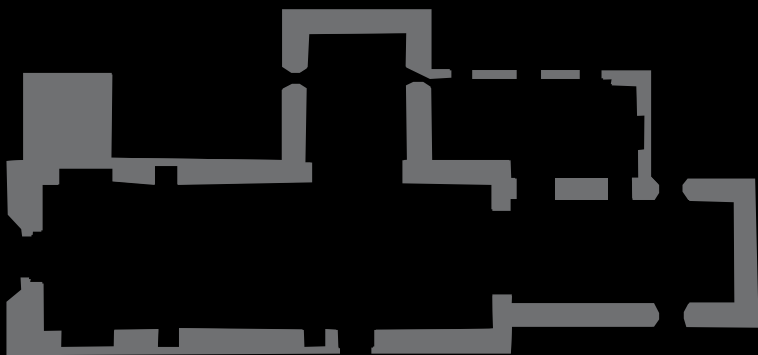


CHURCH OF SAINT MARTIN OF SOALHÃES

MARCO DE CANAVESES

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OF SAINT
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Plan.

HISTORICAL SUMMARY

Soalhães is located within a territory that was particularly covered by the Portuguese Medieval nobility. The author of *Corografia portuguesa...* even associated the origin of the name with the manorial onomasticon, stating that Soalhães came from a nobleman's surname (Costa, 1706-1712: 408). Although this statement is based on legends, it is quite possible that the importance of the land led its lords to use its name as their surname, such as in the case of João Martins, called "of Soalhães", the bishop of Lisbon and archbishop of Braga. Actually, it is among the kinship relationships within this 15th-century prelate that we find part of the historical path of this municipality and prelacy, because these families' descendants and the fates of the land were always connected. A. Carvalho da Costa even associates the legitimacy of its royal donation¹ to the bishop with the fact that the prelate's ancestors had been powerful lords from the region: the Portocarreiros, a family "to which" [D. João] "belonged"².



Aerial view.

¹ In the agreement between the Bishop Pedro Salvado and King Sancho II, the latter gave the bishop of Porto "and its Church the patronage of Soalhães, and Bedoído, and the tithe of the tithe, which he, and the Kings his predecessors received from all that came to the city of Porto" (Amaral, Almeida & Pegado, 1945: 96).

² About this presumed kinship, please read what is mentioned by Sottomayor-Pizarro (1997: 311): "we believe it would be more of way of addressing someone to indicate a "functional kinship" – João Martins was a clergyman who worked for Fernão Anes [de Portocarreiro], so he was a member of his house - than a biological kinship, as in the case of his "actual" nephews".

Among the several rights granted to the bishop, which he bonded to a majorat in 1304 (whose management was assumed first by his son, Vasco Anes “of” Soalhães and then by his descendants), was the patronage of the tempting abbey. The succession within the majorat seems to have been a peaceful issue until the arrival of Joana de Vasconcelos Menezes e Noronha (1625-1653), who married the 7th viscount of Vila Nova de Cerveira, “in whose time much was taken from this house and from the one in Mafra, and Enxara included in this church’s patronage” (Costa, 1706-1712: 408).

Showing a path very similar to the one of the Church of Tabuado (Marco de Canaveses), the authors unanimously consider that the main parish Church of Soalhães had a monastic origin, pointing to references from the 11th century. The *Catálogo e história dos bispos do Porto* refers (not substantiating) that this was a monastery of the Knights Templar (Cunha, 1623: 425) and the author of *Corografia portuguesa...* mentions a Benedictine foundation; José Anastácio de Figueiredo, in *Nova história da ordem de Malta*, adds that this was a “duplex” (Figueiredo, 1800: 383, note 153) foundation. More recently, Domingos Moreira (1989-1990: 7-119) confirms this antique path, documenting it: the current Church may actually be founded over a basilica where there would be relics from martyrs in 875. In 1120 the “monastery (...) of Suilanis” is also mentioned, but references are scarce and would eventually disappear over the 13th century, when the Church took on a secular condition, thus completing the parish formation process.

