.hospedariatibaes.com

#### CONTACTS : Généraux

Téléphone : 253 622 670/253 623 950

Fax : 253 623 951

E-mail : msmtibaes@culturante.pt

Sites sur internet

<http://www.mosteirodetibaes.org/>

<http://pt-br.facebook.com/mosteirodetibaes>

<http://mosteirodetibaes.blogspot.com/>

<http://www.culturante.pt>

<http://www.geira.pt/msmtibaes/>

<http://rotadosmosteiros.org>

Service d'Education

Réservations : lundi –vendredi, 9H30-18H

Téléphone : 253 622 670/253 623 950

Fax : 253 623 951

E-mail : sec.msmt@culturante.pt

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OUVERT AU PUBLIC POUR FAIRE DES VISITES

Tous les jours, 9H30 - 18H

Le visiteur peut choisir entre faire une visite indépendante, ou avec un guide, avec cet horaire : 11H, 15H et 16H30

(chaque visite guidée, seulement en portugais, dure à peu près 1 heure et demie)

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LE PRIX D'ENTRÉE

- |  |         |
|--|---------|
| - Un billet normal (ce qui donne accès au Monastère et à l'Enceinte) | €4,00   |
| - Billet avec 50% de réduction*                                      | €2,00   |
| (Les retraités et les jeunes entre 15-25 ans)                        |         |
| -Billet avec 60% de réduction*                                       | €1,60   |
| (Pour ceux avec la Carte jeune et « Jovem Município/C.M Braga »)     | €0,60   |
| -Les jeunes ayant moins de 15 ans*                                   | gratuit |
|  |         |
| -Billet seulement pour visiter l'Enceinte (l'espace extérieur)       | €1,50   |
| -Billet avec une réduction de 50%*                                   | €0,75   |
| (Les retraités et les jeunes entre 15-25 ans)                        |         |
| -Billet avec une réduction de 60%*                                   | €0,60   |
| (Pour ceux ayant la Carte jeune et « Jovem Município/C.M Braga »)    |         |
| -Les jeunes avec moins de 15 ans*                                    | gratuit |

\*Il faut montrer la documentation nécessaire pour avoir la réduction

-\*\*Billet de famille (deux adultes avec deux ou plus d'enfants) :

L'un des adultes aura une réduction de 50% sur le prix du billet

pour une visite normale ou sur le billet pour visiter l'Enceinte.

\*\* - Ce type de billet ne couvre pas l'entrée aux expositions.

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#### D'AUTRES RENSEIGNEMENTS

-Le monastère est fermé au public le 1 janvier, le dimanche de Pâques, le 1 mai et le 25 décembre.

-L'entrée est gratuite jusqu'à 13H le dimanche et les jours fériés.

-Dans l'Enceinte, le visiteur peut choisir de suivre l'une des randonnées à l'aide d'un plan qu'il recevra à l'Accueil, lors de l'achat du billet.

-Les visiteurs ne peuvent pas emmener des animaux domestiques au monastère/dans l'Enceinte (sauf les chiens guides pour aveugles).

-Les visites guidées peuvent être annulées quand l'espace doit être utilisé pour des cérémonies religieuses ou pour des activités culturelles qui ont lieu en même temps que la visite normale.

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#### COMMENT SE RENDRE AU MONASTÈRE DE SAINT MARTINHO DE TIBÃES

- Si vous venez en voiture

Les coordonnées GPS 41°55'50.88"N 08°47'94.38'O

Si vous venez par l'A3 (de Valença ou de Porto)

Sortez à l'intersection Martim/Cabreiros et suivez les directions indiquées dans le paragraphe a).

Si vous venez par l'A11 (de Guimarães)

Il faut sortir, direction Braga. Suivez les panneaux indicateurs Braga/Norte/Estádio. Après le tunnel, prenez la première route à droite. Au nœud, tournez à gauche et suivez les panneaux indicateurs pour le Mosteiro de Tibães/Mire de Tibães. Sinon, suivez les directions indiquées dans le paragraphe b).

Si vous venez par l'A28 (de Viana do Castelo ou de Porto)

Sortez à l'intersection d'Apúlia et prenez l'A11, direction Braga. Sortez au nœud Martim/Cabreiros et suivez les directions fournies dans le paragraphe a).

Si vous venez par l'E.N.201 (de Ponte de Lima)

➤ En voiture – Il faut traverser le pont à Prado. Après le pont, presque 1 km plus tard, vous verrez un panneau à droite,

qui indique le monastère.  
Suivez ce chemin (presque 3 kms) jusqu'au rond-point à Mire de Tibães. Continuez sur presque 700m, jusqu'à arriver aux terrains du monastère.

- En autocar – il faudra aller à Braga et suivre les directions données dans le paragraphe b).

Si vous venez par l'E.N.101 (de Monção, Arcos de Valdevez, Ponte de Barca, Vila Verde, Amares et Terras de Bouro)

Venez dans la direction Braga et passez Ponte de Bico. Après le pont vous verrez un rond-point avec un panneau indicateur pour le monastère. Au rond-point tournez à droite. Continuez sur presque 3 kms jusqu'à l'arrivée d'une intersection. Tournez à gauche, continuez sur 1 km jusqu'à voir une route à droite avec un panneau indiquant le monastère. Prenez cette route (presque 3 kms) jusqu'au rond-point de Mire de Tibães. Continuez sur presque 700m jusqu'à parvenir sur les terrains du monastère.

Si vous venez du centre de Braga

Suivez les directions indiquées dans le paragraphe b).

Paragraphe a).

- Après le péage, prenez la route nationale Braga-Barcelos (E.N.103).
- Tournez à droite, direction Barcelos et continuez pendant presque 2 kms jusqu'aux feux (près d'une église à droite).
- Aux feux, tournez à droite et prenez l'E.N.205-4, suivant le panneau indicateur pour le Mosteiro de Tibães.
- Continuez sur plus ou moins 7 kms jusqu'à votre

arrivée à Mire de Tibães,  
où vous verrez un rond-  
point. Tournez à droite et  
continuez encore 700m  
jusqu'à arriver aux  
terrains du monastère.

Paragraphe b).

- Suivez les directions pour le chemin de fer.
- À côté de la gare, suivez les panneaux indicateurs pour Ponte de Lima. Continuez à peu près 2 kms jusqu'à arriver à Real, où il y a un panneau qui indique le Mosteiro de Tibães.
- Continuez sur l'E.N.205-4, à peu près 5 kms, jusqu'à votre arrivée à un rond-point, à Mire de Tibães. Au rond-point, tournez à gauche et roulez 700m jusqu'à arriver aux terrains du monastère.

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### **Si vous utilisez le système de Transport Urbain de Braga (TUB/EM)**

#### **Direction Mire de Tibães**

##### **Jours utiles :**

Ligne 50

Départ (Praça Conde Agrolongo II-Campo da Vinha) – 9.30h, 11.30h, 14.30h e 16.30h

Départ (le Monastère de Tibães/la Croix) – 10h, 12,00h, 15.00h e 17.00h

##### **Samedi:**

Départ (Avenida Central II) – 8.40h, 9.40h, 10.40h, 12.40h, 13.40h, 14.40h, 15.40h e 16.40h

Départ (Le Monastère de Tibães) – 9.20h, 10.20h, 11.20h, 12.20h, 13.20h, 14.20h, 15.20h, 16.20h e 17.20h

**Dimanche et jours fériés:**

Ligne 90

Départ (Avenida Central II) – 8.40h, 10.40h, 12.40h, 14.40h e 16.40h

Départ (Le Monastère de Tibães) – 9.20h, 11.20h, 13.20h, 15.20h, 17.20h et 19.20h

Pour plus de renseignements sur les horaires vous pouvez consulter la page internet : Transportes Urbanos de Braga à [www.tub.pt](http://www.tub.pt)

Secrétaire d'Etat pour la Culture – DRCNORTE/Monastère de São Martinho de Tibães, août 2012



**MOSTEIRO DE SÃO MARTINHO DE TIBÃES**  
**SÃO MARTINHO DE TIBÃES MONASTERY**  
**LE MONASTÈRE DE ST. MARTINHO DE TIBÃES**

**Horário de abertura para visitas:**

**Opening Hours for Visits:**

**Horaire pour les visites:**

**9H30 – 18.00H todos os dias/every day/tous les jours**

**Encerrado/Closed/Fermé**

**1 de janeiro/1 January/  
1 janvier  
Domingo de Páscoa/Easter  
Sunday/le dimanche de  
Pâques  
1 de maio/ 1 May/1 mai  
25 de dezembro/ 25  
December/25 décembre**

**Tels: 253622670 - 253623950**

**E-mail: [msmtibaes@culturanoorte.pt](mailto:msmtibaes@culturanoorte.pt)**

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**HOSPEDARIA DE TIBÃES  
TIBÃES LODGING HOUSE  
L'AUBERGE DE TIBÃES**

**RESTAURANTE L'EAU VIVE  
L'EAU VIVE RESTAURANT  
RESTAURANT L'EAU VIVE**

**Horário de funcionamento do restaurante:**

**Restaurant opening hours:**

**Horaire du restaurant:**

**Almoço/Lunch/Déjeuner: 12.30 h – 14.30 h**

**Jantar/Dinner/Dîner: 19.30 h – 22.00 h**

**Descanso semanal: Segunda-feira  
Closed: Mondays  
Fermé: Le lundi**

**Tel: 253282420**

**E-mail: reservas@hospedariatibaes.com**

## Annex 9



### **Bilheteira/Ticket Desk/Guichet**

#### **Visita ao Mosteiro e a Cerca**

Visit the Monastery and the Enclosure (the Grounds) /Visitez le Monastère et l'Enceinte

Normal Price 4,00€

\*Reformados/ Retired / Retraités 2,00€

\*Jovens 15 – 25 anos/ 2,00€

Young people 15-25 years old / Jeunes entre 15-25 ans

\*Cartão Jovem/Municipal 1,60€

Youth card / Carte Jeune

\*Crianças até 14 anos/Children 0-14 years/Enfants 0-14 ans  
Free/gratuits Gratuito

#### **Cerca/Enclosure/L'Enceinte**

Normal price 1,50€

\*Reformados/ Retired / Retraités 0,75€

\*Jovens 15-25 anos/Young people 15-25 years old / Jeunes entre 15-25 ans 0,75€

\*Cartão Jovem/Municipal Youth card / Carte Jeune 0,60€

\*Crianças até 14 anos/Children to age14/Enfants 0-14 ans gratuito/free/gratuits

\* Mediante comprovação documental/Documentary evidence must be shown/il faut montrer la documentation nécessaire pour avoir la réduction

**Exposição/Exhibition/Exposition 4,00€**

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Domingos e Feriados até às 13.00 h gratuito

**Sundays and bank holidays until 1pm Free**

Le dimanche et les jours fériés jusqu'à 13.00 h Gratuit

Obs:

- Bilhete de Família (Mãe e/ou Pai + 2 ou mais filhos) - 50% de desconto p/ um dos pais - Excepto exposições
- Family Ticket (Mother and/or Father + 2 or more children) – 50% discount for one of the parents – Except exhibitions
- Billet de Famille (Mère et/ou Père + 2 ou plus enfants) - 50% de réduction pour un des parents - Sauf expositions

Horário/Opening Hours/Horaire: 9.30H – 18H todos os dias/every day/tous les jours

Última visita guiada/Last guided tour/Dernière visite guidée: 16.30 h

Visitas guiadas / Guided Tours/ Visites guidées: 11.00 h; 15.00 h e/and/et 16.30 h

- As visitas guiadas são apenas em língua portuguesa

- The guided tours are only in Portuguese

- Les visites guidées sont seulement en portugais

- |   |
|---|
| <ul style="list-style-type: none"><li>• Alguns espaços do Mosteiro de Tibães (Sala do Recibo, Igreja e Recepção), estão sob vídeo-vigilância – Decretos-Lei n°s 263/2001 e 35/2004</li><li>• Some areas in the Tibães Monastery (Rent Office, Church and Reception), are under video-surveillance - Decree n°s 263/2001 and 35/2004</li><li>• Certains espaces du Monastère de Tibães (La Salle des Redevances, l'Église et l'Accueil), sont sous vidéo-surveillance – selon les Décrets de Loi n°s 263/2001 et 35/2004</li></ul> |
|---|

## **Annex 10**

### **A Walking Trail in the Enclosure of the St. Martinho of Tibães Monastery**

Trail I: 45 minutes

Trail II: 1 hour and 30 minutes

1. Cross
2. Monastery
3. Garrano Ponies
4. Vegetable gardens
5. St. Benedict's Fountain
6. Orchard
7. Stairway
8. St. Benedict's Chapel
9. Lake
10. Aqueduct
11. Water Mine

Olival - Olive Grove

Carvalhal - Oak Forest

Pinhal - Pine Forest

Passal- Parish Land

Ouriçosa - Ouriçosa Farm

Quinta da Eira - Eira Farm

DRCN (Regional Management for Culture in N.Portugal) São Martinho de Tibães Monastery 2009

In collaboration with the Peneda-Gerês National Park

The Enclosure, which is an integral part of the Tibães Monastery, is situated at the foot of the St. Gens hillside, overlooking the Cávado river.

Standing at the top of the hillside is St. Philip's Chapel, in the middle is the little St. Benedict Chapel and at the bottom lies the Monastery. According to the Benedictine chronicles, from the nation's earliest days this hillside welcomed anchorites who, in the Oak forest, followed their vocation as hermits.

The St. Gens hillside is now occupied by pine and eucalyptus trees, but the part which is within the Enclosure is coming into its own again with the growth of vegetation, typical of what used to be there in the past, and serves as a refuge and habitat for hundreds of species of our flora and fauna.

The primary function of the Monastery Enclosure was to look after its community. The grounds produced fruit and vegetables, linen, game, firewood, wood for the buildings, fodder and grain to feed the animals. It was used as a place to try out new techniques and introduce new crops. There, the monks kept the saw mills, flour mills and olive press, all operated by hydraulic power.

The Monastery Enclosure was also an important place for meditation, intellectual work and recreation. To serve these purposes, and pursuant to Baroque aesthetics, the monks, taking advantage of the natural landscape, built a stairway into the hillside, simulating the Ascent to Heaven, where the different fountains play with the sound of water. The great elliptical lake was built in a new oval shape, paths were flanked with hedges of box and shaded by the overhead arbours, all forming an axial system, which defines and encompasses the whole area.

In the walking trail we're about to begin, almost all these areas already existed by the 18<sup>th</sup> Century. By building the Orchard's terraces, the Vegetable Gardens, the Arbours, the Vineyards, the Water Mines, the Aqueducts, the Fountains and the Lake, the Walls and Paths of box, the Benedictine monks adapted nature to their daily needs. By "modelling" the landscape, they left us important marks which have contributed to the formation of a Patrimony which, being an integral part of our culture, we must preserve.

In this trail we suggest you not only admire what has been constructed within the Monastery's Enclosure, but allow yourselves to use all five of your senses to feel closer to Nature.

Remember:

STONE BREAKS – DO NOT CLIMB ONTO THE FOUNTAINS

THE FOREST BURNS - DO NOT SMOKE

ANIMALS GET FRIGHTENED – DO NOT MAKE NOISE

PLANTS DO NOT RUN AWAY – KEEP ON THE PATHS

TOUCHING MAY SPOIL – DO NOT TOUCH ANYTHING

YOU ARE NOT ALONE – DO NOT LEAVE LITTER

## **Annex 11**

### **Une randonnée à pied dans l'Enceinte du Monastère de Saint Martinho de Tibães**

Randonnée I : 45 minutes

Randonnée II : 1 heure 30 minutes

1. La Croix
2. Le Monastère
3. Les poneys Garrano
4. Les Potagers
5. La Fontaine de Saint Benoît
6. Le Verger
7. L'Escalier
8. La Chapelle de Saint Benoît
9. Le Lac
10. L'Aqueduc
11. La Mine d'eau

OLIVAL- OLIVIERS

CARVALHAL - CHÊNES

PINHAL - PINS

PASSAL - TERRAIN DE LA PAROISSE

OURIÇOSA – FERME « OURIÇOSA »

QUINTA DA EIRA – FERME “EIRA”

DRCN (Direction Régionale pour la Culture au Nord du Portugal)- Le Monastère de Saint Martinho de Tibães 2009

En collaboration avec le parc national de Peneda-Gerês

L'Enceinte, qui constitue une partie intégrale du Monastère de Tibães, est située sur les pentes du Mont St. Gens, donnant sur la rivière Cávado.

En haut se situe la Chapelle de Saint Philippe, au centre est le mont Saint Gens et plus en bas se situe le Monastère. Selon les chroniques Bénédictines, cette pente a accueilli, dès la naissance de la nation, des anachorètes qui, sous les chênes, ont suivi leur vocation d'ermites.

Le Mont Saint Gens est actuellement occupé par des pins et des eucalyptus, mais la partie qui est située dans l'Enceinte du Monastère retrouve sa beauté d'antan avec la croissance de la végétation, et sert de refuge et d'habitat à des centaines d'espèces de notre faune et flore.

La fonction principale de l'Enceinte du Monastère était le maintien de sa communauté. De cet espace venaient des fruits, des légumes, du lin, du gibier, du bois de chauffage, du bois pour la construction, du foin et des céréales pour alimenter les animaux. C'est dans l'Enceinte du Monastère qu'ont été mises en place de nouvelles techniques et de nouvelles récoltes. C'est à cet endroit même que les moines faisaient fonctionner la scierie, les moulins à farine et le moulin à huile d'olive - tout opérés hydrauliquement.

L'Enceinte était aussi un lieu important pour la méditation, le travail intellectuel et le loisir. Pour atteindre ces objectifs et en suivant une esthétique Baroque, les moines ont profité de la nature environnante et ont construit un escalier taillé dans la colline, représentant la Montée aux Cieux, les différentes fontaines, jouant avec le bruit de l'eau, le grand lac elliptique, construit d'une nouvelle forme ovale, des chemins entourés de buis et rafraîchis par des treilles - ce tout formant un système d'axes de lignes qui définissent et intègrent les espaces.

Au cours de la randonnée que nous allons entamer, presque tous les espaces ont été délimités dès le XVIIIème siècle. En construisant les terrasses du Verger, les couches du Potager, les Treilles, les Vignobles, les Mines pour l'eau, les Aqueducs, les Fontaines, le Lac, les Murs et les Chemins de Buis, les moines Bénédictins ont adapté la nature à leurs besoins quotidiens. En modelant le paysage, ils ont laissé des marques importantes qui ont contribué à la formation d'un Patrimoine qui fait partie intégrante de notre culture, qu'il faut donc préserver.

Lors de cette randonnée, nous vous proposons de faire appel aux 5 sens si vous tenez à être en contact direct avec la nature, et que vous ne vous limitez pas à admirer les éléments construits de l'Enceinte. Il faut se souvenir :

**LA PIERRE CASSE – NE PAS MONTER SUR LES FONTAINES**

**LA FORÊT BRÛLE – NE PAS FUMER**

**LES ANIMAUX ONT PEUR – NE PAS FAIRE DU BRUIT**

**LES PLANTES NE S'ENFUIENT PAS – NE PAS SORTIR DES CHEMINS**

**TOUCHER DÉTRUIT – NE RIEN TOUCHER**

**VOUS N'ÊTES PAS SEUL – NE PAS FAIRE DES DÉCHETS**



# Audio Guide

## 1- Welcome and Historical introduction

Welcome to the Monastery of Saint Martinho of Tibães. My name is Marta Santos and together with my colleague Paulo Arbiol we are going to accompany you on this tour.

We call it a Monastery because it was once inhabited by monks. It includes a Church, monastic buildings and an outdoor area, enclosed by a high wall – this area is called the Enclosure. We have learned about the daily lives of the monks from the writings they have left us, where we can read about: how they observed the Benedictine Rule, what ceremonies they celebrated, what they bought, what sort of work they did, what books they read. During the tour you will hear some quotes taken directly from these writings.

The Monastery of Tibães, of the Benedictine order, was founded at the end of the 11<sup>th</sup> century. In 1110, Count D. Henrique and Countess D. Teresa donated the land adjacent to the monastery to the monks at Tibães, together with accompanying privileges.

It grew in privileges and power until the 14<sup>th</sup> century, and reached its utmost splendour in the 17<sup>th</sup> and 18<sup>th</sup> centuries after being selected as the Mother-House of the Order of Saint Benedict for Portugal and Brazil. During this time it became one of the major monastic buildings in Baroque Portugal and an important centre for the production and dissemination of cultures and aesthetics, an exceptional place for intellectual thought and the production of works of art.

Most of the grandiose construction we see today dates from the 17<sup>th</sup> and 18<sup>th</sup> Centuries.. If you are interested, you can see a video about the evolution of the building on the monitors here.

It was closed in 1834 because of liberal policies. Its assets were inventoried and put up for auction, except for the Church and a part of the monastery which, as property of the Portuguese State, continued to be used for parochial purposes.

The monastery was sold in 1864, but 30 years later a fire destroyed part of the refectory cloister. After the burned part was sealed off, the monastery returned to a period of prosperity, functioning for about a century as a farm for a wealthy family from Braga. In 1986, in light of the degradation and dilapidation of the monastery over the last few decades, the Portuguese Government acquired it and began to salvage its heritage, seeing, studying, recording and cleaning up what was left, and initiating restoration projects. In addition to the monastery's original religious role, two new functions have been added: the cultural one, which allows us to walk through the monastery and See and Feel its past; and the hospitality one, which allows us to have a coffee, a meal, or even spend a few days here.

We hope that our knowledge and your imagination will allow you to understand and fully enjoy this Monastery. In the Church there may be Catholic services taking place; in other areas you may find an exhibition; children or the elderly might be planting beans in the vegetable garden or the Tibães community could be picking and husking corn in the surrounding fields... Your respect for everything and everyone will ensure the continuation of this heritage.

There is no set route, though we recommend following the stops in ascending order, so you will complete an entire route.

If you would like to hear an explanation of how this device works, please enter code 2.

To begin your visit of the building, please enter code 102.

To begin your visit of the outdoor area, the Enclosure, please enter code 200

## 2 – Introduction to the use of the equipment

Before we begin the visit, let us explain how to use this audio guide.

The tour is made up of stops which, apart from the introduction, are identified by three-digit codes. You can find the codes for each stop on the leaflet you were given and the signs along the way.

As you progress, press the buttons that correspond to the code of the stop you would like to listen to. Press the “play” button and you will hear the information.

When a commentary has ended you should enter a new number and press the “play” button to continue.

To pause a commentary, simply press the “play” button (the green light will flash slowly); to resume, press the “play” button again.

To end a commentary, press the “stop” button.

You can use the ‘9’ and ‘7’ buttons to adjust the volume during a commentary. Each time you press one of these buttons will make the volume louder or quieter.

To begin your visit of the Monastery, please enter the code 102.

To begin your visit to the Enclosure of the Monastery, please enter the code 200

### **102 – Reception and Shop**

Comprising a large building and walled-in Enclosure. The monastery that we see today was built and rebuilt, decorated and redecorated throughout the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries. Its layout was well planned, with a clear separation between areas for prayer, work, leisure, communication with the outside world, and even between those areas occupied by the full-time residents and those used purely for its function as the Mother-House for the Benedictine Order.

