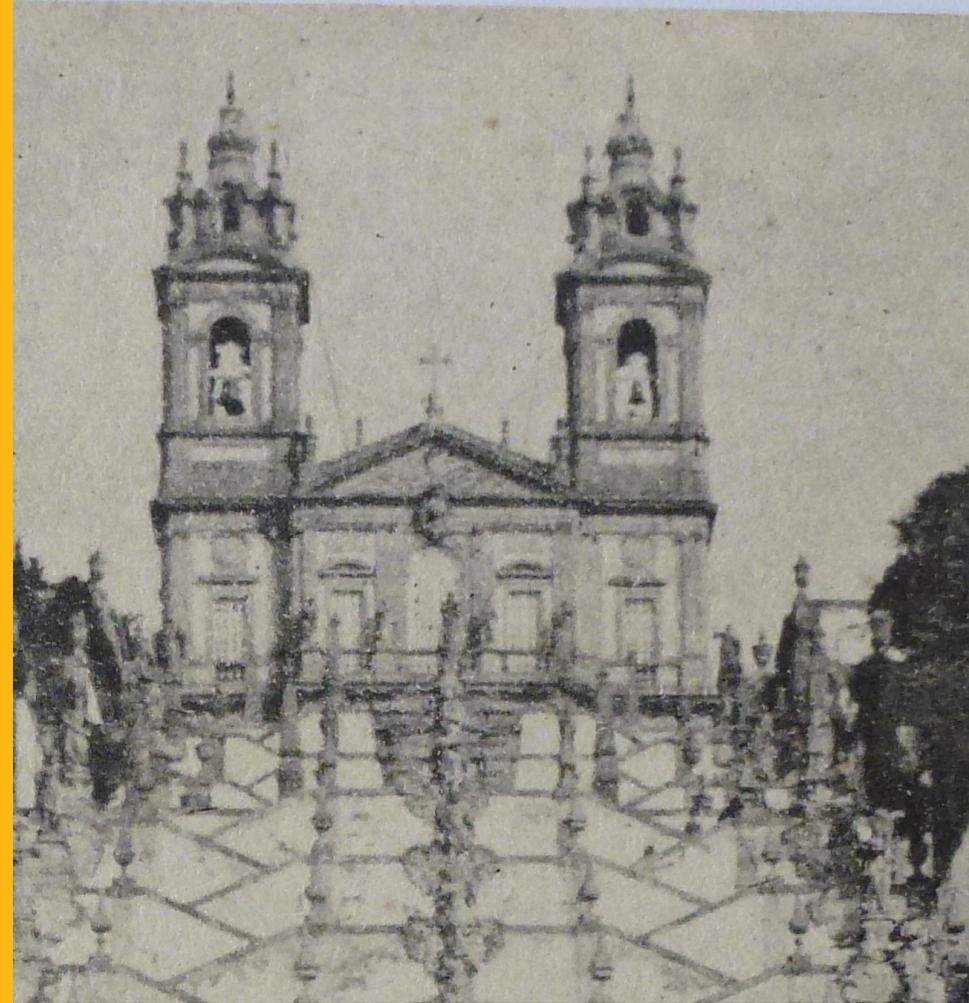


SANCTUARY OF BOM JESUS DO MONTE IN BRAGA
NOMINATION TO THE WORLD HERITAGE LIST

JANUARY
2018



SANCTUARY OF BOM JESUS
DO MONTE IN BRAGA
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JANUARY 2018



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JANUARY 2018

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EXECUTIVE SUMMARY



SANCTUARY OF BOM JESUS
DO MONTE IN BRAGA
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WORLD HERITAGE LIST



JANUARY 2018

State Party

Portugal

Region

Northern region, Municipality of Braga

Name of Property

Sanctuary of Bom Jesus do Monte in Braga

Geographical coordinates

N 41.554659 W 8.377470

(steps at the entrance of the church)

Textual description of the boundaries of the nominated property

The boundary of the enclosure of the sanctuary of Bom Jesus do Monte, to the east, is defined by national roads No. 103-3 and 519. To the north, national road No. 103-3 defines part of the boundary being the remaining limit identified on the ground by granite landmarks indicators of the confrontation in the wooded areas. To the west the boundary is defined by municipal road No. 587. The avenue west of the portico is delimited by walls to the north and to the south. The southern boundary of the property proceeds along the municipal road No. 587, to the intersection with the national road No. 103-3. The southern boundary between this road and national road No. 519 is marked on the ground by granite landmarks indicators of the confrontation in the wooded area.

Criteria under which property is nominated

A cultural landscape, a cultural property that represents the “combined works of nature and of man”.

Criteria (ii)

“exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design” (Operational Guidelines #77)

Criteria (iv)

“be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history” (Operational Guidelines #77)

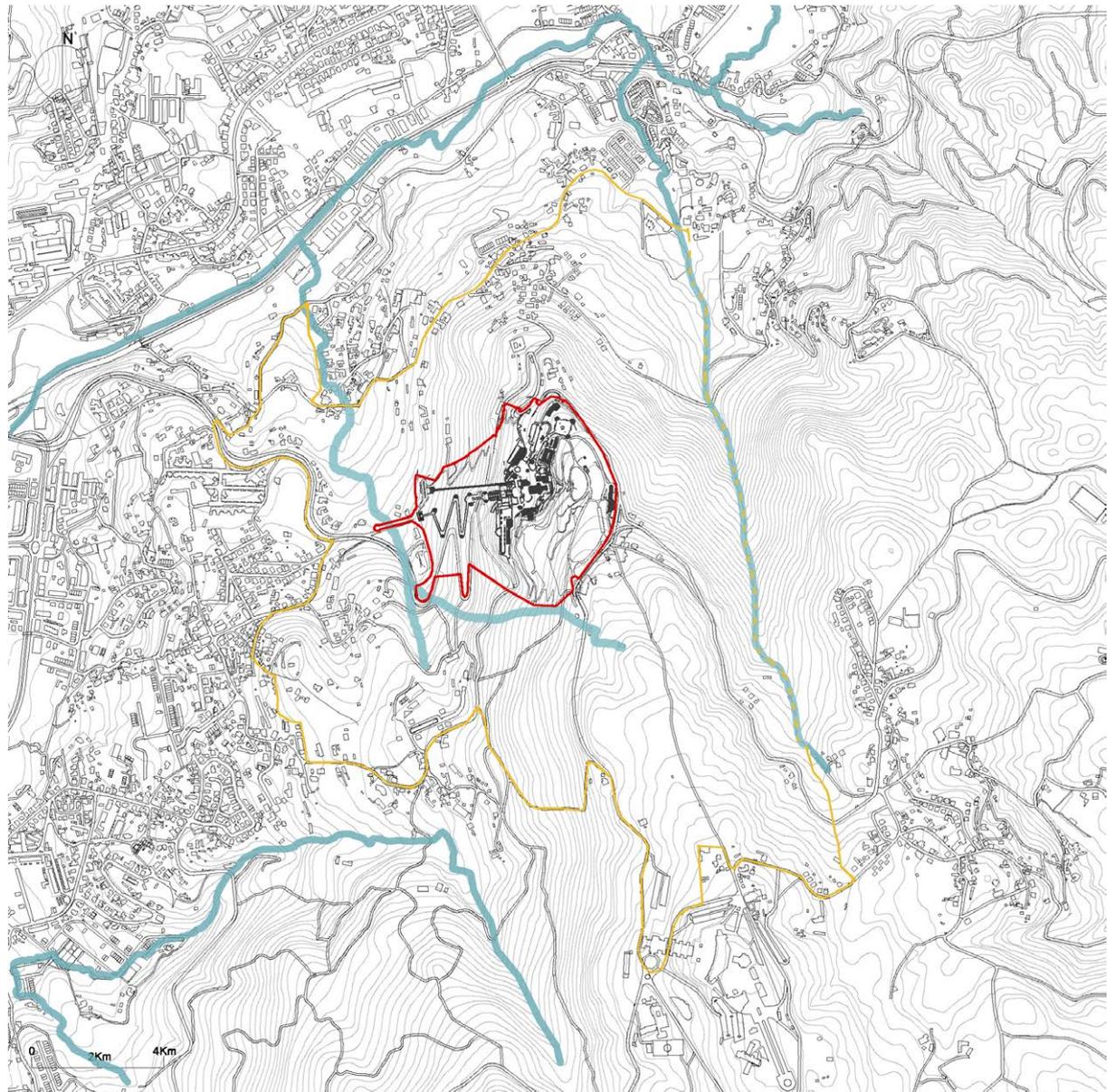
-  boundary of the property
-  boundary of the buffer zone

Property area: 26 ha

Buffer zone: 232 ha

Total area: 258 ha

Boundaries of the property and buffer zone
Topographical survey (2013), Braga City Council



DRAFT STATEMENT OF OUTSTANDING UNIVERSAL VALUE**a) Brief synthesis**

Located in the city of Braga, in the North of Portugal, the sanctuary of Bom Jesus do Monte is built facing west and has expansive views, at times of the ocean itself, overlooking the whole city of Braga, the *Bracara Augusta* founded in roman times of which it is historically inseparable. The sanctuary is a type of architectural and landscape ensemble rebuilt and enhanced throughout a period of over 600 years, mainly defined by a long and complex *Viae Crucis* expanding up the hill, leading pilgrims through chapels that house sculptural collections evoking the Passion of Christ, fountains, sculptures and formal gardens. It is inscribed in an enclosure of 26ha, totally accessible to the public. It belongs to the Confraternity of Bom Jesus do Monte, the institution that continuously overlooks the place for almost 400 years.

The landscape and architectural ensemble of the Sanctuary of Bom Jesus do Monte is part of a European project for the creation of *Sacri Monti*, spurred by the Council of Trent, embodying a sacred mount which has witnessed several moments in the history of the city of Braga and its archdiocese, reaching a unique formal and symbolic complexity and an unprecedented monumental character and dimension in the context of European sacred mounts, with a baroque style and a grand religious narrative, typical of the Counter-Reformation.

It is a complete and complex manifestation resulting from a creative-genius, a monumental stairway where the conception models and esthetic preferences clearly represent the different periods of its construction, culminating in a piece of great unity and harmony. It is organized in two sections: (1) the moments before Jesus Christ's death, ending in the church and (2) the glorious life of Christ resurrected culminating in the Yard of the Evangelists. Enclosure and sanctuary blend together resulting in a cultural landscape.

The study made on Bom Jesus do Monte has shown that the history of its construction is extremely rich in events and initiatives, highlighted by important personalities, allowing for several time periods to be defined, since its inception to the present day. Its evolution throughout the centuries has allowed for a continual integration of the elements, within the same religious narrative, reaching its highest point during the baroque period. Its execution was possible through an extraordinary mobilization of resources, namely through alms and offerings, representing a continual and determined effort throughout generations, over a period of more than six centuries. The result is a high quality and solid construction, where we find a concentration of artistic and technical expression, a landscape where, together with water, granite is celebrated, sculpted within a luxurious "nature", perfectly integrated into the landscape.

b) Justification for Criteria

The criteria for inscription of the sanctuary of Bom Jesus do Monte are (ii) and (iv)

Criteria (ii) - Exhibit an important interchange of human values

The natural landscape of Mount Espinho was used as the setting for a Viae Crucis. It resulted in the construction of a monumental sanctuary that underwent architectural and artistic metamorphoses over a period of six centuries. In the sanctuary of Bom Jesus, natural elements - granite, water, vegetation - and cultural elements - staircases, chapels, sculptures - are integrated in a way that constitutes a whole of exceptional character and spirituality, in a manifestation of the artistic and constructive creative genius of man.

The landscape and architectural ensemble of the sanctuary of Bom Jesus do Monte is an integral part of a European project for the creation of *Sacri Monti*, promoted by the Council of Trent. It constitutes a sacred mount that pays testimony to various periods in the history of the city and archdiocese of Braga, attaining a formal and symbolic complexity, and an unprecedented dimension in the context of European *Sacri Monti*, with a baroque character and an extremely elaborate religious narrative, that is a hallmark of the Counter-Reformation period.

The sanctuary is an evolutionary work. It has been subject to renovations, always converging towards constitution of a whole. It affirms itself as a balanced unit in relation to its surroundings and always in dialogue with Braga, a city of archbishops-primates.

