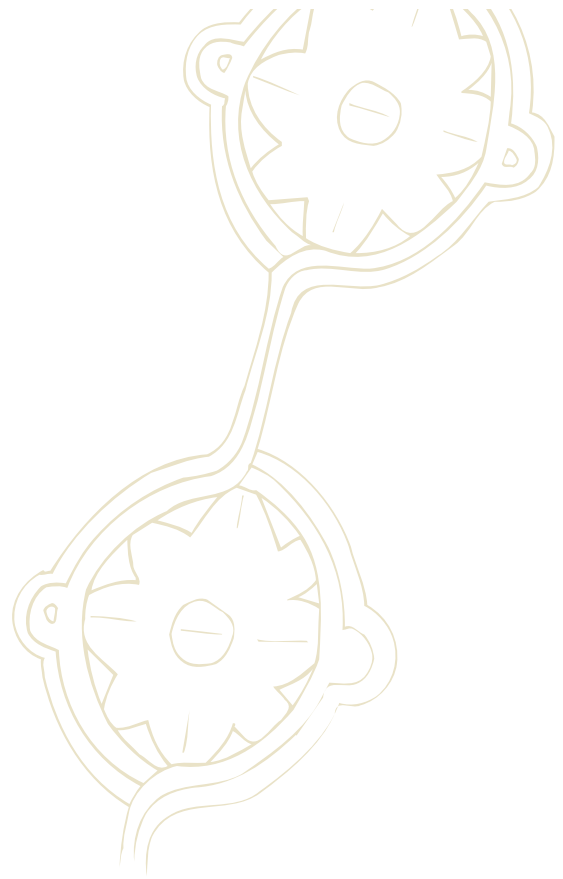




church

CHURCH OF SAINT VINCENT OF SOUSA



1. The church in the Middle Ages

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The Church of Saint Vincent of Sousa, located in the municipality of Felgueiras, is an example of the building quality of the Portuguese Romanesque. This church corresponds to a highly significant testimony of the current that was forged in the Monastery of the Savior of Paço de Sousa (Penafiel), based on the Pre-Romanesque tradition and influenced by themes deriving from the Romanesque of Coimbra and the See of Porto, thereby creating what Manuel Monteiro called *nationalized Romanesque*.

The Church of Saint Vincent features two inscriptions from the Romanesque period that are of great importance in the analysis of its history.



1. The church of Saint Vincent of Sousa is a very well designed building with high quality construction.



2. West portal. The capitals and the lines of ashlar, featuring vegetal themes, are examples of a current forged in the Sousa Valley, based in the Pre-Romanesque tradition and influenced by themes from Coimbra and of the See of Porto.



3. Transept rebuilt in the Modern period, bell and arcosolium by which the inscription Era M^a CC^o +. (year of 1162) is engraved.

The commemorative inscription of the church's dedication is engraved in the external face of the nave's wall, to the right of the North lateral portal of the temple, and states that the church was consecrated in August 14th 1214.

E(ra) M CC 2 II PR[i]DIE KaLendaS SepTemBRIS DEDICATA FUIT / EC(c)LesiaM S(an)CT(i) VINCENCII
M(arti)RIS A BRAC(r)ARE(n)SI ARCHI / EP (iscop)O DMNO STEPHANO DOMNO FERNANDO / RE-
IMUNDI PRELATO ISTIus EC(c) L(esi)E EXISTENTE

According to Mário Barroca, author of the reading of this inscription¹, it was engraved when the granite panels were already in the current position, that is, it is not a later reutilization, as it would often occur with medieval buildings, motivated by the prestige that the ancientness of these inscriptions would confer.

As the inscription testifies, the Dedication ceremony was presided by the Archbishop of Braga, D. Estêvão Soares da Silva, who occupied this seat between 1212 and 1228. The dedication was promoted by the church prelate, D. Fernando Raimundo. August 31st 1214 befell on a Sunday, as was recommended by the canon to conduct this type of ceremony.

The other inscription is even older, dating from 1162. It corresponds to a funerary or commemorative inscription of the construction of an arcosolium, opened in the exterior face of the main chapel's South wall and it states:

Era M^a CC^o +.

