



church

CHURCH OF THE SAVIOR OF UNHÃO





## 1. The church in the Middle Ages

Located in the place of Igreja, parish of Unhão and municipality of Felgueiras, the Church of the Savior is a remarkable testimony of the Portuguese Romanesque architecture. The excellent quality of the main portal presents a set of botanical capitals, considered among the best sculpted in the Romanesque of the North of Portugal<sup>1</sup>.

Regardless of transformations suffered in time, with profound alterations to the Romanesque construction, the epigraphy recording the church dedication, on January 28<sup>th</sup> 1165, was kept. This inscription is the oldest testimony of its history, since the known documented references only go as far back as 1220<sup>2</sup>.

Engraved in the exterior of the nave's South wall, next to the corner of the West façade, the inscription claims:

ERA MCC o III o DEDICATA / FUIT EC(c)LESIA ISTA o Per MANUS/  
 ARCHIEPISCOPI IOHaNNIS BRacHarENSIS / Vº KaLeNdaS F(e)B(rua)RII  
 o IN IUDICIO o MAGISTER o SISALDIS[?]

It is an inscription commemorating the church dedication and engraved, according to Mário Barroca, after the completion of the South wall, which provides a timeline either for that construction stage, or the temple's conclusion<sup>3</sup>.

The church was dedicated by D. João Peculiar, Archbishop of Braga between 1138 and 1175.



1. In spite of the transformations suffered to the West, in the tower and transept, the church of the Savior of Unhão is an excellent testimonial of the Portuguese Romanesque architecture.

1 ALMEIDA, C. A. Ferreira de – *O Românico. História da Arte em Portugal*. Lisboa: Editorial Presença, 2001, p. 121.

2 MOREIRA, Padre Domingos A. – “Freguesias da Diocese do Porto. Elementos Onomásticos Altomedievais”. In *Boletim Cultural da Câmara Municipal do Porto*. 2ª Série, Vols. 7/8, Porto; Câmara Municipal do Porto, 1989/90, pp. 85-86.

3 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. 310-313.



2. South □  
inscription mentions *Magister Sisaldus*, probably the master builder.

The reference to *Magister Sisaldus* and the existence of a series of initials with a big S seem to indicate the name of the Master of the work, a rare element in the panorama of Portuguese Romanesque architecture. However, the West portal's projection could not correspond to such an ancient date.

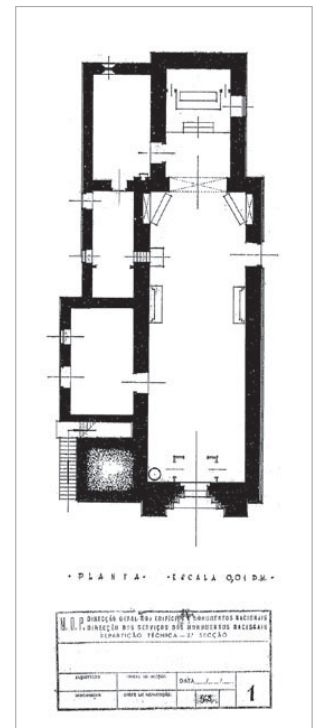
The church Consecration and Dedication ceremonies are two acts separated by very thin lines. Consecrating an altar meant the deposition of the relics of various saints and, of course, of the church's patron saint. According to Mário Barroca, the deposition of the relics during the altar consecration ceremony and the dedication of the Ara, corresponding to the dedication of the temple, were done simultaneously.

The church was dedicated and consecrated by the bishop who would cover the space of the temple, solemnly anointing the twelve consecration crosses engraved in the walls, aspersing the incense fumes and drawing a saltire cross on the ground, accompanied by the Alpha and the Omega<sup>4</sup>. To this day, the interior of several Romanesque churches displays these consecration crosses on the walls.

The Dedication of a church would start with its blessing and purification. The Bishop would bespatter the building with Holy Water, surrounding the temple three times and then entering, followed by clerics, and drawing the aforementioned saltire on ashes in the center of the church, facing the four angles. Over the cross, he would use the crosier to write the first and the last letter of the Greek alphabet<sup>5</sup>, old symbols meaning the beginning and the end which surround the representation of Christ from the times of the Paleo-Christian art.