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In the listing of Churches from 1320, Soalhães (“Solhães”) is mentioned along with the one of Mesquinhata (“Macinhata”) and Santa Cruz as paying, all together, a tax of 400 Portuguese “libras” [former Portuguese currency unit]. This territory was the prelicity of Soalhães, an ecclesiastical boundary, outside the diocesan jurisdiction (and was, therefore, called “nullius diocesis”). As the author of the *Portugal sacro-profano...* refers, in 1768, the prelicity of Soalhães had “an almost Episcopal jurisdiction [i.e., with the powers of a Diocese], being fully owned by the Clergy, and the people, with no knowledge of the causes of the people from that church, other than him, and the Metropolitan by way of Appeal” (Niza, 1767: 225).

Soalhães received its foral charter on July 15th 1514. The municipality’s limits were almost the ones of the parish, although part of the land of Gouveia would belong to this parish, as Jaime da Silva Teles, the prelate-abbot of Soalhães explains in 1758. He also adds that the municipality had one ordinary judge (who was also the orphan’s judge), two council members, one weights and measurements inspector, one proxy and two notaries (a public one and one from the council), a bailiff and a doorkeeper. There was only one military company with a captain-major, a second-lieutenant and a few subordinates. Besides this officership, there was also a gamekeeper who was paid by the kingdom’s chief gamekeeper. At the time, the abbot received an “exact” income of 4000 “cruzados” [former Portuguese currency unit] (Teles, 1758).

THE MONUMENT IN THE MEDIEVAL PERIOD

Despite the historical importance associated with this Church of Soalhães, especially regarding the centuries of the so-called High Middle Ages, there are very few traces telling us about that period. Even a less trained observer notices almost immediately that we stand before a building which was profoundly changed during the Modern Period. First of all, the large size of its single nave and the depth of its rectangular chancel are not typical of the Romanesque Period; as we shall see further ahead, their origin lies in a transformation that sought to update the interior of the temple according to the Post-Tridentine aesthetics and liturgy. The large rectangular windows also confirm this theory. While the Romanesque Period is characterised by the mystical nature of its interiors, which are only illuminated by narrow crevices, the Modern Period, and especially the Baroque, foster and worship authentic “floods of light” instead.

So, from the Medieval Period there are three remaining elements, which we believe were only preserved as proofs of an antiquity that was willingly reasserted in this monument. These elements are the main portal, the inner frame of the oculus on the main façade and the arcosolium with a tomb chest located in the chancel.

The main portal, which already features a proto-Gothic arrangement, probably dates back to the 16th century (Almeida, 1978: 270). The absence of a tympanum, associated with the broken profile archivolts, attests to it quite well. While the inner archivolts are torus-shaped, the outer one features an intertwined rope-shaped motif carved in relief, as if drawing inverted “ee”. In addition, the capitals, which include botanic and animal (birds) themes, are also proto-Gothic, feature a clear naturalist character and a certain elegance in the design of its echinus. This chronology is hardly surprising if we take into account that it was only in 1304 that João Martins “of Soalhães” received the abbey and bounded it to a majorat.

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West façade.



West façade. Portal.



West façade. Portal. Capitals.

Also the tomb built into an arcosolium which was found in the chancel, on the Epistle side, confirms this chronology. Although there is no knowledge on who is actually buried there, because the grave does not have an inscription, the truth is that someone tried to keep a memory of the deceased through a series of eight coats of arms. But the passage of time does not allow any kind of reading today. The existence of traces of polychromy leads us to assume that it would only be possible to know the coats of arms of the person who rests here by their colour, because the coats of arms would be probably flat. The fact that this tomb is located in the chancel immediately suggests us that this would be someone from the high nobility, surely related to the Church's patronage.

The coats of arms are sheltered by micro-architectures with a clear Gothic flavour: an arcade, composed of three-lobed arches, provided with capitals. Above the arcade, there are micro-gables surmounted by a clover-shaped element. The tomb's lid, with an hexagonal cross-section and gabled volume, features a cross and a series of floral motifs surrounded by a multiplied phytomorphic motif.