¹ BARROCA, Mário Jorge – *Epigrafia Medieval Portuguesa (862-1422). Corpus Epigráfico Medieval Português*. Vol. II, T. I. Lisboa: Fundação Calouste Gulbenkian/Fundação para a Ciência e a Tecnologia, 2000, pp. 679-681.

In Mário Barroca's opinion, the fact that this inscription is finished with a cross seems to indicate its funerary content, although the author considers that the cross may be a mason's initial. If the inscription corroborates the first possibility, then it is the oldest known exemplar found so far concerning the construction of an arcosolium of funerary purpose².

These two inscriptions allow us to state that the main chapel was the first part of the church to be raised, which is consistent with the traditional building rhythm of the Romanesque period. In fact, from what is known about construction methods in this period – in spite of the absence of documentation on the Romanesque workshops in Portugal – the work began with the construction of the transept, followed by the edification of the West façade, the nave walls being built afterwards. This process is certainly not the general rule, but the analysis of the walls and certain existing documentation in countries like France or England indicate the reality of this building process. It was also usual to consecrate the church's transept as soon as it was completed, so that cult celebration could take place while the remaining portions were being built.

The inscription of the arcosolium, assuring that the Romanesque transept was already built in the third quarter of the 12th century, is an important coordinate for the study of the history of Saint Vincent of Sousa. In the Modern Period, this portion of the church was remodeled, and so was the triumph arch that separates it from the nave, leaving only the platformed basing as the sole testimony from the Romanesque Period.

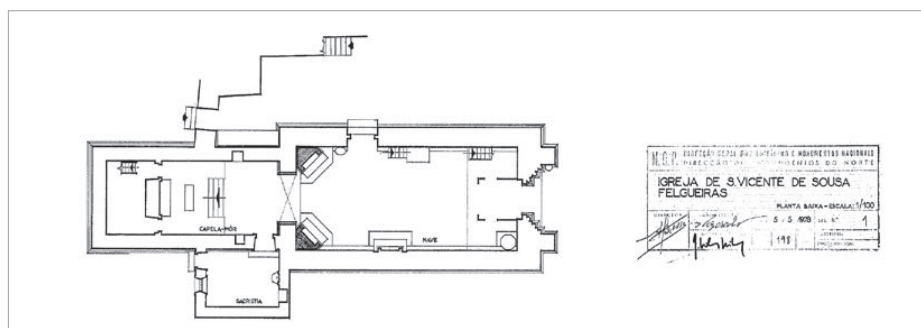
The church is built longitudinally with a single nave and a rectangular main chapel (rebuilt in the Modern Period), featuring a bell tower, raised like a wall, adjacent to main chapel's South façade.

It is a well designed building of great constructive quality, appearing to be a project that was carried out in one single go.

In the main façade, faced to the West, a portal is opened in a projecting pentagonal stone structure so that the portico may become deeper. This solution finds similar schemes in this region, namely in Saint Mary of Airães and in the Savior of Unhão, also in the municipality of Felgueiras, and is a way of making the main entrance look more solemn. Although the featured sculpture is of botanical theme and does not have any iconographic theme whatsoever, the detail in the portal's arrangement, as well as the quality shown in its sculpture, evince the symbolic value held by the portal in the Romanesque period.

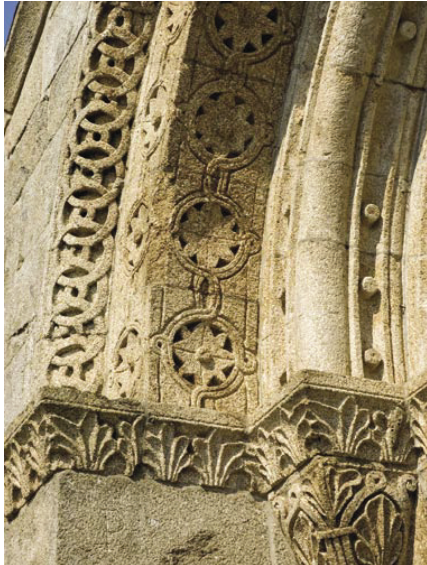


4. West façade. The portal is inserted in a pentagonal structure stemming from the façade, a usual solution in this region, as the church portals of Saint Mary of Airães and of the Savior of Unhão, both in the municipality of Felgueiras, demonstrate.