As St. Benedict states in the preface of his Rule “A school at the service of the Lord.” The monastery sustained a regime of self-sufficiency and had the organisational structure of a commune. This is where a highly hierarchical community lived, whose main occupation was singing and praying aloud and who, according to the Constitutions, “God had chosen and taken them from the world”.

The main building, church and the rooms in the wings of the monastery, all of which occupy 1 hectare, surround the cemetery and refectory cloisters, the Abbot General’s garden and kitchen courtyard, the wine cellar and Saint John’s terraces, and are easily identifiable in the model.

Let us take a look at the room we are in now. Towards the end of the 18<sup>th</sup> century, as the Monastery grew in size and power, this used to be the stable for guests’ horses; during the early years of public education, the monks built a class room here. After the Monastery closed down, this area was given to the parish that used it as a winery and cellar. We have left clues to help you discover the different uses for this area. Can you identify them? The manger, the bars on the window, placed there to keep the school children out of the monastery grounds, and we have the wine press.

### **103 – Archaeological Remains**

During the 14<sup>th</sup> century, the social and economic crises led monasteries to fall into decline, further aggravated by the end of the lifelong ruling abbots and their replacement by commendatory abbots. These abbots did not belong to the community and were not necessarily ecclesiastics.

However, the governance of Tibães by commendatory Friar António de Sá, during the first half of the 16<sup>th</sup> century was an exception to the rule. According to the chronicles, when he saw the monastery in such a state of disrepair and concerned for the spiritual and material life of its monks, “*he ordered the construction of a dormitory, novitiate and all other facilities required by a community to live a cloistered life and govern itself without want*”.

The remains we are passing now date back to that period. They were unearthed by archaeological works, which, from 1992, revealed the wall that corresponds to the 16<sup>th</sup> century façade with the entrance doorsill and part of the door jamb.

Some objects, uncovered during the various archaeological digs, were brought here when this area was turned into a museum: chapiters and other stone fragments from the Romanesque period, part of the Saint Scholastica sculpture; ceramics and other everyday utensils, which hark back to monastic living of times gone by.

### **105 - Cart Entrance**

The Cart Entrance was built between 1695 and 1698, and was subsequently remodelled at the end of the 18<sup>th</sup> century. It used to be the service entrance for the monastery. It had an arched doorway closing off the inside monk's area, and leads to St. John's garden.

[This Entrance brings back various memories from the past: you can see a bell in the place of the original one, the vaults, the stone benches and the slab paving...](#)

The carts and wagons that served the monastery would have passed through here every day. So too would the monks' and guests' litters and carriages... and you can almost still hear echoes of the footsteps of all those who worked here and came here to deliver rents to the Rent Room.

[This patio connected the various areas of the monastery. From here you could access the Rent room, the barns, hay sheds, cellars and kitchen, the stables and the top entrance door. The granite slab paving which leads to the Monastery's interior patios dates from the mid-18<sup>th</sup> century.](#)

### **107 – Monastery Façade**

In 1567, as a result of a decision made by the Council of Trent, the monastery of Tibães was selected to be the mother-house for the recently established Order of the Black Monks of Saint Benedict, for the Kingdoms of Portugal. This led to major construction works, which gives us the building we see today.

On the north side, the monastery's façade is bare and austere. On the upper floor it has twelve French windows with wrought iron railings, and we have the stairway that leads to the church. There are two different entrances - one for the people, with the overhead niche with the image of Our Lady of the Pillar, and the other for the carriages with its classic frontispiece. We can also see the fountain and tank.

You can see to the east of this wing the mannerist façade of the church, with the vast stone atrium raised onto an elevated platform.

The Church portico has cast iron bars engraved with the Benedictine crest and barred oval lunette-style Baroque windows. Above it are the spiral-framed niches, surmounted with shells, with the once painted terracotta sculptures of Saint Martin of Tours flanked by Saint Benedict and Saint Scholastica, modelled by Friar Cipriano da Cruz.

The windows allow the light from the setting sun to pass through the upper choir area and invade the nave, all the way to the main chapel. The façade is completed by two bell towers, with bulb-shaped domes, and a plain triangular frontispiece with volutes on the lower intersections and a cross at the top.

The building's exterior austerity, in keeping with the Counter Reformation way of thinking, concealed an interior world of vast and beautiful areas, with splendidly crafted and painted wood and stonework, magnificent gilded woodcarvings, rich imagery and varied friezes of azulejo tiles.

### **109 – Rent Room and Barn**

As it is located near the Carts' Entrance, the rent room, built at the end of the 17<sup>th</sup> century and remodelled at the end of the 18<sup>th</sup> century, was one of the few places in the monastery with direct access to the exterior. Chickens and wine were left in the room at the entrance, agricultural produce from tithes on the monastery's lands were stored at the top of the stairs.

These payments were almost always in kind and they were received during Michaelmas by the recipient priest who, according to the rules of the Benedictine order, *"would store them as soon as possible, because once the farmer has bread at home it is mean to take it from his hands"*.

The monastic records of the time mention the existence of furniture, similar to what we can see today, which has come from some national museums.

The monastery's barn, with granaries, a chest, coffer, measures, spades, shovels and sieves, played an important part in the management of the monastery's goods, because, until the end of the 18<sup>th</sup> century, this is where the official documents of the monastery and of the congregation were kept. The wall cabinet contained books relating to receipts, expenses, deadlines, rents and inspections, as well as property boundaries and even the books setting out the peoples' court sentences.

With a little imagination you can probably picture its monastic use, which lives on in the granaries and measures, in the brick floor, in the stone frame of what used to be a cabinet, in the furniture and the replicas of the books, which you are welcome to pick up, read through and thus experience a little of the earthly world of the Tibães monks.

The restoration work carried out at the end of the 20<sup>th</sup> century refurbished this room so it could be used as a temporary exhibition area.

### **111 - Saint John's garden**

The garden of Saint John the Baptist, with the terracotta statue of the saint, was created between 1733 and 1734 by Master Manuel Fernandes da Silva.

Here, the significant drop in the terrain was used for the upper garden. On the one hand, this artifice enabled the ox carts to go past discretely on their way to the hay sheds, to the west. On the other, the construction of an elevated octagonal platform to house the garden was used as a display, as it was intended to be seen from above, by the guests and abbots.

Surrounded by planters, it has eight flowerbeds within a granite masonry "fence" and, in the middle, a sculpted stone fountain, once painted and gilded.

Beneath it runs an aqueduct that, by channelling drainage water, facilitated the cleaning of the stables and watering of the orange grove.

The monks considered areas like this one, the cloisters, the garden around Saint Benedict's chapel and the General Abbot's garden as the monastery's gardens and they were cared for by the gardener who, under the guidance of the chamberlain monk, also tended to the planters and pots.

In Tibães the flowerbeds in the various gardens were enclosed within box hedges or granite masonry. The indispensable water, which came from various water mines, was channelled here through an elaborate network of clay and lead pipes and stone gutters that supplied the monastery, the Baroque fountains and enabled the cultivation of flowers.

### **113 – The Top Door or Peoples' Entrance**

When the bell rang, and if the day had already dawned and the Hail Marys had not yet been rendered, the door was opened by the gatekeeper monk, a prudent elder who, after peeking through the peephole and greeting with a *Deo gratias* or *Benedic*, responded to all with modesty and courtesy, and gave bread, alms and medicine to the poor with kindness and patience.

The top door you see today was built at the end of the 17<sup>th</sup> century and still has, as testimony of that use, the old door made of angelim wood, surmounted by the 18<sup>th</sup> century painted granite image of the Lady of the Pillar (attributed to the Benedictine sculptor Friar Cipriano da Cruz), the peephole, the pull- bell and, inside the door, the bread and medicine cabinets.

Visitors to the church could enter through this door, via the cemetery cloister; or, by climbing the stairs with the host monk, they could gain access to the general abbot's quarters or the guests' rooms.

### **115 – Cemetery Cloister**

The cloisters of Benedictine monasteries from this period normally consisted of closed-in areas, arranged in four arcades or covered walks, sustained by open arches or simple colonnades. These areas were emblematic of monastic life, they coordinated the various buildings of the monastery, they were places for quiet and contemplation.

In the cemetery cloister of the monastery of Tibães, the monks prayed, read, meditated on the life of the Patriarch Saint Benedict and rested in eternal sleep, as you can observe by the graves on the floor. This cloister was built over remains of old buildings, namely the 16<sup>th</sup> century Romanesque church and cloister.

It was built during the first half of the 17<sup>th</sup> century, with Tuscan arches, a fountain, flowerbeds and azulejos on the walls. It was refurbished between 1725 and 1727, by Master Stonemason Miguel Fernandes. Thirty years later it received a new fountain, with a scalloped basin and sculpted scowling faces. Some years later, between 1761 and 1764, renovation work was carried out on both side-chapels, one dedicated to Our Lady and the other to Saint Benedict, for which Friar José de Santo António Vilaça created the granite frame around the door with volutes, shells and foliage.

In 1770 the Baroque azulejos were replaced with Rococo azulejos, made in Lisbon, telling the story of the life of Saint Benedict. In the late 18<sup>th</sup> century the flowerbed designs became square shaped.

In 1834 this area became the parish cemetery and in 1894 it was badly affected by the great fire that broke out in the adjoining refectory cloister. During the first half of the 20<sup>th</sup> century some of the azulejos, the stairway and the niches in the walkway between cloisters were removed.

Besides re-establishing its previous strong structure, the extensive salvage, conservation and restoration overhaul it underwent during the late 20<sup>th</sup> century aimed to restore its unity and aesthetic harmony. In the current layout, functions connected to the Parish of São Martinho de Tibães were housed in this cloister, specifically the new parish residence.

### **117 - Church**

Our gaze is drawn to the vast amount of gold that fills the church...which is the desired effect of using gilded woodcarving.

The gilded woodcarving is obtained by coating chestnut wood in gold. Once the wood is sculpted, it is covered in a type of plaster over which fine, 8 by 8 centimetre gold leaf is placed. This technique has been used over the centuries, for a variety of artistic styles, as we can see within this church.

Built between 1628 and 1661, the church of the Monastery of Tibães observes the characteristics of 17<sup>th</sup> century Benedictine churches. The architect, Manuel Álvares, designed this church's layout, giving it a single nave, in the shape of a Latin cross, with a detached main chapel, two lateral chapels and 6 other connecting side chapels, along the stone barrel-vaulted nave.

In Church, the monks celebrated three daily masses - the prime, morning and high masses – officiated by a celebrant, who always had an assistant. When these were solemn masses, the celebrant was accompanied by five ministers and the entire monastic community filled the pews in the main chapel, according to the monks' level and age.

You can imagine the ambiance: heavy velvet and damask curtains hanging from the windows and pelmets of the main chapel, chancel, arch and nave, illuminated by the light given off the silver lamps, candelabra, candles and

torches. The people, behind the bars of the transept, prayed to God, awestruck by the gold, enthralled by the music, inebriated by the aromas inhaled from the various burners...

As with most churches, the one at Tibães was also a place for burials. The main chapel, the transept and a chapel was for general abbots; the nave was for the parish until 1846, when legislation forbade its use for this purpose. We can still see the gravestones that pave the nave today.

After the monastery's closure it continued, and still does, serve as the parish church for Mire de Tibães. At the end of the 20<sup>th</sup> century, it underwent major conservation and restoration works with a view to maintaining this artistic legacy.

### **119 – Main Chapel and Transept**

The application of gilded woodcarvings is exaggerated here by the Rococo decoration which, descending with great dexterity from the crown of the altarpiece, makes its way down the tribune and throne, and fixes itself to the smooth shafts of the columns that are turned into spirals by shell garlands.

The gilt woodcarving then flows over from the altarpiece and invades the pelmets, frames and pews. Only the stillness and rigidity of the images in the main altarpiece, by Friar José de Santo António Vilaça, depicting Saint Martin of Tour in the centre, flanked by Saint Benedict and Saint Scholastica, convey some tranquillity to this turbulence of shapes.

This is one of the most remarkable masterpieces of Portuguese art, created between 1755 and 1760 by Braga-born architect André Ribeiro Soares da Silva and woodcarvers José Álvares de Araújo and Friar José de Santo António Vilaça, supported by the best master sculptors, painters and gilders in the region.

Now take a look at the transept, separated from the main chapel and the nave by a *Brazilian black wood balustrade* with gilt brass attachments. Here we can see the Rococo altars of Our Lady of the Rosary, with the images of Saint Anthony, Saint Sebastian, and Saint John the Baptist, with the images of the Virgin with Child and Saint Emygdus.

The altarpieces, by the same authors of the Rococo woodcarvings in the main chapel, replaced the Mannerist ones, which were transferred in 1755 to the Monastery of São Romão do Neiva, in Viana do Castelo, together with the altarpieces of the main chapel and that of the Blessed Sacrament, when the monks redecorated the church to suit the modern taste at the time, the Rococo style.

It is interesting to note that, in this monastery, the cult of Our Lady of the Rosary dates back to the 16<sup>th</sup> century and the time of the Commendatory Friar Bernardo da Cruz, who ordered a chapel to be built in her honour in the old Romanesque church. The brotherhood created at the time continues to exist, and the feast day is celebrated on the third Sunday of October.

From the two pulpits sermons were conducted in Portuguese to educate the people, who occupied the nave, in the teachings of the church. Here too, in a solemn mass, a finalist student in theology would defend his thesis, facing the other pulpit with the examiner who questioned him.

### **121 – Saint Gertrude's Chapel**

This chapel, devoted to Saint Gertrude, with a gilded and painted carved wooden altarpiece designed by the Guimarães-born master António de Andrade in 1666-1667, is part of the first phase of the Church's decoration, in the mannerist style. It has a wealth of small motifs comprising angels, phoenix, grapes, branches and acanthus leaves.

The collection includes the multi-coloured image of the figure of Saint Gertrude, with her specific attributes—a reliquary on her chest, a book with the St. Benedict rule and crosier – she is donning a richly ornamented

Benedictine cowl, with wide and heavy vertical pleats and ample draping in the sleeves. Here we can also see the 18<sup>th</sup> century images of Saint Francis and Saint Joseph.

In the 18<sup>th</sup> century, about 50 years after the altar was built, we can see the addition of the baroque woodcarving to the dome and side walls, with panels alluding to Saint Gertrude's imposition of the habit and then of her death. The paintings are of Our Lady of Sinners, the Nativity scene, the Wedding at Cana and Princess Saint Joan, attributed to the Italian painter Giovanni Battista Pachini.

As in most of the chapels, the floor is tiled in Valongo black slate and Coimbra white stone.

### **123 – Saint Ida's Chapel**

It is a chapel that was decorated after 1692 with baroque woodcarving. Like the chapels of Saint Lutgardis and the Holy Family, its altarpieces are crowned with semicircular bands and flanked by spiral columns.

Notice the shafts with their luxurious carvings of birds, bunches of grapes and vine leaves, and plump angels. For this chapel, Friar Cipriano da Cruz made the multi-coloured embossment of the Assumption of Our Lady, with various moving bodies. In a small niche, the candour and beauty of the 18<sup>th</sup> century image of Saint Ida with Child is captivating.

### **125 – Saint Lutgardis' Chapel**

This chapel's sculptures were created between 1692 and 1695 by Friar Cipriano da Cruz and allude to the beatific vision of the 12<sup>th</sup> century Belgian Cistercian monk, who mystically participated in the suffering of Jesus Christ while meditating on His Passion.

The alabaster images of Saint John the Evangelist and Saint Peter belong to a set of 4 created in 1752-54 for the main altar.

Now search the Church wall, between the chapel arches, for a gilded woodcarving niche (made between 1752 and 1754) and emphasised by the painting of the surrounding stone. There you will find a small image of Saint Benedict, our people's little Saint Benedict (or São Bentinho in Portuguese), which is closer to the believer than the main altar one.

Beside it is the image of Our Lady of Fátima, reflecting the strong Portuguese devotion to the repeated apparition of Our Lady to the three little shepherds in the area of Fátima in 1917.

### **127 - The Holy Family's Chapel**

In this chapel with baroque gilded woodcarving, we can see the group of sculptures of the Holy Family by Friar Cipriano da Cruz. It was probably installed between 1704 and 1707, and depicts the walking figures of Our Lady, baby Jesus and Saint Joseph, with staff, boots and wineskin.

[Beneath it is a rococo oratory in gilded woodcarving, with the multi-coloured images of Saint Anne, Saint Joachim and Our Lady with child, created in 1761 by Friar José de Santo António Vilaça](#)

Also note the paintings of Saint Peter and Saint John the Baptist, at the top of the altars. Look at the ceilings, which still show the painting of the granite coffers. We think this is how all the ceilings in the church would have looked.

### **129 - Saint Amaro's Chapel**

Under the organ, we have the chapel of Saint Amaro. In line with a neoclassical approach, its painted carved wooden altarpiece, by Friar José de Santo António Vilaça, has four blue columns with gold wreaths and is in the shape of a gable. It is dated from between 1785 and 1786, when the dome of the original chapel was lowered to accommodate the case for the new organ.

The image of Saint Amaro, sculpted by Friar Cipriano da Cruz between 1704 and 1707, is a remnant of the 17<sup>th</sup> century altarpiece. Look carefully at the habitual characteristics, which created a trend for the representation of Benedictine monks: full beard, pleated draping, wide sleeves, one leg forward and an air of grandeur and serenity.

We can also see the images of Archangel Saint Michael and the Heart of Jesus.

### **131 - Organ**

With access through the upper choir, the large organ asserts itself within the church, carried by two Atlantean satyrs. It was built in 1784 by the master organ-builder Francisco António Solha, and includes 1 large organ and 1 barrel organ. The gilded and marbled carved wooden case was designed around the same time by Friar José de Santo António Vilaça, and crafted by woodcarvers Luís de Sousa Neves and João Bernardo da Silva.

It represents man on earth, seen here in the grotesque figures in the support basin with Atlanteans and masks, who through music, in a winding cascade of delicate shell-shapes, lace, musical instruments and angels, attains the virtues of Faith, Hope and Charity at the top of the organ case.

At the end of the 20<sup>th</sup> century, the organ case was restored. We are now awaiting the restoration of the mechanism, which will bring the sound of the organ back to Tibães.

### **133 – Chapel of the Blessed Sacrament**

This chapel's tabernacle contains the Blessed Sacrament, making it the most sacred place in this temple. Please respect it.

In an incessant quest for the "new" in art, over the years the monks of Tibães sacrificed the original decor. . In this chapel, the monks got rid of the old mannerist altarpiece, which was transferred to the monastery at São Romão do Neiva. Between 1737 and 1740 they commissioned woodcarver António Fernandes Palmeira to produce a piece in keeping with the period's most modern style – Italian-inspired baroque, known as Joanine baroque.

Thus a new, rich, dynamic, triumphal visual composition was created, with prominence given to the painting of the descent from the cross, signed by painter António Teixeira.

With the purpose of hosting the Blessed Sacrament, the entire chapel represents triumph over death, symbolised by the radiant sun at the top. The gilded and multi-coloured woodcarving covers the whole chapel.

Take a look at the flowers, shells, garlands, feathers, intertwined volutes, cherubs and angels that fill the space. Paintings of the Passion, in perfect harmony with the woodcarving, are framed by canopies and pelmets, from which damask and linen curtains would have hung.

[The floor still contains the grave of Friar Jerónimo Santiago, the abbot who \*at his own cost\* commissioned this chapel's original decoration.](#)

### **135 - Sacristy**

The Sacristy was built between 1680 and 1683. It is a large room, with a barrel vault and a painted granite coffered ceiling. To enter it we must cross an atrium, built over the remains of the Romanesque church, from where we can see the sacristy's wash basin and read, above the door, praise to abbot Osório for finishing the magnificent works.



Remnants of the 17<sup>th</sup> century decorative elements of this sacristy include the chests and built-in closets, the two reliquary busts of Saint Benedict and Saint Placidus, and the sculptures.

The large chestnut chests, with Brazilian black wood patterns and gilded brass ornaments, were made in 1683 and attributed to Braga-born joiner Agostinho Marques. This is where the church's vestments and furnishings are stored.

The pair of built-in chestnut and Brazilian black wood closets were used by the monks as wardrobes and writing desks. They comprise three parts: the bottom has doors; the top has numbered drawers for every celebrant monk to keep his amice; and the middle section has false drawers lining a swing panel that functions as a desk.

The altarpiece, with the crucifix and the image of Saint John the Evangelist, the pelmets and the casements are by André Soares and Friar José de Santo António Vilaça, who also created the credence table. They belong to the rococo refurbishment period of 1758 /1761, which is when Italian painter Pasquale Parente produced the paintings of the evangelists, Saint Matthew, Mark, Luke and John.

The red and white marble and Montes Claros' stone paving was originally in the upper choir area, but was transferred here in the late 18<sup>th</sup> century.

### **137 - Sculptures**

The sacristy's statues comprise a unique collection of 17<sup>th</sup> century Portuguese sculpture. Take a close look at the twelve multi-coloured clay figures, by Friar Cipriano da Cruz. They were sculpted in the monastery, as proved by the records of purchase for the clay and payment to the man who came to bake the figures. They were recoated and painted during the second half of the 18<sup>th</sup> century.

Among them we can see four Benedictine holy kings, Saint Sigismund, king of England, Saint Sigisbert, king of Burgundy, Saint Bamba, king of Spain, Saint Casimiro, son of the king of Poland. These male images have tonsured heads and don the black Benedictine tunic, lavishly embellished with golden flower motifs inspired by 18<sup>th</sup> century silks.

The female figures, the seven virtues - Faith, Hope, Charity, Fortitude, Prudence, Temperance, Justice - and an allegory for the church, display their personal attributes. They have ample and full-figured bodies; they are wearing double mantles, decorated with fleurons and gold leaves on blue and green backgrounds, with hints of red and pink, and they are wearing accessories, such as sashes, belts, medallions and jewellery, characteristic of civil attire.

### **139 - Upper level of the Cemetery Cloister**

Heading up the stairs between the cloisters, we enter the upper level of the cemetery cloister. This stairway and the niches are replicas of the ones built by the monks in the 18<sup>th</sup> century, which were taken away during the private occupancy of the building.

The terrible state of the cloister, partly explained by the large fire that broke out in 1894 in the adjacent refectory cloister, called for an extensive restoration at the end of the 20<sup>th</sup> century. A new roof was built, the walls were straightened, a new wooden floor was laid, the infra-structures were put in place, the ceilings and panels of tiles were replicated, a new parish residence was constructed in the area once occupied by the monks' chapter of faults, which burned down completely.

Every day in the room called the chapter of faults, the abbot, or the prior in his place, would distribute chores to the community and the preacher would read a chapter from the monastery's rule. On Fridays, the monks would publicly ask for penance and prostrate themselves before the community, atoning for their faults, hence the name chapter of faults.

### **141 - Saint Joseph's Chapel**

This chapel was built between 1719 and 1722. According to the chronicler at the time it was one of the *most perfect and the most costly in the province of Minho and in it various relics and beautiful paintings*

*were kept.* It shows us, even today, details of its former beauty. Notice the small altar with multiple niches and ornate frames to place relics and small paintings, and the remnants of the baroque painting on the ceiling and granite window surround.