Finally, on the inside of the opening that surmounts the main portal, illuminating the nave's interior, of already Modern design, we still see a frame dotted by pearls with an undeniable Medieval flavour. Its presence confirms that, at least, the structure of the Romanesque façade was kept during the works carried out in the 18th century. All the other elements that shape this Church tell us about a different age, a different liturgy, a different spirit, a different aesthetics and, finally, a different taste.



Chancel. Wall on the Epistle side. Arcosolium and tomb chest.



Chancel Wall on the Epistle side. Tomb chest.



West façade. Oculus (interior view).



General interior view from the nave.

THE MONUMENT IN THE MODERN PERIOD

The Church of Saint Martin of Soalhães was, then, profoundly renewed during the 18th century. The tower adjacent to the north side of the main façade, with its bulb-shaped top, the curvilinear oculus that surmounts the main portal, the large windows that in the main (and lateral) façade flood the Church's interior with light, the Classicist pinnacles that top the angles of the Church's different volumes, tell us about the same Baroque-flavoured language, despite its regional nature and a certain restraint which is clearly associated with it.

Opposite to what one might have expected, the first impression the visitor has, while entering the main parish Church of Soalhães, is that of a profusion of colour and materials. Here, we may say that the Baroque style, which the bulk of this decorative grammar belongs to, does justice to the axiomatic expression *horror vacui* [horror to emptiness]. In fact, since the Church had, as it already had in 1758, five altars distributed between the larger chapel and the nave, the space between each of the altarpieces from the ecclesial body is lined with tile panels and carved wood. As José Carlos Meneses Rodrigues refers, "this is a temple marked by several woodwork campaigns: the main altarpiece shows a Neoclassical style; the altarpiece moved to the lateral chapel on the Gospel side (the former main altarpiece) and the columns of the collateral altarpieces show a National Style [1690-1725]; the lateral altarpiece on the Epistle side,



Nave. High choir. Cartouche.

the frontispiece of the chancel arch and the nave's corbelled pilasters show the transition from the National to the Johannine style [style which develops during the reign of King João V (k. 1706-1750)]” (Rodrigues, 2004: 259). The intervention in the Church's body may have been carried out in 1733, a date carved in relief in a medallion placed at the centre of the high choir's balustrade. From this space it is possible to obtain an overall view of the investment made in the decoration of the nave's body – a somewhat eccentric investment when compared to other main parish Churches, particularly if we take into account the fact that the highest contribution for works carried out in this space was given by the parishioners. However, the eccentricity of the work, the value or the ornamentation and the profusion of materials, techniques and even tastes may be justified by the Church's status, which we have mentioned before.

The large narrative tile panels cause a great visual impact. The scenes depicted here, which are typical of the 18th century, are framed by monumental casings and have an almost autonomous importance, which introduces a clearly Baroque vocabulary: wreaths with flowers and fruits, *putti*, architectural motifs, etc. In terms of scenographic composition, the theatricalisation of the gesture created by the depicted figures is quite obvious. Santos Simões identified the scenes depicted in the Church's nave (Simões, 1971: 108): on the left, from the entrance to the chancel, we have *Moses and the Bronze Serpent* and the *Samaritan Woman and Jesus talking to the Disciples*. On the opposite side, we see a large panel depicting *Moses springing water from the desert's fountain*. This specialist in tile art highlights the panel's size (20x48 tiles) and quality; the panel emphasises, with ornamental motifs, the accidents that interrupt it, i.e., the confessional and the pulpit (1971: 108). The tile work probably dates back around 1740-50.

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Nave. North wall. Tile panels.



Nave. South wall. Panels carved in relief.