4 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. 312.

5 IDEM, *ibidem*, p. 313.



3. Map. The nave and the West façade from the Romanesque construction remain.



4. The mother church of Unhão maintains the nave from the Romanesque construction.

The altar table was then anointed in five places, and the interior walls were bespattered with Holy Water. Then, the crucial moment of the deposition of the relics, at the foot of the altar, preceded by solemn procession. The *loculus*, a space where relics were kept, was anointed and blessed, then receiving a mortar over which the relics would be placed. After closing and consecrating the altar's *loculus*, the Bishop would anoint the twelve Consecration crosses engraved in the church walls, and then returning to the altar where he would place five incense grains and five candles. After spreading incense throughout the space, a solemn mass was prayed in the presence of the followers<sup>6</sup>.

This ceremony followed the Roman Ritual. In the 13<sup>th</sup> century, however, in the North of Portugal, the evolution of the consecration ceremony following the Ritual from Braga leads to the abandonment of some of the previously described aspects, like the use of ash to draw the cross, the Alpha and the Omega, and the deposition of the incense grains<sup>7</sup>.

Furthermore, these ceremonies did not imply that the temple's construction was entirely completed. In several Romanesque and Gothic Portuguese churches, whose works were largely extended in time and sometimes suffered prolonged interruptions, the consecration was conducted in the portion built so far, as long as it insured the necessary conditions for cult celebration. The Portuguese Romanesque has many cases of churches that were consecrated more than once.

It is possible that the South wall of the Church of the Savior of Unhão, where the epigraphy remains, was preserved, albeit partially, in the construction from the 13<sup>th</sup> century. It is frequent to respect this type of inscription. There are examples of its reuse in subsequent buildings, as well as cases where the inscriptions were enhanced or even remade, originating errors in the copying, as seen in the tympanum of the West portal of the church of Saint Peter of Rubiães (Paredes de Coura). The antiqueness of a foundation was always cherished and seen as prestigious, especially because curiosity and the value attributed to the past are structural coordinates of man.

The renovations occurred in the 18<sup>th</sup> century totally altered the transept, preventing a deeper analysis of the medieval construction to ascertain if it is a case where only the *façade* was altered in the 13<sup>th</sup> century or if this campaign covered other portions of the church, having kept the part of the South wall where the inscription is.

According to C. A. Ferreira de Almeida, the West portal is probably a work from the first half of the 13<sup>th</sup> century, comparable to the churches of Saint Peter of Ferreira (Paços de Ferreira), Saint Vincent of Sousa and Saint Mary of Airães, these two also located in the municipality of Felgueiras<sup>8</sup>.

The mother church of Unhão, of longitudinal shape, still features the nave from the Romanesque construction, the main chapel corresponding to a construction from the Modern Period. The bell tower incorporated in the main *façade* should belong to the 18<sup>th</sup> century. Although the tower's upper part is clearly from that period, its construction may have resulted from the existence of a medieval bell tower, already incorporated in the *façade*, as the tower of the Monastery of Saint Peter of Cête (Paredes).

The main *façade*, oriented to the West, is topped by an 18<sup>th</sup>-century arrangement, but maintains the portal and crevice from the Romanesque period.

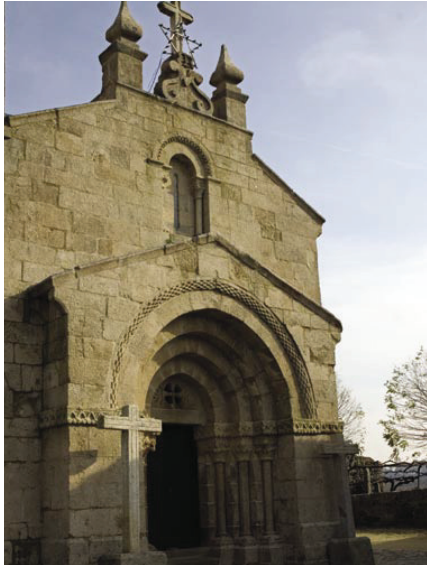


5. South *façade*. Corbels.

6 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. 313-314.