5. Map of the church before the restoration works conducted between 1936 and 1950.

2 BARROCA, Mário Jorge – *Epigrafia Medieval Portuguesa (862-1422). Corpus Epigráfico Medieval Português*. Vol. II, T. I. Lisboa: Fundação Calouste Gulbenkian/Fundação para a Ciência e a Tecnologia, 2000, p. 287.



6. West portal. The beveled edge gilding of vegetal motives is one of the most curious characteristics of the Sousa Valley's Romanesque.



7. South façade. The drip course and corbels testify to the presence of a one story high porch or a cloister.

The solemnization of the portals has not always been a synonym of the execution of iconographic programs with imagery references, copying religious themes like the ones found in Saint Peter of Rates (Póvoa de Varzim), Saint Christopher of Rio Mau (Vila do Conde), the See of Braga or in the Savior of Bravães (Ponte da Barca), among others.

In the Basins of the Sousa and the Lower Tâmega rivers, one witnesses a greater esteem for programs resembling those of Saint Vincent of Sousa. However, the absence of figuration does not imply the absence of meaning. The attention given to its decoration, or better still, its *embellishment*, is in itself a way of symbolizing the portal as the *Gate of Heaven*.

In this sense, and as exemplified by the case of Saint Vincent of Sousa, the Portuguese Romanesque has very original approaches, that being one of its biggest manifestations, whereas the majority of the Portuguese constructions of the time lack great building programs, as seen in the French Romanesque or in the Romanesque of the Spaniard kingdoms of León, Castile or Navarre.

The portal is composed of four perfect archivolts supported on three columns with bulb-like bases, with plinth decorated by entwinings, cylindrical frustums alternated with prismatic frustums – a common solution in this region –, capitals and impost blocks ornamented with beveled botanical motives, with the peculiarity of a face shown in the edge of the exterior capital to the right. The archivolts resemble those of the axial portal of Paço de Sousa (Penafiel), and the most external one to the remaining portions the portal of the See of Porto for its floral composition chained in circles – a decorative model that is also possibly derived from Coimbra³.

8. West portal. Capitals, lines of ashlar and archivolts with vegetal and geometric decoration. The absence of figures does not imply the absence of meaning. The attention given to this portal's decoration and the quality of its sculpture are, by themselves, a way of symbolizing the portal as the *Gate of Heaven*.

3 ALMEIDA, Carlos Alberto Ferreira de – *História da Arte em Portugal. O Românico*. Lisboa: Publicações Alfa, 1986, p. 93.





9. West portal. The parallels with reminiscent elements from the See of Porto's West portal.

The lateral façades are topped by small arches laid in plain corbels supporting the cornice, as in the case of Saint Mary of Airães (Felgueiras). The walls feature two illumination spans whose profile indicates that they were opened in the Modern Period, and a portal. The one on the North side comprehends two archivolts and a tympanum with the representation of a cross circled by entwinings, and the one on the South side is of plain structure and tympanum.

In the South façade, half the wall, a drip course runs over corbels, elements that bear witness to the presence of a roofed porch or the existence of a cloister. As usual in medieval constructions, the cloisters were on the South side, because it is the sunniest and warmest side, arranging the other monastic quarters around it, like the Chapter Room, the refectory and the dormitory, among others.

However, there are cases when, either for topographical reasons or regarding the urban tissue that the building is in, the cloister is located on the North side, as is the case of the Benedictine monastery of the Savior of Ganfei (Valença), the See of Braga and, already reaching the Gothic period, the Monasteries of Alcobça and Batalha.

The existence of porches to the South was very frequent for the same reasons and also for motives of symbolic nature, since the North side, in which porches, galilees or chapels are laid, was destined to funerary rituals and burials because it is the darkest side, of night and death. This is why we more seldom observe apotropaic sculpture, that is, with the capacity to ward off evil, in the Southernmost portals. It features animals with fierce appearance, like dogs, lions or serpents, hybrid and fantastic animals, like griffins and harpies, or just crosses surrounded by entwinings or pentagrams, Solomon's knots and other similar signs. Nevertheless, this type of sculpture is not exclusive to the portals located to the North, as the entwined cross of the tympanum in the South portal of Saint Vincent of Sousa shows. It is just more frequent in those cases.



10. West and South façades. The South façade is topped by a cornice over small arches, a common solution to Saint Mary of Airães (Felgueiras) and Saint Peter of Ferreira (Paços de Ferreira).