From the choir we can see that the tile lining continues with a set of medium-relief panels, polychrome with *chinoiseries*, surrounded by woodwork decorated with botanic motifs and human figures. The panels have an asymmetrical arrangement, corresponding to different strategies used by the artisan or artisans, on the north and south walls, in order to integrate the panelling in the available space of the surfaces. So, on the south wall – reading from the chancel arch towards the high choir –, the first panel, which depicts Saint Martin wearing the episcopal vestments, is an independent element, thus separated by the lateral altar that, in 1758, would be probably dedicated to the Virgin of the Rosary. Next, there is another panel with a depiction of the offer given by Saint Martin to the poor man, when he was a soldier. Again, the horizontal line is interrupted by an opening (a lateral door) and by the pulpit. The frieze continues with three panels whose iconographic programme is not related to Saint Martin's hagiography but to scenes from the Passion of Christ – the *Ecce Homo* (Jo 19, 4-7), the Crowning of Thorns and the Torture (Mt 27, 27-30). This ensemble should be read together with the one symmetrical to it, beginning in the north wall, in which the author (or authors) depicted the scenes of the Prayer and Agony in the Garden (Mt 26, 36-46), the Arrest (Mt 26, 50-56) and the Mocking of the Saviour (Mt 27, 27-30) and, finally, a Calvary, the last panel that decorates the chancel arch.

This composition, despite being heterogeneous from an iconographic standpoint, seems to suggest a catechetical and spiritual homogeneity, drawing attention to the sacrificial path and to the charitable world. The woodwork ornaments create a unity that includes the lining of the chancel arch (topped by a Crucifixion) and two collateral altarpieces, one of Saint Peter and the other of Saint Paul, both represented with their corresponding attributes.

The panelled section is, as we have seen, interrupted on the south side by the lateral altarpiece, currently dedicated to the Sacred Heart of Jesus, to Saint Anthony of Lisbon and to Saint Francis of Assisi and which, in 1758, was dedicated to the Virgen of the Rosary, according to the information written by the abbot of the time. The grammar of its decoration fits into the transition from the National to the Johannine style, including later interventions of Neoclassical flavour, at the level of the altar table's base.



Triumphal arch.



Nave. South Wall. Altarpiece.

To the north, the chapel dedicated to Saint Michael opens towards the nave. In fact, and although the altar was deprived of the image that named it, the tile lining recalls the patron saint mentioned in 1758 (Teles, 1758)³. On both lateral walls there are tile sceneries with depictions of Michael, the archangel, as a psychopomp, acting simultaneously as a judge and a guide of souls. The abbot Jaime da Silva Teles does not clarify whether this chapel was under a private jurisdiction, but it is likely that it was and that the patron family was responsible for its foundation and management. The uniformity with the nave's decorative grammar could

³ The image that dominates the altarpiece could actually be the one that is now displayed in a niche, in the nave.



Nave. North wall. Chapel of Saint Michael.

then be explained by the sponsorship of the lords of the patronage who, in 1733 (the probable date of the building campaign), were Tomás Teles da Silva and Maria Xavier de Lima, the 12th viscountess of Vila Nova de Cerveira (Gaio, 1938-1941).

The central body of the altarpiece of this chapel, in National Style, despite changed in later periods (being currently dedicated to the Virgin of the Rosary), is flanked by two paintings that represent, on one side, Saint Anthony and Saint Agatha and, on the other, Saint Gonçalo and Saint Lucia. Under the altar, a glazed urn, added at a later date, shelter the body of the lying Christ.

Compared with the nave, the chancel looks particularly deprived of ornaments⁴, thus contradicting the idea that this nobler space, under the patron or the abbot's responsibility, should have received higher investments. However, the only sign of the patron's prestige is the aforementioned tomb, which was probably intended to receive the body of one of the first heirs of the majorat or his descendants between the 13th and the 14th century⁵.

⁴ According to the information provided by Santos Simões (1971: 108), when he visited this Church in December 1970, the prior stated his intention of "having the chancel tiled, since it was unbelievably deprived of all these artistic treats".