7 IDEM, *ibidem*, p. 315.

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



6. West façade. The portal, encased in a stone structure, has a construction projection similar to that of the church façades of Saint Vincent of Sousa and Saint Mary of Airães, also in the municipality of Felgueiras.



7. West portal. The capitals featuring botanical themes are found among the best sculpted in all the North of Portugal's Romanesque.

The portal is inserted in a pentagonal stone structure, projecting from the façade so it may be deeper, a somewhat frequent organization in this region, as shown by the churches of Saint Vincent of Sousa and Saint Mary of Airães.

It has four perfect archivolt, the exterior one ornamented by a chequered framing, a much used decorative theme in Portuguese Romanesque.

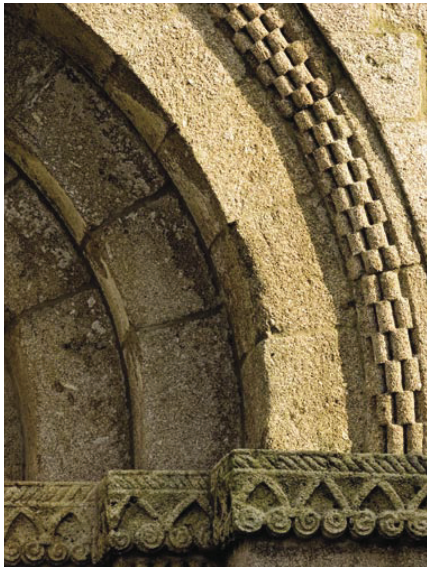
The archivolt are supported by columns with an either circular or prismatic frustum, as in the church of Saint Vincent of Sousa, with capitals decorated with very well distributed botanical elements in the basket. The impost block is sculpted with simplified palms deriving influences from Braga, and the tympanum features a hollowed cross pattée, surrounded by entwining, a familiar approach to that of the tympanum of the See of Braga's South portal.

In Unhão we find a mixture of local decorative alternatives and others from the region of Braga. This is actually one of the characteristics of the Romanesque art that demonstrates the circulation of the models and the itinerancy of the artist crews. In the territory between the Douro and Minho rivers, these dialectal aspects vary a great deal – in spite of the proximity between churches and the close-knit parish network, generally clustered around the hydrographical basins – in a wide array of approaches both in sculpture and in the arrangement of the façade's projections, demonstrating the many regionalized currents of the Romanesque in Portugal and the appreciation for variety in the embellishment of the temples.

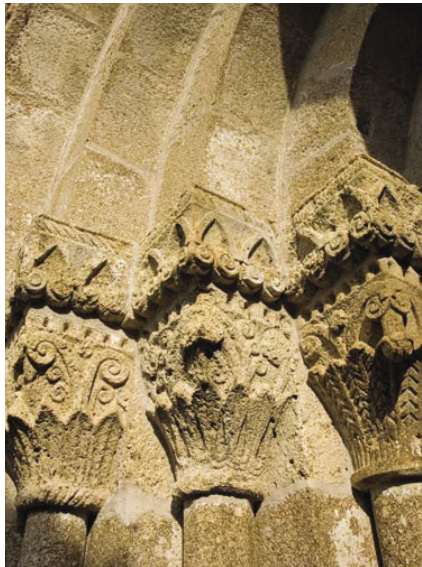
This sort of distribution of the Romanesque churches is also derived from the process of territorial organization and consolidation of the kingdom, the type of colonization, scattered and with very deep roots, as well as the chosen location for the construction of parish monasteries and churches in well-irrigated areas, in this region's narrow and fertile valleys, overlooking the fens, the woods and the hills, essential in an economy based on agriculture and animal husbandry.