The bell tower, adjacent to the South side, in spite of being topped with later elements, could correspond in its structure to the medieval bell tower. Note that its base supports an also medieval portal, indicating the relation between the church, the tower and the construction that used to be adjacent to the temple's South wall.

The belfries on the side or in front of the churches, forming an autonomous construction, were common. Examples subsist in the lands between the Douro and Minho rivers, as in Saint Peter of Roriz (Santo Tirso), Saint Peter of Ferreira (Paços de Ferreira) and Saint Christine of Serzedelo (Guimarães). [LR]

2. The church in the Modern Period

There is notice in 1758 regarding the church's interior composition: "The patron saint of this parish is Saint Vincent the martyr whose church has three altars; the largest belongs to the aforementioned patron, Saint Vincent, and the two collaterals, one of Our Lady of the Rosary and the other of Saint Joseph; has the brotherhood of the Subsino, and nothing more"⁴. The same was witnessed in 1726 by Francisco Craesbeeck, clarifying that the temple was very ancient, the altar collateral next to the Gospel featuring the invocation of *Our Lady of the Rosary*, and the corresponding one next to the Epistle presenting *Saint Joseph*. Back then, the church did not have a main retable⁵.

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The medieval outlook of the Church of Saint Vincent of Sousa is complemented by a series of elements added in the Modern Period, visible inside and outside the building, thereby contributing to the diversity of architectonic and artistic aspects that consequently ennoble the whole. Notice the main chapel, the sacristy and the bell tower as reconstructions from the early 18th century.

On an analysis of the exterior, we observe that large rectangular spans were torn in the lateral projections of the nave, from the medieval period, revealing the transformations introduced to the interior reading of the building in the Modern Period through the transformation of its illumination system. Indeed, one of the great concerns introduced in the sacred space of medieval origin was to increase its interior luminosity. The application of the Tridentine principles foresaw the improvement of the sacred space by resorting to new liturgical equipments, with a particular emphasis on the retables in golden and polychrome wood, the art of the glazed tile, painting and imagery. To make sure that these new artistic equipments fulfilled their didactic and catechistic purpose in the parish community, it was essential that the underlying messages were visible to the followers. Liturgically, we also witness a symbiosis between light and divine immanence.

The scenic sumptuousness used to celebrate the liturgical ritual in the Baroque era justifies the construction of new, wider main chapels, with windows torn in the lateral projections, obeying the decorum strictly commanded in the *Synodal Constitutions* of the 17th and 18th centuries to the churchgoers who participated in the Eucharist. It was mandatory to have a better illumination to offset its scarceness in the medieval buildings, and the temple's artificial illumination through candle light no longer satisfied the new cult needs.

4 RODRIGUES, José Carlos Meneses – *Retábulos no Baixo Tâmega e no Vale do Sousa (séculos XVII-XIX)*. Vol. III. Porto: Faculdade de Letras da Universidade do Porto, 2004, p.701.

5 CRAESBEECK, Francisco Xavier da Serra – *Memórias Ressuscitadas da Província de Entre Douro e Minho no ano de 1726*. Vol. II. Ponte de Lima: Edições Carvalhos de Basto, Lda., 1992, pp. 44-45.



11. Transept rebuilt in the Modern period. Altarpiece of c. 1730.

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At the level of the transept, there are the several platformed volumes of the constructions adjacent to the main chapel, namely that of the sacristy, to the North, and the belfry, to the South. Rectangular and with some depth comparatively to the nave, the main chapel features a gabled roof, slightly lowered compared to the previous body. The lateral projections are hollowed by rectangular and squared windows, two on each side, and the back wall by two small-sized spans. The finishing of the main chapel's West projection shows a triangular pediment, with pyramids featuring a ball in the lateral vortices and a cross in the central vortex. Due to an inscription outside that space, it is known that these works were financed by a renowned member of the contemporary society:

ESTA. OBRA. MAN / DOU. FAZER. MANOEL. / D(E) AZEVEDO. DE. VAS/CONCELOS. FIDAL/GO. DA
CASA. DE. SUA. M(A)G(ESTADE)⁶.

It is inside the building that the artistic elements from the renovations carried out in the 17th and 18th centuries are the most striking. Although the interior is rather simple at present, with barren walls in the nave, the presence of gilding in the collateral altars and especially in the main chapel, where it is mixed with the decoration of the sectioned ceiling, causes a decisive impact on the viewer.