The sanctuary of Bom Jesus do Monte is a locale that recreates Jerusalem. The idea was to recreate a place to enable Christians to have a closer experience of what it would be like to visit the holy places. It forms part of a larger movement that over several centuries led to the construction of New Jerusalems in various parts of Europe. Today it continues to be a place of pilgrimage and a model that has been exported to other parts of the world, of which the most emblematic is the sanctuary of Bom Jesus de Congonhas do Campo, in Brazil.

The history of the city of Braga, spanning two millennia of existence, and its goal to be a holy city that rivals Santiago de Compostela, is blended with that of the sanctuary, which is, ultimately, an instrument of this aspiration. The sanctuary was built as a place of worship, orientated towards the Redemption of Humanity through the influence of Jesus Christ and intended as a place of pilgrimage and devotion.

Study of the sanctuary of Bom Jesus do Monte reveals that the history of its construction is extremely

rich in terms of different events and initiatives, and is marked by leading figures in the history of Portugal and Europe. The sanctuary's architectural programme is highly dense and complex, including a rich set of iconographic contents in which baroque architecture has impregnated the monumental structure, constituted by stairways, chapels and symbolic fountains. Its location on a western slope of Mount Espinho, with excellent solar exposure and benefiting from Atlantic breezes, have also transformed the enclosure of Bom Jesus into a sightseeing attraction. Here the sacred and profane coexist side by side.

Criteria (iv) - Outstanding example of a landscape and architectural ensemble

The sanctuary of Bom Jesus do Monte is an extraordinary example of a sacred mount with an unprecedented monumentality determined by a complete and elaborate narrative of the Passion of Christ of great importance to the history of humanity. It embodies traits that identify roman Catholicism such as externalization of celebration, community sense, theatricality and life as a permanent and inexhaustible journey.

The sanctuary stands out due to its impact and affirmation in the landscape, the architectural and decorative originality of its stairways, the strong sensations generated when visiting it, characteristic of its baroque character. The unity of the sanctuary within its enclosure is a distinctive factor, that generates

tremendous formal and functional harmony. It is a masterpiece, resulting from creative genius, integrating a set of monumental stairways, displaying models of design, taste and aesthetic preferences of each period of construction, consummated in an ensemble of great unity and harmony leading to a cultural landscape.

The unity of the architectural ensemble and its high artistic quality don't only result from its overall design and organization, structure and composition, but also from the predominant use of granite, which endows the sanctuary with a significant sculptural and plastic dimension. Retaining and dividing walls, stairways, buildings, fountains, pavements, ornaments and an impressive and unprecedented set of statues are all made of granite, resulting in a work of high construction quality. The contrast between the whitewashed granite, on the one hand, and the surrounding lush green park and wood, on the other, decisively contributes to the sanctuary's baroque character. The property reflects also a concentration of technical ingenuity (hydraulics, supports for the terrain, built structures, mechanics) and of artistic expression (architecture, sculpture, painting).

Statement of integrity

The formal and functional composition of the sanctuary of Bom Jesus do Monte and its enclosure remains intact and its essential character has been preserved. The historical physical context has remained practically intact up to the present day and, although it combines several stages of evolution of significant artistic interest,

the ensemble has retained its overall integrity, in terms of materials and modes of execution. The history of the locale reveals that the sanctuary's physical dimension has evolved to ensure its religious dimension, while it has simultaneously affirmed itself as a place of villegiatura. This physical expansion has broadly encompassed the legacies handed down from previous historical periods. Today, the sanctuary and its enclosure retain all the elements that reflect the values and importance of the locale.

The attributes of the structural and ornamental materials: granite walls, stairways, patios, gardens, chapels, church, fountains and statues, associated with the presence of water and of decisive importance for the locale's artistic and symbolic dimension and for interpretation of the overall narrative of the locale, as well as the surrounding woodlands and park have remained intact, and guarantee the completeness of the narrative and integrity of the ensemble. In other words, the property is in a good state of preservation.

From an overall assessment, it follows that the general state of preservation of the property is good. Recently a project regarding the requalification of the heritage was carried out, namely through the preservation and restoration of the façades and roofing of the church, ten chapels of the *Viae Crucis*, including its exterior and the interior sculptures and murals, and some stretches of the stairways. A new phase is about to start bringing the property to a general state of good condition. The hotel

units and other facilities surrounding the Sanctuary such as the funicular, Casa das Estampas, Colunata de Eventos recently underwent some restoration works and are thus in a good state of preservation. The park and the wood are also in a good state of preservation but for some steepest areas and the presence of old decaying trees and some invasive species, typical of a 150 years old park.

The sanctuary of Bom Jesus and its enclosure represent almost four centuries of continued management of the property by a single entity: the Confraternity of Bom Jesus do Monte, established in 1629. The attributes of the property within the enclosure, which has clearly-defined limits, are not subject to threats.

Statement of authenticity

The sanctuary of Bom Jesus do Monte in Braga dates back to at least the fourteenth century. It progressively acquired importance and religious and cultural significance, especially from the early seventeenth century onwards, after the Confraternity of Bom Jesus do Monte was founded. Since then, documents relating to the initiatives that were taken to enhance the sanctuary, including those which made it possible to expand its physical space and enhance the complexity of its forms and composition, have been recorded in the minutes of the meetings of the Board of the Confraternity. Monographs written about the sanctuary, descriptions provided by travellers and scholars,

engravings and paintings, pilgrims' manuals, technical drawings of building works, photographs, among other records, constitute significant primary sources of information.

The visual and written information of illustrations - of which only those produced since the end of the eighteenth century (e.g. the survey by Carlos Amarante in 1790 and the engraving of the sanctuary, undated, possibly from the 1770s or 1780s), drawings and descriptions constitute records of significant rigour. These elements can be compared with the historical buildings that now exist and thereby confirm the authenticity of these information sources. In fact, there is significant physical evidence of the various stages of the sanctuary's evolution - the property itself constitutes a document that testifies to its evolution over time.

Requirements for protection and management

The protection mechanisms of the sanctuary of Bom Jesus do Monte are defined nationally and locally, under the aegis of the Ministry of Culture, through the Directorate General of Cultural Heritage (DGPC), in coordination with the regional structure, the Regional-Directorate for Culture - North (DRCNorte) and supported by a robust legal framework. The Notice no. 68/2017, of May 10, triggered opening of the procedure to extend the classification of the sanctuary of Bom Jesus do Monte, so as to encompass the entire sacred mount including the funicular, and its reclassification as

a national monument. Since that time all legal provisions regarding the protection of a national monument apply to the property.

The heritage protection instruments apply at a national and local / municipal level. National legislation ensures compliance with the requirements for protection of the listed heritage site and its buffer zone, thereby ensuring that the Outstanding Universal Value is preserved over time. Law no. 107/2001 of 8 September establishes the basis for the policy and regime for protection and enhancement of cultural heritage, in particular by indicating the classification objectives for safeguarding cultural assets, and their protection and management. On the other hand, Decree-law no. 309/2009 of October 23 defines the procedure for classification of immovable cultural property, the regime of protection zones and the establishment of rules for drawing up a detailed plan to safeguard such sites.

At the local level, Braga City Council operates under the recently revised Municipal Master Plan which contains clear rules both for the sanctuary and the buffer-zone. National and local legislation ensures compliance with the requirements for protection of the property and its buffer zone, thereby ensuring that the Outstanding Universal Value is preserved over time.

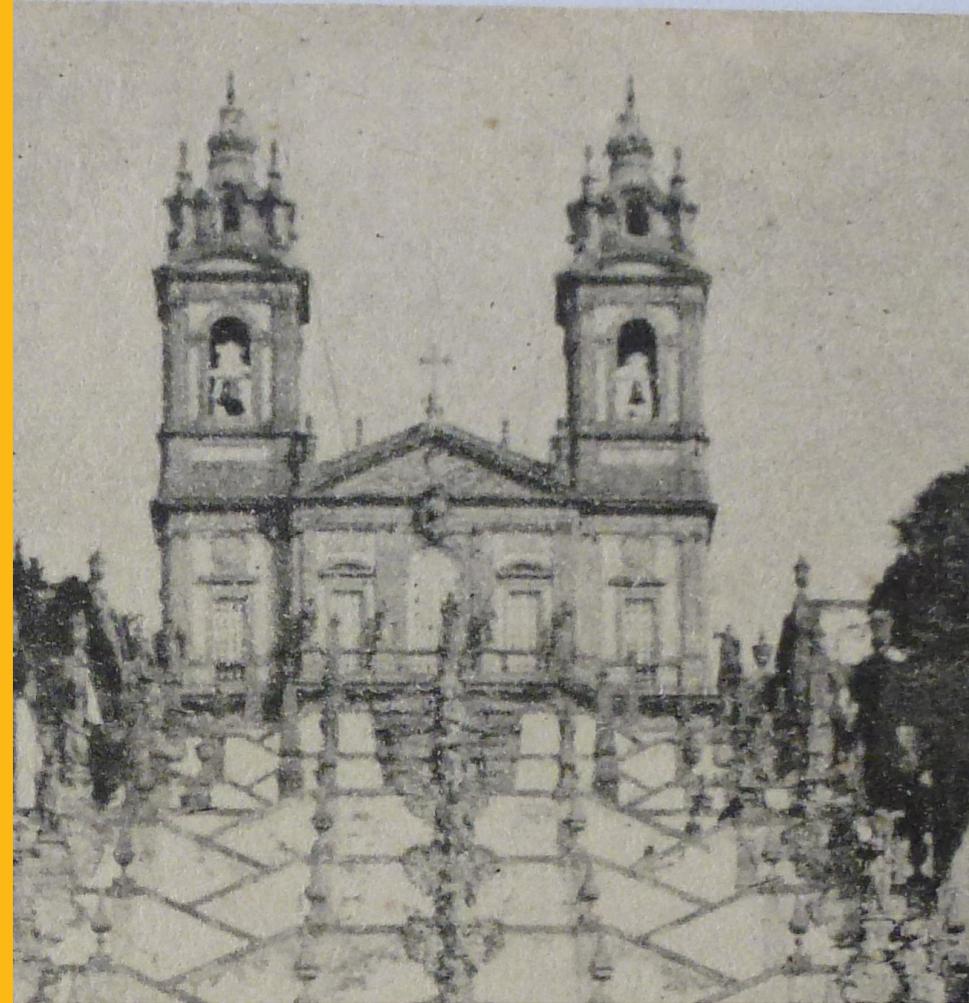
The Confraternity of Bom Jesus is the entity responsible for managing the monument's heritage and religious worship. The management is made in an ecumenical manner, since the monument is simultaneously

managed as a religious place and a space dedicated to the arts and culture. It is understood that only through a peaceful coexistence between these two realities a sustainable management is possible, without deteriorating its tangible and intangible assets.

The overall objectives of management are to preserve and enhance the attributes of the sanctuary of Bom Jesus do Monte and define sustainable practices for the management, maintenance and use of the sanctuary, the park and the wood as a cultural landscape, meaning a combined work of nature and of man.