9. West portal. The decorative motive in the line of ashlars is the result of the evolution of the classic wedge.



10. West portal. Capitals.

In the Romanesque church's exterior, sculpture is concentrated in the portals, the illumination openings, with especial emphasis on the transept's crevice or crevices, in the corbels usually sustaining the cornices, and in the capitals and bases of the adjacent columns. Inside, it is likewise in the capitals, especially the capitals of the triumph arch, that it is concentrated, but also in the bases, which in the Portuguese Romanesque tend to get botanical, geometrical and also figurative sculpture.

This concentration of sculpture in very specific places and architectural elements (seeing that the wall surface is deprived of it) has building and symbolical motivations. In Portugal, portal sculpture tends to follow two complementary directions. One is of apotropaic motivation, i.e., destined to protect the church entrance and the burial space, and the other represents iconographic themes related to the divine.

The first comprehends themes like crosses, frightening animals and magical signs, like knots of Solomon, swastikas and rosettes.

Among these themes, we include the hollowed cross protected by a circle and surrounded by lacing, present in the tympanum of the Savior of Unhão's main portal. The choice of themes like this one and its somewhat systematic usage indicate their significant importance and the usual conception of temple's portals in the Romanesque period. An epigraphy in the portal of Saint Peter of the Eagles (Tabuaço) beseeches "the God of the Armies to defend the entrance and the exit of this temple".

D(omi)N(u)S EXERCITUM : CUSTO[di]/ AT : HUIus : TEMPLI :  
INTROI/TUM ET EXITUM<sup>9</sup>



11. West portal. At the tympanum, the hollowed cross surrounded with entwining corresponds to a common theme in Portuguese Romanesque.

<sup>9</sup> 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. 601.

This epigraphy, probably from the 12<sup>th</sup> century, as well as the inscriptions documenting the churches' consecration in tympanums or in portals' thresholds, has the same meaning. "They insured that *terribilis est locus iste*, according to the words in the consecration ritual, for the sacred is ambivalent, it protects but it also punished those who fail to respect it"<sup>10</sup>.

According to Mário Barroca, Saint Peter of the Eagles' inscription is inspired in the texts of the Psalms, particularly Psalm 121,8: «*Dominus Custodiat Introitum Tuum et Exiitum Tuum*». This excerpt is engraved in about forty door lintels in Christian Syria. The same author notes that, in several Psalms, God is known as *Lord of the Armies*<sup>11</sup>.

The fundamentally botanical sculpture of the Savior of Unhão's axial portal does not leave a special attention to arrangement behind. The hollowed cross motive in the tympanum shows a particular concern with the presence of this sort of signs to protect the temples. In Portuguese Romanesque sculpture there is no need for figurative motives to grant the program with an intention. In fact, and to be more accurate, one should not speak of decorative sculpture when the motives are simply geometrical or botanical. The fact that sculpture is focused on the portals is in itself a proof of the symbolism attributed to the portal.

This is one of the most fascinating aspects of the Portuguese Romanesque. [LR]

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## 2. The church in the Modern Period

The interventions that altered this building's medieval trait occurred mostly in the 17<sup>th</sup> and 18<sup>th</sup> centuries, and are witnessed both outside and inside the building. In the façade, to the North side, the bell tower stands as a volumetric collage to the structure of the medieval frontispiece. In the erected ensemble, architectonic elements of two distinct stages coexist, albeit separated by over three centuries. However, when analyzing its interior, a conception guided by the artistic approaches that describe the sacred space of the Modern Period makes its point for the volume, light, and artistic components (in this case, gilding, tiling and painting).

### 2.1. Architecture, bell tower and via-sacra

In the parish network, a great number of originally medieval churches was endowed, during the 17<sup>th</sup> and 18<sup>th</sup> centuries, with higher and more monumental bell towers, imposing the church's presence in the landscape. The importance of the bell tower delves in the medieval context. In the North of Portugal, this architectonic equipment carried great investments by the local communities, who granted great meaning to it. It was the bell tower that dictated the life of the parish collective. The toll of the bells from the imposing

<sup>10</sup> ALMEIDA, C. A. Ferreira de – *O Românico. História da Arte em Portugal*. Lisboa: Editorial Presença, 2001, p. 155.

<sup>11</sup> BARROCA, Mário Jorge – *op. cit.*, p. 602.