### 143 - Upper Choir

*This is the house of God; It is the door to Heaven; This place is magnificent.* These are the words that are written on the gilded and painted carved wooden pelmet above the stairs that lead to the choir. Singing and praying aloud in tune with their heart was, according to the Constitutions, the main purpose for which God chose the monks and took them from the world.

To be a monk of the choir it was essential to: be the legitimate son of a local noble person or, alternatively, to know solfeggio, which is sight-reading, or be able to play the organ. If he wanted to become a pharmacist, he would also have to be a legitimate son, according to the Chronicles, *without even a hint of vileness.*

The choir celebrated seven divine offices, which consisted of reciting alternating response psalms and homilies: the matins and lauds, at 2 o'clock in the morning, the prime at 5am, the terce at 8am, the sext at 10am, the none at 12 o'clock, the vespers at 3pm and the compline at 5pm.

Some offices were accompanied by the organ.

The choir stalls, where you are now standing, were built between 1666 and 1668. Their most artistic part is the gilded and painted carved wooden backrests. The rich imagery tells us of Benedictine monks like Pope Gregory the Great who lived in the 6<sup>th</sup> century and adapted the plainsong to be used in the religious celebrations of the catholic church, known as the Gregorian chant. He is represented to the right of Saint Benedict.

The semi-naked twin figures, the fruit and flowers that decorate it are reminiscent of new worlds. The lift-up seats have supports below them with masks of men and animals. So the monks could rest discretely here during the long standing periods. Fantastical creatures complete the symbolic discourse of the choir stall.

The centre of the choir stall, which displays the sculpted and painted coat of arms of the Benedictine Order, was the Abbot's seat. Now, imagine the monks sitting in hierarchical order beside him, singing...

The choir also has eight 17<sup>th</sup> century paintings alluding to the life of Saint Benedict; the choral lectern with an antiphonary; the oratory with Christ Crucified, which like the pelmet, above the large windows, was created by Friar José de Santo António Vilaça. Also, worth noting is the Brazilian black wood and gilded bronze balustrade.

The floor, which used to be marble, was laid towards the end of the 18<sup>th</sup> century. During the same period there is mention in the registers of installing *spittoons, onto the backs of the chairs on the lower level, for the cleanliness and hygiene of its choir and 4 straw mats on the floor to spit onto and then clean them off whenever necessary.*

From the choir we have access to the organ and the bell towers.

### 145 - Entrance Hall

Until 1790, when private hearings were abolished, civil and small criminal cases in the *townland* of Tibães were handled by a judge, chosen by the Abbot, between two candidates elected by the local inhabitants-These two candidates for the role of judge were councilmen, one an inspector (of weights and measures) and the other an attorney. The abbot, as ombudsman, would hear the local residents' appeals. They were received in the Audience hall.

Over the centuries this hall has known other uses and configurations. The last monastic one was between 1801 and 1804 when the staircase was redesigned and decorated with iron railings, pillars and urns, and a *large skylight* was built.

Here we can admire the great umbrella pine floorboards; the large oil on wood painting of Saint Martinho; the beautiful coffered ceiling; the Flemish-inspired monochrome panel of tiles, all from the

second half of the 17<sup>th</sup> century. And here we have the door of the waiting room to the abbot's quarters; the portraits of the archbishops of Braga, Saint Vítor and Saint Frutuoso, and of the confessor of Saint Ignacio of Loyola, Friar João Chanones, and the frames that would have held the portraits of the Swabian king Teodomiro and Saint Martin of Dume, who evangelised the lands of Braga in the 6<sup>th</sup> century.

### **147 – The forecourt**

In 1654, the monastery forecourt was accessed by a path that made its way from the Cávado River up the St Gens hillside, through oak and cork trees, then through an arched doorway with the image of Saint Benedict. At the end of the 17<sup>th</sup> century, this forecourt was modified to accommodate the steps and terraced area leading to the new church. It grew in size and saw the addition of a stone cross, rows of chestnut and other trees.

The following century saw the construction of the gateways to the Eira and Ouriçosa farms, former properties of the monks; the fountain and tank next to the Cart Entrance and the walls that would demarcate the current forecourt towards the end of the 18<sup>th</sup> century. The stone cross, erected between 1804 and 1807, has a ridged shaft and Corinthian capital topped with a sphere and cross and, on the pedestal, the coat of arms of the Benedictine Congregation. It has been classified as a National Monument since 1910.

In 1931 a new road to the monastery was created and in 1936 the cemetery was built.

In 2012 this forecourt was landscaped, making it a suitable setting for the monastery and the stone Cross, one of Portugal's listed National Monuments. It is now a pleasant area for strolling and resting.

### **149 - Coat of arms of the Congregation**

The Benedictine's Congregation's blazon has the following heraldic elements: lion, castle, water, sun, mitre and crosier.

The first two allude to the kingdom of León and Castile (in other words, Lion and Castle), which welcomed the Benedictine order into the Iberian Peninsula; the water coming from within the castle means the vow to "cross the sea"; the sun is the light of the gospel that illuminates the whole of Christendom; the mitre represents the power of the general abbot of the congregation, who within the congregation's monasteries held the same authority as the bishop; the crosier symbolises the abbot's authority as the monks' pastoral guide.

We can see the Coat of Arms in various places - on the railings at the entrance to the church, on the chancel arch in the church, on the stairway, on the outside stone cross and in the upper choir.

### **151 - The general abbot's quarters**

The congregation's general abbot was also the abbot of Tibães. In the late 18<sup>th</sup> century, his quarters were large and sumptuous, like his power, and comprised: a waiting room, a room for visitors, sleeping quarters, stove house, small chapel and garden.

Lavish decorations, ranging from the fine and exotic wooden furniture to the silverware and fine china, including the paintings and images, created an opulent and beautiful atmosphere which the damask and linen curtains and drapes, wool rugs and carpets made warm and comfortable.

All that remains of the original quarters, and still in the same place, is the painting of Pope Pius VII, a Benedictine monk, dating from the early 19<sup>th</sup> century. The furniture now on display, similar to that which would have existed, has been donated by some national museums.

The small chapel has been decorated with paintings of Jesus' birth and childhood, painted by Friar José da Apresentação. For it, in 1783, Friar José de Santo António Vilaça designed a neoclassical altarpiece with marbled columns and wreathes of gold leaf, a bench, cross and reliquaries.

These chambers were used as the parish residence until 1995, for Benedictine D. António Coelho, who in the 1930s, along with two other monks, tried to reinstate a Benedictine community in Tibães. The spiral staircase is from the same period

### **152 - The General Abbot's Garden**

An integral part of the general abbot's quarters is his garden. It was built in the 18<sup>th</sup> century on the site of the Jericho gatehouse, with walls covered in 17<sup>th</sup> century azulejos, taken from the church during its rococo refurbishment. The water for the granite fountain came from the Cabrita mine on the St Gens hillside.

The abbot would enter his private garden, connected to the cemetery cloister, via a stone patio and down some stairs.

According to the monastic description of this garden, it had boxwood and myrtle beds, and an aviary. This was a private area for personal use. Can you imagine the abbot strolling along, meditating, in this garden?

During part of the 19<sup>th</sup> and 20<sup>th</sup> centuries the garden belonged to the Tibães parish residence, located in the west wing. It was then used as a pen for pigs, chickens, rabbits and ducks.

Today it stands as a reinterpretation of its original use, the water supply from Cabrita has been restored to the fountain and surplus water spills over into the fountain at the Carts' Entrance.

### **153 - The Generals' Gallery**

This was an area that served the Benedictine congregation. This would have housed the cells of the treasurer, the former abbot general, the priest-secretary, the office and the supply room, where beds, linens, crockery and cutlery were stored.

These rooms, with large cells, separated by cob walls, were built between 1686 and 1689, but underwent several refurbishments during the 18<sup>th</sup> century, namely the installation in the cells of guillotine and dormer windows

Besides the wooden beds, some with headboards, the cells had tables, shelves, wall cabinets, chests of drawers, rectangular tables, leather stools and chairs, some with embellished leather and decorative nails. This furniture was made from good quality wood, particularly Brazilian black wood, with inlays of bronze and marble. The decoration would also have included paintings with painted and gilded frames, and curtains in doorways and at the windows.

In the corridor, the ceilings painted yellow, white and blue, the panels of azulejos and the countless portraits of kings and princes, popes and bishops paid testimony to the power of the mother-house of this important and wealthy Benedictine Congregation. Some of these paintings, bought from the previous owners during the 1980s by the Benedictine monks of the monastery of Singeverga, have been returned to their rightful place.

### **155 – Guests' rooms**

The Rule of Saint Benedict gives high regards to providing accommodation to people, guests or pilgrims. Receiving guests is, for the Host monk, to perform an act of faith.

Occupying the west wing of the monastery, the lodgings have 16 cells arranged on either side of a long corridor with carved chestnut coffered ceilings, which were once painted.

The cells, with cob walls, were plastered and had oil paintings. As well as a fitted stone closet in every cell, they generally had the same furniture: five to eight chairs made of cherry or chestnut wood, a chestnut or Brazilian black wood table and a bed, often made of iron

There was a linen house for the guests' rooms, which is where the sheets, blankets, mattresses, cushions, pillows, bedspreads and hand towels were stored.

### 157 – The Passageway

The construction of the Passageway or open veranda, with a fountain in the middle and planters round the sides is recorded between 1731 and 1734. This construction divided the large courtyard between the cart entrance and the wine cellar, thus concealing from most guests the service area associated with farming.

In line with baroque theatrical scenarios, an arched passage was created for the service area and a plastered wall for the cart entrance area. This wall is decorated with a niche, containing a terracotta image of Saint John the Baptist.

You can also see the planters being used as backrests for the benches and brightening them up with their flowers. In the middle is a stone fountain with the Lamb gushing water from its mouth, with the following couplet "*Whoever feels thirsty, approach to this benign fountain. This water will not harm you, look at where it flows from*" alluding to the Passover Lamb.

From here, aligned with the bell towers that indicate the church's location, and with our backs to the guests' rooms, we can make out part of the monastery's organisation. Let's take a look at Saint John's garden: on the ground floor were the stables, the hayshed and the barn; on the 1<sup>st</sup> floor, the rent room and the new guest bedrooms; on the 2<sup>nd</sup> floor, in the direction of the towers, the general abbot's cell with its decorative veranda railings; to its left, those of the former general abbots and, on the right, the cells of the choir members and the door to the Passageway. Then we see the small windows that remind us of the rigours of the novitiate which used to be there, with the kitchen chimneys behind it. Perpendicular to the doors and balconies is the library gallery, which connects to the guests' bedrooms' corridor. At the start of this corridor is the barbershop, where we can see the chimney.

### 158 – Monastic Novitiate and Choristers' quarters

The novitiate, separate from the seculars' and monks' areas, housed the novices for one year. Novitiates only existed in the Monastery of Saint Benedict in Lisbon, Porto and Tibães. This section of the monastery comprised the novices' cells, the master novice's cell and the chapel. The Rule dictates that no person of the church, except the master of the novices, the prior or the abbot could enter this area without higher permission.

Once his admission was approved by the monastery's council, a novice would commence his education, under supervision of the master of novices. In addition to praying, he was taught the art of mental prayer and learned how to conduct himself in the choir, the refectory, the church and processions. After a year, the master of novices presented his admission to the profession before the monastery's council.

Once the first level was attained, the profession, the new monk would be handed over to another master, who would discipline and manage him for at least seven years. During this time he would live in the choristers' quarters, perfecting his Latin, plainsong chant and organ-playing.

All that remained of the novitiate were the walls, no roof, or even floor survived. Following the restoration, a religious community of Carmelite nuns moved into the former novitiate.

### 161 – The House of Paintings

The house of paintings was built between 1813 and 1816 to house the *choice collection of delicate paintings* that painter José Teixeira Barreto, formerly Friar José da Apresentação, bequeathed the Benedictine congregation upon his death.

During the following 10 years, the monks built up the collection by acquiring more paintings and medals. Eventually they amassed over two-hundred and fifty paintings, including some by artists from the 19<sup>th</sup> century Portuguese school of art, such as Domingos Sequeira, Ignácia Pimenta Cardote, Vieira Portuense and Joaquim Rafael.

[Added to this was a collection of rare and ancient medals, which at one point had over 3000 items.](#)

The paintings and medals had different destinations after the monastery closed down. The paintings were taken by João Baptista Ribeiro in 1833, under order from the Administrative Commission of Abandoned Convents, to the Portuguese Museum; the medals were inventoried, included in a catalogue record of monasteries' precious objects and deposited in the Lisbon Public Library in 1842.

Under the protocol signed in 2001 between the Portuguese Institute for Architectural Heritage (IPPAR) and the Portuguese Institute of Museums some of the paintings from the house of paintings, which belong to the Soares dos Reis Museum, the "heir" to the Portuguese Museum, were returned to the Monastery of Saint Martinho of Tibães to form a new house of paintings.

### **163 - Barbershop and Pharmacy**

According to the regulatory documents, the barber visited the monastery every 12 days to shave and tonsure the monks. From the night before the visit, a cauldron of water would be put to boil on the fire. The barber also performed bloodletting, used leeches and pulled teeth.

[In 1797, a pharmacy was set up in a part of the barbershop to "promptly supply medication and reduce shopping expenses". It was stocked with all the essentials: pharmacopeias, pots, sleeves, bottles, jars and other utensils, drugs, and medicinal herbs picked in the Enclosure by the "herb boy" according to the pharmacist's instructions, or bought from "pickers" or at fairs.](#)

Currently the Enclosure has some species of medicinal plants, descendents from those that the herb boy picked. Under the pharmacy's chimney, they were transformed into infusions, oils and unguents, thus calming the ailments of the monks and local population.

The pharmacy cabinet we see today dates from the 19<sup>th</sup> century and came from the collection of the Porto museum of [ethnography](#).

### **165 - Necessarium**

Each wing of the monastery: for the novices, choristers, priests and guests, had their reredorter or necessarium. In the abbots' cells and infirmary there were "commodes" or boxes with ceramic or tinplate chamber pots, for the same purpose.

These are the reredorters that served the corridor of the guests' rooms. They have four individual compartments, separated by a wood panel partition wall, enclosed by half doors. Inside, waste fell down the latrines, directly into a pit below. This room on the ground floor was filled with brushwood to produce the manure used as an organic fertiliser for the land.

Regarding the monks' personal hygiene, we know that in each cell there was a jug, a basin and a hand towel, as well as the chamber pot. During the monthly day of rest the monks were granted by the rule, they bathed in the bath house on the Cávado River, which is mentioned in documents from the late 18<sup>th</sup> century. By the 19<sup>th</sup> century, according to records from 1810, a bath tub was acquired and there is information to suggest the infirmary also had bath tubs.

### **167 – Chapter House**

We are now in one of the most noble and beautiful areas of the monastery: the *Chapter House*, which is so profusely lit by the copious sunlight and flooded with the intense aromas from the Enclosure. The



main event performed here took place every 3 years, on 3<sup>rd</sup> May, the day of the Holy Cross, when, in general chapter, abbots from all the monasteries in the Benedictine congregation elected a new general abbot, all the prelatures, the abbots for the monasteries and decided on the material and spiritual life of Saint Benedict's congregation.

It was built in 1700, with coffered ceilings and carved multi-coloured fascia, and later remodelled between 1783 and 1786. At this point, four balconies with iron railings were built, *it was entirely re-floored, re-tiled, upholstered, painted* and received a new altarpiece. It was gilded and marbled, characteristic of Friar José de Santo António Vilaça, and had a painting of the descent of the Holy Spirit upon the apostles and Our Lady. This is where the general chapter masses were celebrated.

In the middle of the room was the chestnut assembly table, covered with a black, very fine, goat's skin. In the drawers were 2 election vases and beans for voting. At the head of the table, on top of a platform, was the general abbot's armchair, accompanied by the committee's settee; a flat stool in front of the chair was the secretary's place.

Around the room, on the Brazilian rosewood benches with feigned Brazilian black wood paintings, sat all the monks in the Benedictine Congregation who had a right to vote.

The walls hold 14 rococo panels of azulejos from Lisbon, showing the life of Joseph of Egypt, a character from the Old Testament who knew how to use the skills God gave him to adequately manage earthly goods.

At the same height as the windows are paintings of D. Sebastião, Cardinal D. Henrique, D. Filipe I of Portugal and Sixto V, represented here in prints, as the originals are in the monastery of Singeverga. Flanking the altar are portraits of the reformers Friar Plácido Vilalobos and Friar Pedro de Chaves. With these paintings, by Teixeira Barreto, when he was still *brother* Friar José da Apresentação, we can see some portraits of the general abbots of the congregation, commissioned after 1758.

As a result of the recent 20<sup>th</sup> century restoration, the room recovered its grandiose umbrella pine floorboards, the ceiling was restored, the azulejos conserved and its altarpiece was returned, moved during the monastery's private occupation to the chapel of Saint Benedict. Some of the paintings, sold by the previous owners to the monks at the monastery of Singeverga and to private collectors, were returned to their rightful place on loan or by donation. And you can now see them in their original setting.

### 169 – The Rooster's Patio

A monk's day comprised divine office and mental prayers, interspersed with lessons, monastic discipline, work and recreation. In addition to an annual holiday, their routine included an outing to a monastery farm, preferentially to the Cávado river house, and walks though the grounds; it further consisted of some games, including ball games, card games, backgammon and chess.

For leisure, apart the holiday and these games, they set up the table to play cue or *billiards* in the room adjacent to the chapter house.

Connected to the cue room is the rooster's patio. It is a stone terrace with benches, planters and a granite fountain, whose water is supplied via the aqueduct from Saint Benedict's mine. It has a niche that houses a terracotta image of Saint Peter that, along with the fountain's prominent rooster, alludes to Christ's prophecy in which Peter denied Him three times before the rooster crowed.

It was originally built as a veranda, between 1716 and 1719, and remodelled in 1727, when the fountain was again gilded and painted, *in such a way and art that, from its patio, you can see the vegetable gardens, and orchards, which were not seen before, for what was in it was too wide, and took up the entire view.* Later, between 1801 and 1804, they built a roof supported by stone columns and, with the addition of the stairs, transformed it into an exit into the Enclosure.

### 171 - Library Corridor

This corridor was built at the turn of the 18<sup>th</sup> century and connected the guests' rooms to the monastery's cells to the south. It disappeared in 1894 with the great fire in the refectory cloister. In the middle is the

door with access to the library, followed by the 5 cells of the former library cells, which are now used as areas for cultural projects developed within the Monastery.

It followed the decorative approach of the other corridors, with a wooden floor and painted chestnut coffered ceilings, decorated with corbels and finials.

The wall now showcases 16<sup>th</sup> century paintings from the Flemish school, representing the Stages of the Passion of Christ. Thanks to the protocol between cultural organisations, these paintings, from the Machado de Castro Museum and originally from the old Ursuline convent in Coimbra, were restored and are now displayed here.

### **173 - Library**

It occupies a noble place in the Monastery, right next to the chapter house, facing south, and well lit and ventilated by two windows and a veranda protected by iron railings.

*In the opinion of Benedictine chronicler Marceliano da Ascensão the library, built between 1701 and 1704 and refurbished between 1783 and 1789, was the best that exists in all the religious communities of the Minho province.*

Inside, it had twenty-four bookshelves, each with nine shelves. According to a 1798 inventory of printed materials, carried out by Friar Francisco de São Luís, it had around 4.000 titles, a total of 10 to 12 thousand volumes, which covered the areas of theology, canon, natural and civil jurisprudence, sciences and arts, literature, history, and polygraphy, bibliography and literary history.

Most of these books would have been from the 18<sup>th</sup> century, but it also contained works from previous centuries. Revealing the influence of the Enlightenment in the monastery of Tibães, there were works published by the Lisbon Royal Academy of Sciences, the Collection of Ancient and Modern Legislation of Portugal, Essays from the National Institute of France and, among others, the great Methodical Encyclopaedia.

*After the demise of the monastery, the Administrative Commission of Abandoned Convents, assisted by Alexandre Herculano, transferred some of the books to the Public Library in Porto. What remained of this academic's selection was appraised and inventoried. It was then left in the hands of strangers until 1841, when the Public Library of Braga was established and the remaining books became part of it.*

Once this room is restored, it will house all the information on the monastery that has been gathered up over the years.

### **177 - Refectory Cloister**

This cloister, identical to the cemetery cloister, was partially destroyed by the fire that broke out here on 11<sup>th</sup> July 1894. It was built after 1614 and had four stretches with six bays of Tuscan arches. At its centre was a stone fountain and flowerbeds with *carnations and daisies*. The ceiling on the ground floor had *oil and fine paint*<sup>ed</sup> panels showing the life of Saint Benedict, the walls had 17<sup>th</sup> century multi-coloured panels of azulejos; in 1983, the refectory washroom was still located between the staircase and the refectory door.

In this cloister were some of the everyday monastic rooms. On the upper levels were the monks' cells, the dining room for important guests and the house of paintings. In 1800, on the ground floor, in the passage between the two cloisters, was the notary; to the East, the area for the offices and necessarium; to the South, the refectory and the door into the vegetable garden; and to the west the larder, kitchen and the guests' dining room, the place where monastery guests ate in the 17<sup>th</sup> and 18<sup>th</sup> centuries and which now houses the restaurant L'Eau Vive of Tibães.

Watch the 10 minute video which tells the history of this cloister. The video is in the room next to the veranda.



During its private occupation and when the Enclosure was tended by the caretakers, the cloister was transformed into a farmyard with threshing floor and grain store. From the 1970s, its stones, fountains and azulejos were plundered. The remaining azulejos now form the panel along the stairway landing.

Analysis of monastic documents and archaeological digs let us know the geometry of the former cloister, which we can see through the works carried out in the 21<sup>st</sup> century.

### **179 - Refectory**

According to the rule of Saint Benedict: *"At the brothers' table reading must always be present. Keep absolute silence, so that not even a murmur or word from anyone except the reader may be heard."*

It was built in the beginning of the 17<sup>th</sup> century, with sunlight pouring in through seven large windows. It had 17 wooden tables *raised on stone plinths*; seats with tiled backrests, a carved stone pulpit and a granite slab floor. All these objects left some vestiges, which are still visible today.

In the cupboards and in a large box, as well as the Rule of the Order and spiritual books, cutlery, cups and beakers, tablecloths, napkins and aprons were stored. The decoration included a large painting and curtains at the windows.

The monks had two meals a day, lunch at 10 or 11 am and supper at 5 or 6 pm.

On the table was bread, water and wine; depending on the day of the week, they were served meat or fish, always accompanied by vegetables, and fruit. From the 18<sup>th</sup> century, rice was served at every meal.

On fast days, Supper was replaced by a small meal, known as the collation. On feast days food was more plentiful and varied: lamprey and suckling pig were served as delicacies, there were a plethora of sweets, often including Saint Benedict's pudding, made from angel hair and sponge cake – also known as royal eggs.

Can you picture the Benedictine community sitting here, in complete silence, listening to the reader and receiving their daily food...?