⁵ Despite bearing no inscription, João Belmiro Pinto da Silva (1990) considers it as the grave of Vasco Anes de Soalhães. The first man to inherit the majorat was Vasco Anes de Soalhães, who murdered his wife, Leonor Rodrigues Ribeiro, due to betrayal. Rui Vasques Ribeiro, the 2nd manager of the majorat of Soalhães, was born from this marriage; he was the father of Teresa Rodrigues Ribeiro, the 3rd lady of the title. Around this time, in the mid-14th century, the Vasconcelos became co-owners of Soalhães, because Teresa married the governor of Coimbra, Gonçalo Mendes de Vasconcelos. On this family, connected to the monastery of Grijó, please read Sottomayor-Pizarro (1987: 294).



Chancel.



Chancel. Roof.

The Neoclassical altarpiece shelters the images of Saint Martin of Tours and Saint Lucia⁶. Above the throne, an image of crucified Christ annuls the empty space that was intended to display the Blessed Sacrament.

The chancel's ceiling is also different in terms of decoration and woodwork, when compared to the Church's body. Here, the coffered ceiling shows clear chromatic and design variations, despite not having the iconographic richness of other churches, whose vaults are large hagiographic handbooks (such as Saint Christopher of Nogueira, in Cinfães, for example). Besides the central row of panels where we can read the depictions of Saint Theresa of Ávila (?), Saint Anthony of Lisbon, Saint Dominic of Guzmán (?), Saint John the Baptist, Saint Martin of Tours, Saint Benedict and Saint Anthony, among other venerable entities we weren't able to identify, the remaining panels feature botanic decorations, alternating figures of boys with Marian symbols and others, of an allegorical nature, that the painting's bad state of repair does not allow deciphering. Although we can admit that the chancel underwent major transformations during the 19th and 20th centuries, which changed its decorative appearance by replacing the lining and plaster – thus eliminating a campaign that probably occurred in the 18th century –, the existing decoration of the coffered ceiling is guided by a chromatic and design sobriety which is nothing comparable to the one that covers the nave's space.

The sacristy, adjacent to the north side of the chancel, features a tile lining framed by acanthus leaves, separate figures, stars on the corners and motifs that include boats and birds, among other depictions (Simões, 1971: 108).

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Sacristy. Tile lining, washbasin and altarpiece.

⁶ The interpretation of the decorative language in this altar may be read in Rodrigues (2004: 397).



CONTEMPORARY INTERVENTIONS

With the Republic and, especially, with the Separation Law of April 20th 1911, the new regime considered the Catholic Church a simple private association, eliminated all State expenses associated with worshipping and dispossessed the institution of all its movable, immovable and contributory assets (leases, rents, pensions, etc.) – a contrivance already used in 1834 in order to raise the necessary funds to pursue the political purposes and social reforms aimed by the new leaders of the regime.

Article 62 of the Separation Law states that all movable and immovable assets, including benefits and excluding only very specific “property from an individual or a corporation with its own legal personality”, should be listed and inventoried. And because the action should be made swiftly, the same article states that the inventory should be drawn up “without the need to carry out valuations or to place stamps, temporarily placing all valuable movable assets, upon which there were fears of mislay, under the custody of parish councils or taking them to public storehouses or museums” (Lourenço, 1943: 139). A municipal committee for such inventory should be set up; it should be presided by the council’s head, who would be assisted by the Treasury’s registrar – given that, more than an ideological issue, this was actually a matter of Finances. However, the corporations and clergymen in charge of cathedrals, churches and chapels “who had been serving the public practice of the Catholic worship” were entitled to keep the objects considered strictly necessary to liturgy (Lourenço, 1943: 139).

The first sign that the severity imposed by this legislation might be eased was given in 1917. In a Decree dated December 9th that year, Sidónio Pais orders the punishments imposed as a result of disobediences to the law of 1911 to be annulled, as well as the prohibition to practice worship in State-owned buildings. In 1918, the Central Committee for the Enforcement of the Separation Law was extinct; as a branch of the Portuguese Republic, it had been controlling without surveillance, nor external or superior control, the process of nationalisation of ecclesiastical assets begun in 1911. On February 22nd 1918 there was a new Separation Law that amended some of the notoriously anticlerical attacks that Afonso Costa and the republican radical wing had drafted in the first version (Lourenço, 1943: 197).