Name and contact information of official local institution

Confraria do Bom Jesus do Monte
Monte do Bom Jesus
4715 - 056 Braga
Portugal
geral@bomjesus.pt
++351 253676636



SANCTUARY OF BOM JESUS
DO MONTE IN BRAGA
NOMINATION TO THE
WORLD HERITAGE LIST



JANUARY 2018

1. IDENTIFICATION OF THE PROPERTY

1.a COUNTRY

1.b REGION

1.c NAME OF PROPERTY

1.d GEOGRAPHICAL COORDINATES

1.e MAPS AND PLANS, SHOWING THE BOUNDARIES OF THE
NOMINATED PROPERTY AND BUFFER ZONE

1.f AREA OF NOMINATED PROPERTY

1. IDENTIFICATION OF THE PROPERTY

1.a

COUNTRY

Portugal

1.b

REGION

Northern region, Municipality of Braga

1.c

NAME OF PROPERTY

Sanctuary of Bom Jesus do Monte in Braga

1.d

GEOGRAPHICAL COORDINATES

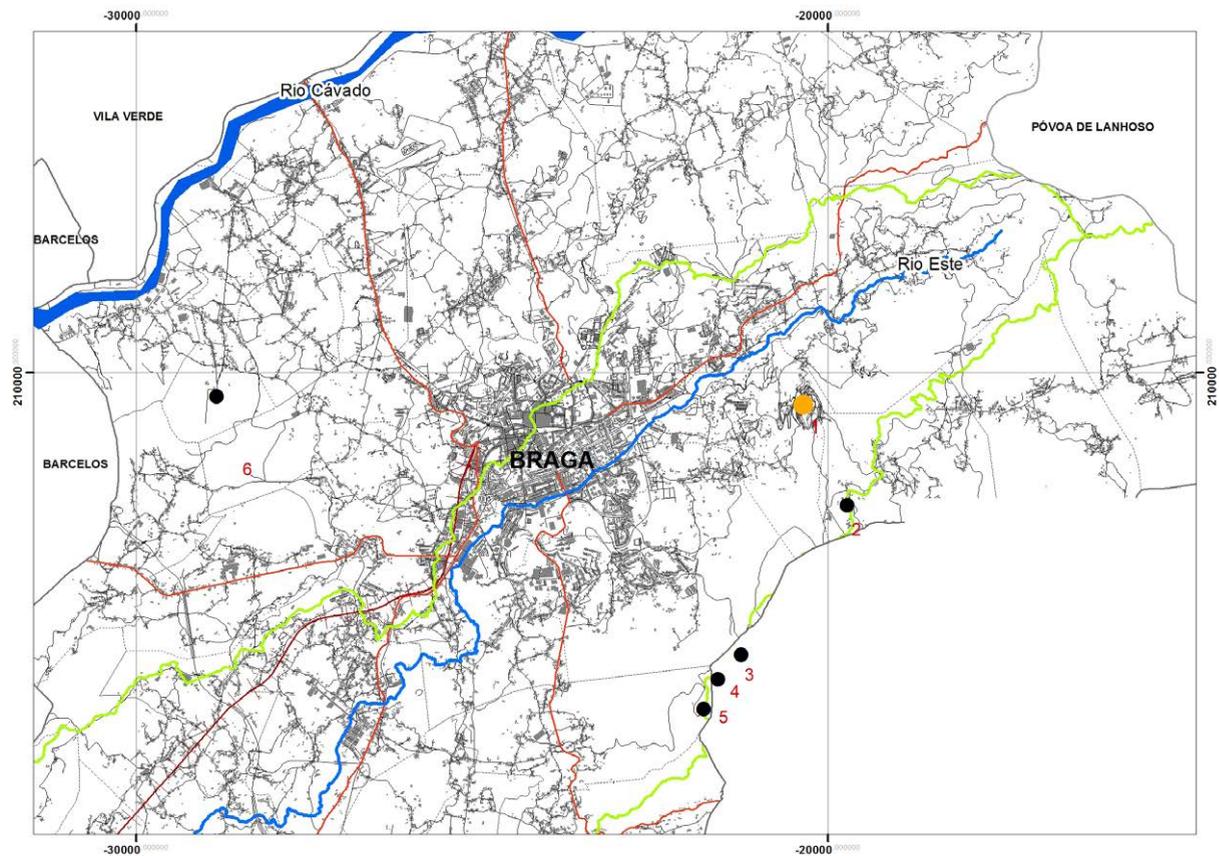
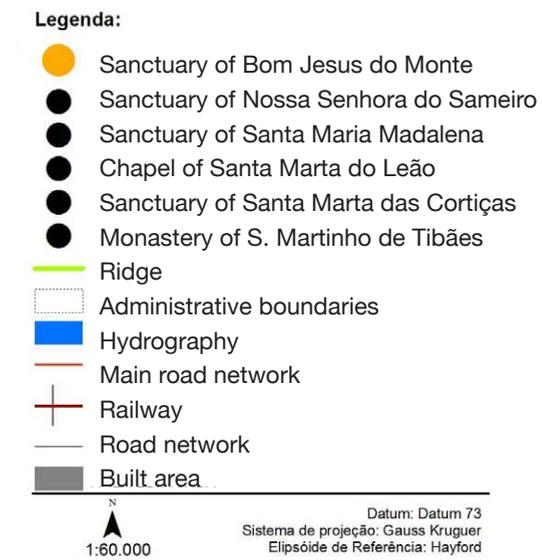
N 41.554659 W 8.377470

(steps at the entrance of the church)



Municipality of Braga 

1.e MAPS AND PLANS, SHOWING THE BOUNDARIES OF THE NOMINATED PROPERTY AND BUFFER ZONE

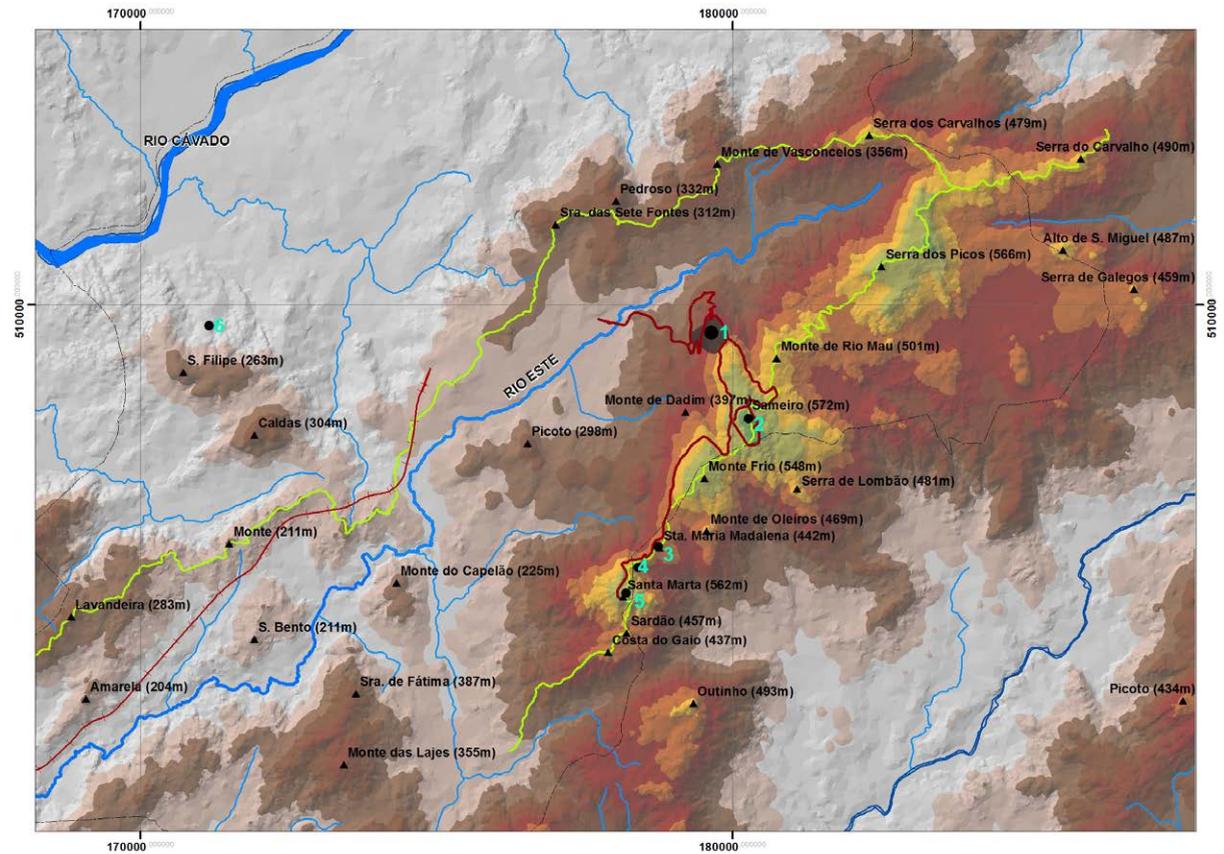
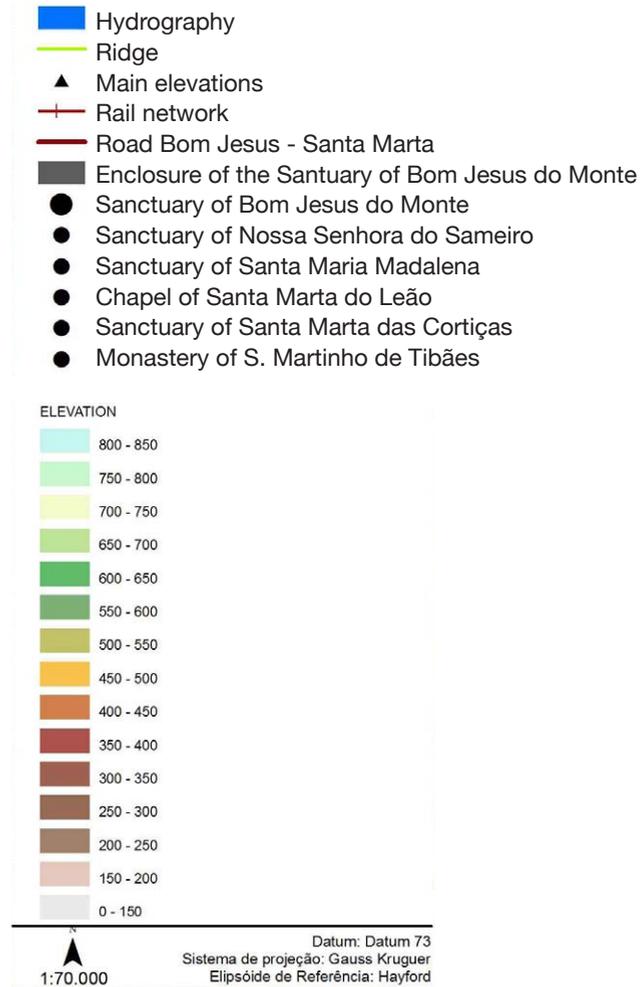


SANCTUARY OF BOM JESUS DO MONTE IN BRAGA | NOMINATION TO THE WORLD HERITAGE LIST

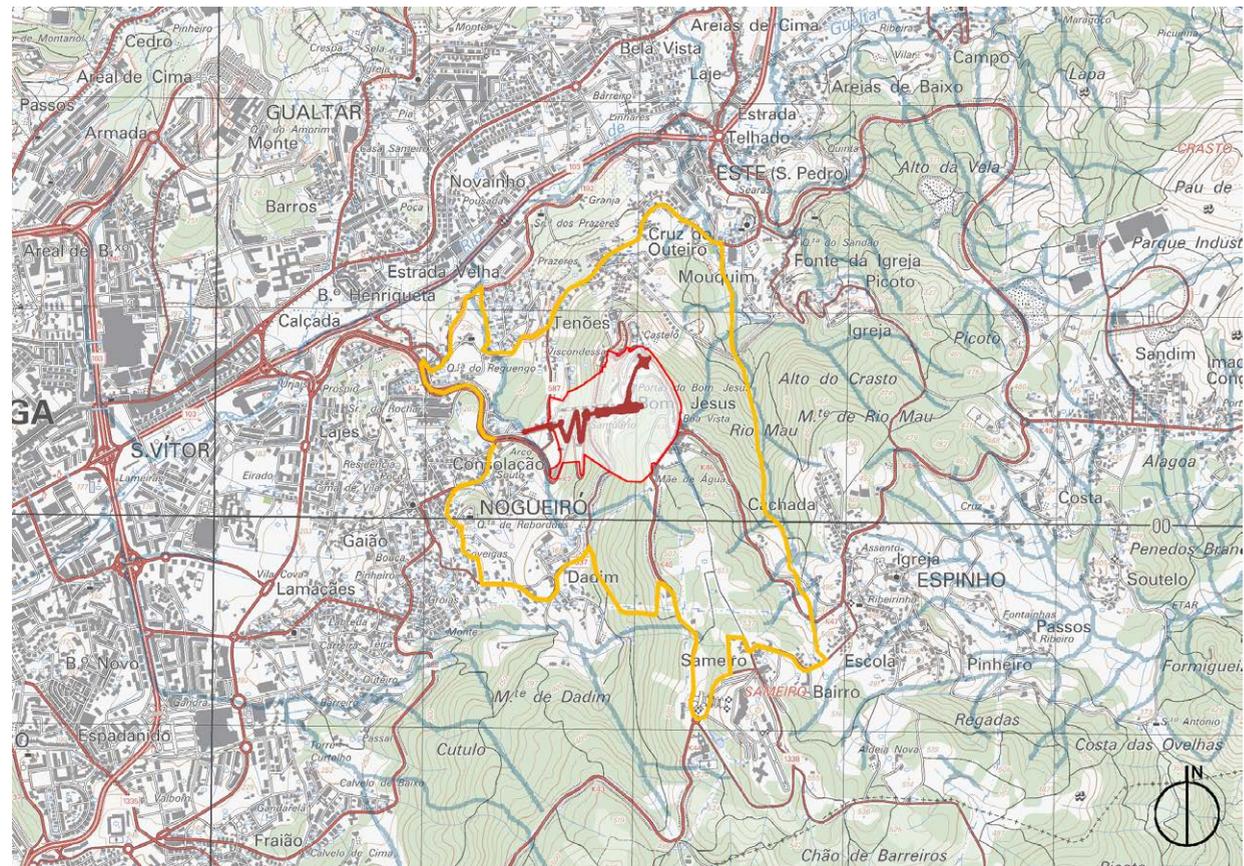
Location of sanctuary of Bom Jesus do Monte in relation with the city of Braga and other sacred places