The nave, with rather high ceiling and covered in wood of a perfect arch profile, features two cornered collateral altars, showing a Mannerist gold gilded altarpiece structure laying on an equally carved basing – altar table – of Rococo traits from the second half of the 18th century. These retables include painting and imagery, and follow an identical compositional structure. Their organization is done in three horizontal levels, corresponding to the base, the body of the retable and the top. Focusing on the intermediate

⁶ "This work was ordered by Manoel de Azevedo de Vasconcelos, nobleman of the house of His Majesty". CRAESBEECK, Francisco Xavier da Serra – *Memórias Ressuscitadas da Província de Entre Douro e Minho no ano de 1726*. Vol. II. Ponte de Lima: Edições Carvalhos de Basto, Lda., 1992, p. 701.



12. Transept rebuilt in the Modern period. Altarpiece of c. 1730. Eucharistic throne.

level, it is possible to observe the definition of three vertical areas, stressed by the placing of columns in the lateral extremes and of two elegant pilasters on the inside. The spaces available on the sides feature rectangular panels with the representation of scenes allusive to the current iconographic program and, in some cases, with the respective captions. The corbel that marks the place for the imagery and also a small panel topping it present the central space.

Generally speaking, the design of these collateral altars is of classic matrix, a trait which is essentially noticeable in the composition of the architectonic micro-elements and also in certain details concerning their decoration. The latter is rather contained and punctuated with various botanical elements, such as palms and fruits, articulated with little cherubs.

Each collateral altar displays a specific iconographic program. The altar next to the Gospel and the one next to the Epistle are dedicated to the *Sorrowful Mystery of Christ* and to *Saint Joseph*, respectively. Another relevant aspect is that both altarpiece structures are dated, making it possible to confront the dates inscribed next to the corbels with information from documental sources. Therefore, the dates 1673 (by the Gospel) and 1674 (by the Epistle) report to the completion of the gilding, i.e., to the conclusion of the gold-plating and painting processes⁷.

The triumph arch, with its rather heightened span in perfect arch, determines the separation between the nave and the main chapel space. The latter is stressed by the stylistic unity of its artistic elements, from which we draw your attention to the main retable's interesting gilded coating and also the ceiling's sectioned paintings.



13. Transept. Altarpiece of c. 1730. Sacramentum.

⁷ BRANDÃO, Domingos de Pinho – *Obra de Talha Dourada, Ensamblagem e Pintura na Cidade e na Diocese do Porto*. Vol. I. Porto: Of. Gráficos Reunidos, 1984, pp. 405-406.

The altarpiece ensemble of the main chapel is elevated in comparison to the nave, requiring us to climb five steps to be at the same level as its basing. With a date of execution close to 1730, the retable is directly laid on a granite stone block, on which two doors were opened on each side to lead to a space that must have corresponded to the former sacristy, considering that the current one, adjacent to the North, is a later addition. Stylistically speaking, it is a fine specimen of the national style: its structure is organized in concentric archivolt, where columns and toruses are twisted with abundant botanical decoration, combined with birds that are pecking grape clusters. The entirely gilded tribune of this retable supports the Eucharist throne.

To complete the exuberance of the whole, there is the pictoric program in the thirty panels of the ceiling, structured in sections that compose a weaving to frame the small paintings. From the iconographic point of view, we observe a cycle dedicated to the church's patron saint – Saint Vincent –, featuring a set of thirty scenes with details on the life and miracles of that saint.

This temple's modern component, mainly visible in the gilding and painting in its interior, along with a series of architectonic elements from the 17th and 18th centuries, indicate a transformation suffered by the devotional and liturgical practices. The adaptation of the medieval space to a new space was inevitable, suiting the Tridentine principles that regulated the new manifestations of religious cult.

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2. 1. Iconographic programs of the altars and ceiling

The interior of the Church of Saint Vincent of Sousa holds a set of altarpiece gilded structures of striking quality. That nucleus is formed by two collateral altars in the space of the nave and a larger main retable in the main chapel. Complementing the gold gilded coating is the painting, revealed in small wood panels in the ceiling of the main chapel and also in small panels in the altarpiece structures of the nave's collateral altars.