It’s in the context of the new legislation (article 5 of the law dated February 22nd 1918) that we can frame part of the documents related to Soalhães. In fact, this and other parishes could use the temples and implements confiscated in 1911, “by means of an inventory and reserving the right of integrating them [the furnishings and implements] in the National treasury’s assets should, for three consecutive years, no corporation use them for worship purposes” (Lourenço, 1943: 199).

In this sense – on May 27th or 28th 1919 and pursuant to “article 62 of the law of the separation of the Churches from the State”⁷ – the committee of Soalhães presented the “list and inventory” of the parish Church, with a detailed description of the assets meanwhile transferred to the State, but which were used for liturgy and worship, as we now summarise.

7 PORTUGAL. Ministério das Finanças – Secretaria-geral – Arquivo – Comissão Jurisdicional dos Bens Culturais, Porto, Marco de Canaveses, arrolamento dos bens culturais, Soalhães, ACMF/Arquivo/CJBC/PTO/MDC/ARROL/024 (Process).

Regarding the altarpieces, the information was that the “main altar with an altarpiece, a throne and a partly gilded wood tabernacle” displayed a crucifix, the images of Saint Martin and Saint Lucia, in addition to “a panel of little value”⁸.

On the altar of Our Lady of Sorrows, the image with the same name stood together with an Infant Jesus, a crucifix and the Heart of Jesus. This altar, besides the image it invokes, sheltered two other images: an image of Saint Anthony and another depicting Saint Francis. The altarpiece of the Virgin of the Rosary, besides Her own image, featured an image of Saint Anthony and another of Saint Joseph. The altar of the Lord of the Passion, with its corresponding image, was also documented. Finally, in the Chapel of Souls and on the altar of Saint Martin, stood his image, besides the images of Saint Michael, Saint Blaise, Saint Lucia and another called “Saint Santana”⁹.

Besides the altarpieces, with their corresponding images, several pieces related to worship and Eucharist were listed, such as candlesticks, lamps, monstrances, etc., divided into “bronze and metal objects and silver objects”¹⁰. Naturally, the “vestments” were added to these items¹¹.

With the movement of May 28th, supported by a considerable part of the Catholics, the religious issue took on a different path, which was less aggressive and more favourable to the Church. By Decree no. 11887 of July 6th 1926, by Manuel Rodrigues, the Church recovered its legal personality, the regularization of the assets affected by the republican dispossession and the freedom of religious worship, association and teaching. Article 10 of the referred law mentioned the return of the movable and immovable assets “intended for Catholic worship”, but only in terms of use; however, there was an amendment to the law produced under Sidónio Pais’ ruling, which stated that the objects that, in the meantime, had been allocated to museums could be requested in order to be used in liturgy (Lourenço, 1943: 228). Those which had not been allocated to public utility services should be kept in the hands of the Portuguese Republic. It was only in 1940, through article 6 of the Concordat between Portugal and the Holy See that “the Catholic Church regained the ownership of the assets that it previously held” and which, at that time were owned by the State, as long as, according to the legislator, “the deed of transfer” would be “signed within six months of the rectification exchange defined by that Concordat”(Lourenço, 1943: 351).

According to a document dated August 7th 1930, and pursuant to article 63 of the Separation Law, the Municipal Committee for the Inventory drew up a new list¹² certainly in order to safeguard the usufruct of the plundered assets. The inventory process began with a reference to the “parish church built of stone and lime”, covered with Marseille roof tiles, with all its hardware and all its belongings, which featured a tower with two bells and a clock by its side. It is a comprehensive inventory that, despite the fact that it neither describes the pieces nor identifies their origin or chronology, clarifies the quality and importance of the materials, objects and implements: silk damask vestments and a silk satin cloak. There were also chalices, image

8 Idem, fl. 83-83 v.º.

9 Idem, fl. 83 v.º.

10 Idem, fl. 85.

11 Idem, fl. 85 v.º.

12 Idem, fl. 88, 88 v.º, 89 e 89 v.º.

crowns, monstrance, thuribles, vases and a processional cross, all made in silver. Next came the sculptural collection, already mentioned in 1919.