1. IDENTIFICATION OF THE PROPERTY

1.e MAPS AND PLANS, SHOWING THE BOUNDARIES OF THE NOMINATED PROPERTY AND BUFFER ZONE



1.e MAPS AND PLANS, SHOWING THE BOUNDARIES OF THE NOMINATED PROPERTY AND BUFFER ZONE



- boundary of the property
- boundary of the buffer zone

Boundaries of the property and buffer zone
Military map (2015), CIGeoE

1. IDENTIFICATION OF THE PROPERTY

1.e MAPS AND PLANS, SHOWING THE BOUNDARIES OF THE NOMINATED PROPERTY AND BUFFER ZONE



— boundary of the property

— boundary of the buffer zone

Boundaries of the property and buffer zone
Orthophotomap (2006), Braga City Council

1.f AREA OF NOMINATED PROPERTY AND PROPOSED BUFFER ZONE

Property area: 26 ha

Buffer zone: 232 ha

Total area: 258 ha

 **boundary of the property**

 **boundary of the buffer zone**

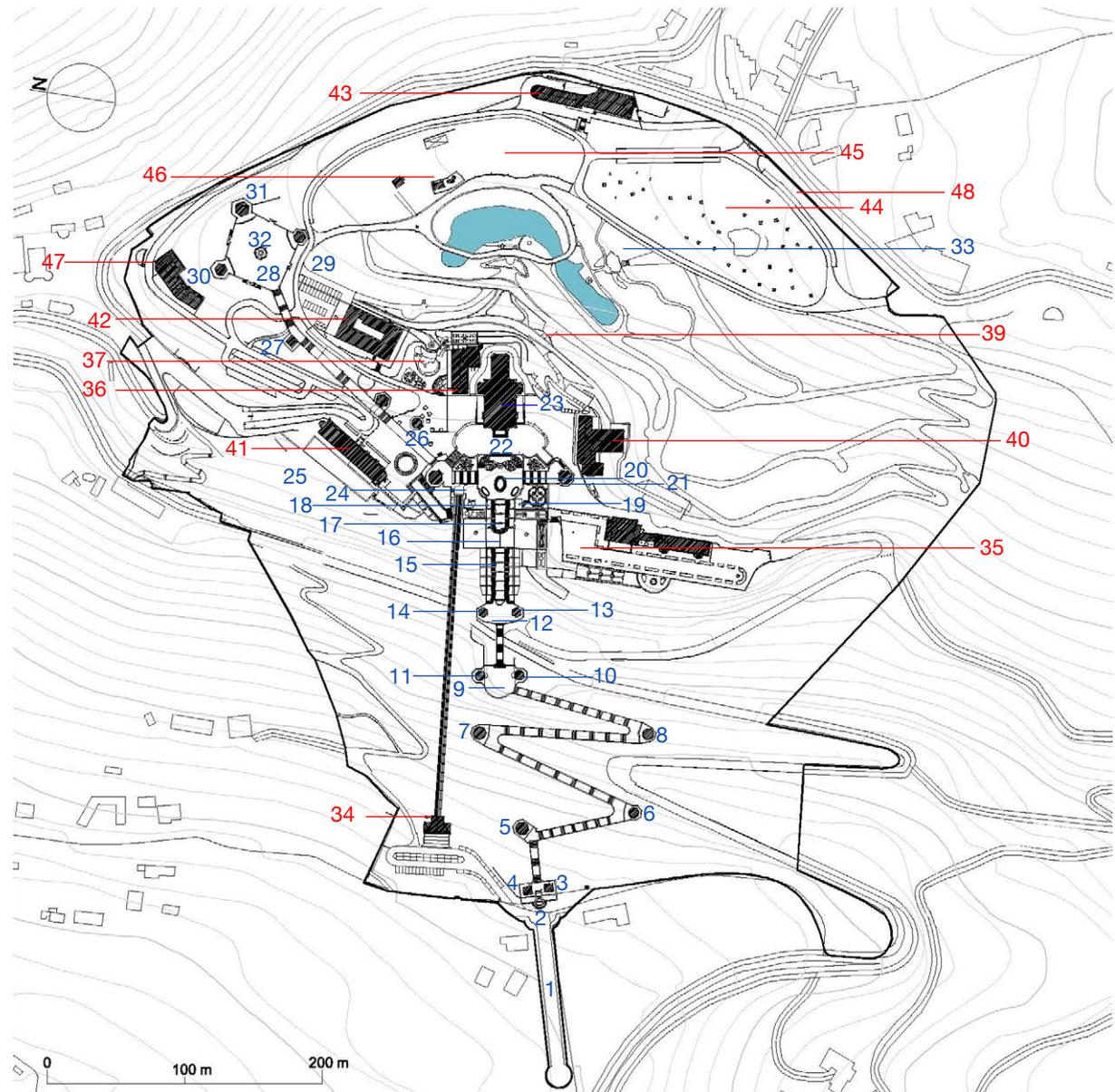
Boundaries of the property and buffer zone
Topographical survey (2013), Braga City Council



1. IDENTIFICATION OF THE PROPERTY

1. Avenue
 2. Portico
 3. Chapel of the Last Supper
 4. Chapel of Agony or the Garden
 5. Chapel of Betrayal and Fountain of Apollo or Diana
 6. Chapel of Darkness and Fountain of Mars
 7. Chapel of the Flagellation and Fountain of Mercury
 8. Chapel of the Coronation and Fountain of Saturn
 9. Circular Patio
 10. Chapel of Pilate's Praetorium
 11. Chapel of the Ascent to Calvary
 12. Patio of the Five Senses
 13. Chapel of the Falls
 14. Chapel of the Crucifixion
 15. Stairway of the Five Senses
- Fountains:** *Five Wounds, Vision, Hearing, Smell, Taste and Touch*
- Statues:** *Jeremiah, Moses, Spouse of the Songs, King David, the Shunammite, Noah, Ezra, Jonathan, Isaac, and Isaiah*
16. Patio of the Virtues
 17. Stairway of the Virtues
- Fountains:** *Faith, Hope and Charity*
- Statues:** *Confession, Meekness, Faith, Glory, Confidence, Hope, Peace, Kindness and Charity*
18. Chapel of Mary Magdalene
 19. Chapel of Peter
 20. Patio and Fountain of the Pelican
 21. Chapel of the Descent of the Cross
 22. Churchyard
- Statues:** *Pilate, the Centurion, Nicodemus, Joseph of Arimathea, Annaz, Pilate, Herod, and Caiphaz*
23. Church
 24. Statue of Longinus
 25. Chapel of the Raising of the Cross
 26. Chapel of the Anointing
 27. Chapel of the Resurrection
 28. Yard of the Evangelists
 29. Chapel of the Encounter at Emmaus
 30. Chapel of the Ascension
 31. Chapel of the Apparition of Christ to the Saint Mary Magdalene
 32. Fountain of Tears
- Statues and Fountains:** *St. Matthew, St. John, St. Luke and St. Mark*
33. Statue of Moses
 34. Funicular
 35. Colunata de Eventos (Conference Center)
 36. Casa das Estampas (Shop)
 37. Entrance to the Park: grotto and belvedere
 38. Café
 39. Fountain of D. José de Bragança (Fountain of Hercules) or Shell Grotto
 40. Hotel do Templo
 41. Hotel do Elevador
 42. Hotel do Parque
 43. Hotel do Lago
 44. Picnic area
 45. Children's playground
 46. Lakeside café
 47. Locker rooms and warehouses
 48. Horse boxes

1.e MAPS AND PLANS, SHOWING THE BOUNDARIES OF THE NOMINATED PROPERTY AND BUFFER ZONE



Distribution of constructed elements (chapels, stairways, patios and terreiro, fountains and statues), main buildings and recreation areas
 Topographical survey (2016). Confraria do Bom Jesus do Monte

2. DESCRIPTION

2.a DESCRIPTION OF PROPERTY

The locale

Braga - The history of the city

Braga - The Archbishops

Bom Jesus do Monte - The sanctuary of Braga

2.b HISTORY AND DEVELOPMENT

I. The time of the hermitages (fourteenth century - 1629)

II. The first sanctuary (1629-1722)

III. "*Jerusalem sancta restaurada*" (1722-1740)

IV. Yard of the Evangelists (1749-1765)

V. A period of grace and construction of the new church (1765-1857)

VI. From sanctuary to a place of *Villegiatura* (1877-1945)

VII. The period of maturity

2. DESCRIPTION

2.a DESCRIPTION OF PROPERTY

The locale

The sanctuary of Bom Jesus do Monte is located in the union of parishes of Nogueiró and Tenões (Santa Eulália), in the municipality of Braga, in the North of Portugal. The municipality of Braga has a surface area of 184km² and has 176,154 inhabitants. The union of parishes has 5,129 inhabitants (2011). The sanctuary is located 4 km from Braga city centre and 60 km from Porto to the south. Santiago de Compostela lies 180 km to the north.

The sanctuary is located on the slopes of Mount Espinho, which overlooks the valley of the Este river, a tributary of the right bank of the Ave river. Facing west, the sanctuary has a broad view over the entire city of Braga and part of the Cávado valley, as far as the ocean. It is located within a 26-hectare enclosure - a densely wooded park, with a network of paths, lakes and various buildings, including four hotels and an events venue, constituting a cultural landscape. The enclosure and all its facilities are owned by the Confraternity of Bom Jesus do Monte, that was created in 1629.

Mount Espinho is a granite geological formation, that is abundant in water, and forms part of a mountain range that runs more or less parallel to the Atlantic Ocean, located to the west at a distance of about 30km. This is the source of the Este river that traverses the city of Braga. The Este valley lies to the north, at the base of Mount Espinho.

Other places of worship are located along the same mountain range:

- the sanctuary of Nossa Senhora do Sameiro (572 m), whose construction as a place of worship began in 1863 adding a Marian shrine, elevated to the category of Basilica in 1964 by Pope Paul VI;

- the chapel of Santa Maria Madalena da Falperra (447m), that has served as a place of worship since the 16th century, and was rebuilt in the 18th century, with a façade designed by André Soares, and listed as a national monument since 2017;

- the chapel of Santa Marta do Leão, built in 1789 and enlarged in the twentieth century;

- and the chapel of Santa Marta das Cortiças (561m), where the archaeological station of Santa Marta das Cortiças is located, classified as a building of public interest since 1955, with archaeological remains from the Chalcolithic period to the High Middle Ages, revealing occupation during the Swedish-Visigothic period.

Braga – The history of the city

The history of the sanctuary of Bom Jesus do Monte is inseparable from that of the city of Braga - *Bracara Augusta* – the former capital of the Roman province of Gallaecia, and was named after Emperor Caesar Augustus (63 BC - 14 AD). Today the area occupied by the Roman province of Gallaecia is broadly known as the northwest Iberian peninsula.