12. North façade. The bell tower, the sacristy and the Via Sacra correspond to elements from the Modern period.

parish tower marked the daily compass: the day began with the calling to mass; late in the morning, noon would announce a meal time; in the evening, the Hail Mary let the peasants occupied in rural labor know that it was time to finish work and return home. But the bells would toll for life as they would toll for death. The sound cadence and the rhythm imposed by the bell boy would work as a code known and interpreted only by the rural population. Scattered in the fields that formed the parish area, upon hearing the sound of the bell over the sounds of the nature, men were informed of the events that defined time's metamorphosis, whether in the parish micro-space or in the national context. It informed the parish of death and birth, of marriage and christening of the country's reigning figures, as it would also call to self-recollection and individual prayer. When the parish's tranquility was disturbed by agitation and somersault, it would toll ceaselessly: sounds of war, sounds of fire, sounds of plundering – these were information transmitted by the bell to the community. And so, the bell toll was a vehicle of neighborly unity. The higher the bell tower, the farther the news traveled.

It is not odd that during the 17<sup>th</sup> and 18<sup>th</sup> centuries the bell towers of the parish churches were seldom renovated and enhanced, always in the sense of dominating the natural landscape, as it is also not odd to witness the parishioners' efforts to purchase more majestic bells for the tower. It was in the city of Braga that one would find the foundries for the bells that equipped the majority of the parish church towers in Northern Portugal in the Modern Period.



13. The transept was rebuilt under the late 17th and early 18th century restoration.

Asides from the squared structure of the Church of Unhão's bell tower, there are also other architectonic additions in the exterior dating from the 17<sup>th</sup> and 18<sup>th</sup> centuries. For instance, the main façade received, as if to finish the pediment's axial angle, two bulb-like pyramids framing a cross over a base decorated with two volutes. During that Modern Period renovation several volumes were also added to the North lateral projection, where we bring your attention to the sacristy. Asides from that, a result of this architectonic campaign, presumably carried out in the second half of the 17<sup>th</sup> century-early 18<sup>th</sup> century, is the construction of a new sacristy and the main chapel.

The *via-sacra* or sacred way found around the church is also from the Modern Period, each cross corresponding to a step of the *Passion of Christ*. With the promotion of the Christological cult after the Council of Trento, came large sanctuaries staging the sorrowful path of Christ to the *Calvary*. The most complete and complex example of that Baroque enactment is seen in the Sanctuary of Good Jesus, in Braga. In the region of Felgueiras, mention goes to the Calvary of Caramos, from the 17<sup>th</sup>-18<sup>th</sup> century. Assimilated by the parishes' modern religiousness, this Christological phenomenon originated the construction of small chapels, the Steps, along an itinerary that culminated in a church. This path was used for procession parades, especially during the Holy Week ceremonies. When there were no financial resources, instead of chapels, there would be just crosses with the transitory display of the various *Steps of the Passion of Christ*. The group of crosses surrounding the Church of Unhão is an example of that.

In this architectonic campaign for the adaptation and transformation of a medieval sacred space to the new liturgical requirements determined during the Tridentine renovation, the nave's lateral walls were raised, as we can see in the stone bonding, and the rectangular windows were opened, highly contributing to the improvement of that space's interior luminosity. If, on one hand, the justification for all these renovations in the medieval church is found in the liturgy of the Modern Times, on the other, it also derived from the new artistic coordinates that guided sacred art. The evolution of religious art follows the general trend of the art of each period.

## 2.2. Gilding, painting and tiling

Nevertheless, it is inside the building that the most striking artistic aspects reside, resulting from the adaptation of the medieval space to the new demands arising from the revision of the liturgical practices after the Council of Trento. In fact, there are still countless elements from the Modern Period found not only in the main chapel, but also in the nave space. The gilded altarpiece structures, from different time periods and present in the nave and in the main chapel, are the elements that best demonstrate that transformation, not to mention the tiling in the main chapel's lateral projections consisting of patterned glazed tiles, following a popular trend from the 17<sup>th</sup> century. The patterned tile is the first formula to animate the main chapels' lateral projections, contributing to their artistic requalification.