The collateral retables, cornered in the angles of the wall next to the triumph arch, feature a Mannerist-like structure, presenting a rich iconography directly associated with Christological themes, namely, the *Crucifixion of Christ* and His family ties, in the altars next to the Gospel and next to the Epistle, respectively.

The collateral retable placed next to the Gospel was finished in 1672, and later in that same year, it was extended. In the following year, it was painted and gilded, as the date inscribed next to the corbel placed in the central axis of the structure certifies. This altar shows a compositional organization of architectonic root, since its composing elements are disposed as if the altarpiece structure was a micro-architecture. Therefore, we are presented with a *basing – columns/pilasters – entablature* sequence, vertically marked with two columns showing a frustum with spiraled relief – from its first third – placed in the lateral extremes, and also two elegant pilasters positioned on the projection's inner area, thereby defining the central strip. Eight small paintings occupy the two exterior vertical areas, four on each side. The central area is filled with a corbel that would shelter an image, and in its top there is another small painting depicting the *Sorrowful Mystery of Christ* (Jesus is carrying the cross towards the Golgotha). In the vertical area to the viewer's left are represented, from bottom to top, the following scenes: *Annunciation*, *Visitation*, *Nativity* and *Presentation of Jesus in the Temple*.



14. Transept. □
patron saint.

Moving to the vertical area to the altarpiece structure's right, it is possible to observe, from bottom to top, the following themes: *Jesus among the Doctors*, *Jesus' Prayer at the Orchard*, *Jesus Strapped to the Column* and *Ecce Homo*. To finish the set, another panel representing *Christ Crucified* is found in the central area of this retable's trimmed crowning.

The collateral retable next to the Epistle is dedicated to Saint Joseph, reporting specifically to a ramification of Christ's genealogy. Like the preceding altar, next to the corbel placed in the central area of the body of this structure, the date of the retable's painting and gilding is signaled, stating it would have occurred in 1674. As for this structure's organization, the composition visibly follows the same disposition as the collateral retable next to the Gospel, showing, however, a different iconographic theme. Therefore, in the retable's left area, from bottom to top, it is possible to observe the following scenes: *Nativity*, *Circumcision*, *Epiphany* and *Presentation of Jesus in the Temple*, a similar program to the one on the collateral retable next to the Gospel.

On top of the retable's central area, sided by two pilasters, is the representation of the scene of the *Angel Warning Saint Joseph*.

In the vertical area on the retable's right, from bottom to top, are four scenes reporting to the following episodes: *The Jesse Tree*, the *Election of the Virgin's Suitor*, *The Virgin's Wedding* and *Joseph's Dream*. In the crowning of the altarpiece structure another painting was added, presenting the scene of the *Flight into Egypt*.

In the space of the main chapel is a sizeable altarpiece ensemble, featuring gilding of great quality for its fine design and exquisite wood carving.

Although we have information of a contract dated from 1693 concerning master painter Pedro Machado Gomes from Guimarães, in which the artist and his team are declared responsible for painting and gilding the main retable, the altar's front and sectioned ceiling, only the ceiling has survived from that endeavor, because the current retable reveals a later artistic vocabulary. Without any documented proof to back it up, we place the construction of the main chapel's new retable around 1726, since, according to information from Craesbeeck, in this year the church "did not have a sacarium", which may indicate that the main chapel was in construction.

The main retable is stylistically integrated in the national Baroque. It is directly supported on a granite stone structure, and features profuse decoration composed of the rolling of acanthi, small winged angels' heads and also birds, vine leaves and grape clusters, in a direct allusion to the Eucharist. As for the compositional organization, this retable has three concentric perfect arches framing a tribune that hosts a majestic Eucharist throne, whose base shows a group of pelicans, symbol of Divine Love. It is also important to mention that in the space created between the first and the second archivolt were included the representations of *Saint Peter*, next to the Gospel, and *Saint Paul*, next to the Epistle.

The ceiling in this space is completely covered by a sectioned structure with painting representing several episodes of the life of this church's patron saint, martyr Saint Vincent.

Although of the painting of the ceiling was adjudicated in 1693 to master Pedro Machado Gomes, from the city of Guimarães, the work would be reassigned to a painter from the same city, Manuel de Freitas. Twenty of the thirty panels were painted by Manuel de Freitas in 1693, while the ten corresponding to the last two rows next to the triumph arch are by another artist and were executed in the early 18th century, following suit of the extension of the main chapel⁸.