Braga, as a diocese, dates back to the third century AD and once had jurisdiction over the entire province of Gallaecia. Braga was subsequently the political and intellectual capital of the Kingdom of the Suebi, that extended from Galicia to the Tagus river. In 716, the Moors invaded the region, leading to several battles. In the wake of the Muslim invasion, the bishops of Braga began to reside in Lugo. Alfonso III, king of Asturias (838-910), subsequently reconquered Braga, and later, in the eleventh century, a new city wall was built and the city was reorganised, including reconstruction of the Cathedral. The archdiocese was restored in 1070 and the Archbishop of Braga was designated the “Primate of the Spains” - an honorific title attributed to the Archbishop of Braga since this is the oldest diocese of the Iberian Peninsula, dating back to 45 AD. This title has originated a long-running dispute between the archbishops of Braga and Toledo, but since the foundation of Portugal in 1143, the title gives precedence over all bishops of Portugal, except for the Patriarch of Lisbon who, since 1716, has been ranked above the Archbishop of Braga.

Braga was offered as a dowry by King Alfonso VI of Castile (1039-1109) to his daughter D. Teresa, on

the occasion of her marriage to Henry of Burgundy. D. Teresa and D. Henry were the lords of the city between 1096 and 1112, when they donated it to the archbishops. They are buried in Braga Cathedral and were the parents of the first king of Portugal, D. Afonso Henriques (1109-1185), who signed a treaty in 1143 with King Alfonso VII of Leon and Castile, in Zamora, that recognised the independence of Portugal - although the legitimacy of the kingdom was only conferred by Pope Alexander III in 1179 (*Bull Manifestis Probatum*). Braga was an important political centre at this time. During the same epoch, the famous Diego Gelmírez (1070? -1140) was the first Archbishop of Compostela and a driving force behind building Santiago de Compostela cathedral. According to local legend, a hermit located the tomb of San Tiago (Saint James) in 813, in a place indicated by a rain of stars and hence called the site Compostela - *campus stellae*. The dispute for ecclesiastical supremacy in the territory of ancient Gallaecia gave rise to a prolonged dispute with the Holy See concerning the sphere of influence of each archbishop and respective tutelage - to either Santiago de Compostela or Braga.

Diego Gelmirez supported the cause of D. Teresa, who opposed the independence of the kingdom of Portugal and instead wanted it to become part of Galicia. This led to the famous episode that became known as “Pio Latrocínio”, in which Gelmirez travelled to Braga on a peace mission in 1102, when São Geraldo (St. Gerard) was Archbishop of Braga. He and his entourage visited the key holy shrines and removed the relics of the saints venerated in Braga: São Vítor (St. Vitus), São Cucufate (St. Cucufate), São Silvestre (St. Sylvester), Santa Susana (St. Susana) and São Frutuoso (St. Frutuoso). He aimed to remove all the holy relics

1. Roman milestones, once placed along the roads of Braga. Museu de Arqueologia D. Diogo de Sousa. Photography: Manuel Santos



2. DESCRIPTION



from Braga and thereby undermine its pretension to serve as a pilgrimage centre. As a result, Braga lost its ecclesiastical supremacy in the Iberian Peninsula, although the archbishop's formal title as Primate of the Spains was maintained. It should be noted that in the twentieth century some of the saints's relics were returned to Braga by the Santiago de Compostela cathedral, in a symbolical gesture.

The medieval city of Braga had a city wall and a castle, and was organised around the Cathedral, located inside the city wall. King Dinis (1279-1325) made a major contribution to requalification of the city. D. Gonçalo Pereira in the year after the death of King Dinis, was appointed Archbishop of Braga, by Pope John XXII, and held this position until his death in 1348. He had previously served as Bishop of Évora, Bishop of Lisbon and Bishop of Porto, having been educated at the court of King Dinis, and fought in the Battle of Salado in 1340, alongside King Afonso IV, D. Dinis' son, who had been summoned to confront the Muslims by King Alfonso XI of Castile. Legend has it that victory was secured due to the presence of a piece of the Holy Cross – the *Vera Cruz*, or “true cross”. In gratitude for this gesture several commemorative monuments were built, thereby fostering devotion to the *Vera Cruz*. In Braga, the place chosen for celebration of, and devotion to, the *Vera Cruz* was Mount Espinho, thus paving the way to creating the sanctuary of Bom Jesus do Monte.

In the early 16th century, the medieval city was transformed by D. Diogo de Sousa (c.1461-1532), Archbishop of Braga between 1505 and 1532, who wanted to restore Braga as a holy city and began a period of expansion of the city. He opened the walls,

expanded the city beyond the walls, organised a series of fields - public spaces/commons – next to the city gates and built new churches.

The city's medieval buildings were replaced between the 16th century and 18th century. Due to the work of the architect André Soares (Braga, 1720-1769), Braga acquired the status of a baroque city. In the late nineteenth century, the city centre was displaced from the area around the Cathedral and moved to the Avenida Central, formerly known as the Campo de Santa Ana, that was orientated in the direction of the sanctuary of Bom Jesus. Braga railway station opened in 1875, engendering modernisation of the city. There was public transport from the train station to the sanctuary's portico, covering a distance of about 5 km, that subsequently provided direct access to the sanctuary's funicular. In the early twentieth century, further buildings were demolished in the city and new thoroughfares were opened, but it was only in the second half of the twentieth century that major urban expansion occurred and Braga became a modern urban centre of regional importance.

Braga is the fruit of many centuries of constant transformation and has become a city with significant heritage buildings, dating back to the period of Roman occupation. The successive archbishops have left their mark on the city and Braga Cathedral is a paradigmatic example of this history of continuous modifications. It is a city of notable architects - including André Soares and Carlos Amarante (Braga, 1748-1815). New buildings were constantly being built, and a true school of craftsmen was created: stonemasons who sculpted the granite, wood carvers, painters, plasterers, goldsmiths,

etc. The sanctuary of Bom Jesus do Monte, located on the hill overlooking the city, played a key role in the growing assertion of Braga, which progressively expanded until the end of the 19th century, in an attempt to match and rival Santiago de Compostela.

Following the great migration of the Portuguese to Brazil, particularly marked in the eighteenth and nineteenth centuries, especially to Rio de Janeiro, in the state of Minas Gerais, many of these artists were in high demand. The great synthesis of this demand is the sanctuary of Bom Jesus de Matosinhos de Congonhas that has been inscribed on the UNESCO World Heritage List since 1985.

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1. Cathedral of Braga. Fototeca ASPA/Museu Nogueira da Silva. Photography: Manuel Carneiro. c. 1900

2. Map of Braga. Noua Bracaræ Avgvste descriptio, Georg Braun, entre 1572 e 1588? Biblioteca Nacional de Portugal

3. Mappa/[d]a /cidade/ de/ braga/ pri/mas. Biblioteca da Ajuda. André Ribeiro, Soares da Silva. 1755. Direção Geral do Património Cultural/Arquivo de Documentação Fotográfica (DGPC/ADF). Photography: João Paulo Ruas. 2013

1. Chapel of Santa Maria Madalena da Falperra, façade designed by André Soares. Fototeca ASPA/Museu Nogueira da Silva. Photography: Manuel Carneiro. c. 1900

2. Braga City Council, built between 1753-1756, architect André Soares. Fototeca ASPA/Museu Nogueira da Silva. Photography: Manuel Carneiro. c. 1900



3. S. Marcos hospital, church façade, architect André Soares. Fototeca ASPA/Museu Nogueira da Silva. Photography: Manuel Carneiro. c. 1900

4. Casa do Raio, architect André Soares. Photography: Arcelino. c. 1950

5. Convento do Pópulo, Braga, church façade architect Carlos Amarante. Fototeca ASPA/Museu Nogueira da Silva. Photography: Manuel Carneiro



2. DESCRIPTION

Braga – the Archbishops

From the archiepiscopal palace and the Sé cathedral, the archbishops pursued intense activity, both locally and before the court. Many archbishops were also men of the world and had manifest influence within the Holy See. At various moments in time, they were absent, and lived outside Braga or even outside Portugal, in particular in Rome. After a new archbishop was appointed it often took a year of preparations before he took office.

The archbishops of Braga include eminent figures in the history of Portugal and of Europe, who played a decisive role in the evolution of the city and its sanctuary, leaving their mark in various forms, in particular their contribution of liturgical rites and devotional practice, but also in terms of the construction of new buildings, new squares or new streets, or enrichment of the city and the sanctuary, through acquisition of works of art.

Due to their legacy, Braga is still known today as the “Portuguese Rome” with its own liturgical rite - the rite of Braga (or Bragan rite) - which, although only optional, remains valid, along with the Roman rite, even after the liturgical reform of the Second Vatican Council.

Until the end of the eighteenth century (1790), the Archbishop of Braga also had temporal power over the city, attributed by D. Teresa and D. Henrique in the eleventh century. The archbishop was also entitled to collect significant rents and several archbishops amassed major fortunes and left remarkable legacies, in particular to the sanctuary, such as D. Rodrigo de Moura Telles who donated a legacy to the sanctuary

on October 7, 1724 in the amount of five thousand *cruzados*, with the obligation to hold a daily mass, a house for the chaplain, with a salary of sixty thousand reis, and stipulating that in the event of a surplus half of the amount would be channelled to works in the chapel and the other half to increasing the capital.

The long list of archbishops included several who were canonised as saints, such as Martinho de Dume (569-579), Frutuoso de Braga (656-689), Rosendo de Celanova (927-951) and Geraldo de Braga (1096-1108). Others are distinguished figures in the history of Portugal, including D. Paio Mendes (1118-1137) and D. João Peculiar (1138-1175), who served as advisers and diplomats to the first king of Portugal; D. Gonçalo Pereira (1326-1348) and D. Lourenço Vicente (1374-1397), who participated in the battles of Salado and Aljubarrota respectively, or D. Rodrigo da Cunha (1627-1635), who was involved in the process of restoring the independence of Portugal, in 1640, and who wrote a remarkable work on Braga and its relationship with the world, in two volumes entitled “*Da História Eclesiástica dos arcebispos de Braga e dos santos e varoens ilustres que florecerão neste Arcebispado*” (On the Ecclesiastical History of the Archbishops of Braga and the Illustrious Saints and Noblemen who have flourished in this Archbishopric) (1635). Pedro Julião (Pedro Hispano) (1277), Archbishop of Braga between 1272 and 1273, philosopher, physician and author of “*Summulae logicales*”, a manual for the teaching of logic in the most prestigious European universities, was elected Pope, in 1276, adopting the name of Pope John XXI.

Members of the royal family also served as Archbishop of Braga, such as Cardinal D. Henrique, King of Portugal

(1533-1540), D. José de Bragança (1741-1756), the natural son of King Pedro II and brother of King João V and D. Gaspar de Bragança (1758-1789), the natural son of King João V and brother of King José I.

The greatest reformers of the city of Braga included D. Diogo de Sousa, Archbishop of Braga from 1505 to 1532, the year in which he died. He accompanied two formal delegations to Rome, in homage and obedience to the Pope. The first took place in 1493, to Pope Alexander VI, during the reign of King João II of Portugal. The second took place in 1505, to Pope Julius II, following Vasco da Gama's trip to India and Pedro Álvares Cabral's discovery of Brazil, during the reign of King Manuel I. Pope Julius II was a great patron of the Renaissance arts and commissioned Michelangelo to paint the Sistine Chapel and began construction of St. Peter's Basilica.

D. Agostinho de Jesus, or D. Frei Agostinho de Castro, who served as archbishop between 1588 and 1609, known as "D. Agostinho of good memory" was another great reformer of the city. It was said that: "D. Diogo de Souza made Braga a city, but D. Frei Augustine transformed it into a Court".

D. Rodrigo de Moura Telles (1644-1728), who served as Archbishop of Braga from 1704 until his death, made major changes to the city, in terms of its churches and customs, and was a key driving force behind construction of the sanctuary of Bom Jesus do Monte.