### **181 - Kitchen**

Since the beginning of the 17<sup>th</sup> century, it has been remodelled various times, the last time being between 1813 and 1816.

With three distinct areas and protected by barred windows, it comprises the kitchen, the stone stove house and oven house. The kitchen no longer has the three wooden wheels for hanging hams, but we can see the hearth, where large pots boiled, and we have the built in cupboards to store, among other utensils, the mustard mill and tin cutters for pastries and timbales, the sinks with taps and the stone table...

Food was passed through the "serving hatch", on a wheel, into the refectory and serving monks would then take it to the tables. Beside the serving hatch were the stone stoves. Through the door to the North was one of the pantries, which contained crockery, such as plates, bowls, gravy boats, basins and serving trays to be used in the refectory. Along the corridor below, food was delivered to the guests' dining room.

Under supervision of the butler monk, the cooks, kitchen boy and oven stoker, who slept in bunk-beds in the kitchen and received their wages in three instalments a year, prepared the meals for the community. On feast and general chapter days they were assisted by more staff, hired for the occasion.

### **183 – Wine cellar courtyard**

This courtyard was created when the Passageway was built in 1731-34. It is intersected by the free-running waters of the lake and rain. This was the agriculture and forestry centre of the monastery.

Today we can still see the doors that gave access to the cellar, mills, and the pantry house which contained tubs, barrels, the olive oil pots, the flour and meat boxes, and salt vats.

Besides the cellar, here was the barn where farm tools and cattle were kept; the hay sheds; the olive oil house; the fruit house; the distillery; the cattlemen's house and sheds; the doors to the kitchen, the orchard and the vegetable gardens. There is evidence to suggest that beneath the Passageway there used to be a rabbit hutch and a chicken coop.

Today this is the entrance to the lodging house and restaurant.

### **184 – Restaurant and Lodging house**

In the more dilapidated areas of the building, corresponding to the older buildings that housed the novitiate, part of the choristers' quarters and the guests' dining room, the regeneration programme for the monastery envisaged an area dedicated to a new religious purpose that combined the spirituality of the place with accommodation and catering facilities.

In the 21<sup>st</sup> century, these areas underwent a markedly contemporary restoration, adapted to the needs of the Working Missionary Sisters of the Immaculate. They belong to the Donum Dei Missionary Institute, founded in Saint Denis, outside Paris, in 1947. They follow Carmelite beliefs and the accommodation provides them with a valuable facility for their mission.

Thus the perfect symbiosis was achieved, housing the L'Eau Vive restaurant of Tibães and nine rooms that make up the Hospedaria Convento de Tibães. Open to all.

### **200 - The Monastery Enclosure**

The Tibães Enclosure spreads across the North hillside of St Gens Hillside and occupies 43 hectares. This land, inside 2.7 Km of plastered stone wall, shelters the Church, the convent buildings, the Ouriçosa Farm, the Prelate gardens, Woods, cereal fields, Vegetable gardens, Orchards, nurseries, Orange groves and Pastures.

All these areas are organised by streets, walls, stairs, fountains and tanks, which were constructed under the programme developed in the 17<sup>th</sup> and 18<sup>th</sup> centuries by the Benedictine monks who, more than just a place for profitable agriculture, wanted to build a place for meditation, leisure and experimentation.

During the 19<sup>th</sup> and 20<sup>th</sup> centuries, when the Enclosure was in private hands, it was used for agriculture as well as for recreation. Once it ceased being used for agriculture, its entire purpose changed and the vegetation was allowed to grow spontaneously, thus encouraging the natural flora and fauna.

When it was acquired by the Portuguese Government, efforts to restore the Enclosure, which began in 1987, were strongly driven by the need to make the land arable again as in the 18<sup>th</sup> century, and maintain the habitat that enable native species to thrive here.

As restoration work progressed and by familiarising ourselves with the Local Community, we discovered the disappearance of certain ancient agrarian practices. A desire to perpetuate the past led us to plant flax, hops, turnips and potatoes, to construct trellises for overhanging vines and opt for furrow irrigation. Within this ambit, collaborating with Schools has shown us that we can speak of a living heritage.

Today, enjoying these grounds engages both our sensitivity and knowledge.

There are two trails to choose from, depending on how much time you want to take: the green one takes 45 minutes and the red one takes longer, around an hour and a half. As you will see, these are schist soils that were turned into agricultural soil by continually incorporating manure.

In writings from the 17<sup>th</sup> and 18<sup>th</sup> centuries we can read about the considerable expenses the monks incurred to transform a lot of land within the walls to enable it to be cultivated as it is cultivated; drying swamps, bringing water from within and outside the Enclosure, by controlling it and circulating it via a

network of aqueducts and baked clay and lead piping, they implemented an irrigation system and conditioned the land for agriculture.

In the fields the monks sowed winter cereals like wheat, barley and rye; and in the summer, alongside the beans, lupin and broad beans, they sowed pearl millet, hog millet and maize, which is the corn we know today. Maize was brought from South America during the discoveries and provided larger crops, which is why it eventually replaced the others.

To support the agriculture and forestry, the monastery had a barn, hay, olive oil and fruit sheds, a wine press and cellar, a distillery, a rabbit hutch and hen coop, cattle houses and pens. Outside of the monastery were the kennels for dogs, the sheep and pig pens, the gardener's house and the woodshed.

### **205 - The Vegetable gardens and Orchards**

In the furrows near the monastery, protected from the northern weather, surrounded by trellises and supported by the irrigation system, were the monastery's **vegetable gardens**. Here the gardener cultivated a variety of vegetables, experimenting with any new seeds ordered on occasion from Lisbon. There is mention of greens, cauliflower, onions, garlic, melons, watermelon, cucumbers, spinach, turnips, beans, broad beans, cabbage, broccoli, pumpkin, and others...

*In one manuscript we can read: "The whole of St. Benedict's hillside has been given a new shape; for all that used to be uncultivated trees has become orchards, and stone and lime terraces have been built, and curiously painted as you can see. "*

This is the origin of the Orchards, where the monks grew apples, pears, apricots, peaches, plums..., many of which were established in the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries when they created the nurseries and hundreds of grafts; as well as these fruit trees and in specific places, they had orange groves with oranges, lemons and lemon verbena, and the Olive groves from where they extracted olive oil and olives which, after being conserved, would later be consumed..

Today we keep a small vegetable garden and orchard, more for educational purposes than for the productivity of yesteryear.

We have brought back some of the areas where grapes were grown to make the *vinho verde wine*. They are grown on trees (chestnut and cherry trees, planted on the borders of the fields, support the vines that grow up them) and on trellises along the paths, which means the fields are free for agriculture. The monks experimented with producing mature wine by bringing Douro workers to tend to the newly planted vines, however the climate and soil conditions impeded its successful production.

### **210 - Saint Benedict's Fountain**

For the Benedictine community, the Enclosure was a place of prayer, recreation and inspiration. In the monastery it was the closest place to Celestial Paradise. Well-acquainted with Europe's artistic currents, in 1725, the monks began a Baroque-inspired programme by creating a path between the vegetable gardens and the orchards, with the granite fountain of Saint Benedict, to the west, and that of Saint Bede to the east.

*This path was intersected ten years later when the fountain street or Stairway was built.*

This Saint Benedict fountain is set in a patio with sculpted stone benches and a tank or formerly fish nursery. Among other things, it has lost its original *four terracotta figures all well-designed and painted* that were on the 4 corners of the tank.

To adequately supply the fountains of Saint Benedict, Saint Peter and Saint John as well as the Kitchen and the Refectory taps, the monks had to increase the water flow. Behind the fountain, you can see a small stone construction that provides access to the mine from where this fresh water originates, which then flows through an aqueduct to Saint Peter's fountain.

The fountains of Saint Benedict and Saint Peter were restored at the end of the 20<sup>th</sup> century. This restoration revealed, on the left side, the remains of the paint that would have covered the entire fountain.

Since the niche had lost the image of Saint Benedict that gave it its name, Braga-born sculptor Alberto Vieira was commissioned to replace it. The Saint has returned to his rightful place.

The fountain of the Venerable Saint Bede was built in 1728 and sold in 1967 to a collector in Braga. In its place remain the stone steps that provide access to the patio. The fountain can be viewed at the Nogueira da Silva Museum of the University of Minho, in Braga.

## 215 - The Stairway

It is stated in the monks' records of 1734: "Five fountains were built on the street leading down from the Chapel of Saint Benedict, aligned with the balcony of Lies, all perfect and with differing designs and figures. The whole street was paved, had walls and pyramids. At the end of the street a gallant drinking fountain was built, with benches, planters and a trellis.

It is here, heading up this stairway that, from the perspective of baroque aesthetics, the symbolism of Christianity's Living Water reaches its apogee. The monks staged its ascent to the kingdom of God, represented here by the garden and chapel of Saint Benedict, which can be reached through walking a virtuous life, fed by the pure water from the fountains.

We recommend climbing these stairs and remind you that at its origin are terracotta images that symbolise the virtues: Prudence, Justice, Fortitude, Temperance, Faith, Hope and Charity were placed atop the fountains. Think back to the images in the Sacristy and place them in the fountains' pedestals. Imagine the fountains painted in various colours and the trimmings and spouts gilded. The image you have formed is certainly more similar to what would have existed than what stands before you now. This symbolism was reinforced with couplet poems that accompanied the images.

The painted fountains gushing water, the images of the Virtues, the white walls with designs, the schist and granite stone patterns of the floor, all surrounded by orchards, made this Fountain Street an absolute work of art.

## 216 - Saint Benedict's Chapel

*In the mid 16<sup>th</sup> century, the High Reverend Commendatory Friar Bernardo da Cruz found a place for devotion and he had a Chapel built there where he placed an Image of Our Father Saint Benedict, for the monks to unburden their feelings, other than those of choir work and atonement for the community.*

This chapel was rebuilt and decorated with an altarpiece, images, tiles and paintings when, between 1725 and 1727, abbot Friar Paulo da Assunção designed the stairway and commenced the transformation of the land around, building the terraces we see today.

This period also sees the creation of a topiary garden with a fountain at its centre, walls in the shape of orange halves and myrtle beds decorated with various trees, some shaped like globes, and others shaped like pyramids. Friar Paulo also ordered the construction of the tank with the Congregation's coat of arms, from which water will run into the seven fountains that will exist down the way. This marked the

beginning of the construction of the stairway, which would be finished in the following triennium, the time of abbot Friar Manuel dos Serafins.

Observe how the fountains closest to the chapel are less ornate. These were the first to be built, between 1728 and 1731, by master stonemason Miguel Fernandes

As late as the last century, pilgrims still came to the chapel to fulfil promises to Saint Benedict. Ravaged by time and without an altarpiece, the *chapel* retains the original door, the Joanine azulejos and various traces of painting on the ceiling, stonework and iron railing. The garden was taken over by azaleas and rhododendrons, remnants of the romantic garden that existed here during its private occupation.

It was in this garden, during archaeological excavations, that vestiges from the Bronze Age were found, thus making this the oldest human occupied area of the monastery.

## 220 - Lake

At the time of its construction, the lake was surrounded by agricultural terraces. The elliptical-shaped lake takes us to the late Baroque period. It was constructed between 1795 and 1798 on the site of the former hazel tree fountain. Its water provided the necessary hydraulic energy to work the flour and olive oil mills, and the device for sawing wood.

There is mention of a figure of Neptune created for the lake's waterfall, together with the construction of two columns and five stone benches to decorate this lake.

Another legacy from the monks' time here is the magnificent maritime pine tree which, together with the two Deodar Cedars planted at the beginning of the 20th century, are classified in Portugal as trees worthy of note.

## 225 - Oak tree forest

The area of the Enclosure used for woodland was successively broadened until its current outline was determined in the late 18<sup>th</sup> century. The monks ordered the plantation of thousands of oak, chestnut and cork trees not just within the Enclosure, but also in their land outside the Enclosure walls. Mention is also made of seeding the Scots pine forests.

All the lands were walled to *prohibit the many thefts of wood and the damage that was carried out by animals*. At first the walls surrounded the closest plots of land, designated the little Enclosure; and later the woodland Enclosure. This wall, which is more than three metres high, is the one that still encloses the Monastery.

One of the last projects undertaken by the monks in the 1816 Triennium was the construction of "a wide road in the woods...lined on either side by useful chestnut and recreation trees: this very road was extended around the Enclosure's wall, with a large quantity of cork and oak trees planted on the opposite side for the Monks' walks, and to be used by the Monastery."

In the Enclosure's restoration project it was determined that in the areas where the terraces no longer existed, because of wolframite mining, and that were overgrown with mimosas, we would bring back the oak forest. And in the mountain areas we planted thousands of trees, following the monks' forest fostering programme.

After 20 years, the oak tree forest regained its secular position, allowing us to observe plants associated with the English Oak, the protected Holly, Laurel, Hazel, Arbutus, Butcher's Broom and Maple. This small oak forest is a haven and habitat for hundreds of our Flora and fauna.

### **230 - Wolframite House**

This house's name comes from its last use during the Second World War. Wolframite mining was an activity that provided a living for many men and women in the parish of Mire de Tibães. This is where the wolframite ore was washed, weighed and prepared to be shipped. This ore was mined in several points of St. Gens hillside. Within the Enclosure, they used the hazel water mine that supplies the lake, where the tunnels can still be seen. The downside of this mining was that it destroyed many of the terraces built by the monks.

This place was chosen for washing because this is where the lake waters ended up, after being led through a large 18<sup>th</sup> century stone aqueduct. It was used to operate the wood cutting device in order to "reduce the considerable expenses of cutting the wood required for the Monastery's conservation and construction"

We think that it was the gardener's house during the 17<sup>th</sup> and 18<sup>th</sup> centuries, which according to the monks was covered in wood and tiles; completely whitewashed inside and out, and paved, with a veranda for the seeds and located near the orange grove terraces.

Nowadays it is the visitor and activity support centre for the monastery.

### **301 - Saint Benedict**

Known as the monks' patriarch or the father of Europe, Saint Benedict was born in Nursia, in the Italian Apennines towards the end of the 5<sup>th</sup> century. He abandoned his studies in Rome to retire to a cave in Subiaco and devote himself to a hermit's life and severe asceticism.

His fame grew, as did the number of his disciples.

Around 530, he founded one of the most mythical religious establishments in western history: the Monte Cassino Abbey near Naples where, to define and structure communal life, he wrote the Rule of Saint Benedict, a document that would later become the standard for western monasticism.

Iconographically, Saint Benedict is shown wearing a Benedictine habit and clasping a crosier and the Rule. His most commonly represented attribute, also here at Tibães, is a crow with poisoned bread in its beak (alluding to the attempt to poison him at the Vicovaro Monastery).

Saint Benedict's feast day, which is especially important in the North of Portugal, is on 11<sup>th</sup> July.

### **302 - Saint Scholastica**

Saint Scholastica, Saint Benedict's twin sister, founded the women's branch of the Benedictine Order. Attributed to her, are the book of the Rule and a dove, alluding to Saint Benedict's vision at the time of his sister's death.

### **303 - Saint Gertrude**

Born in the 13<sup>th</sup> century, in Saxony, Germany, Saint Gertrude was a Cistercian monk and mystical writer who lived in the monastery at Helfta. She is usually represented with the habit and crosier.

Her mystical attribute is a flaming heart, with Baby Jesus inside.

### **304 - Saint Ida of Louvain**

Saint Ida of Louvain was a 13<sup>th</sup> century Flemish mystic who lived in the Cistercian monastery of Roosendael, in Belgium. She is shown with a crown of thorns, a symbol of the grace of stigmas, and the figure of Baby Jesus, with a hat and pilgrim sandals at the Saint's chest. These elements represent a pilgrim boy who one day knocked on her door and asked her for food; while the Saint prepared something to eat, the boy entered her heart.

### **305 - Saint Amaro**

Santo Amaro was born in Rome in 510 and was one of Saint Benedict's main disciples, accompanying him during the foundation of the Monte Cassino Abbey. He later introduced the Order of Saint Benedict to Gaul, where he founded the Glanfeuil Abbey.

Iconographically, he is presented in monk's attire and has an abbot's crosier ascribed to him.

### **306 - Saint Martin of Tours**

Saint Martin of Tours was born in Pannonia (Hungary) around the year 317 AD. He was a Roman soldier who converted to Christianity, was baptised and pursued an ecclesiastical career that culminated with his appointment as bishop of Tours.

Iconographically, he appears both as bishop with a mitre and crosier, represented in the church's main altar, and as Roman legionnaire, alluding to the episode in which he shared his cloak with a scantily clad beggar, who then revealed himself as Christ. In that instant, the clouds cleared from the sky and the sun came out. This is the origin of the legend of Saint Martin's summer which occurs around 11<sup>th</sup> November, the saint's feast day.

This is how he is represented in the image on the façade of the church of the monastery of Tibães, a Benedictine monastery devoted to him.

### **307 - Friar Cipriano da Cruz**

The imagery of Manuel de Sousa was already familiar in the city of Braga when he took the habit and professed his faith in the Monastery of Tibães, towards the end of the 17<sup>th</sup> century. As Friar Cipriano da Cruz and for a further 50 years, he filled the monastery of Tibães and Saint Benedict's college in Coimbra with images. He is one of the most renowned Portuguese sculptors.

### **308 - Friar José de Santo António Vilaça**

The son of a carpenter, José António Ferreira Vilaça was born in Braga in 1731 and took the Benedictine habit at the Monastery of Tibães at the age of twenty-six.

He was a prominent wood carver, sculptor and architect, whose truly exceptional legacy includes altarpieces, images, pulpits, pelmets, pews, railings, and organ cases that decorate not just the monasteries' of the Saint Benedict Congregation but also several churches and sanctuaries in the North of Portugal.

### **309 - André Ribeiro Soares da Silva**

André Ribeiro Soares da Silva was a Braga-born architect who, in the mid-18<sup>th</sup> century, by combining influences from regional traditions with what was being produced in France and Germany, created an exuberant and festive body of work throughout the Portuguese Northwest, in particular in the cities of Braga and Viana do Castelo.

### **310 - José Teixeira Barreto**

A painter and engraver, José Teixeira Barreto was born in Porto, in 1763, where he died 1810.

In 1782 he took the Benedictine habit in the Monastery of Tibães where, as Friar José da Apresentação, he produced countless paintings. A few years later, he left for the Monastery of Saúde, in Lisbon, where he attended the Aula Regia classes of Drawing and Figure. From Lisbon he went to Rome where, as well as continuing his studies and honing his skills as a painter and carver, he became secularised.

He returned to Portugal, and in 1803 was appointed lecturer of Drawing at Porto's Royal Navy and Commerce Academy.

He worked mostly with engraving, specifically with etching, and is the author of a vast body of work with a neoclassical theme. When he died, he left his collection of religious paintings, ninety in total, to the Monastery of Tibães, thus creating one of the first Portuguese galleries - the *Caza das Pinturas* (House of Paintings).



## Annex 13

### São Martinho de Tibães Monastery – General Historical Guide

#### A Brief Chronology of the History of the Monastery

1077 – The first reference to the Tibães monastery.

1110 – Dom Henrique and Dona Teresa, the parents of Dom Afonso Henriques (the first King of Portugal), granted a “borough charter” to the monastery.

1569 - Tibães monastery became the Mother House of the St. Benedict Order for Portugal and Brazil.

1628-1750 –The restoration, building and extension of the monastery took place. Architects, builders, gilders, craftsmen, painters, wood carvers and stone masons were appointed and a creative period ensued – primarily the monastery was decorated in the mannerist, baroque, rococo, then neoclassical style. The Monastery and Enclosure became a place of learning and of aesthetics, making Tibães monastery one of the best examples of religious art in the country.

1833 – A decree was drawn up forcing all male religious orders to be dissolved. Most of Tibães monastery was closed down, except the church, sacristy, cemetery cloister and part of the Enclosure, which continued to be used by the Parish.

1834 – The monastery’s belongings were inventoried and sold.

1838 – The Enclosure was sold.

1864 – The monastery was sold at public auction and bought privately.

1894 – A fire in the Refectory Cloister destroyed the Cloister, the Refectory and the Novices quarters.

1910 – The monastery’s Cross was classified as a National Monument.

1944 – The monastery was classified by the State as a Building of Public Interest.

1970s – The monastery was in a state of total disrepair and ruin.

1986 – The monastery was bought by the Portuguese state - empty and in a severe state of degradation.

1995 – The beginning of a complete restoration to the inside and outside of the monastery, room by room.

2009 – The arrival of an international community of working nuns from the Carmelite Order, who live in a wing of the monastery.

February 2010 – The opening of the Lodging House (9 bedrooms) and the Restaurant, l’Eau Vive – run by the nuns.

Resurfacing after a hesitant start, following years of neglect, the São Martinho de Tibães monastery is now restored to its former glory. While keeping its religious function, it provides us with an invaluable insight into life in the days of the Benedictine monks, particularly through the art and design work of the 17<sup>th</sup> and 18<sup>th</sup> centuries.

The monastery is situated at the foot of the St. Gens hillside, overlooking the River Cávado, near the village of Mire de Tibães. According to the Benedictine Chronicles this hillside, from the beginning of Portugal's existence, welcomed anchorites who, under the oak trees, followed their vocation as hermits. The St. Gens hillside is now covered in pine and eucalyptus trees and the land inside the Enclosure is now returning to its former glory, with the vegetation, flora and fauna it would have had in the days of the Benedictine monks.

The main function of the Enclosure was to look after its community. The grounds produced fruit and vegetables, linen, game, firewood, wood for the building work, fodder and grain to feed the animals. It was used as a place to try out new techniques and introduce new crops. The monks had the saw mill, flour mills and olive press all hydraulically powered from the water they pumped from the Great Lake.

The Enclosure was also an important place for meditation, intellectual inspiration as well as recreation. The monks, taking advantage of the natural landscape and adopting the Baroque style, built a stairway into the hillside, simulating the Ascent to Heaven, with different fountains at each level. At the top we have the little chapel of St. Benedict.

Next to this "stairway to heaven," surrounded by lush nature, we can enjoy the peace and serenity of the great elliptical lake, oval in shape, surrounded by stone benches, evenly spaced apart, so the monks could silently contemplate life while they gazed into the lake.

The Enclosure, most of which has existed since the 18<sup>th</sup> century, is comprised of vegetable gardens, corn fields, vines with overhead arbours to provide welcome shade on hot summer days, water mines to provide water for irrigation and drinking water for the monastery. This area also enjoys fountains, gardens, paths flanked with box, orchards, aqueducts and stone walls to support the land and create a terraced system.

In 1569 the Monastery became the Mother House for the Benedictine Congregation for Portugal and Brazil. Then, the Tibães monks, with vast means at their disposal, constructed new buildings and increased the size of the Monastery. They did not do this on their own – they employed reputable architects, such as Manuel Álvares and later André Soares (who probably introduced the rococo style to Braga), as well as master stone masons, carpenters, masons, gilders, craftsmen, in fact all the illustrious names in the 17<sup>th</sup>/18<sup>th</sup> Century art world in northern Portugal.