Close to the year of 1726, according to Francisco Craesbeeck's record, the body of the church had four altars, two collateral and two lateral. Thus, next to the Gospel was the altar dedicated to *God Child*, another relative to *Saint Sebastian* and yet another to *Saint Anthony*. Next to the Epistle was the altar of *Our*

*Lady of the Rosary*, related to the homonymous brotherhood composed of followers of that parish. Over the main chapel is a reference to a representation of the *Transfiguration of Christ* which used to be above the sacarium<sup>12</sup>. However, in 1758, the church already had five altars, whose invocations are named in the following document:

“This parish’s patron saint is the Savior of Unhão, the church has five altars, notably the main altar with the throne of the Holy Sacrament, another altar next to the Epistle for Our Lady of the Rosary, next to the Gospel is the God Child’s, and Saint Sebastian’s, and another for Saint Anthony by the church’s side, and these are only four; and this church has a great brotherhood with Our Lady of the Rosary placed in the same altar of the same Lady, and has two daily masses for the living and deceased, this church has two privileged altars one in each altar each week, and has no naves”<sup>13</sup>.

According to these details, it is still possible to find some fragments related to this description in the group of imagery seen inside the church.

This temple’s nave is covered by a curved wood ceiling, totally painted with stars and a sun in the middle in a direct allusion to the celestial universe. Next to the triumph arch are two collateral retables in the corner and then two lateral retables. These 19<sup>th</sup>-century altars are painted in white and gold in clear Neoclassic fashion, with a certain containment in the design, from the decorative point of view, and a structure of purely classic matrix, as seen in the compositional elements applied.

From the imagery ensemble displayed in these retables, we point out the aesthetic quality of the image of *Our Lady of the Rosary*, placed in the collateral altar next to the Epistle, the images of *Saint Anthony* and *Saint Sebastian*, seen in the lateral altar next to the Gospel, which should be the ones referred by Craesbeeck in 1726. The image of *Our Lady of Conception*, placed in the niche of the lateral altar next to the Epistle is also worthy of mention.

Still in the nave, observe the interesting and singular pulpit located in the wall next to the Gospel, possibly contemporaneous with the main retable, that is, from the early 18<sup>th</sup> century. With plain design and in a squared granite base, this piece features a rim formed by three wood panels with delicate polychrome painting. These represent small *putti* accompanied by strips with captions of biblical passages associated to the act of preaching. Therefore, the lateral panel on the left side states:

«QUI VOS AUDIT ME /AUDIT./ LU C.10», in the frontal panel «ESTOTE FACTORES VERBI & NON AUDI/TORES TANTUM FALENTEVOS/ MET/ IPSOS.» and finally, in the lateral panel to the right «NON ENIM AUDITORES SED FAC/TORES LEGIS EUSTIFICAB/UNTUR./AC ROM.3.13».



14. Pulpit. Early 17th century.

12 Cf. CRAESBEECK, Francisco Xavier da Serra – *Memórias Ressuscitadas da Província de Entre Douro e Minho no ano de 1726*. Vol. II. Ponte de Lima: Ed. Carvalhos de Basto Lda., 1992, pp.197-200.

13 1758's Parish Memories published by 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. 703.

In spite of its simplicity, this is a high quality piece, a fact that can be partly justified by the exceptional character of its artistic traits.

Nevertheless, it is in the main chapel that the essence of the Baroque artistic language, frequent in the Portuguese sacred interiors of the 17<sup>th</sup> and 18<sup>th</sup> centuries, is most visible. The artistic preciousness of the golden gilding is harmoniously articulated with the polychrome tiling, and the whole would be even more complete if the ceiling with sculpted and painted sections featured in this space up until a few years ago had survived to our days.

Although partially modified, the main altar's altarpiece structure presents gilding in the national style. The organization of the retable evolves according to a structure of concentric arches, defined by twisted columns and respective torus, granting it some depth and enveloping the tribune, which has lost the original Eucharist throne, its place now occupied by an element resulting from a recent intervention. An exuberant decoration fills this retable's entire carved surface, depicting vine leaves, grape clusters, birds and children combined with surfaces filled by the rolling of acanthus leaves and winged angel heads.