D. Gaspar de Bragança (1716-1789), Archbishop of Braga from 1758 until his death, was another great reformer of the city, as well as a patron of the arts and

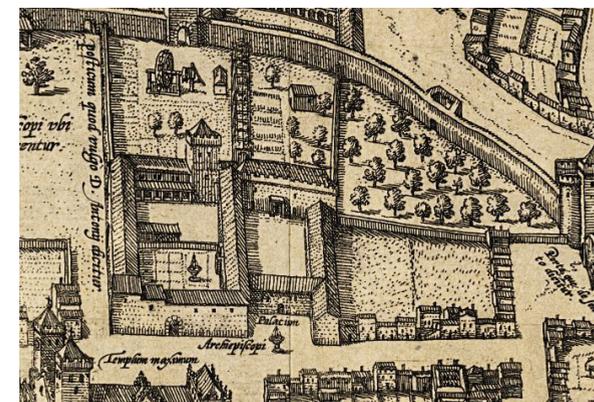
protector of the sanctuary. He commissioned the start of the construction of the new church in the sanctuary of Bom Jesus of the Monte, based on a project by Carlos Amarante.

Many other archbishops of Braga could be referred to, of significance for understanding the various dimensions of the history of Braga and the sanctuary of Bom Jesus do Monte.

One of the greatest figures in Braga's history was D. Frei Bartolomeu dos Mártires (1514-1590), Archbishop of Braga between 1559 and 1582, member of the Order of St. Dominic and defender of the rights of the universal Church and the Church of Braga. He was declared venerable by Pope Gregory XVI in 1845 and was beatified by Pope John Paul II in 2001, on November 4 - the liturgical day of St. Charles Borromeo. He participated in the Council of Trent between 1561 and 1563, where he played a major role in the pursuit of the objectives set by the council. He became a close friend of St. Charles Borromeo (1538-1584), who was Bishop of Milan between 1560 and his death, and a member of one of the most influential families of the Duchy of Milan, that included the regions of Lombardy and Piemonte. He was nephew of Pope Pius IV who terminated the Council of Trent. St. Charles Borromeo and D. Frei Bartolomeu dos Mártires, from the cities of Milan and Braga respectively, having played together a major role at the Council of Trent, dedicated themselves to reforming the clergy, holding councils to promulgate the decrees deriving from the Council, and setting up new seminaries and schools. S. Carlos Borromeo was also an attentive patron of the *Sacro Monte di Varallo*.

1. The Archbishop's Palace in an extract from *Noua Bracarum Avgvste descriptio*, Georg Braun, 1572 - 1588? Biblioteca Nacional de Portugal

2. The Archbishop's Palace. Photography: Manuel Carneiro. c. 1900



The Sanctuary of Bom Jesus do Monte in Braga, a cultural landscape – a combined work of nature and of man on Mount Espinho.



Bom Jesus do Monte - The sanctuary of Braga

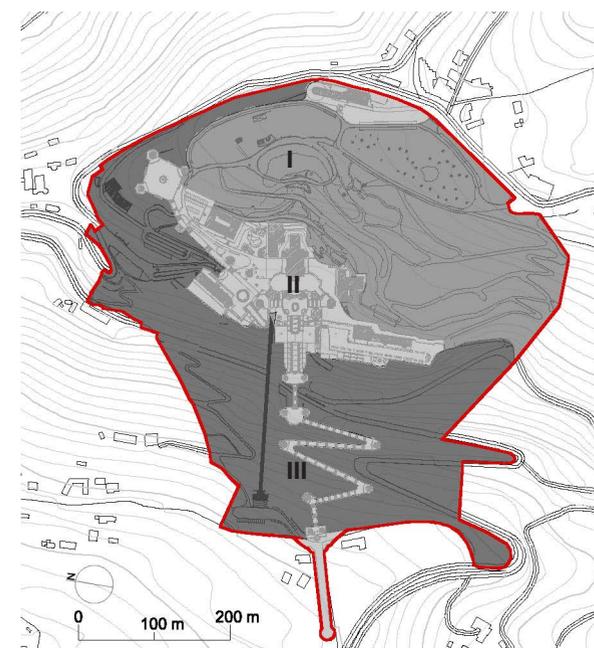
The sanctuary of Bom Jesus do Monte located within the enclosure consists of a dense tree covert that extends through the neighbouring wooded properties. There are three areas with different characteristics: the park (I) to the east of the church, at the top of Mount Espinho, the wood (III), to the west in its lower section, both of which enclose the area of the sanctuary (II). The enclosure constitutes a cultural landscape.

The sanctuary is a landscape and architectural ensemble, that has been successively rebuilt and enlarged, marked by baroque, rococo and neoclassical architecture. It constitutes a sacred mount, and is defined by a long *Viae Crucis*, located on the western slope of Mount Espinho, surrounded by woodlands which leads the pilgrim through successive stairways, between various chapels. The chapels contain sculptural works that evoke the stations of the passion, death and resurrection of Christ, and are accompanied by fountains and allegorical statues. The *Viae Crucis* has two different sections. The first section concerns the moments leading up to the death of Jesus, organised across three successive stairways: the Stairway of the *Viae Crucis*, the Stairway of the Five Senses and the Stairway of the Virtues and ends in the monumental church. The second section of the *Viae Crucis* is allusive to the glorious life of the resurrected Christ and consists of a stairway that culminates in the Yard of the Evangelists. To the left of the stairway, in the first section, there is a water-powered funicular that has been in continuous operation since 1882, built by the entrepreneur, Manuel Joaquim Gomes. It leads visitors from the sanctuary's portico to the churchyard.

The entire sanctuary is built of granite, identical to the geological substrate on which it has been erected. In fact, although hidden by vegetation, the enclosure still contains visible signs of extraction and transport of the granite. The transportation and carving of the granite for this gigantic construction was an immense endeavour. The existing records reveal some details of the process, including many of the names of the master craftsmen, stonemasons and sculptors. The walls are all built from granite and the façades are clad with white plaster, framed by the stone. Granite and water are the two building elements, *par excellence*, of Bom Jesus do Monte, complemented by the vegetation surrounding the built elements: religious buildings (the church, chapels, stairways, fountains) and civilian buildings (hotels, reception buildings, funicular). The vegetation changes during the different seasons of the year, as a result of the trees, that are typical of the temperate Atlantic zone in which the sanctuary is inserted, primarily constituted by deciduous trees. This is complemented by exotic species introduced in the nineteenth century, which constitute perennial vegetation, in which the acacias, cedars, araucarias, cypresses, japanese cedars, sequoias and campestris trees stand out, due to their huge size.

The park was created in the second half of the nineteenth century, at the initiative of the renowned António Brandão Pereira, who headed a team entrusted with this task in 1877. The author of the park's landscaping project is unknown, but we do know some details that enable us to understand that the plantation of trees primarily took place in the 1880s, including 500 conifers. The central element of the park is a lake that creates an immense clearing, followed by a further space, slightly higher up, that contains recreational zones.

- I - Park
- II - Sanctuary
- III - Wood



2. DESCRIPTION



The funicular of Bom Jesus, located to the left of the portico, and inaugurated in 1882

From the road there are two entrances to the park, located at the top of the hill, but the main entrance is located next to the church and is marked by an artificial grotto built in the early 20th century. This area harbours specimens of notable trees, such as *Quercus robur*, *Quercus suber*, *Cedrus deodara*, *Sequoia sempervirens*, *Chamaecyparis lawsoniana*, *Cupressus lusitanica*, *Tilia sp.*, *Camellia sp.*, *Castanea sativa*, *Magnolia grandiflora*, etc.

There are still some huge granite massive rocks in the park, as well as the vestiges of the former quarries. Most of the paths in the park are unpaved, whereas those destined for automobile circulation are paved. The paths cross the wooded areas, circle the lake, which has a natural appearance, and lead to the sanctuary and to the different hotels: the Hotel do Elevador, Hotel do Parque, Hotel do Templo and Hotel do Lago. All of these hotels, except for the last, are based on former pilgrims' barracks.

The wood at the lower part of the hill is located on a steep slope, with the *Viae Crucis* in the centre. This zone is also crossed by a road built in the second half of the nineteenth century, based on a project by the engineer Manuel Couto Guimarães.

The wood is mainly constituted by autochthonous species, primarily sycamores (*Acer pseudplatanus*) and several species of oak trees, in particular *Quercus robur*, and some chestnut trees, as well as some exotic species, including a large number of the invasive species, Australian blackwood (*Acacia melanoxylon*), some of which have remarkable size, towering at over twenty meters high. Along the stairway and the road,

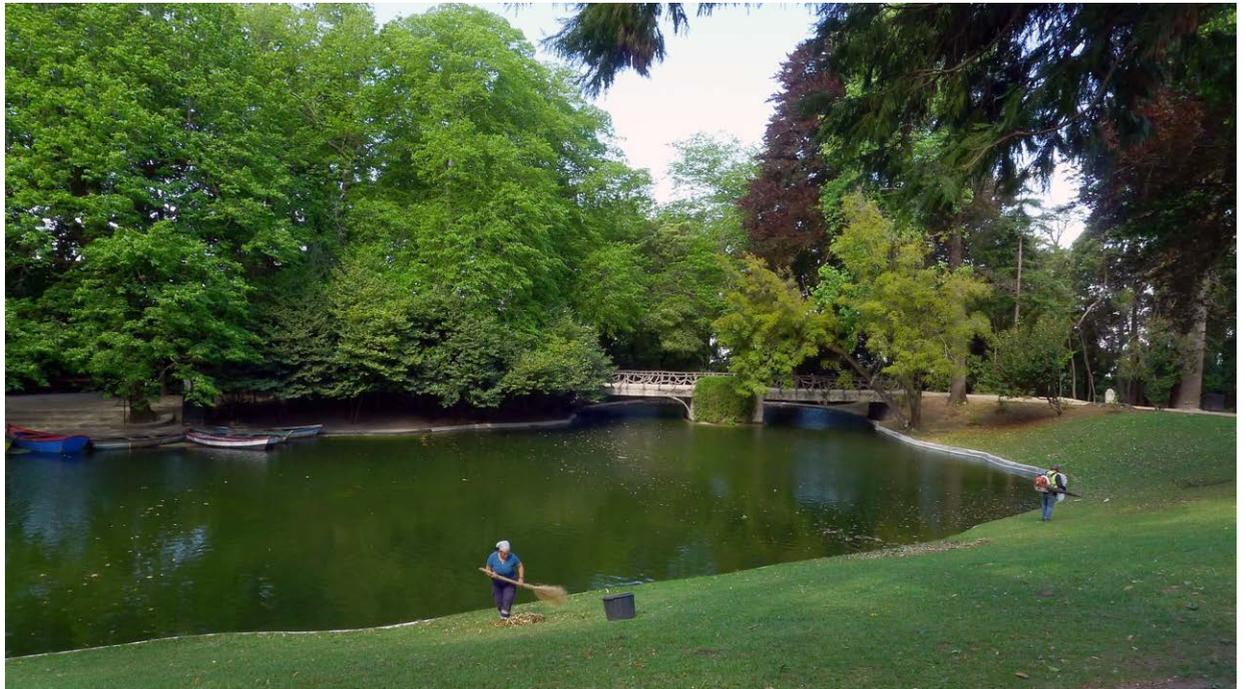
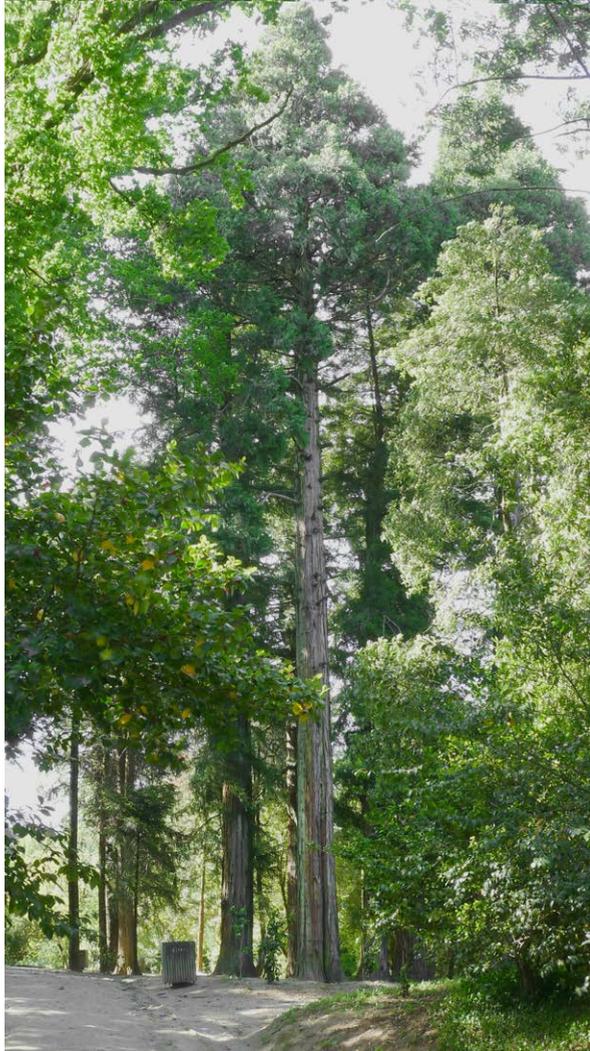