The monks learned from these experts and became famous craftsmen in their own right, such as Friar Cipriano da Cruz, who we know not only worked at Tibães but also at St. Benedict's College in Coimbra. Another example of monk turns craftsman is Friar José de Santo António Vilaça, one of the most important figures in rococo design, who worked on the church, sacristy and the choir.

The restoration began with the Church (1628-1661), then the Refectory Cloister and the Cemetery Cloister, with its dignified Tuscan arcades. Up to 1700 they built to the west and to the south, constructing new wings, where we can see the Carts' Entrance, the Rent Room, the Generals' Gallery, the Guests' quarters, the Chapter House and the Library. We can admire the

vast open spaces, the long, deep windows with shutters and pelmets, the width of the pine floorboards, the panels of azulejo tiles, the arches, the granite and wooden coffered ceilings, buttresses and fleurons, heavily carved and gilded picture frames, together with the paintings of the religious influences of the day - the popes, monks, kings and philosophers.

The church is considered one of the greatest examples of Baroque art. It was designed in the Mannerist style, in the shape of a Latin cross, with side chapels along the nave and two altars in the transept. It is richly decorated in gold, bronze, stone and dark wood.

In the Upper Choir area, (1665-1668) our eyes turn immediately to the choir stalls, made up of a double row of carved benches, with “merciful” seats, the underside providing a shelf for the monks to sit on during the long vigils. In the centre of the room is a large choral lectern for liturgical music and prayer books. The walls were draped with eight canvasses showing the life of St. Benedict, undoubtedly to inspire the monks who came to the choir eight times a day, beginning with Matins and ending with Ave Marias at dusk.

All this was to come to an abrupt end in 1834, after the decree of 1833 stopping all monastic orders in Portugal. The church, sacristy, cemetery cloister and part of the Enclosure continued to be used by the parish. The belongings of the rest of the monastery were inventoried and sold. The Enclosure was sold in 1838 and the monastery itself was sold at public auction in 1864. It became private property and gradually fell into decline and absolute ruin, culminating in a destructive fire in 1894, which almost totally destroyed the Refectory Cloister, the Refectory itself and the Novices’ quarters. In 1986 the Monastery was acquired by the Portuguese State and work on its conservation began in 1995.

The present day role of the Monastery is to open to the public this important piece of the Portuguese national heritage, provide activities which promote a greater understanding and knowledge of the past and make people aware, and proud, of this piece of Portugal’s National Heritage.

With the Lodging House and Restaurant, run by a community of nuns from the Carmelite Order, the monastery has returned to its roots, providing a warm welcome to the weary traveller.



## Annex 14

### Quiz for young children at the Tibães Monastery.

Today you've come here to get to know the **Tibães Monastery**.

Benedictine monks lived in this Monastery. They had the name Benedictine because they followed the life of St. Benedict.

Are you ready to begin this adventure? If so, let's go into the **Church**, the place where the monks prayed most.

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**The high altar** is the place where mass is celebrated. It's the most important place in the church.

**Count the saints** that are there.

Here are the **monks**. The clothes they're wearing are called a **Habit** - trace around the monks and colour them in.

Look at the **floor** of the Chapels and **complete** the drawing, using a black pen.

**Mark** with a cross (x) the colours you can see in **the painting**.

Red	Black	White
Yellow	Orange	Brown
Green	Blue	Grey

In one of the chapels there's an **animal** just like this one.

**Find it!**

Find the railing. What side of it are you on?

Draw yourself

**Complete** the drawing.

**Find this.**

Its purpose is to baptise.

**You** try drawing it.

These **Masks** are below a musical instrument that was used to accompany the prayers that were sung. **Find them!** And, what is the name of this musical instrument?

---

## **Upper Choir Area**

Here the monks **prayed** a lot.

**Find** this **choral lectern** and **look** at its **feet**. Which animal has these feet?

We know you like **animals**, so have a look at the **choir stalls**.

**Write down** the name of some of the animals you see.

---

**We hope you've had a great time and that you come back to visit the Cloisters, the Cells, the Chapter Room, the Enclosure, and the rest!**

## Annex 15

### QUIZ (for older children)

The São Martinho de Tibães Monastery, which you are going to visit today, was the mother house, between 1567 and 1834, for the Benedictine monks of Portugal and Brazil, and a great centre for culture, education and agriculture.

**Monks** were men who followed the religious life. They lived as a community in monasteries, obeying the Rule (a set of regulations that governed their lives) and an abbot. They are Benedictine because they followed the rule written by St. Benedict, who lived in Italy in the 6<sup>th</sup> Century.

Today the Monastery is no longer the home of monks; it is a part of our national patrimony and open for all to visit.

1. Look well around you and observe the enormous benches, which are called the **choir stalls**. The monks sat here during mass, praying and singing.

Did you know that in the past it was common to make the feet of furniture in the shape of animals' paws? **Mark with an X** the animal whose paws you can see in the choir stalls:

Lion:

Elephant:

Goat:

Hen:

2. **Take note** of the three images you can see at the altar of the main chapel. They represent three very important saints for the Benedictine monks. With the tips we give you, complete the names of the saints.

Saint S C \_ L \_ \_ T I \_ \_ \_

(Sister of the founder of the Benedictine Order)

Saint MA \_ T \_ \_

(Who cut his cloak in two and gave one half to the poor)

Saint B \_ N \_ D \_ C \_

(Founder of the Benedictine Order)

All that you see is valuable  
And of gold, you can be sure,  
So, to touch it,  
May be dangerous!

It's not dangerous for you,  
But it is for the object you see.  
Touching harms the wood carving,  
We want you to see it again.

As you're well-behaved,  
Don't touch the wood carving, no.  
Follow our advice  
And look down to the **floor**.

Black and white is its colour  
It's got a fun design.  
Identify **geometric shapes**  
And do your **design** here to the side.

Find the chapel that is decorated with nine paintings. It is called **the chapel of His Most Holy** or **of the Descent** and dates from the 18<sup>th</sup> Century.

In the centre of the retable (at the altar) there is a carved and gilded piece of wood ie. the wood is carved and then covered in gold. It's here the holy wafers are kept. It's called the tabernacle.

3. Why is it also called the chapel of the Descent?
4. Go to the centre of the Church and stop next to the railings. What was the function of this railing?



Do you know what the baptistery is? It's the place where the font is, where people are baptised. **Find** where it is and **draw it**.

5. There are **three** chapels where the wood carving is very similar. They are the three that are richly **decorated**, with birds, vines, angels and leaves, in the style called national Baroque. Identify the decorative element, which is a very tasty fruit.

- - - - -

6. Be attentive to the tips we give you and link the name of the chapels to the images.

St. Lutgard's Chapel

St. Joseph, Our Lady and Baby Jesus

Chapel of the Holy Family

Christ Crucified

Saint Ida's Chapel

Baby Jesus

On the floor plan of the church, **mark** where we can find:

- The abbot's chair
- The Benedictine coat of arms
- A pulpit
- St. Benedict's recess in the wall
- The organ

7. Undoubtedly you already know that every rectangle on the floor is the top of a **grave**. Here the inhabitants of this building were buried. We ask you to tell us the number of graves that exist in the nave of the church.

Do your calculation here:

X =

8. In the chapel with the simplest decoration, in line with the neoclassical style, there is a saint whose name begins with the letter "A."

**Find the chapel and write** the saint's name.

A - - - -

9. You are in the **Upper Choir Area**. The monks spent a lot of time here praying and singing. They came various times a day, beginning with the Matins, at two in the morning, and finishing with the Complines at the end of the day.

Complete the hours of praying of the Benedictine monks:

2am - - - - -

10. What you see around you are the choir stalls. What are the seats called?
11. Identify some of the animals you can see there.
12. What was the great choral lectern for?
13. Before leaving, note the Coat of Arms of the Benedictine Order and identify the elements in it.

M \_ T \_ \_

S \_ A \_ F

L \_ \_ \_

W \_ \_ \_ \_

C \_ \_ \_ \_ \_

We don't ask you to go up to the pulpits, but we are pointing them out to you. They are next to the railings of the nave of the church and raised up, so that priests could deliver their sermons at the Monastery's great festivals. These sermons, delivered in Portuguese and not in Latin, as the masses were, had to be heard clearly by all the people.

14. How many angels' heads can you see in the pulpits?

-

15. The musical instrument you have just heard accompanied most of the divine services, either in the choir or at the altar.

What is this instrument called? \_ \_ \_ \_ \_

The church was the main place in the monastery and it was used by the monks, various times a day, for the divine services.

Look at the clothes they wore. The outfit is called the habit. It's made up of three pieces: the cowl, which was a wide cloak with a hood worn as the outer garment; the tunic, a long garment with sleeves; the scapular which was a sash which rolled around the neck and crossed over the chest and shoulders and tied at the waist to pull the tunic in.

This habit was black, the colour chosen by St. Benedict, and symbolized poverty and a lack of interest in worldly affairs. They also wore black shoes and a leather belt with a buckle.

The visit has come to an end. Did you enjoy yourself? Certainly there's more to see and discover here.

You can always come back; bring your parents and friends.

#### ANSWERS

1. GOAT
2. SAINT SCOLASTICA  
SAINT MARTIN  
SAINT BENEDICT
3. THE PAINTING ILLUSTRATES THE DESCENT OF CHRIST FROM THE CROSS
4. TO SEPARATE THE PARISHIONERS FROM THE MONKS
5. GRAPE
6. ST. LUTGARD'S - CHRIST CRUCIFIED  
CHAPEL OF THE HOLY FAMILY – ST. JOSEPH, OUR LADY AND BABY JESUS  
ST. IDA'S – BABY JESUS
7.  $8 \times 8 = 64$
8. AMARO
9. 2AM, 5AM, 8AM, 11AM, 1PM, 3PM, 5.30PM
10. MISERICORDS
11. LAMB, ELEPHANT, MONKEY
12. TO HOLD THE CANTICLES AND PRAYER BOOKS
13. a. Mitre  
b. Staff  
c. Lion  
d. Water  
e. Castle
14. 10
15. ORGAN



## **São Martinho de Tibães WEBSITE**

### **Introduction**

The São Martinho de Tibães Monastery, ancient Mother House of the Portuguese Benedictine Congregation, is situated in the north of Portugal, 6 kilometres north-west of Braga.

### **Its History**

This piece of national heritage is in the hands of the Regional Management for Culture in the North/Secretary of State for Culture. In 1944, by decree no.33 587, it was classified as a Building of Public Interest and it has been protected by a “Special Protection Zone,” published in the *Diário da República*, 1<sup>st</sup> Series, no. 187, on 13<sup>th</sup> August 1994.

The Monastery was founded at the end of the 10<sup>th</sup>, beginning of the 11<sup>th</sup> Century, and was reconstructed towards the end of the 11<sup>th</sup> Century. Thanks to royal support and the grant of a Borough Charter, it became one of the richest and most powerful monasteries in the north of Portugal. With the Reformation and the end of the religious crisis, which continued from the 14<sup>th</sup> to the 16<sup>th</sup> century, the São Martinho de Tibães Monastery became the founder of the St. Benedict Congregation for Portugal and Brazil - the Mother House of all the Benedictine monasteries, and the propagator of different cultures and aesthetics. The importance of the Tibães Monastery is also measured in the role it played as an authentic “school shipyard” with its group of architects, stone masons, carpenters, woodcarvers, gilders, furniture designers, image-makers and sculptors, whose active productivity throughout the North West Peninsula has left us with the best Portuguese art work of the 17<sup>th</sup> and 18<sup>th</sup> centuries. And it is while carrying out this important work that the original ancient roman monastery was sacrificed. Huge reconstruction and extension programmes, decoration and redecoration, which carried on throughout the 17<sup>th</sup> and 18<sup>th</sup> centuries, left it with architectural styles, ranging from late mannerism to rocaille and transformed it into a vast, impressive piece of architecture, one of the biggest and most influential Portuguese Benedictine monasteries, a lynchpin in the Benedictine monastic network, in the North West Peninsula.

With the extinction of religious orders in Portugal in 1833-1834, the monastery was closed down and its contents, furniture and buildings were sold bit by bit at public auction, until the monastery building itself was sold in 1864. Void of its initial role, barring its liturgical function, which continued in the temple, as this had been handed over to the Church from the outset to be the local Parish, the São Martinho de Tibães Monastery witnessed, especially from the 1970s, its own dilapidation, ruin and abandonment.

Acquired by the Portuguese State in 1986, a plan for its restoration was immediately initiated which, through priority “rescue” work and other provisional work to the Monastery and the

Enclosure, it has come back to life, allowing it to be offered for public enjoyment, cultural enrichment and the carrying on of new functions.

## **Chronology**

1077: First reference to the Tibães monastery;

1110: Grant of a Borough Charter (Carta de Couto);

1569: Mother House of the Benedictine Congregation;

1628/1750: Architectonic definition of the present structure;

1834: Extinction of religious Orders;

1864: Sale of part of the Monastery and Enclosure by public auction;

1894: Fire in the Refectory Cloister

1944: Classified as a Building of Public Interest;

1986: Purchase by the State of the private part of the São Martinho de Tibães Monastery;

1990: Defined as a Service, dependent on IPPAR (Portuguese Institute of Architectonic Patrimony);

1995: Beginning of works to restore and renovate;

1995: Construction of a new Parish residence, in the east wing of the Cemetery Cloister;

1997: Renovation and restoration of the North Wing, 1<sup>st</sup> Phase;

1999: Renovation of the Church, the Cemetery Cloister and all the roofs throughout the Monastery;

2000: Renovation of the Coristado (Choristers' quarters) for the installation of services linked to the Monastery's day to day running.

2006: Restoration and renovation of the Novitiate, the South wing and the Refectory Cloister

2009: Arrival of the working Nuns of the Immaculate – Donum Dei Congregation.

## **Awards**

1998 - Carlo Scarpa International Award, for the Enclosure: Fondazione Benetton Studi Ricerche, 1998, Treviso, Italy

2009- The Tibães Monastery Project wins an award for Architecture in America, Bienal, Miami, USA.

The Project for the restoration of the Tibães Monastery in Braga was distinguished with a 1<sup>st</sup> prize/Gold Medal, in Bienal, Miami+Beach 2009, USA, in the category of Architectonic Restoration.

## **Mission**

The Tibães Monastery's mission is to endeavour to bring out the full potential of this piece of Cultural heritage, to benefit the public through the development of activities which promote a greater knowledge of the past, a preservation of the Cultural Patrimony and a sensitivity for culture and the arts, in strict collaboration with its administrative, cultural, tertiary and economic agents.

## **Objectives**

Being amended, available shortly

## **Organisational structure**

### **Co-ordination**

**administration/ research and documentation/ Welcome/ communication/ planning  
maintenance/ logistics/ Reception/ visits/ environment and traditions/ arts and  
creativity**

## **Team**

Being amended, available shortly

## Areas

Get to know the history and the characteristics of the main places in the Tibães Monastery.

### Upper Choir Area

The Upper Choir area was where the typically monastic “Liturgical Hours,” such as the Matins and the Lauds, were recited. The monks, obliged to wear the cowl, entered kneeling and remained standing in the choir stalls for hours on end in liturgical chant, in front of the great luminous books - bibles, antiphonaries, graduals and psalteries, placed on the choral lectern. Only when sitting for the chanting of the psalms and for the readings, did they find any comfort from the support offered by the “misericords” (a small wooden shelf under the monk’s seat) and great inspiration from the exemplary lives of St. Benedict and St. Scholastica, portrayed in the eight large paintings hanging on the walls.

The choir area, as we can see, is essentially made up of the choir stalls. They were built between 1666 and 1668 and the work is attributed to António de Andrade. They are in a U-shape, with two rows, the row behind being higher up. The seats, which have carvings, lift up, and on the underside are corbels, the “misericords,” in the form of fanciful masks of human faces, satires and animals. The back wall, the most artistic part of the choir stall, is upholstered, gilded and polychromed and the imagery provides us with Benedictine facts and figures. Separated by little pillars, with twin sculptures, portraying headdresses of foliage, they provide evidence of the degree of magnificent Proto-Baroque craftsmanship carried out at the Tibães Monastery and honourably rival the balustrade made of black wood and gilded bronze, made in the second half of the nineteenth century as well as the oratory of Christ Crucified, crafted by Friar José de Santo António Vilaça, and the organ of master organist Francisco António Solha, whose casing was designed by Friar José de Santo António Vilaça.

### The Audience Hall

Bearing in mind the judicial privileges inherent with chartered land, we come to this room. It was here that, until the end of the 18<sup>th</sup> Century, the General Abbot of Tibães, seated in his Abbot’s Chair, displaying his listening staff, dealt with the complaints of the town land’s inhabitants who, dissatisfied with the decisions of the local Judge, came to the Abbot to have them appealed.

Built between 1683-1686 and redesigned at the end of the 18<sup>th</sup> Century, when the General Abbot’s quarters were renovated, this room still possesses the grandeur of yesteryear with the great pine floorboards and the beautiful chestnut coffered ceiling, with carved buttresses and polychromed fleurons. In addition, we have the 18<sup>th</sup> Century Dutch-inspired azulejo tiles and the great painting of St. Martinho, with its carved and originally gilded frame. It only lacks the “six great backed benches placed around the room,” the clock with its painted casing and the pictures on the walls.

One of the inherent rights of being land granted by charter was the practice of civil justice and the hearing of small offences. This was the case in the Tibães town land until 1790, when private hearings in front of a judge, who was chosen by the Abbot (out of two candidates



elected by the inhabitants) and by three other governors, were stopped. Those wanting to appeal decisions used to come to the Abbot, and were heard in the Audience hall.

Throughout the last two centuries this room has undergone different uses and configurations. Between 1801 and 1804 the staircase was redesigned and a great Skylight was put in place, with panes of glass and the wood painted. What remains of the Chapter Room for us today are the great pine floorboards, the carved and painted wooden ceiling, the panels of azulejos from the second half of the 17<sup>th</sup> Century, the great oil on wood painting of St. Martinho, the portraits of the archbishops of Braga, St. Victor and St. Frutuoso, the confessor of St. Inácio from Loyola, Friar João Chanones, and the frames of the paintings of the Suevian King Teodomiro and St. Martinho of Dume. Of the six long backed benches, placed all around the room and the clock with its painted casing, its outline still visible on the wall, today we're only left with documentation.

### **The Generals' Gallery**

A noble sleeping area, here were the cells of the Abbot (until 1786), the Companion to His Most Reverend, the Secretary priest, the Visitor's Cell, the Office and the "House of the Sacristy's Data."

It was built with great taste and comfort between 1686 and 1689, had a wooden coffered ceiling, painted blue and white, and great wide floorboards. Its plastered and whitewashed walls were adorned with paintings of popes, bishops, kings, princes and of the philosophers Diogenes, Seneca, Plato and Aristotle, surrounded by a panel of early 17<sup>th</sup> Century azulejos. It had wrought iron railings on the windows and balconies. The cells, unlike those in the Guests' Rooms, were large, comfortable and even luxurious. The panes of glass in the shutters and windows protected the cells from the cold and the wind, and the various pieces of furniture, made of solid wood, allowed for a good degree of comfort and well-being.

### **The Guests' Accommodation**

The welcome given to guests and pilgrims deserved a special treatment in the Rule of St. Benedict. To receive guests was an act of faith, therefore the Benedictines, throughout time, took very much to heart their welcome and reception of guests, handing them over to the care of the Guestmaster, who should never ask them news of the world, but treat them with holy and devout words. The guest owed obedience to the Abbot. He had to respect the rule of silence, attend the services of Terce (at about 8am) and Compline (at about 7pm) and not communicate with the community. He ate in the Guests' Refectory, an area different to the Monastery Refectory, and he'd be asked to make a payment for his stay if he was there for more than three days.

The Guests' Accommodation was built at the end of the 17<sup>th</sup> Century, with the same ceiling and wooden floor as those in the north wing. It consisted of 16 cells for guests, a laundry room, and the Necessarium. The cells were small and were furnished with a bed, a few chairs and a chestnut wooden table, with one or two drawers, and they were lit by candles in brass holders. The laundry room had sheets, pillows and linen pillow cases, thick woollen over-blankets, white blankets, printed bedspreads made of cotton, terry fabric and damask, towels and hand towels.

## **The Passageway**

For the well-being of the “Generals” and the comfort of the guests, the Tibães Benedictine administration, inspired by Baroque theatricality, cut away from its vision the Monastery’s working area, namely the wine cellar with its press, the granaries, the sheds and the animals’ feeding troughs. The Passageway was built between 1731 and 1734, from east to west, joining the Choristers’ quarters with the Lodging House.

Vaulted with blocks and covered in ashlar cut stone, with planters for flowers, benches and parapets of worked stone, it provides arcades for the working area to the south and to the north. Closer to the cart entrance, we have a great stretch of plastered wall with a niche in the wall housing the great image, in terracotta, of St. John the Baptist.

Rising to the north of the Passageway, on an elevated octagonal platform, is St. John’s Garden. Along with granite planters, it has eight flower beds inside a “hedge” of granite masonry and in the centre there is a fountain, worked in stone, which in the past was painted and gilded.

The whole ensemble, including the stone fountain in the middle of the Passageway, with the lamb shooting water out of its mouth, are the work of master stonemason Manuel Fernandes, from the city of Braga.

## **Barber’s and Pharmacy**

In accordance with the Benedictine policy documents, the barber came to the Monastery every 12 days to shave the monks. From the evening before, a big pot of boiling water containing broom bubbled away at the barber’s which, apart from being equipped with all the necessary appliances for the job, also had wardrobes for clothes. The barber, who in the 17<sup>th</sup> Century was paid the annual wage of 70 bushels of soft bread, one 50 pound fresh ham or 1000 *reis*, 500 *reis* of soap and 4 bushels of wheat as a small allowance, also performed blood lettings using leeches and he extracted teeth.

In 1797 the barber’s room was reduced in size so that, in its northern extremity, a pharmacy could be erected “for the use of the house, and for the Poor with a clear need to get medicines quickly, and moreover to reduce expenses.” To serve the Pharmacy, a water point, coming from the Rooster’s fountain, was put in place, and a stone oven was built into the fireplace. The Pharmacy was equipped with everything necessary, from utensils to jars, vessels and mortars, to medicines and medicinal herbs, not forgetting specialised publications, with an emphasis on pharmacopoeias.

In the Pharmacy, the pharmacist monk was the person in charge and he, amongst the Benedictines, had to be a legitimate son and know Latin. To be able to exercise and develop his art, by special statute he (as well as his apprentice) was exempted from attending some liturgies and choir duties, allowing him to enjoy greater freedom and so work better.

In 1834, the existence of the Pharmacy at the Tibães Monastery and the free distribution of medicines to all the poor sick people of the town land was one of the few favourable reasons why, in the opinion of those asked, the Monastery should not be closed down. These reasons were not sufficiently strong, the Monastery was closed down and, when its belongings went to public auction, the Pharmacy was bought for 26\$100 *reis* by the Barcelos pharmacist, José Moutinho de Carvalho.

## **Billiards Room**

Forbidden by the Constitutions to practise leisure games, the monks could play backgammon, chess and billiards.