As we may infer from what has been mentioned above, although the Church of Soalhães has clear Medieval roots, belonging to a period that history has been defining as Romanesque, the truth is that the material traces from this period still visible in the existing building are very scarce. When this building was classified as a National Monument, that fact gave rise to a certain controversy amidst the competent bodies.

The Church of Soalhães – or rather, the set of its Romanesque elements – was classified as National Monument by the Decree no. 129 from 1977. Immediately afterwards, the Direção dos Monumentos do Norte [Northern Directorate for Monuments] issued an opinion in which there was an emphasis on the richness of its interior, “both due to its woodwork and the magnificent narrative tile panels that decorate it, but these elements are not included in the referred classification”¹³. Its inclusion was then immediately proposed.

The Organizing Committee of the Instituto de Salvaguarda do Património Cultural e Natural [Institute for the Safeguard of Cultural and Natural Heritage] quickly issued a report that favoured the rectification of the classification of Soalhães, considering that “it didn’t make much sense to classify external or internal elements that are part of a building, despite the fact that these might have been the main reason that led to its classification”¹⁴. So, by order of the Secretary of State for Culture, dated March 26th 1980, the classification was extended in order to include the entire Church of Soalhães¹⁵.

We only have information related to protection interventions carried out in this Church (Amaral & Sereno: 1994) – which is now a National Monument in its entirety – after that date. The classification of a monument is an essential step to establish improvement criteria for immovable heritage, “because it defines that a specific asset has an inestimable cultural value”¹⁶. In fact, the classification of a building is the first step towards its protection, recovery and improvement. This protection imposes a set of rules that aim at safeguarding the integrity of the building’s heritage, although we should highlight that the classification is not enough to preserve and improve the building.

The population of Soalhães, by establishing a Building Commission early on¹⁷, made the necessary contacts with the responsible entities in order to trigger an urgent safeguarding intervention in the religious building. A process that included several conservation works began in 1982 and went on, at least, until the late 20th century. In 2010, the Church of Soalhães became part of the Route of the Romanesque. [MLB / NR]

13 Direção-Geral dos Edifícios e Monumentos Nacionais/Direção dos Monumentos do Norte – “Igreja de Soalhães: processo de classificação do seu interior” [SIPA.TXT.00671469] [Online]. Available at [www: <URL: http://www.monumentos.pt>](http://www.monumentos.pt). [N.º IPA 00006475].

14 Parecer, 26 de março de 1980 [SIPA.TXT.0142940 and SIPA.TXT.0142941]. Idem.

15 Ofício do IPPC, 6 de junho de 1980, [SIPA.TXT.0142942]. Idem.

16 LAW no. 107. O.G. [Official Gazette] *Series I-A*. 209 (2001-09-08) 5808-5829, art.º 18 (1).

17 Comissão Fabriqueira de Soalhães – Missiva, 25 de maio de 1981 [SIPA.TXT.0142934 and SIPA.TXT.0142935]. PT DGEMN:DSARH-010/139-0012 [Online]. Available at [www: <URL: http://www.monumentos.pt>](http://www.monumentos.pt). [N.º IPA PT011307220015].

CHRONOLOGY

875: reference to the basilica where there would be relics from Saint Martin;

1120: reference to the monastery of Soalhães;

1304: establishment of the majorat of Soalhães;

1320: Soalhães, together with Santa Cruz and Mesquinhata, pay a tax of 400 Portuguese "libras";

1514, July 15th: date of the foral charter of Soalhães;

1733: the date that marks the renovations in the Church's structure and integrated heritage (indicated in the high-choir);

1740-50: probable chronology of the tiling campaign carried out in the nave of the Church of Soalhães;

1977: classification of the Church of Soalhães as a National Monument (Decree no. 129).

1980, March 26th: order for the extension of the classification scope of the Church of Soalhães considered on the Decree no. 129 from 1977;

1997, December 31st: decree establishing a new wording for the official designation of the Church;

2010: integration of the Church of Soalhães in the Route of the Romanesque.

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