1. Hotel do Elevador
2. Hotel do Lago
3. Hotel do Parque
4. Hotel do Templo

2. DESCRIPTION

The park





2. DESCRIPTION

The portico avenue

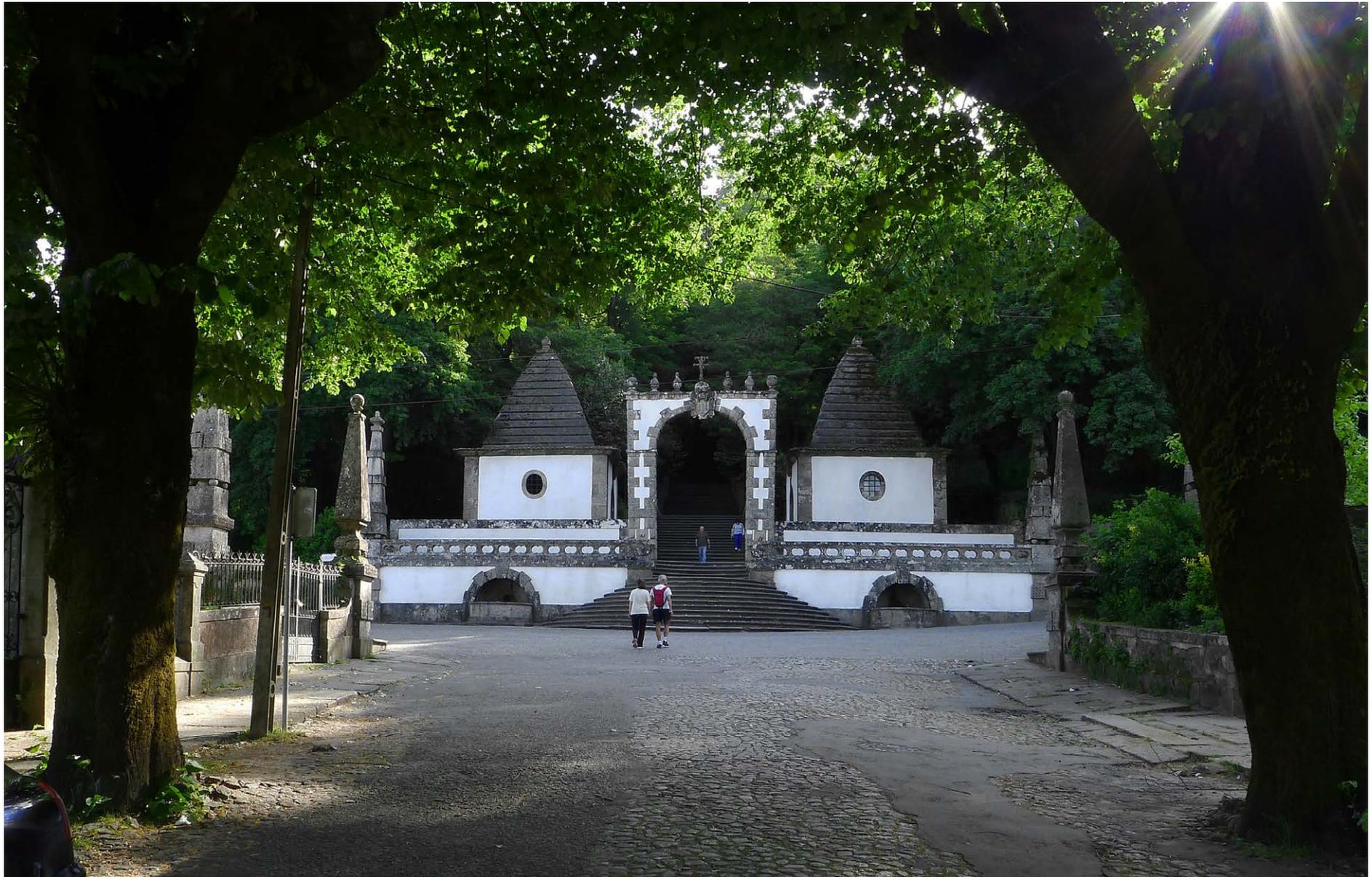
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The portico, built in the time of D. Rodrigo de Moura Telles, in the first quarter of the eighteenth century

both built in a zigzag shape, there are other notable perennial tree species, in particular Lawson cypress (*Chamaecyparis lawsoniana*) and Mexican Cypress (*Cupressus lusitanica*).

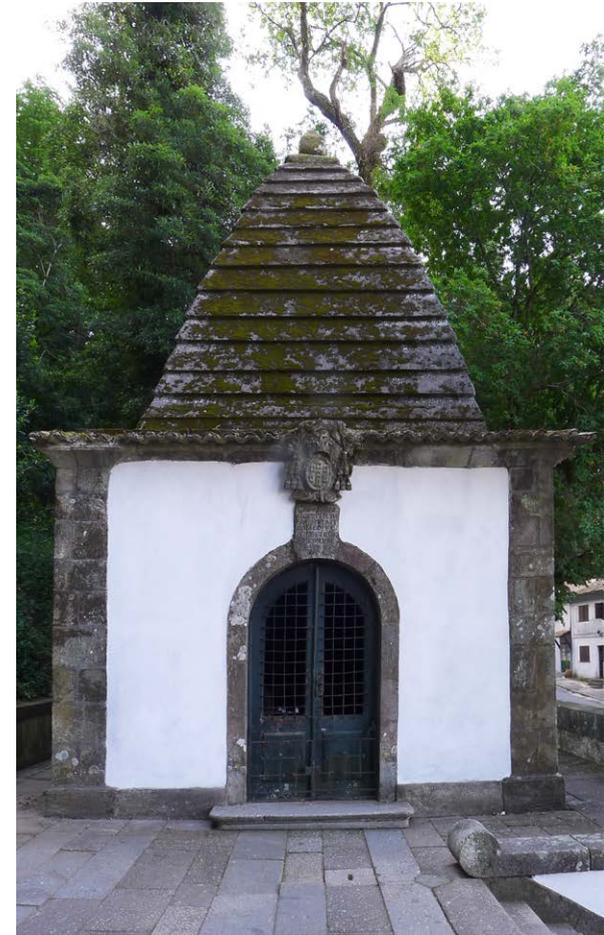
The entrance to the sanctuary is achieved via a portico at the base of the hill, preceded by an avenue lined by linden trees - the portico avenue – which is walled and topped by two granite obelisks. The entrance is located at an altitude of 280 m. Beneath the top of the linden trees, there is an arch which heralds the start of the *Viae Crucis*. The sanctuary's portico rests on a platform preceded by a stairway centred on a plastered, whitewashed masonry wall, with two niches on either side, each containing a fountain and a tank. There are a further two fountains on the threshold to the portico. The semi-circular bowls contain the figure of the sun, in the fountain on the left, and the figure of the moon, in the fountain on the right, from which water pours. Above the fountain of the sun there is a headstone with the inscription: “*JERUSALEM SANCTA RESTAURADA E REEDEFICADA NO ANO DE 1722*” (HOLY JERUSALEM RESTORED AND REBUILT IN THE YEAR OF 1722). The fountain of the moon contains the inscription: “*PELO ILLUSTRISSIMO SENHOR D. RODRIGO DE MOURA E TELLES ARCEBISPO PRIMAS*” (BY THE ILLUSTRIOUS GENTLEMAN, RODRIGO DE MOURA AND TELLES, ARCHBISHOP PRIMATE). The coat of arms of the archbishop primate, D. Rodrigo de Moura Telles (1644-1728), under a crucified Christ, encircles the arch.

Beyond the portico there are two small masonry chapels, with plastered and whitewashed walls and bare stone cornerstones, surrounded by a small wall. The chapels are square-shaped, with hip roofs and



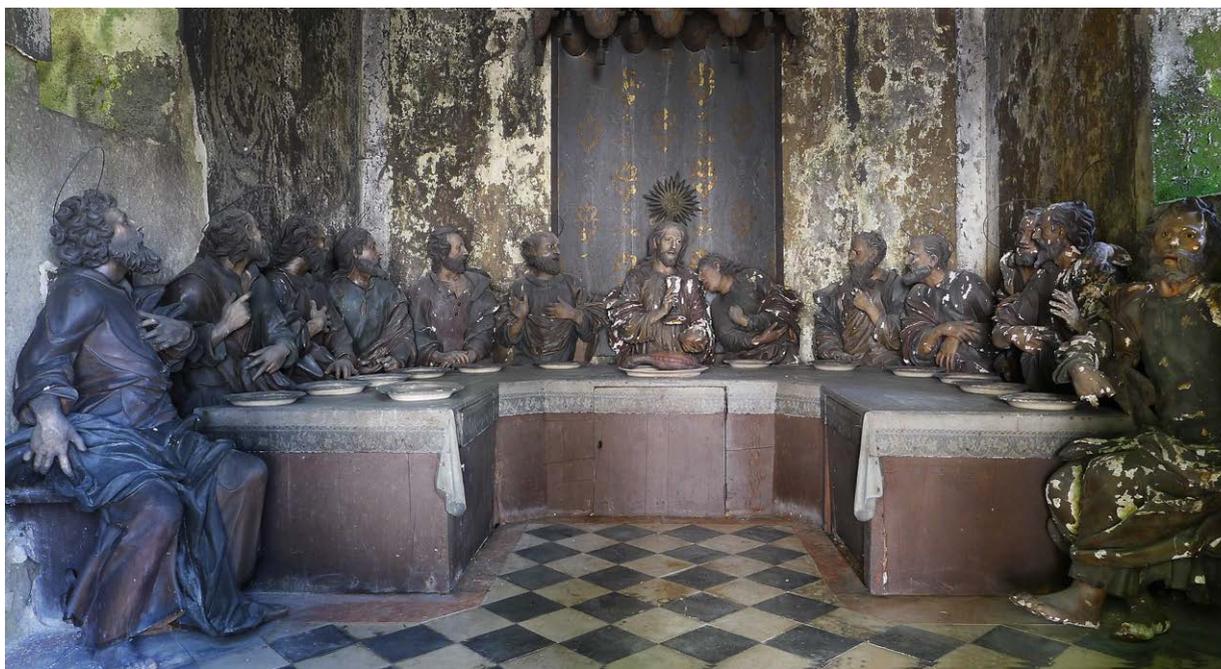
2. DESCRIPTION

- 1. Fountain of the Sun
- 2. Fountain of the Moon
- 3. Chapel of Agony or the Garden – 1st chapel
- 4. Chapel of the Last Supper – 2nd chapel



two oval windows on the side walls. The entrance to each chapel is via a perfectly arched door, topped by a headstone with an inscription and surmounted by the coat of arms of the archbishop D. Rodrigo de Moura Telles. In the first chapel, on the right, there is a scene depicting the Last Supper. Fourteen painted wood statues represent Christ sitting at the table, with the twelve apostles. Inside the second chapel, known as the Chapel of the Agony, on the left there is a statue of Christ, in the garden, looking at an angel, while the apostles, Peter, James and John, are sleeping.

The portico and the first two chapels – the chapels of the Last Supper and the Garden - conserve the eighteenth century design, in accordance with the intervention of the archbishop D. Rodrigo de Moura Telles, who presided over the diocese of Braga from 1704 until his death in 1728. This work was overseen by his ‘master of service’, the colonel-engineer Manuel Pinto de Villalobos (who died in 1734). Thenceforth, the stairs and chapels, as we see them today, are the result of a long reconstruction project that occurred in the late nineteenth century. The latter intervention enlarged the current paths, adding black and white paving stones, and the chapels assumed an octagonal plan, although they maintained countless original elements, including the coat of arms of D. Rodrigo de Moura Telles placed in the chapels, and accompanied by eighteenth century fountains.