The cue game or billiards was, in the 18<sup>th</sup> Century, the name for the present day game of snooker and it was in this room that the “Monks have some fun and do useful exercise in their free time from Monastic duties.” Apart from the billiards table, on the walls of the room were the paintings of Aristotle, Plato, Seneca and Diogenes, painted by Friar José da Apresentação, geographical maps of the four continents and a map of the world, painted by the Porto artist, José Teixeira Barreto.

## **The Chapter Room**

All monasteries had a Chapter Room. The Chapter was “the head,” the place where important decisions were taken.

In the Tibães Monastery it was in this room, with the great Definitory Table, covered in black cordovan hide, with a green fabric drop and colour coordinated woollen tassels, the great armchair of His Most Reverend, seat and back of black damask, four settees with cushioned seat and backs, that every three years, on the third day of the month of May, on the day of the Holy Cross’s Festival, the Congregation of St. Benedict of Portugal and of the Province of Brazil, met. Abbots, Visitors, Definitors, Accompanying Priests and Secretaries, Priors, Masters of the Novices and Masters of Theology assembled to elect the General, the Abbots and all the clergy for each monastery and put in place the triennial government of the Order, whether for spiritual matters or for material matters .

Large and well proportioned, bathed in light from the west and benefitting from the heady aromas wafting in from the Enclosure, the “Chapter House” is one of the most noble and beautiful rooms of the Monastery. Although it was built in 1700, and has retained from this period the beautiful painted wooden coffered ceiling, complete with a polychromed platband of carved wood, corbels, leaves, urns, heads of angels and birds, this room was completely rebuilt between 1783 and 1786. Then, the wide windows with balcony doors were taken out, a new floor was put in with large pine floorboards, a new retable designed by Friar José de Santo António Vilaça was erected, a painting alluding to the Holy Spirit was mounted and the walls were decorated with rococo-style panels of azulejos showing episodes in the life of Joseph of Egypt. Also, the walls were adorned with great paintings, surrounded by elaborately carved, painted and gilded wooden frames, of St. Benedict and St. Scholastic, of Friar Plácido Villa Lobos and of Friar Pedro de Chaves (the 16<sup>th</sup> Century reformers of the Benedictine Order), of Dom Sebastião and Cardinal Dom Henrique, of Popes Clemente XIV and of Pio VI. These paintings, some by Friar José da Apresentação, came to accompany the fifty portraits in the “Generals’ Gallery,” commissioned for painting in 1758. Most of these paintings were sold by the previous owners of the Monastery in the 1980s, and are now dispersed here and there or today belong to the Monastery of Singeverga.

## **Library**

It was one of the best Libraries in the provinces of Entre-Douro and Minho and one of the fullest. It is thought that in 1834 it had almost 4,000 titles, a total of 10-12,000 volumes, covering theology, canon and civil jurisprudence, philosophy, literature and history, especially Portuguese. Most of these books dated from the 18<sup>th</sup> Century, but the library also had works from the 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> Centuries.

Regarding the section of printed material, in 1798, the year in which Friar Francisco de São Luís drew up an index and scientifically categorised the Library, his collection, according to the historian Oliveira Ramos, comprised 3,218 works, predominantly Theology and History. Almost half the books were written in Latin, with almost 32.7% of the total number being written in Portuguese.

The existence of works such as the various Portuguese and foreign dictionaries, the encyclopaedia (35 volumes), the methodical encyclopaedia (132 volumes), editions from the Academy of Fine Arts, Memoirs of the Royal Academy, countless national and foreign journals, copies of the Portuguese Investigator, publications from the French Institute, the Royal Academy of Sciences in Paris and from the University of Coimbra and the works of famous academic authors, national and foreign, prove the presence of enlightenment in the Benedictine circles and the depth of illustration present in their cloisters. On the other hand, the work of categorizing the Library, creating an index system, whether for printed material or for manuscripts, the existence of its own budget fixed in General Chapter and the systematic purchase of publications such as journals, newspapers and encyclopaedias reveal the existence of a policy promoting culture which went beyond financing, updating and systematizing and was, in itself, a reflection of the great intellectual dynamism of the Benedictine Order.

In May 1834, the Administrative Commission for Abandoned Convents, formed in 1833 to gather information and collect in all valuable belongings from the Convents and hand them over to the museums and libraries in existence or being built, authorised Alexandre Herculano, the then second librarian of the Royal Public Library of Porto, to take the bibliographic literature he found of most interest from Tibães, and authorised João Batista Ribeiro to take the collection of paintings and illustrations from the Tibães Monastery's House of Paintings to the Porto Museum (to be installed at that time in the Convent of Santo António do Porto). And if we can even today trace the whereabouts of the paintings and illustrations, we have completely lost any trace of the library collection, because not only have many copies disappeared by neglect or sale, such as those deposited in libraries, either in Porto or Braga, but they are practically impossible to identify, given the lack of documentation when they were deposited there.

## **Rooster's Patio**

It was initially conceived to be a veranda over the Enclosure, with seats, planters with flowers, and a fountain with the water coming from the Cabrita Mine, channelled to the Monastery by aqueducts and stone arches, but was remodelled in 1727. At this stage, part of the original fountain was transferred to St. Benedict's fountain, and another was built "in such a way and with such skill that from the patio you can see the vegetable gardens and orchards that couldn't be seen before as it (the fountain) was very wide and took up all the view."

It is undoubtedly at this stage that it got the name Rooster Patio, from the Image of St. Peter and the Rooster. It is sculpted in granite and has a spring of water.

In 1801, with the construction of steps going down from the patio and a new path cleared, lined with flower beds and pruned box, shaded by trellising that ran the length of all the vegetable gardens, this was transformed into an exit to go outside to the Enclosure.

## **Refectory**

“At the brothers’ table reading must not be lacking. Keep absolute silence, so that not a murmur can be heard, nor a sound from anyone, except the reader’s voice.” (St. Benedict’s Rule 38, 1.5)

The Refectory, getting light from the south through seven great windows, had 17 tables on plinths of stone and benches on stone supports, with the wall behind (for back support) covered in azulejos and wooden foot stools. In the greatest silence, the reader monk, from the height of the pulpit, read the sacred texts. The prohibition to speak in the refectory was so rigorous that the monks ended up formulating an authentic system of gestures and signals to communicate to the servers what they needed during the meal.

Excluding fast days there were two meals a day: lunch and dinner, depending on the time of the main prayers of the day. So, lunch, depending on the season of the year, was at 10am or at 11am, except during Lent when it was only served after the Vespers service; supper was eaten after the Compline (the last service at night). On fast days, instead of supper, they had a light meal – the collation.

At lunch, on meat days, usually the monks had 1/3pound (153g) of minced or smoked beef and a pound of steak and a slice of bacon; on fish days they had “a starter of vegetables or something similar” and a pound of fish with “soup or beans or peas or something similar.” There was always rice. Monks who didn’t eat fish had, on fast days, 3 to 4 eggs. At supper, on meat days, they ate ½ pound of lamb; on others, “a starter,” three quarts of fish or 2 or 3 eggs, produce from the vegetable garden such as horse radishes, lettuce and the like, and sometimes a slice of cheese, olives or fruit. For dessert they essentially ate fruit, fresh or a type of compote. They had sweets such as sweet rice, cakes, “royal eggs” (a dessert made of eggs and sugar) and sweet compotes for their days “off duty” and at ceremonial festivals. They drank wine, especially that from “above the Douro” and if they obeyed the Constitutions, they could be served one quart at lunch (1/2 litre), another quart at supper (1/2 litre) and half (1/4 litre) on days of collation.

(A virtual reconstitution of the Refectory)

## **The Kitchen**

Following the orders of the Guestmaster, here the kitchener and 2<sup>nd</sup> cook, the 2 oven stokers and the kitchen staff worked.

Located in one of the oldest parts of the building, it had substantial renovations carried out between 1701 and 1704, “the kitchen area and the oven were enlarged and rebuilt from scratch, with chimneys and six arches, all in ashlar square blocks, with a new stone sink and a spout for water and five iron bars and two windows.”

It is divided into three different sections – the kitchen, the main area, with bars to hang the pots and pans, the built-in cupboards, the stone sink for running water, the stone grinding mill and

the stone table; the house of the stone ovens next to the Refectory and the house of the two stoves with the great storage containers. The kitchen, despite being empty and slightly neglected today, is still an area of great architectural dignity and the ancient flagstone floor together with the perfectly cut stone table do not look out of place here.

## **The Refectory Cloister**

As well as the Cemetery Cloister, the Refectory Cloister was the organisational nucleus of the building, where some of the most important rooms of the Monastery were located. On the ground floor of the north wing was the Registry Office for the Congregation and the Monastery, where certificates of a religious, administrative and economic nature were kept in drawers. In the west wing was the Guests' Accommodation, the dining room for guests and pilgrims, and the Larder; in the south wing was the Refectory. On the first floor were the dormitories, except in part of the east wing which, between 1786 and 1789, had a new Eating House added for the most important guests and in 1816 the addition of the House of Paintings.

Destroyed by a great fire, on 11<sup>th</sup> June 1894, and plundered over the following years, it shows few traces of its sixteenth century heritage.

Its construction began in 1614 and like the Cemetery Cloister it had four stretches of six Tuscan arcades and, in the centre, a fountain and flowerbeds delimited in stone. The ceiling of the covered area had thirty-two panels of "oil and fine paint" portraying the life of St. Benedict and, on the walls, stretches of polychromed azulejos depicting garlands and vine leaves. What we're left with are some azulejos and, in the area of the Refectory, the granite flagstone flooring, the pulpit and the closets made of stone.

## **The Monastery Enclosure**

The Enclosure, covering 40 hectares, is the largest Monastic Enclosure preserved in Portugal and unique in that it combines agricultural activities and shrub land with the Baroque garden.

Not just the Monastery, but also the Enclosure, at the foot of the St. Gens hillside, suffered major changes over time. At the top of the hillside we have St. Philip's chapel, St. Benedict's chapel is half way up and at the bottom we have the Monastery. Nowadays covered in pine and eucalyptus trees, it is only inside the Enclosure that the native vegetation can come back to its own again, serving as a refuge and habitat for hundreds of species of our flora and fauna. Here, amongst others, we can observe the Oak Tree of the North (*Quercus robur*), the protected Holly (*Ilex aquifolium*), the Bay Tree (*Laurus nobilis*), the Hazel Tree (*Ilex aquifolium*), the Mulberry bush (*Arbutus unedo*), the Butcher's Broom (*Ruscus aculeatus*) and the Silver Maple (*Acer pseudoplatanus*).

The lands of the Monastery were walled in. Initially the walls only went around the land closest to the Monastery – the "Little Enclosure," but later they walled in "the Enclosure shrub land." This wall, over three metres high, is the same that today delimits the Enclosure. In the small Enclosure, which included the vegetable gardens, orchards, the gardener's house, St. Benedict's chapel, the Aveiras, Tornos and Pevidal Fountains, the monks in the 18<sup>th</sup> Century, associating

economic power with Baroque aesthetics (as seen in the work carried out on the new monastic building) formed an axial system with hedges of box, white walls and paths shaded by overhead arbours, which honed in on a water feature in the form of a majestic fountain or a sculpted stone tank, a route through the shrub land where the exuberance of the vegetation surprised, a “street of fountains” or “stairway,” where along a succession of 7 engraved fountains, interleaved with steps and pulsating springs, they contrasted in their colours and gildings with the surrounding orchards, leading up to the Garden and St. Benedict’s chapel. The structure of this area reached us intact, with traces of box, plaster on the walls, overhead arbours and fountains.

The Tibães Monastery had areas designated as gardens in the Cemetery Cloister, the Refectory Cloister, as well as St. John’s Garden, St. Benedict’s Chapel Garden and the Jericho Garden. These areas were worked by the gardener who also looked after the planters in the Passageway and in the Rooster’s Patio. The flowerbeds were either inside rows of box or inside a granite framework. Coming from various Mines, the indispensable water arrived at these places by an elaborate network of clay conduits, stone gutters and lead pipes, which gave the fountains their Baroque theatricality. The aesthetics of the time, to use space to stimulate the imagination, to show grandeur and to dazzle, where architecture fits into the surrounding environment, was illustrated here in Portugal by the Stairway.

The last great building work carried out and still visible to all in the Monastery’s Enclosure, was the Lake. It was built between 1795 and 1798 “because there wasn’t enough water for the saw mill to work,” and is “edged in stone.” Its elliptic shape transports us to the ultimate in Baroque. This source of energy fed by water from five mines worked, as well as the saw mill, three other mills and an olive press. These devices and mills reflect the importance of transforming agricultural and forest products. We should remember that the Benedictines’ economic support for all the works carried out in the 17<sup>th</sup> and 18<sup>th</sup> centuries was due to the creation and efficient management of its agricultural structure. So, the Tibães Enclosure doesn’t just captivate us with its gardens, but also with its shining example of a clever use of the land, agriculture and forest, supported by impressive hydraulic works.

Accompanying the Monastery through the hardships of the time, the Enclosure saw the disappearance of the paintings and gildings from the walls and fountains, the images of the Virtues, the fountains themselves, the trees from the shrub land and from the orchards. Even the terraces, vestiges of conquering St. Gens hillside, and the water mines suffered huge transformations with the excavations for wolframite in 1944. Despite all this, what remains until our day is a fabulous area which constitutes a Historical Garden, being brought back to life. Its attributes have been internationally recognised with the award, in 1998, of the “Carlo Scarpa per il Giardino” prize, by the Benetton Studi Ricerche Institution.

## **The Rent Room**

Situated next to the Carts’ Entrance, the Rent Room was one of the few areas in the monastery in contact with the outside world. It was used to store agricultural products after the imposition of ground rents and further obligations on the Monastery’s lands’ that were let. The treasurer priest received these goods (in lieu of payment in money) as soon as he could “because as soon

as the farmer has bread in his house it's impossible to get it out of his hands."The monastery's granary had storage containers, a large chest, measures, shovels, rakes and sieves, and was an important administrative centre.

Built at the end of the 17<sup>th</sup> Century, it had some building work carried out at the beginning of the 19<sup>th</sup> Century, when the storage containers were substituted with new ones, lengths of iron were inserted into the walls (to strengthen them) and the floor was paved with brick.

With the Monastery's restoration, this area has been attributed with new uses: it is now the monument's reception area where previously chickens and wine were kept, and the temporary exhibition room used to be the granary. The memory of monastic days lives on in the storage containers, the brick floor, the stone frame of the wardrobe, and in the replicas of the books and the furniture.

### **The Top Entrance Door, Our lady of the Pillar**

When the bell rang, and if it was still daylight and the Ave Marias hadn't been intoned, the door was opened by the Doorman Monk, a wise old man who, after looking through the peep hole, had to respond to all with modesty, humility and courtesy, and distribute bread and medicines to the poor, with benignity and patience.

The Top Entrance Door, built at the end of the 17<sup>th</sup> Century, shows its original use with the old door, surmounted by an image of Our Lady of the Pillar (created by the Benedictine sculptor Friar Cipriano da Cruz), its peephole, pull-bell, and cupboards for bread and medicines. These flank the stairway which leads to the upper floor and, just like the other which comes down to the Carts' Entrance, is "made of very fine cut stone."

### **Cemetery Cloister**

Praying, reading and meditating on the life of their patriarch St. Benedict, portrayed in the beautiful azulejo panels on the cloister walls, the Tibães monks, keeping silence, spent some time in the Cemetery Cloister. This area, as the name indicates, was also a burial place for the monastic community, as well as in the side chapels and in the Church itself.

Built in the first half of the 17<sup>th</sup> Century, on top of parts of the medieval monastery construction, it has stretches of Tuscan arcades, a wooden coffered ceiling, a fountain of cut granite dating back to 1757, eight flower-beds and mutilated panels of Pombaline azulejos dating 1770. In its south wing, badly destroyed by a great fire which in 1894 destroyed the adjoining Refectory Cloister, we can still see works sculpted in granite in the chapels of the Cloister, imploring St. Mauro and Our lady, designed in rococo style by Friar José de Santo António Vilaça between 1761 and 1764.

### **The Church**

To sing and pray aloud was, according to the Benedictine Constitutions, the main reason why God chose the monks and withdrew them from the world. They did this in eight divine liturgies which accompanied the division of the roman hours, which took place every three hours,



beginning with the Matins and finishing off with the Compline. The liturgies took place in the Church or in the Upper choir area. But, whilst there were liturgies characteristically monastic in nature and closed to the public, there were also other liturgies especially for the public, who had to be convinced and emotionally dominated. Thus, to spread a triumphant religiosity and in harmony with a courtier society in the making, the Tibães monks in the 17<sup>th</sup> Century conceived a temple where image worked as an important propagator of the religious message.

The present day church, constructed on the site of the ancient roman church, was built between 1628 and 1661, in the mannerist style. It is in the shape of a Latin cross, has a wide nave with heavy stone vaults, three side chapels on each side and two altars in the transept. Initially, the decorating programme followed the mannerist style, still visible in the retable in St. Gertrude's Chapel, but the baroque (with its different suggestions), rococo and even neoclassical influences took over, which can be seen in the chapels, retables, the organ, pulpits and pelmets, the picture frames, doors and windows, railings, benches and stands, allowing a privileged field of expression to the gilded wood carvings, but not forgetting, indeed to the contrary, articulating it magnificently with the sculpturing, where the notable work of Friar Cipriano da Cruz stands out, in the furniture, gildings and textiles.

It was the excellent work of a group of architects, craftsmen, sculptors and gilders, whose names include Manuel Álvares, Friar João Turriano, António de Andrade, Friar Cipriano da Cruz, Agostinho Marques, António Fernandes Palmeira, André Soares, José Álvares de Araújo, Friar José de Santo António Vilaça and Luís de Sousa Neves, who made the São Martinho de Tibães Church one of the highest exponents of Portuguese art.

## **The Sacristy**

In a ritual related to the baptistery and the font of holy water, the priests cleansed their hands before carrying out holy functions. This was the main purpose of the granite "lavabo" at the end of the 17<sup>th</sup> century, which is on the left hand side of the Sacristy's door. This room, like nowadays, supported the liturgical functions of the church, for which the furniture in the Sacristy was fundamental, here magnificently represented by the great, shaky and empty chestnut chests in gilded bronze, the wardrobes, writing desks and credence table.

Built in the three year period between 1680-1683, it is a wide, well proportioned room with its granite painted and barrel vaulted coffered ceiling, stone floor from Montes Claros, white and red marble, and slate from Valongo. It has light coming in through three great windows. In spite of its decor having been greatly remodelled in the second half of the 18<sup>th</sup> Century (the same period as the retables, with the Crucifix and the Image of St. John the Evangelist), the great gilded frames, the pelmets, (the rococo creation of André Soares and Friar José de Santo António Vilaça) and the paintings of the four evangelists dating 1763 (by the Italian painter Pasquale Parente), this room maintains from the early period, as well as the furniture, the largest set of Portuguese sculptures, consisting of 12 painted clay figures, modelled by Friar Cipriano da Cruz. They represent four holy Benedictine kings, the seven virtues and an allegory to the Church.

## **Interventions (works carried out)**

The project for the restoration of the Tibães Monastery came in three phases, for EU Funding (FEDER), from 1994-2009.

Further information is available on the work carried out in the 3 great stages of the intervention.

### **1994-2001**

Total investment...6,750,721.94 Euros

Eligible investment...6,750,721.94 Euros

FEDER Contribution...5,063,041.46 Euros

#### **Main actions:**

- Restoration of roofs;
- Repairing chimneys' stability
- Restoration of the North Wing – 1<sup>st</sup> Phase
- Renovation of the Church and Cemetery Cloister
- Restoration of the East Wing, Parish Residence and Annexe
- Renovation of the Chapter Room, Billiards' Room and Library;
- Renovation of rooms for the installation of the technical-administrative areas and of the Restoration Centre of the Monastery
- Installation of bathroom facilities to support the Chapter Room and the Administrative Services;
- Restoration of the corridor giving access to the Library
- Installation of services' networks (water, drains, fire, etc.);
- Restoration of the Heritage, namely the Church, Sacristy and Upper Choir (retables, paintings, frames, pelmets, sculptures, choir stalls, benches, backrests, pulpits, wood carvings, azulejos, recesses, bells).
- Work at St. Benedict's Chapel (stained glass windows, paintings, wood painted, stone given a polychrome finish, veranda);
- Work to patios (Rooster's Patio, St. John's Garden);
- Painting and plastering of outside walls
- Restoration of ceilings over the stairways giving access to the first floor;
- Archaeological work;
- Restoration of the Enclosure wall;
- Photographic and video study of the various areas of the Monastery and Enclosure;
- Studies and projects relating to the work carried out.

## **1999-2006**

Total investment: 2,105,762.73 Euros

Eligible investment: 1,764,440.02 Euros

FEDER contribution: 1,323,330.02 Euros

### **Main actions:**

- Restoration work on the Enclosure and walls
- Continuation of the work for the restoration of the heritage (paintings, sculptures, candlesticks, benches, tables and other furniture, mirrors, coffered ceilings, frames, altars, decorative paintings, azulejos, terracotta painted sculptures, etc);
- Acquisition of an Antiphony for the Choir;
- Restoration of St. Peter's fountain and the fountain of the Lamb (Walkway);
- Restoration of the Fountains, along the Monastery's Stairway (Prudence, Justice, Temperance, Strength);
- Acquisition of equipment (for example, an articulated lift platform, dehumidifiers, computer equipment);
- Photographic and video register of the work carried out;
- Topographic survey of the Enclosure;
- Other surveys, namely photogrammetric, of the fountains;
- Archaeological work;
- Geotechnical prospecting work in the Refectory Cloister;
- Studies and projects relating to the work carried out;
- Digitalization of the photographic heritage of the Monastery;
- Construction of the miniature model of the Monastery.

## **2005-2009**

Total investment...4,696,410.05 Euros

Eligible investment...4,541,306.47 Euros

FEDER contribution...2,270,653.23 Euros

### **Main actions:**

- Renovation of the Noviciate, Kitchen, Refectory Cloister (Lodging House, Restaurant, circuit for visits);
- Installation of the Study Centre;
- Installation of the Reception, Shop and Information area;
- Creation of access routes to the service area of the Monastery and to the wine cellar's courtyard;
- Restoration of Wolframite House;

- Construction of an underground infrastructure, necessary for the new facilities (Lodging House, Restaurant, etc);
- Acquisition of furniture;
- Photographic and videotaping of the work carried out;
- Studies and projects relating to the work undertaken;
- Creation of a website
- An exhibition, setting out the project and work involved in the Novitiate's restoration.

## **Visit the Monastery**

The visits and activities on offer to its visitors by the Tibães Monastery fit into three broad categories; an unaccompanied visit, a guided tour either booked in advance or not booked, and a vast range of activities for schools or other specific public segments. We do our best to ensure that the pre-booked visits and activities proposed are relevant to the interests and specifications of the groups, and if necessary, we can organise new programmes.

### **A Virtual Visit**

Being reworked.

Available shortly.

### **A Guided Tour**

Guided tours by experts at the Monastery are appropriate for the visitor who comes to the Monastery on his own or with his family and who wants to acquire a deeper knowledge of the history of the monument, its rooms and its day to day existence.