From the 17<sup>th</sup> century, the tiling in the main chapel is composed of multiple polychrome units forming repetitive modules. These modules, in turn, make a pattern whose multiplication derives into an enormous ceramic tapestry covering the entire lateral walls of the main chapel. This tapestry's composition used a 6x6 pattern, drawn in white, yellow and orange on blue background<sup>14</sup>.



15. Panel of glazed tiles from the main chapel. 17th century.

<sup>14</sup> This pattern was identified by Santos Simões as P-604. See SIMÕES, J.M. dos Santos – *Azulejaria em Portugal no Século XVII*. 2<sup>nd</sup> Edition. T. I. Lisboa: Fundação Calouste Gulbenkian, 1997, p.114.

The pattern's rotation axis is a small saltire cross drawn in white and decorated with botanical elements painted in orange. Surrounding the small cross all around is a botanical element drawn in white and bordered in yellow and blue, creating a quadrilobe whose terminations derive into palms, two of them turned to the inside and the other two to the outside. Entwined in this first quadrilobe is a second, drawn from a large yellow strip with orange border, whose terminations are also palms directed towards the exterior, finding another cruciform element with small palm terminations. There is also a third element placed in the middle of the sequence of chained white and yellow alternated quadrilobes. It is painted in white, blue and yellow, and draws a cross whose angles create four palms from the rotation axis, thus completing the marking of the diagonal lines in the whole.

Working as a frame, in the projections' lateral extremities and in the borders surrounding the sacristy's access span, the composition is enveloped by a yellow-rimmed bar drawn on blue background, whose decoration consists in the application of botanical elements conjugated with small flowers, stems and pearls painted in white and yellow.

The main chapel is, undoubtedly, the space that best conveys the imperative trend for the late 17<sup>th</sup>-century Portuguese sacred interiors. The golden gilding articulated with the application of polychrome glazed tile originates an ambiance filled with stimulation to the senses, extremely appealing to the eye of the beholder, barely reminding him that the building is originally medieval.

It is particularly the balanced combination of the architectonic elements from the Medieval Period and the artistic components from the 17<sup>th</sup> and 18<sup>th</sup> centuries that makes this building's identity. The patrimonial value of the Church of the Savior of Unhão lies precisely in the peaceful conjugation of countless elements from different time periods, resulting in a rather harmonious aesthetic whole. [MJMR/DGS]

### 3. Restoration and conservation

The conservation of the Church of the Savior of Unhão began in 1968, with general repairs and conservation works. In 1994, more considerable works were carried out, like fixing, preserving and improving inner and outer batters and the large windows.

In 2002, the choir undergoes restoration works. Between 2004 and 2006, several conservation and restoration works are conducted in the church within the *Route of the Romanesque of the Sousa Valley* project. [MB]

## Chronology

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12<sup>th</sup> century – (1165) Church consecration;

12<sup>th</sup>-13<sup>th</sup> century (first half) – Construction of the church;

17<sup>th</sup>-18<sup>th</sup> centuries – Reconstruction of the main chapel, sacristy and bell tower, placing altars, glazed tiling;

19<sup>th</sup> century – Placing the nave's altars;

1968 – Repair and conservation works;

1988 – Repairing covers, exterior maintenance and general improvement;

1989 – Paving the main chapel and the exteriors;

1991 – Exterior draining, consolidation works;

1993 – Cover repairs;

1994 – Fixing inner and outer batters, preserving the large windows;

1997 – General conservation and maintenance of the batters;

1999 – Installation of the bell and clock;

2002 – Restoration works in the choir;

2004/2006 – Conservation and restoration of the retables in the main chapel and nave; archaeological supervision of the cabling under the pavement in front of the parvis; conservation of the nave's ceiling, the tiling and the pulpit; general conservation works in the covers, batters, span, and exterior maintenance conducted within the *Route of the Romanesque of the Sousa Valley*.