Artist Manuel de Freitas lived in the city of Guimarães, where he was a painter and gilder. Being a local artist, his activity was not confined to the clientele that gravitated around that city. And so we find him in 1693, painting the figurative panels for the Church of Saint Vincent of Sousa that complement the art and the iconography of the main chapel of this parish church. In 1687 and 1689, the artist had performed the same duty in the church of the Mercy of Ponte da Barca, where he painted fifty panels for the church ceiling and the main chapel⁹. Comparing the paintings of Saint Vincent of Sousa with those remaining in this church, we observe an artist with a certain technical skill, namely in the mastery of perspective, synthetic in the depiction of man, resorting to landscape to frame the panel's theme.

The ceiling's iconographic cycle is composed of thirty small paintings on wood, which we may divide into two groups: representations of the life and martyrdom of Saint Vincent, in a total of twenty panels, properly numbered and featuring scenes like the *Ordaining of Saint Vincent*, *Torment of Saint Vincent*, *Whipping of Saint Vincent*, *Saint Vincent torn by iron hooks*, *Torture in a bed of flaming iron*, *Death of Saint Vincent*, *Saint Vincent thrown to the sea*. . .; and representations of the saint's miracles, which were possibly added upon the extension of the main chapel occurred in 1703, counting a total of ten panels regarding this group.

8 BRANDÃO, Domingos de Pinho – *Obra de Talha Dourada, Ensablagement e Pintura na Cidade e na Diocese do Porto*. Vol. I. Porto: Of. Gráficos Reunidos, 1984, pp.761-774.

9 CARDONA, Paula Cristina Machado – *A Actividade Mecenática das Confrarias nas Matrizes do Vale do Lima nos Séculos XVII a XIX*. Vol. I. Porto: Faculdade de Letras da Universidade do Porto, 2004, pp. 686-687.

The iconographic repertoire of this set, present in the gilding and in the painting, is an expression of a very particular sort of devotion, a consequence of the profound renovation that derived from the establishment of norms stipulated upon the Council of Trento. In this sense, the depicted forms, relative to saints and key figures in the history of the Catholic Church, more than instruments of worship, took on an especially didactical purpose. The painting and gilding seen in the Church of Saint Vincent were a fine example of the ideology promoted by the Roman Catholic Church in the Modern Period, using the lives of Christ and the martyr Saint Vincent as paradigms of perfection to the followers.

Thus, the arts of gilding and painting transformed that building, framing it in the artistic culture of the time and in the ideological precepts of the Post-Tridentine church.

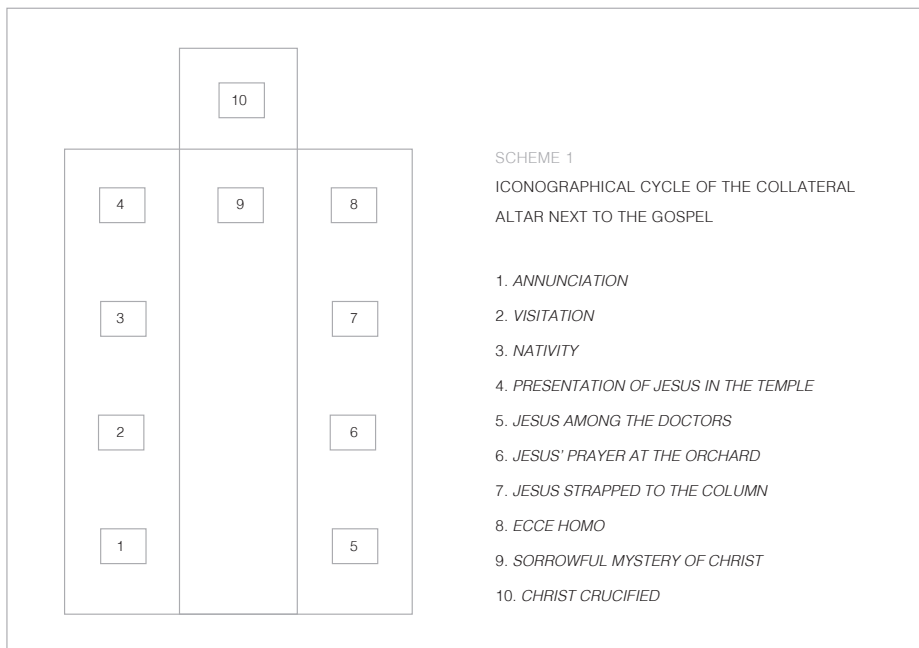
In Portugal, the art of gilding, either for the artistic quality attained in certain pieces, or for the superior level of craftsmanship shown by some of the artists involved in the professional performance, is assumed as a privileged art in the Portuguese artistic context. The retable crafts follow the course of the remaining artistic expressions and stand as a resource for the renovation of the sacred space from the 17th to the early 20th century. The understanding of the sacred space of this period implies the knowledge and understanding of the art of gilding¹⁰. [MJMR/DGS]