The tour lasts approximately 1 hour 30 minutes and is restricted to the inside of the building. The visit to the Enclosure is carried out on an individual basis, supported by a choice of two existing circuits (the shorter one lasts approximately 45 minutes and the longer one almost 2 hours).

## **Activities**

### **1.**

#### **Visits and activities for groups:**

Children and young people of school age, attending formal or informal educational institutions;

Families; the elderly;

The general public.

### **2.**

#### **Visits and activities on particular themes**

Presentation of books;

Farming activities;

Walks;

Cinema;

Concerts;

Conferences;

Themed dinners;

Dramatised readings;

Observation of the astronomy;

Observation of bats;

School holiday workshops;

Talks;

Walks in search of mushrooms;

Theatre;

Visits following the water circuit;

Workshops;

Yoga.

## **Unaccompanied visit**

The visitor who wants to explore in person the different monastic areas – in his own time – can have an unaccompanied visit within the normal opening hours to the public.

## **Useful Information**

Taking part in activities is dependent on pre-booking and confirmation. The activities, in accordance with their nature and kind, may have a minimum and maximum number of participants. In the routes taken in all the activities, some points of access have steps and uneven flooring, which may make it difficult for some visitors to get around.

The activities which take place outside and in the Enclosure are dependent on the weather. Alternative activities may always be proposed in the case of bad weather.

Groups who come without prior booking are subject to the general entry rules to the monument, namely concerning the current Table of Prices.

## **Services**

Being reworked

Available shortly

## **Documentation**

Being reworked

Available shortly

## **Shop**

Being reworked

Available shortly

## **Visits**

Being reworked

Available shortly

## **Rental of Rooms and Provision of Space**

The Tibães Monastery has a wide range of areas available to hold meetings, congresses, training sessions, exhibitions and other events.

### **Areas inside:**

#### **THE CHAPTER ROOM**

Photo: Luís Ferreira Alves      Plan, 2nd floor

#### **DESCRIPTION**

Large and well proportioned, bathed in light from the west and benefitting from the heady aromas wafting in from the Enclosure, the “Chapter House” is one of the most noble and beautiful rooms of the Monastery. Although it was built in 1700, and has retained from this period the beautiful painted wooden coffered ceiling, with its painted platband of carved wood, with corbels, leaves, urns, heads of angels and birds, this room was completely rebuilt between 1783 and 1786. Then, the wide windows with balcony doors were taken out, a new floor was put in with large pine floorboards, a new retable designed by Friar José de Santo António Vilaça was erected, a painting alluding to the Holy Spirit was mounted and the walls were decorated with rococo-style panels of azulejos showing episodes in the life of Joseph of Egypt. Also, the walls were adorned with great paintings, surrounded by elaborately carved, painted and gilded wooden frames, of St. Benedict and St. Scholastic, Friar Plácido Villa Lobos and Friar Pedro de Chaves (the 16<sup>th</sup> Century reformers of the Benedictine Order), Dom Sebastião and Cardinal Dom Henrique, Popes Clemente XIV and Pio VI. These paintings, some by Friar José da Apresentação, came to accompany the fifty portraits in the “Generals’ Gallery.” The last restoration work in this room was concluded in 2002. The restoration included putting back the altar, restoring the panels of azulejos, benches, and the chromatic restoration of the wooden ceiling. The pine wooden floorboards were restored by using prostheses of the same wood and laying identical floorboards, after repairing its structure.

#### **CHARACTERISTICS:**

Situated on the second floor of the South wing of the Monastery, the Chapter Room is rectangular in shape, with plastered and painted walls, covered in panels of historic azulejos, and it has a trough-shaped, wooden painted ceiling. It opens onto the Rooster’s Patio and the Enclosure. This room is reserved to host events of exceptional nature.

**AREA:** 186 m<sup>2</sup>

**DIMENSIONS:** L 120.40m, W 19.20m, H 16.50m (max.)

**CAPACITY:** Seating for 100

**EQUIPMENT:**

Multimedia projector (portable)

Opaque-mode Player/ELMO video recorder (SP)

ELMO slide converter (SP)

Professional CD Player

2 sound columns 400W

2 sound columns 200W

Amplifier 2×750W

Supports for columns

AKG microphones (lapel, wireless, free-standing and table)

15U 19” mixing console

**CONDITIONS**

The activities carried out must be consistent with the nobility, the symbolic character, the characteristics, dimensions and maximum capacity of the room.

**RENT ROOM /EXHIBITION HALL**

Photo: Luís Ferreira Alves      Plan: first floor

**DESCRIPTION**

Situated next to the Carts' Entrance, on the periphery of the cloistered area, the Rent Room, one of the few areas in the monastery in contact with the outside world, was used to store agricultural products after the imposition of ground rents and further obligations on the Monastery's lands that were let. The rent, mostly paid for in kind, had to be paid, by the tenant farmers or lessees, up to St. Michael's day on 29<sup>th</sup> September, or at the latest by mid-October. The Treasurer Priest received these goods, in accordance with the rules of the St. Benedict Order (to collect in as early as possible, because as soon as the farmer has bread in his house it's impossible to get it out of his hands (...)).

Built at the end of the 17<sup>th</sup> Century, the Rent Room had its last monastic building works carried out in 1828, when the monks took away the two wooden storage containers and made new ones, they inserted strips of iron into the walls (to strengthen them), and bricked the wall in the storage containers' area. In 1999 this room was converted into a permanent exhibition hall,



nonetheless continuing the memory and ambiance of before by making minimal architectural changes, integrating the vestiges which characterize this area - the storage containers, the stone surround for the wardrobe, etc. whilst at the same time endowing it with all the necessary infra-structures to hold temporary exhibitions.

## CHARACTERISTICS

Situated on the first floor of the Monastery's north wing, it is rectangular in shape, with plastered walls, granite arches and a vaulted ceiling, with exposed brickwork. It is located near the Entrance and next to the Monastery's Carts' Entrance. Being near the multi-function Stables Room allows it to be used together with different programmes. The area is equipped with the potential to host any type of temporary exhibition.

## AREA

285m<sup>2</sup> (Area for exhibiting 266m<sup>2</sup>)

## DIMENSIONS

L 31.50m, W 9.25m, H 5.30m (max.)

## CAPACITY

Variable

## EQUIPMENT

Air conditioning/AHU video surveillance/CCTV

ERCO lighting system (lighting tracks, projectors etc)

Background music

## CONDITIONS

The contents of the exhibitions, and any other activities, must be consistent with the characteristics, dimensions and the maximum capacity for the room. Installation projects must comply with the pre-established criteria and rules, previously approved by the Monastery of São Martinho de Tibães.

## **HORSE STABLES/MULTI-FUNCTION ROOM**

Photo: Luís Ferreira Alves      ground floor 0

### **DESCRIPTION**

It was built at the beginning of the 18<sup>th</sup> Century, below the North wing Dormitory, very near the Carts' Entrance and with doors opening directly onto the Orchard. It had a slabbed floor put in between 1761-1763, when at the same time they made new feeding troughs for the stallions that pulled the litters, put iron bars over the open windows, and painted the doors red. Here the stallions were stabled and the litters and all the necessary equipment were kept. The stable lads and the guests' lads also slept here, on straw bedding covered with blankets. They only saw their situation improve in 1769 when "they made the lads' bunk beds to perfection, and they rebuilt the wall that divides them." In 1834, when the monastery was closed down, the belongings that were found here, including two litters and a four-wheeled carriage with windows, were valued and sold for 164,260 *reis*. In 1999 it became a multi-function room, however preserving the memory and atmosphere of this area, with minimal architectural changes, integrating some of the vestiges which characterize this area, namely the feeder trough, the slabbed floor, the stream of water which crosses the room passing under a raised wooden platform etc. At the same time it has been endowed with all the necessary infrastructures for its new multi-purpose use.

### **CHARACTERISTICS**

Located on the ground floor of the north wing of the monastery, it is rectangular in shape, with granite walls and arches and a vaulted ceiling with exposed bricks. It opens onto St. John's Garden and the Orchard and its situation, near the Exhibition Hall/Rent Room, allows it to be used together with other programmes. It is equipped and has the potential to host all kinds of events (seminars, congresses, meetings, workshops, etc).

### **AREA**

280m<sup>2</sup> (Area for multi-purpose use 210m<sup>2</sup>)

### **DIMENSIONS**

L 31.5m W 9m H 4m

### **CAPACITY**

Seating for 100

### **EQUIPMENT**

Air conditioning/AHU

Supporting kitchenette (coffee machine, refrigerator, microwave, electric oven, dishwasher)

Multimedia projector PROXIMA

Opaque-mode Player/video recorder ELMO/slide converter ELMO

DVD Player MARANTZ CD Player MARANTZ

Cassette Player TECHNICS Blacknoir MINI Disc SONY

Microphones (principal, interpreter, delegate, lapel, wireless). Amplifier MC7SO

Mixer AKG

INTELIVOX Column (mono digital sound). Touch panel interface AMX

## CONDITIONS

The activities must be consistent with the characteristics, dimensions and the maximum capacity of the room.

## LIBRARY

Photo: Jorge Inácio

plan, 2<sup>nd</sup> floor

## DESCRIPTION

Scientifically organised in 1798, in 1820 it had almost 30,000 volumes, which covered the areas of theology, canonic, natural and civil jurisprudence, sciences and arts, history, poligraphy, bibliography and literary history. As for manuscripts, an index in 1796, also organised thematically, referred to 325 manuscripts. Small and large bookshelves, some with friezes, complete with designs of foliage carved from Brazilian wood; tables of varying sizes all made of the same wood; benches and footstools of Russian black leather; steps, one smaller which folded and another larger piece of furniture, with a walkway that facilitated access to the books and afforded comfort to those who consulted them.

After the extinction of the monastery all the library was evaluated and inventoried, except for the books which the writer Alexandre Herculano transferred to the Porto Public Library, where he was a librarian. What remained of the selection made by that academic was at the mercy of others until 1841 when the Braga Public Library was established, which consequently incorporated what remained of the collection.

The room has been renovated and a Centre of Information will be installed here, with the vocation of studying monastic orders and historic gardens.

## CHARACTERISTICS

The library is located in the south wing, and gets light from its three windows, with the glass protected by iron bars. It is a wide room with a carved and painted coffered ceiling.. Built

between 1701 and 1704 and remodelled between 1783 and 1789, it was considered the best existing library of the religious communities in the province of Minho. The room is equipped to host events, such as seminars, meetings and workshops. There are also four little rooms for meetings.

## CONDITIONS

The activities must be consistent with the characteristics, dimensions and loading capacity of the room.

## CHURCH AND UPPER CHOIR AREA

### DESCRIPTION

#### **Church**

Built between 1628 and 1661, the church of the Tibães Monastery is in line with the characteristics of 17<sup>th</sup> century Benedictine churches. Manuel Álvares drew the outline of the Church of Tibães following the model of the single nave, with the floor plan in the shape of a Latin cross, the main chapel detached, two colateral chapels and eight side chapels all linking up, along the stone barrel vaulted nave.

In the Church, three monastic masses took place every day – the Prime, early morning and the biggest – officiated by a celebrant, helped by an acolyte. When the masses were solemn the celebrant was accompanied by five ministers and all the community occupied the choir stands of the main chapel depending on his level in the hierarchy and on his seniority. Heavy velvet damask curtains hung from the windows and pelmets in the main chapel, the chancel arch and nave were illuminated by gilded silver candlesticks, the pews had candle holders and lit torches. It was in this setting that some of the services took place, with great pomp, and the people behind the railings of the transept prayed to God, dazzled by the gold, carried away by the music, inebriated by the scents. As in all churches, the Tibães church was also a place for burials and it served the town land until 1846, when legislation forbade this use. Even today we can observe the gravestones which pave the nave. After the extinction of monasteries, it continued as a parish church for the town land of Mire de Tibães.

#### **Upper Choir Area**

“This is the house of God; It is the gateway to Heaven; This place is terrible.” These were words, inscribed into the carved gilded and polychromed pelmet, above the steps going up to the choir, which the monks had to keep daily in their thoughts. To sing and pray aloud were, according to the Constitutions, the main reason why God chose the monks and withdrew them from the world. There were seven divine offices, which were sung, intoned and prayed: one was considered nocturnal – the matins and lauds at 2am approximately, and seven daily ones: Prime (at 5am), Terce (at 8am), Sext (at 10am), None (at 12 noon), Vespers (at 3pm) and Compline (at

5pm). The Terce and Vespers were sung every day and the Prime, None and Compline were intoned. Hymns at the Prime and Compline were also sung, being accompanied by the organ at Compline. The choir, built between 1666 and 1668, is dominated by the choir stalls in a U-shape, and its most artistic part is the back wall, carved, gilded and polychromed. Its rich imagery speaks to us of facts and figures of the Church and is of importance in the sculpturing work that we can see at Tibães. The semi-naked twin figures, the fruits and flowers which decorate it, refer us to new worlds. The centre of the choir stall, exhibiting the sculpted and painted coat of arms of the Congregation, was where the abbot sat. Around him, in hierarchical order, the monks sang and prayed. The seats which lift up (the misericords) have “mercy” supports (a small wooden shelf under the seat which allowed the monk to sit during the long periods of prayer) with masks of men and animals sculpted in wood and painted white, the same colour used for the various fantastical animals which complete the symbolic discourse present in the choir stall seats. The upper choir area also has eight sixteenth century paintings alluding to the life of St. Benedict. The choral lectern for the antiphonaries, graduals and psalters, the oratory with Christ Crucified, the pelmet above the windows and the balustrade of gilded bronze and black wood were designed by Friar José de Santo António Vilaça. The floor, which used to be of marble, had a new floor put down, made up of different types of wood, between 1792 and 1795.

## CAPACITY

The church can hold 300 people seated and 49 in the Upper Choir Area.

## CONDITIONS

The activities must be consistent with the characteristics, dimensions and the logistics of the equipment being used in the areas.

## **Outside areas:**

### **WOLFRAMITE HOUSE/MULTI-FUNCTION ROOM**

This area, whilst retaining memories of its previous existence, is now multi-functional. It was the gardener’s house in the 17<sup>th</sup> and 18<sup>th</sup> Centuries, the saw mills from 1798 and it was the wolframite house during the Great War. With the exploration of that mineral in the St. Gens hillside, we know that the gardener’s house went through various changes. In 1674 it was covered in wood and tiles, in 1734 it was whitewashed with lime inside and out, in 1775 it had a new wooden floor put in, with an outside stone flooring to spread out cereals to dry and it was next to the orange grove terraces. The saw mill was built to reduce the great expenses incurred elsewhere, and was necessary for the conservation and the construction of the Monastery. As there wasn’t enough water to work the machinery, they created a great lake, edged in stone, on the original site of the Aveleiras water mine. Water from the lake was brought along a great stone aqueduct to the saw mill. At Wolframite House, the mineral was washed, weighed and

prepared to be dispatched, an activity which helped the livelihood of many men and women from the townland of Mire de Tibães.

## CHARACTERISTICS

Situated in the Enclosure of the Monastery, near the Lake, it is rectangular in shape, and made of glass. It opens onto the Enclosure and its proximity to everything else allows it to be used in combination with different venues. It is an area that can host all types of events (seminars, congresses, meetings, workshops, etc.)

## CONDITIONS

The activities must be consistent with the characteristics, dimensions and maximum capacity of the room.

## THE MONASTERY ENCLOSURE

### DESCRIPTION

#### **The Enclosure**

Throughout the 17<sup>th</sup> and 18<sup>th</sup> Centuries, the monastery made a great effort to increase its arable land in the Enclosure. They reduced the amount of shrub land to be able to cultivate the land as it is today; they dried the marsh land, brought water from both inside and outside the Enclosure, channelled it and made it run along a network of aqueducts and clay and lead tubes. They implemented the irrigation system and prepared the land for crops.

The area of the Enclosure, set aside to be shrub land, has continuously been enlarged, reaching the current contours at the end of the 18<sup>th</sup> Century. There were thousands of oak, chestnut and cork trees that the monks had planted not only inside the Enclosure but also outside and on the fallow land. There's also reference to the planting of groves of Flanders pine.

All the land was walled-in to prevent the many thefts of wood and damage caused by cattle. The first walls closed in the land nearest to the small Enclosure, and the length of wall was later extended to surround the shrub land too. This wall, more than 3 metres high, is the same that surrounds the Monastery even today.

## CONDITIONS

The activities must be consistent with the characteristics of the area, and the logistics of the equipment to be used at the event.

## **REFECTORY CLOISTER**

### **DESCRIPTION**

#### **The Refectory Cloister**

As well as the Cemetery Cloister, the Refectory Cloister was the organisational nucleus of the building, where some of the most important rooms of the Monastery were located. On the ground floor of the north wing was the Registry Office for the Congregation and the Monastery, where diplomas of a religious, administrative and economic nature were kept in drawers. In the west wing was the Dining Room for guests and pilgrims, and the Larder; in the south wing was the Refectory. On the first floor were the dormitories, except in part of the east wing which between 1786 and 1789 had a new Eating House for illustrious guests and in 1816 the addition of the House of Paintings.

Destroyed by a great fire on 11<sup>th</sup> June 1894, and plundered over the following years, it shows few signs of its sixteenth century lineage.

Its construction began in 1614 and, like the Cemetery Cloister, it had four stretches of six Tuscan arcades and, in the centre, a stone fountain and flowerbeds edged in granite. The ceiling of the covered area had thirty-two panels of “oil and fine paint” portraying the life of St. Benedict and, on the walls, painted azulejos depicting garlands and vine leaves. What we’re left with are just some azulejos and, in the area of the Refectory, the granite paved flooring, the pulpit and the closets made of stone.

### **EQUIPMENT**

It has three-phased energy

### **CONDITIONS**

The activities must be consistent with the characteristics of the area, together with the necessary logistics for the area.

### **CONSULTATION**

In the context of the Regional Management for Culture in the North, the Tibães Monastery lends technical and scientific support in the ambit of the Cultural Patrimony, in its production of

venues and in its support of projects of a cultural nature. For more detailed information, please contact us.

## **Media**

An area to consult news, press cuttings and links for social networks.

### **- Press Cuttings**

### **- Notes from the Press**

### **- Social Networks**

If you want to accompany the Mosteiro de Tibães, you can do so through various services and social networks. Like this, you'll keep up to date with the history of the Monastery as well as the different activities we carry out:

Facebook

Picassa

Twitter

Linkedin

## **Logos**

The use of logos, those belonging to the Regional Management of Culture for the North and to the Tibães Monastery, is dependent on previous authorisation.

Click [HERE](#) to download the logos.

## **Collaborate with us**

Here you can find information about the different ways of collaborating with the Tibães Monastery.

## **Patronage**

Cultural patronage has tax advantages – reduction in taxes for those who contribute to the arts and promote the cultural development of the country.

The legislation applicable to patronage is Law [nº 53-A/2006](#) of 29 December.

To consult the statute on patronage, consult the site of the General Secretary of the Ministry of Culture.

<http://www.sg.mc.gov.pt/index.php/mecenato-cultural>

## **Training courses**

The Tibães monastery very frequently welcomes trainees, either in an academic context or in other fields: Arts, Socio-Cultural Animation, Communication, Sciences of the Environment, Information Technologies, etc. In these training courses, we try, through our daily activities or events happening, to provide as practical a work experience as possible. Trainees have to follow



a protocol and comply with a set of rules, including the availability of the in-house supervisor, the duration of the course and its practical nature. For more information, contact us. You'll be surprised by the range of skills at the Tibães Monastery and by the suggestions we have for you.

## **Volunteers**

The Tibães Monastery welcomes volunteers in various areas - research, conservation, planning and communication.

Depending on the projects ongoing, volunteers can join working teams or work on specific activities.

For more information, please contact us.

## **Activities**

The Tibães Monastery has various rooms/areas with the capacity to host the most diverse types of events, such as speeches, congresses, exhibitions, workshops, training sessions, etc. The Lodging House and the Restaurant complement these events by guaranteeing participants the greatest level of comfort and the best use of the time they have available.

These activities, featured in the Monastery's Programme, can be carried out through various means of collaboration and they are always well broadcast through social communication and through our own Communication Service.

If you would like more detailed information, contact us.

Tel. 253622670/253623950

Fax: 253623951

e-mail: [info.tibaes@culturanorte.pt](mailto:info.tibaes@culturanorte.pt)

**Form(s)**

This is a form to fill out with your proposed activity. After filling it in, send it to us by e-mail. We'll get back to you as quickly as possible, providing you with a quote.

Name:

Address:

Tel.

Mobile phone no.

E-mail :

Passport Number:

**Room/area requested (mark with an X)**

Stables/Multi-function room:

Chapter Room:

Library Cell:

Gallery Cell:

Church:

Rent Room:

Wolframite House:

Lodging House cell:

Library:

Type of Project, with short description:

Specific objectives and manner of carrying out the activity:

No. of Participants:

Start/finish date:

Start/finish time:

**NB. The promoters of activities must guarantee they have the necessary insurance for the equipment they use as well as personal accident cover for participants**

## **Documents**

### **Legislation**

Classification of the Monastery of São Martinho de Tibães as a Building of Public Interest;

Decree 33:587 of 27 March 1944

ZEP (Special Protection Zone) for the Cross, the Church and Tibães Monastery;

Portaria no 736/94 of 13 August 1994

### **Activities Report**

Being amended, available shortly

### **Statistics**

Being amended, available shortly

### **Links**

Being amended, available shortly

## Timetables and prices

### Opening time to the Public:

Monday to Sunday: 9.30am-6pm

**The Monastery is closed: 1 January, Easter day, 1 May and 25 December.**

### Visits to the Monument:

Either:

- a. Unaccompanied visit (on your own)  
or
- b. \*Guided tour (only in Portuguese) at 11 am, 3pm and 4.30pm

\*Group guided tour (of the inside of the Monastery): approx. 45mins notice is required, however prior booking is preferable.

*\*The Guided tour may be cancelled if the places to be visited are needed to perform religious ceremonies, or when other cultural activities clash with the normal visit.*

### Price of entry:

- |   |                         |
|---|-------------------------|
| - Normal ticket to visit the Monastery and the grounds:                     | 4€                      |
| - Retired people/ young people 15-25 years (with documentary proof of age): | 2€                      |
| - Children under 15 years (with documentary proof of age):                  | Free                    |
| - Family tickets: when 2 adults and 2 or more children:                     | one adult is half price |
| - Visits to Exhibitions (no discount applicable):                           | 4€                      |
| - Visiting the Enclosure (40 hectares of grounds):                          | 1.50€                   |

NB. Entrance is free on Sundays and bank holidays, up until 1pm.

School groups will be attended by the Education Service, when they have a prior booking, either by telephone or by letter.

## **How to get here**

We have an automatic service functioning to inform the visitor how to get to Tibães.

You just have to send an e-mail (no need to write any accompanying text) to:

visitartibaes@culturanoorte.pt

GPS co-ordinates: 41°55'50.88"N 08°47'94.38"W

## **MOTORWAY A3 (Valença/Porto)**

- Get off at the junction for Martim;
- After the pay tolls, you will have access to the national road Braga-Barcelos (N103)
- Turn right, direction Barcelos. Drive for nearly 2kms until arriving at speed regulating traffic lights, next to a church, on the right side of the road;
- Turn right, at the junction you'll see a sign for the following places: Mosteiro de Tibães, Pousa, Graça and Feital. Follow this road (N205-4) for approximately 7kms until a roundabout, at Mire de Tibães.
- At the roundabout turn right, continue straight on for approximately 700m, until you arrive at the grounds of the Monastery.

## **FROM CITY OF BRAGA**

Follow the signposts for the railway station. Next to the station, go in the direction of Ponte de Lima. Drive for approx. 2 kms until you arrive in Real, where there is a junction with a signpost indicating the Mosteiro de Tibães. Follow the direction indicated, keeping on the EN205-4 for about 5kms. At the roundabout you are in the village of Mire de Tibães. Go round the roundabout, turn left and go straight on for a further 700m, until arriving at the grounds of the Monastery.

## **Buses, from the municipal transport company TUB/EM**

**Direction: Mire de Tibães.**

## **Monday-Friday:**

### **Bus Route 50**

**Departure:** Praça Conde Agrolongo II- Campo de Vinha

**Timetable:** 9.30am, 11.30am, 2.30pm, 4.30pm

**Departure:** Tibães Monastery/The Cross – 10am, 12pm, 3pm, 5pm

## **Saturday:**

### **Bus Route 90**

**Departure:** Avenida Central II – 8.40am, 9.40am, 10.40am, 12.40pm, 1.40pm, 2.40pm, 3.40pm, 4.40pm

**Departure:** (Tibães Monastery) – 9.20am, 10.20am, 11.20am, 12.20pm, 1.20pm, 2.20pm, 3.20pm, 4.20pm, 5.20pm

## **Sundays and Bank Holidays:**

### **Bus Route 90**

**Departure:** (Avenida Central II) - 8.40am, 10.40am, 12.40pm, 2.40pm, 4.40pm

**Departure:** (Tibães Monastery) - 9.20am, 11.20am, 1.20pm, 3.20pm, 5.20pm, 7.20pm

## **Group of Friends**

To be a Friend of the Monastery of São Martinho de Tibães, is one way of interacting with the Monastery, actively contributing to the cultural activities taking place.

The Group of Friends tries to promote the link and cooperation between the Tibães Monastery and the surrounding area, asks the community to support the Monastery, helps to safeguard, value, energize and spread the word about the Monastery and promotes, wherever possible, the recovery of its lost assets.

Join us!

## **Statutes**

### **CHAPTER 1**

#### **Designation, Objectives and Duration**

##### **Art. 1<sup>o</sup>**

The “Group of Friends of the Tibães Monastery” furthermore referred to as GFTM, as of this date and for an indeterminate time, is an association of cultural nature without lucrative objectives.

##### **Art. 2<sup>o</sup>**

A) The Association aims:

- a) To help safeguard, value, energize and spread the word about the Tibães Monastery.
- b) To promote the link and cooperation between the Monastery and the surrounding area;
- c) To call upon the community to support the Monastery with the resolving of its difficulties, namely by attracting funds and volunteer programmes;
- d) To promote, wherever possible, the localization of the Monastery's lost assets.

Art. 3<sup>o</sup>

The headquarters of the Association will be at the Mosteiro de São Martinho de Tibães, and, by general assembly, it may change or transfer its headquarters.

## **Membership Form**

To become a Friend of the Monastery, please fill in the Membership form, in pdf form, and send it to:

Grupo de Amigos do Mosteiro de Tibães

Rua do Mosteiro

4700-565 Mire de Tibães

The annual membership fee is 15€ for young people up to 30 years of age, and 30€ for everyone else.

## **NEWS**

Matter: NEWS OF THE MONASTERY

Press cuttings

## **CONTACTS**

Mosteiro de Tibães

Rua do Mosteiro

4700-565 Mire de Tibães

Tel: +351 253 622 670

Fax: +351 253 623 951

E-mail: [mstibaes@culturante.pt](mailto:mstibaes@culturante.pt)

Internet: [www.mosteirodetibaes.org](http://www.mosteirodetibaes.org)

**DIREÇÃO REGIONAL DE CULTURA DO NORTE**

(Regional Management for Culture in the North)

Director:

Architect Paula Araújo Pereira da Silva

Praceta da Carreira,

5000-560 Vila Real

Tel. 259330770

Mobile phone: +351 932528570, +351 932528571

Fax: +351 259330779

E-mail: geral@culturante.pt

Internet: www.culturante.pt

**SECRETARIA DE ESTADO DA CULTURA**

(Secretary of State for Culture)

Jorge Barreto Xavier

Rua Dom Francisco Manuel de Melo, nº 15

1070-085 Lisboa

E-mail: geral@sg.mc.gov.pt

Tel. +351 21 384 84 00

Fax: +351 21 384 84 39

**MIRE DE TIBÃES PARISH**

Parish Priest: Luís Marinho

Mosteiro de São Martinho de Tibães

Rua do Mosteiro

4700-565 Mire de Tibães

Tel. +351 253 62 26 69



## **LODGING HOUSE FOR THE MOSTEIRO DE SÃO MARTINHO DE TIBÃES**

Mosteiro de São Martinho de Tibães,

Rua do Mosteiro

4700-565 Mire de Tibães

Internet: <http://www.hospedariatibaes.com/>

Tel. +351 253 282 420

Fax : +351 253 282 422

E-mail : [reservas@hospedariatibaes.com](mailto:reservas@hospedariatibaes.com)



**SÃO MARTINHO DE TIBÃES MONASTERY**

**Education and Communication Service**

**Programme 2012/2013**

Near the city of Braga, in Tibães, there is a monastery which was granted the adjacent lands by Dom Henrique and Dona Teresa in 1110, to guarantee the sustainability of the community which lived there under the rule of St. Benedict.

In 1567 Tibães was chosen to be the mother house of all the male Portuguese Benedictine monasteries. The need for more and better areas to receive others brought about the building and decorative work to the main building during the 17<sup>th</sup> and 18<sup>th</sup> Centuries, giving it a structure very close to what we can see today.

With the extinction of religious orders in 1833, the monastery was closed down and all its belongings inventoried and sold at public auction, except the Church, the Sacristy, the Cemetery Cloister and a part of the main building and Enclosure which were used by the parish of Mire de Tibães.

The buildings and the Enclosure, in private hands, were acquired by the Portuguese State in 1986, empty and in an advanced state of degradation. At that point studies and measures to safeguard the building commenced, to assure the restoration of the monument.

Today the monastery houses, in addition to the parish priest, a community of devout Catholic sisters who welcome everyone who eats in the restaurant and stays at the Lodging House. In this way, combined with the cultural activities provided by the Portuguese State, the monastery is open for the enjoyment of the population.

## **THE EDUCATION AND COMMUNICATION SERVICE**

**The São Martinho de Tibães Monastery** opens its grounds to various types of audiences, aiming to make them aware of the preservation of this piece of our patrimony and give them an appreciation of our rich heritage. Trying to fulfil the demands of our visitors, the **Education and Communication Service**, working full time and with the objective of pleasing everyone, considers the different characteristics of the groups, the reason for the visit, the Monastery's different areas, the exhibition to be visited or the activity the visitor intends to take part in.

We are offering for the year **2012/2013** a programme of fun-educational activities which aims to appeal to all, giving everyone an opportunity to get to know the monastery in a simple attractive way.

Some of the activities proposed have been planned together with other entities, thus permitting a more enriching and diversified offer by a swapping of experiences. This policy of working in partnership has been one of the main ways of involving and bringing in the local community to the monastery, resulting in an increase in the general number of visitors and, especially, in the quality of the activities developed.

## **“PREPARATORY VISITS”**

Staff in the Education and Communication Service suggest to those responsible for their group that they visit the monastery to get to know the area and the pedagogical activities carried out there.

Target audience: **teachers, nursery school teachers, entertainers and other cultural bodies**

Price: **free, a date and time to be agreed between the interested parties**

## **“ST. MARTINHO, THE KNIGHT OF THE SUN!”**

### **A Puppet Show**

St. Martinho of Tours, the patron saint of Mire de Tibães, is the theme for a co-production between the St. Martinho de Tibães Monastery, the “Companhia de Teatro” and the “Marionetas de Mandágora.” The puppets are used as a link between the past and the present, showing that History can be fun and lively!

Target audience: **4-10 years old**

When: **7, 8 and 9 November 2012**

Time: **10am or 2.30pm**

Length of visit: **1hour 30 mins**

No. of participants: **50 (max.)**

## **“HMMM!...THERE ARE MONKS AT THE MONASTERY!”**

### **A Puppet Show**

A show created by the “Companhia de Teatro” and the “Marionetas de Mandrógora” in which puppets represent important people in the monastic day to day life at Tibães. This is the story of a boy, Hugo, who begins a time journey hoping to get to the 18<sup>th</sup> Century. What he doesn't know is that his cat, Branquinho, also comes with him and this may jeopardise his return. An amusing show complemented by a visit around the monastery grounds.

Age: **4-10 years old**

When: **1<sup>st</sup> and 2<sup>nd</sup> Wednesday of January and February 2013**

Time: **10am or 2.30pm**

Length of visit: **2 hours**

No. of participants: **50 (max)**

### **“ALICE IN THE WONDERLAND MONASTERY OF TIBÃES”**

#### **A puppet show**

The Association, Contos do Baú, have created a piece of theatre in which puppets bring together history, real life and the imagination. It all begins when Alice, well known by us all, after looking through a spyglass given to her by her sister, steps into a marvellous place: the Monastery Enclosure!

Age: **4-10 years**

When: **1<sup>st</sup> and 2<sup>nd</sup> Wednesday from March-June 2013**

Time: **10am or 2.30pm**

Length of visit: **2 hours**

No. of participants: **50 (max.)**

### **“PETER AND THE WOLF”**

#### **A theatrical representation and journeys of discovery.**

The theatrical group APPACDM from Braga is presenting at the Tibães Monastery the children’s play Peter and the Wolf, by Sergei Prokofiev. In this story, the author has managed to harmoniously join the music and the play, so that each different musical instrument is associated with a different person. But could it be that these sounds are the same as the animals make in real life? What other sounds could we come across at the Monastery? What does Peter want to teach us with this story?

Music is also a fundamental element in the daily life at Tibães, but fear, courage, friendship, respect for others and the world around us, are other themes which could be explored. Come with us on this discovery!

Age: **4-12 years**

When: **27 Feb; 27 March; 24 April; 29 May; 6, 7 and 26 June 2013**

Time: **10am**

Length of visit: **2 hours**

No. of participants: **60 (max.)**

## **“PATRIMONY WITH STORIES”**

2013 is the International Year for Citizenship and the European Year of Cooperation for Access to Water, but there are other dates which cannot be forgotten. Activities will be prepared where history, stories, the natural environment and the patrimony will be the main characters.

23 November, 2pm – indigenous forest day

21 March, 2pm – world tree day

22 March, 2pm – world water day

18 April, 2pm – monuments and sites day

5 June, 10am – environment day

26 July, 2pm - grandparents’ day

## **“AN EXPLORATION OF THE MONASTERY”**

### **An activity involving discovering the Church and the Upper Choir Area.**

A character dressed as a Benedictine monk will direct the little explorers who, with the help of a factsheet/guide, will have to become astute detectives to unfold all the enigmas which will appear before them.

Age: **6-10 years**

When: **Tuesday-Friday**

Time: **10am or 2.30pm**

Length of visit: **2 hours**

No. of participants: **1 class (max)**

## **“FINDING OUT ABOUT THE TIBÃES MONASTERY”**

### **Guided visit of the Monastery and the Enclosure**

The visit is adapted depending on the age, the level of schooling and the objectives required.

The monastery is looked at as a unity.

The participant is invited to discover and understand all that made up the daily life of the monks in the 17<sup>th</sup> and 18<sup>th</sup> Centuries and to feel transported back in time.

In the Enclosure you will be told of the importance of learning about and protecting the environment.

**Age: from Year 5**

**When: Tuesday to Friday**

**Time: 10am or 2.30pm**

**Length of visit: 2 hours 30 mins**

**No. of participants: 50 (max)**

### **“THE MYSTERIES OF TIBÃES”**

#### **A journey by symbols**

We propose, by means of a “journey,” starting out at the main door and finishing off at St. John’s garden, that the participants get to know the monastery through its symbolic elements.

**Age: from year 10**

**When: Friday**

**Time: 10am or 2.30pm**

**Length of visit: 2 hours**

**No. of participants: 1 class (max.)**

### **“THE TRADITIONAL VEGETABLE GARDEN”**

#### **An activity involving experimenting and learning about the environment.**

In the Monastery Enclosure, in a field in the ancient vegetable gardens, there’s a place where children from Nursery School, 1st Year, ATL (After School Activities), Special Education and the Elderly can come and see and try out ways of growing products organically, as well as getting to know various plants used in our food.

**Age: from 3 years**

**When: Tuesday and Friday**

**Time: 10am or 2.30pm**

**Length of visit: 1 hour and 30 mins**

**No. of participants: 1 class (max).**



## **“THE BIODIVERSITY OF THE ENCLOSURE”**

### **A visit to the Enclosure, gardens, agricultural fields and the woodland**

We’re going to explore the diverse ecosystems present within the Enclosure, particularly regarding its wealth in terms of flora and fauna. Those participating are made aware of the importance of preserving the biodiversity, and for this they are provided with materials to help them observe better, such as field guides, magnifying glasses, compasses and binoculars.

Age: **from 3 years**

When: **Tuesday and Friday**

Time: **10am or 2.30pm**

Length of visit: **2 hours**

No. of participants: **50 (max)**

## **“A LOOK AT AMPHIBIANS AND REPTILES”**

### **A specific visit**

The activity begins with an introduction into the study of amphibians and reptiles, using audiovisual technology. In the Enclosure, in specific places, we proceed to find and observe some species, with an aim to identify them and learn a little about their behaviour and food habits.

Age: **from 8 years**

When: **Tuesday and Friday**

Time: **10am or 2.30pm**

Length of visit: **2 hours**

No. of participants: **50 (max.)**

## **“WALK, FIND AND OBSERVE...THE MUSHROOMS”**

### **Specific visit**

After a short study into the world of mycology we leave for the Enclosure in search of mushrooms. The participants will be provided with support materials to observe and identify the mushrooms, namely: field guides, mirrors and note pads.

Age: **3-10 years**

**When: 10 October, 14 November and 12 December 2012**

**Time: 10am**

**Length of visit: 1 hour 30 mins**

**No. of Participants: 30 (max.)**

### **“THE HARVEST”**

From 25 September to 12 October, Tuesday to Friday, having booked in advance, we'll be carrying out grape harvests aimed at schools, ATLs and other institutions.

On Saturday 20 October, from 2pm, we'll close the harvesting period with a grape picking open to the general public.

### **“THE CRIB AS A STORY”**

#### **Creative Writing Workshop**

The Tibães Monastery and the “Companhia de Teatro Só Cenas” suggest a different activity for the Christmas holidays, hoping to awaken the imagination and creativity of children using the fantastic world which exists around the crib. And at the monastery there is an ancient crib, with a story you'll certainly want to hear....

**Age: 8-12 years**

**When: 27 and 28 December 2012**

**Time: 10am**

**Length of visit: 2 hours**

**No. of Participants: 30 (max)**

### **“STORYTELLING”**

#### **A visit to the monastery, with storytelling.**

Exploring the cemetery cloister, the church, the sacristy and the upper choir area. Stories will be told about the lives of the saints, the monks' rituals, the professions involved in the construction of the monastery, and Bible stories. It is hoped that the participants will take an active rather than a passive role in the visit, also telling their own stories and experiences of life.

**Age: Old peoples' homes and day care centres**

When: **Tuesday and Friday**

Time: **10am or 2.30pm**

Length of visit: **1 hour and 30 mins**

No. of Participants: **30 (max)**

## **“MUSIC AT THE TIBÃES MONASTERY”**

### **A visit with drama and musical animation**

Led by characters who represent Benedictine monks, this visit gives a tour of the monastery with particular emphasis on the church and the upper choir area. The group can listen to pieces of music from the 17<sup>th</sup> and 18<sup>th</sup> Centuries and thus understand the importance of music in the daily lives of the Tibães monks.

Age: **Old peoples’ homes and Day Centres**

When: **last Wednesday of each month**

Time: **10.30am or 3pm**

Length of visit: **1 hour and 30 mins**

No. of Participants: **30 (max)**

## **OTHER PROJECTS/PARTNERSHIPS**

In addition to the activities mentioned, the Education and Communication Service is open to suggestions, accompanied by other projects and possible productions, in collaboration with other institutions.

### **❖ USEFUL INFORMATION**

- Those interested in participating in any of the activities must reserve in advance by mail, e-mail or fax, setting out:
  - >The day and time in which the group would like to have the visit
  - > The activity desired and the objectives
  - > The school subject and the level of education of the pupils;
  - > The number of pupils and teachers on the visit (please specify if any pupils have special needs).
- The booking is subject to confirmation on the part of the Education and Communication Service.
- Bookings are valid for a maximum period of 10 working days.

- Groups which appear with no prior booking are subject to the rules and general entrance price to the monument.
- The route used in all the activities has steps and irregular flooring, factors which may make it difficult for some visitors to get around.
  - The activities which take place in the Enclosure are subject to climactic conditions. If they are adverse and nonetheless you wish to make the visit, you must contact the Education and Communication Service to find an alternative activity.
  - \*The date of this activity may be changed depending on the weather.
- **Entrance fee: €1,00 per participant**

#### ❖ **RECOMMENDATIONS**

- The groups must be punctual. In the case of a delay of more than 30 minutes the Education and Communication Service reserve the right not to carry out the activity planned.
- Leave any rubbish in the bin next to the cemetery.
- Leave rucksacks in the bus.
- Silence must be observed throughout the Monastery and grounds.
- Bring sensible clothes and shoes, depending on the weather conditions and the type of activity to be carried out.

#### ❖ **CONTACTS**

Address: Mosteiro de São Martinho de Tibães  
 Serviço de Educação e Comunicação  
 Rua do Mosteiro, n.º. 59  
 4700-565 Mire de Tibães  
 Braga

Telephone: 253 622 670/253 623 950

Fax: 253 623 951

E-mail: sec.msmt@culturante.pt

Internet pages:

<http://www.mosteirodetibães.org>

<http://www.mosteirodetibães.blogspot.com>

<http://www.facebook.com/mosteirodetibães>

<http://www.rotadosmosteiros.org>

#### ❖ **BOOKINGS**

From Monday to Friday

From 10am-1pm and from 2.30pm-5.30pm

## HOW TO GET TO THE SÃO MARTINHO DE TIBÃES MONASTERY

**Buses, from the municipal transport company TUB/EM**

**Direction: Mire de Tibães.**

### **Monday-Friday:**

#### **Bus Route 50**

**Departure:** Praça Conde Agrolongo II- Campo de Vinha

**Timetable:** 9.30am, 11.30am, 2.30pm, 4.30pm

**Departure:** Tibães Monastery/The Cross – 10am, 12pm, 3pm, 5pm

### **Saturday:**

#### **Bus Route 90**

**Departure:** Avenida Central II – 8.40am, 9.40am, 10.40am, 12.40pm, 1.40pm, 2.40pm, 3.40pm, 4.40pm

**Departure:** (Tibães Monastery) – 9.20am, 10.20am, 11.20am, 12.20pm, 1.20pm, 2.20pm, 3.20pm, 4.20pm, 5.20pm

### **Sundays and Bank Holidays:**

#### **Bus Route 90**

**Departure:** (Avenida Central II) - 8.40am, 10.40am, 12.40pm, 2.40pm, 4.40pm

**Departure:** (Tibães Monastery) - 9.20am, 11.20am, 1.20pm, 3.20pm, 5.20pm, 7.20pm

**For more information on timetables you can consult the page on the internet: Transportes Urbanos de Braga at [www.tub.pt](http://www.tub.pt)**

- *If you're coming by car*

<b><u>GPS Co-ordinates</u></b>	41°33' 21'N/ 08°28'44'W
<b><u>If you're coming by the A3</u></b> <i>(from Valença or Porto)</i>	Get off at junction Martim/Cabreiros and follow the directions in paragraph a).
<b><u>If you're coming by the A11</u></b> <i>(from Guimarães)</i>	Come out at Braga, follow signs Braga/Norte/Estádio. After the tunnel, take first road on your right. At the junction turn left and follow the signs for Mosteiro de Tibães/Mire de Tibães. Alternatively, follow the directions in paragraph b).
<b><u>If you're coming by the A28</u></b> <i>(from Viana do Castelo or Porto)</i>	Get off at the Apúlia junction and take the A11, direction Braga. Get off at the junction Martim/Cabreiros and follow the directions provided in paragraph a).
<b><u>If you're coming by the E.N.201</u></b> <i>(from Ponte de Lima)</i>	> By car- you'll have to go over the bridge at Prado. After the bridge you'll find, almost 1km later, a sign on the right indicating the monastery. Keep on this road (almost 3 kms) until you come to a roundabout, which is in Mire de Tibães. Go on straight for almost 700m, until you arrive at the monastery's grounds. > By bus – you'll have to go to Braga and follow the directions in paragraph b).
<b><u>If you're coming by the E.N.101</u></b> <i>(from Monção, Arcos de Valdevez, Ponte de Barca, Vila Verde, Amares and Terras de Bouro)</i>	Come in the direction of Braga and pass Ponte do Bico. After the bridge you'll find a roundabout with the sign for the monastery. At the roundabout turn right, keep along this road for almost 3 kms until you get to a junction. Turn left and drive for almost 1km until you see a road on the right with a signpost for the monastery. Keep on this road (almost 3kms) until you get to a roundabout, which is in Mire de Tibães. Go on for almost 700m until you arrive at the monastery's grounds.
<b><u>If you're coming from the centre of Braga</u></b>	Follow the directions in paragraph b).
Paragraph a).	<ul style="list-style-type: none"> <li>- After the pay tolls, get on the national road Braga-Barcelos (E.N.103)</li> <li>- Turn right, in the direction of Barcelos and drive for almost 2kms until you arrive at traffic lights near a church on the right hand side of the street.</li> <li>- At the traffic lights turn right onto</li> </ul>

	<p>the E.N. 205-4, following the sign Mosteiro de Tibães.</p> <ul style="list-style-type: none"> <li>- Drive on for approximately 7kms until you get to Mire de Tibães, where you'll meet a roundabout. Turn right and continue another 700m until arriving at the monastery's grounds.</li> </ul>
<p>Paragraph b).</p>	<ul style="list-style-type: none"> <li>- Follow the directions for the railway station.</li> <li>- Next to the station, follow the signs for Ponte de Lima. Continue for approximately 2 kms until you arrive in Real, where there's a signpost indicating the Mosteiro de Tibães.</li> <li>- Continue for approximately 5kms along the E.N.205-4 until you arrive at a roundabout, in Mire de Tibães. At the roundabout, turn left and go straight on for almost 700m until arriving at the monastery's grounds.</li> </ul>

- Secretary of State for Culture – DRCNORTE/São Martinho de Tibães Monastery August 2012