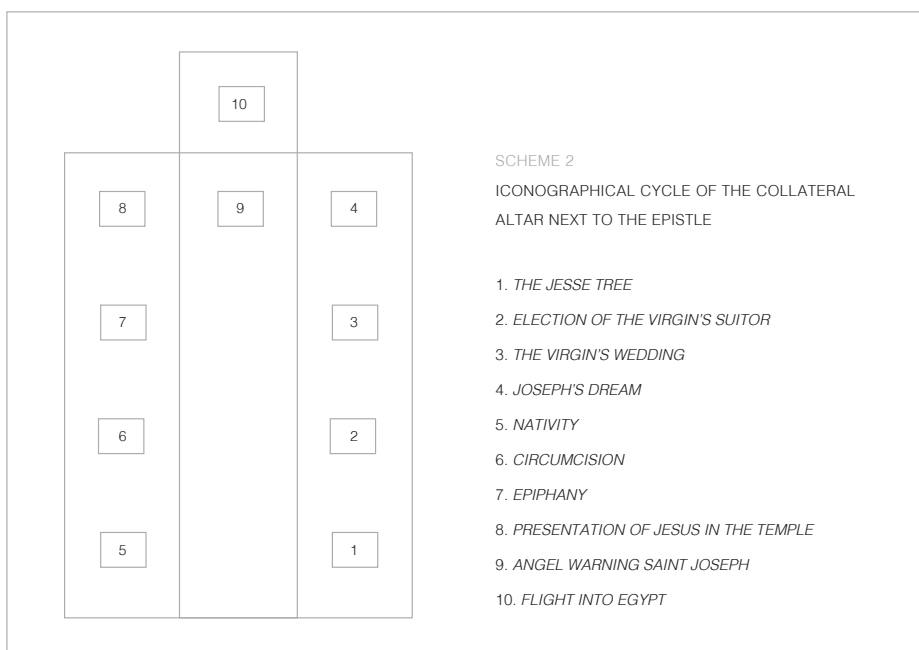
15. Transept. Panels devoted to the life and miracles of Saint Vincent.

10 FERREIRA-ALVES, Natália Marinho – *A Arte da Talha no Porto na Época Moderna (Artistas e Clientela, Materiais e Técnica)*. Vol. I. Porto: Câmara Municipal do Porto, 1989.

ICONOGRAPHIC SCHEME OF THE NAVE'S COLLATERAL ALTARS



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3. Conservation and requalification

The campaign for the requalification of the Church of Saint Vincent of Sousa began in the 1980s. The church's conservation and requalification works were carried out at the Parish's expenses and supervised by the DGEMN. The conservation works were focused on the covers, exterior draining and electrical installation. In the 90s, maintenance was conducted in the roof and inside the church, namely in the ceilings and altars. Between 2004 and 2006, general conservation works were conducted in the entire building and surrounding landscape under the *Route of the Romanesque of the Sousa Valley* project. [MB]

Chronology

1162 – The original transept was already built;

1214 – Church dedication by the archbishop of Braga, D. Estêvão Soares da Silva;

17th and 18th centuries – Remodeling and transforming the church; rebuilding the transept;

1980 – Conservation and requalification works conducted by the parish with the technical supervision of the DGEMN;

1989 – Conservation and requalification of the covers, exterior draining and electrical installation;

1992 – General maintenance of the covers, restoring the ceiling and altars;

2004/2006 – General conservation works under the *Route of the Romanesque of the Sousa Valley* project, including interventions in the main chapel, bell tower, sacristy and retables.