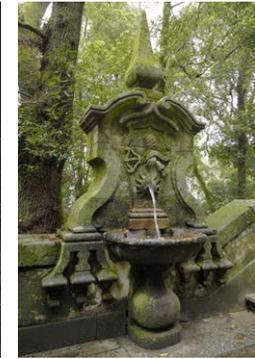


1. Interior of the Chapel of the Last Supper
2. Interior of the Chapel of Agony or the Garden



2. DESCRIPTION

- 1. View of the portico from the Chapel of Betrayal
- 2. Fountain of Apollo or Diana
- 3. Chapel of Betrayal – 3rd chapel
- 4. Interior of the Chapel of Betrayal



The first stairway takes us to the Chapel of the Betrayal, which is of more recent construction. The cornerstones now bear a frieze and a cornice.

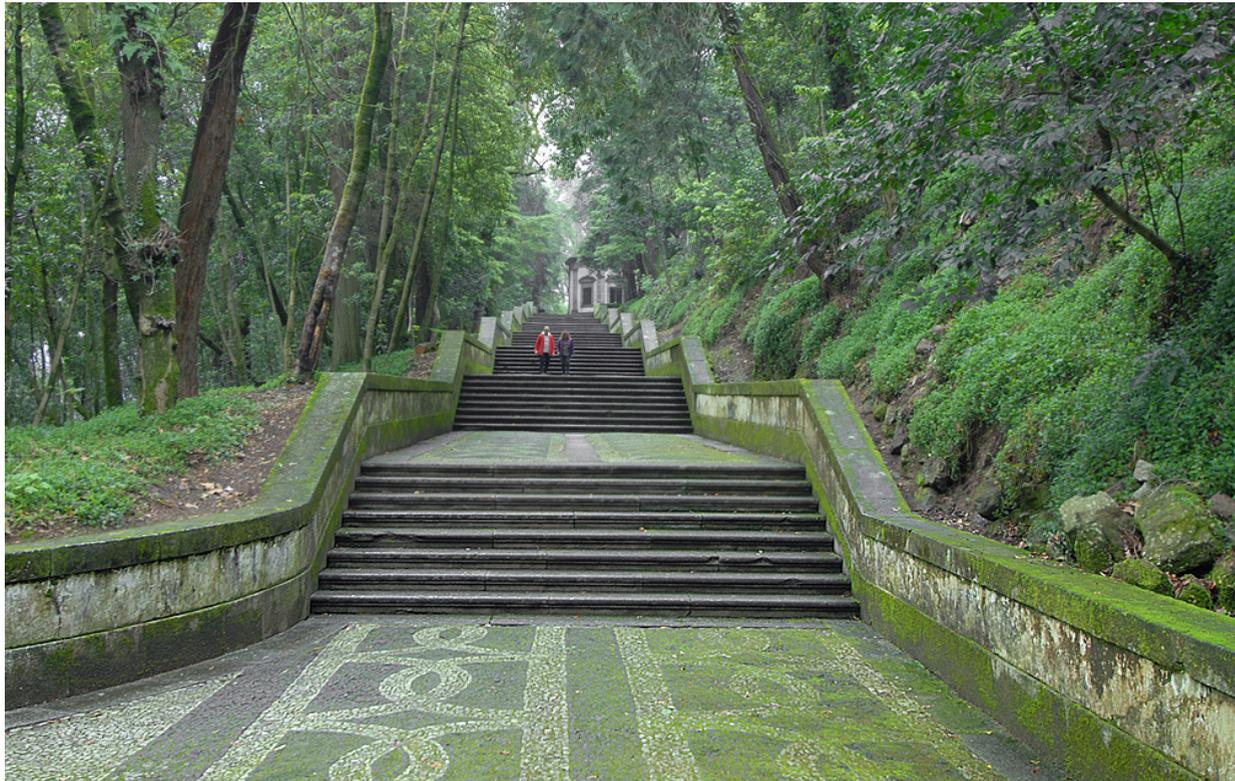
As in the previous chapels, the doorway is surmounted by an inscribed headstone and a coat of arms of D. Rodrigo de Moura Telles. The side windows, together with the rooftop window, illuminate the eleven statues that make up the scene inside the chapel, in which Judas kisses Jesus against a naturalistic background painted on the walls. To the left of this chapel there is the Fountain of Apollo, or Diana. On the back of fountain the attributes of the divinity are drawn on the spout, in the form of the sun. The ascending stairway consists of seven flights of stairs, each with eight steps. In the fourth chapel, the Chapel of Darkness, Christ appears alone, sitting, bound and blindfolded. The accompanying fountain evokes Mars. Between this chapel and the next, there is a new path, consisting of seven flights of stairs, each with eight steps. In the Chapel of the Flagellation, the fifth chapel, a scene depicting Jerusalem painted on the wall serves as a backdrop to the figure of the flagellated Christ. Outside the chapel there is the Fountain of Mercury. Between this chapel and the next, there is a new path, consisting of eight flights of stairs, each with eight steps. In the Chapel of the Coronation of Thorns, the sixth chapel, the seated Christ, already wearing the crown of thorns and a purple cloak, is surrounded by two figures, against a building. Outside, the fountain accompanying the chapel represents Saturn. This is followed by a new section, consisting of nine flights of stairs, each with nine steps, leading to the Circular Patio - a large circular space with a striped mosaic pavement, and two chapels. From here the *Viae Crucis* leads to the

1. Fountain of Mars
2. Interior of the Chapel of Darkness
3. Chapel of Darkness - 4th chapel



2. DESCRIPTION

- 1. Chapel of the Flagellation – 5th chapel
- 2. Interior of the Chapel of the Flagellation
- 3. Fountain of Mercury
- 4. Stairway



- 1. Stairway
- 2. Interior of the Chapel of the Coronation
- 3. Fountain of Saturn
- 4. Chapel of the Coronation – 6th chapel



The Circular patio and the Stairway of the Five Senses



church. One of the two chapels contains the scene of Pilate's Praetorium, or *Ecce Homo*, and the other, the Ascent to Calvary. The first chapel, on the right, presents Christ at the entrance to Pilate's palace, next to Pilate, who shows him to the people. The second chapel, on the left, contains eleven figures related to the scene of Christ carrying the cross, accompanied by Roman soldiers and the people, including the figures of his mother, Mary, and Veronica, holding the veil imprinted with Christ's face.



The first stairway ends at the Circular patio that was built in the late nineteenth century, astutely resolving the articulation between the first two stairways. This circular patio, offers a broad view over Braga. It is worthwhile noting the remarkable engineering work that supports the patio - an impressive 30-metre high wall. From this point there are three flights of stairs, that start with the two fountains of the Serpents. At the top of these fountains, water gushes from each serpent's head into a chalice and from there runs along the column to a bowl, supported by the heads of four crocodiles.



After the fountains of the Serpents there is a new section of the *Viae Crucis*, resuming the original programme of D. Rodrigo de Moura Teles. After climbing three flights of stairs, we arrive at the Patio of the Five Senses, which leads to the Stairway of the Five Senses, which encompasses six sections of divergent double stairways, alternated by six sections of convergent double stairways. Initially built in the 18th century, little is known about the construction of the stairway, which is attributed to the Jesuits, who in 1560, under archbishop D. Frei Bartolomeu dos Mártires (1514-

2. DESCRIPTION

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Chapel of Pilate's Praetorium and its interior – 7th chapel

Chapel of the Ascent to Calvary and its interior – 8th chapel

One of the fountains of the Serpents



1590), received the College of São Paulo in Braga for installation of Public Studies. The Stairway of the Five Senses is the most emblematic baroque work within the sanctuary.

Very rich from an iconographic, scenographic and symbolic point of view, this stairway has always elicited bold interpretations. Walls, steps, fountains, statues and ornamental elements follow each other rhythmically. The stairway aroused significant controversy at the time of its construction, and was even subject to sanctions, as a result of the symbolic options taken by the Jesuits in favour of figures of Greek mythology on the fountains that were subsequently replaced by figures from the Old Testament.

The Stairway of the Five Senses was in a very poor state of repair in the nineteenth century, and in 1895 was subjected to a major reconstruction and repair project, designed by Joaquim Augusto C. Guimarães, who wrote in the project memorandum: *“This project, commissioned by the Distinguished Board of the Royal Sanctuary of Bom Jesus do Monte, aims to rebuild and repair the stairway known as the Stairway of the Five Senses, which is now in a perfect state of ruin, making it intransitable for both pilgrims and visitors passing through this locale. In organisation of the project, I paid heed, as far as possible to: 1. The uniformity of the part of the upper and lower stairways, recently rebuilt, without deviating from their primitive form, 2. The necessary solidity and simplicity, without abandoning the current ornamentation, 3. The economy of resources.*

Justification of the project. I did not deviate from the primitive form of the stairway, since it is undoubtedly

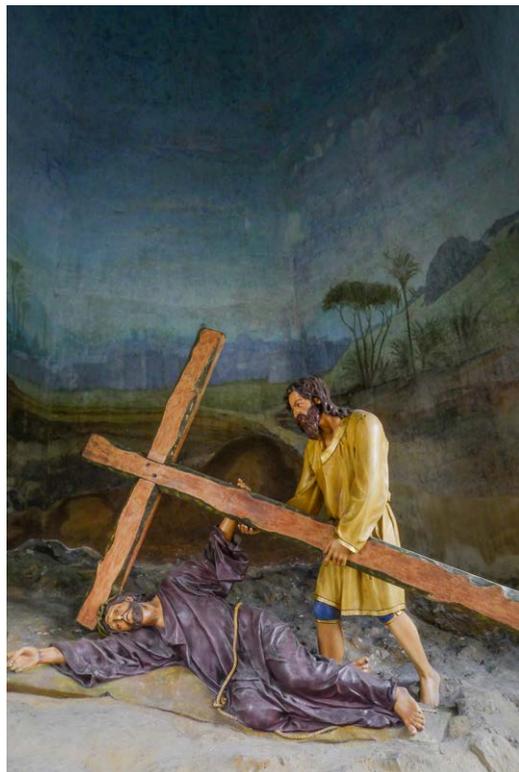
the design that is best suited to the terrain on which it rests, and even because it would require a major expense to build any variant there, without achieving any better results.”

The Patio of the Five Senses has a mosaic pavement and two chapels. The Chapel of the Falls, on the right, contains a statue of Christ succumbing to the weight of the cross, helped by Simon of Cyrene, following a stony path, against the background of the city of Jerusalem painted on the walls. The Chapel of the Crucifixion, on the left, represents Christ on Mount Calvary, nailed to the wooden cross by the soldiers, and accompanied by wailing women.

The Stairway of the Five Senses consists of six fountains. Attached to the first wall is the Fountain of the Five Wounds: a fountain with a pool. Water pours from five spouts into a semi-circular bowl and then flows into a pool at ground level. The five spouts represent the five wounds of Christ, under a shield ornamented with instruments that allude to torture: hammers, ropes, whips, the crown of thorns and a chalice. They bear an inscription surmounted by a Latin cross. This is the first of a total of six fountains located along the symmetrical axis of symmetry of the stairway, each alluding to one of the Five Senses.

The landings containing each fountain are supported and bordered by stone masonry walls, plastered and whitewashed, and pilasters mark the rhythm of the steps. Each fountain is preceded by granite sculptures and an inscription in Latin, referring to characters from the Old Testament. All of the fountains depict seven castles, and the coat of arms of D. Rodrigo de

Interior of the Chapel of the Crucifixion
Interior of the Chapel of the Falls
Chapel of the Falls - 9th chapel
Chapel of the Crucifixion - 10th chapel



2. DESCRIPTION

Statues of Noah and Jonathas on the Stairway of the Five Senses

next page

Looking down the Stairway of the Five Senses and Braga in the background

Moura Telles. The presence of animals accentuates the symbolism of each fountain: an eagle, bull, dog, monkey and spider, respectively.

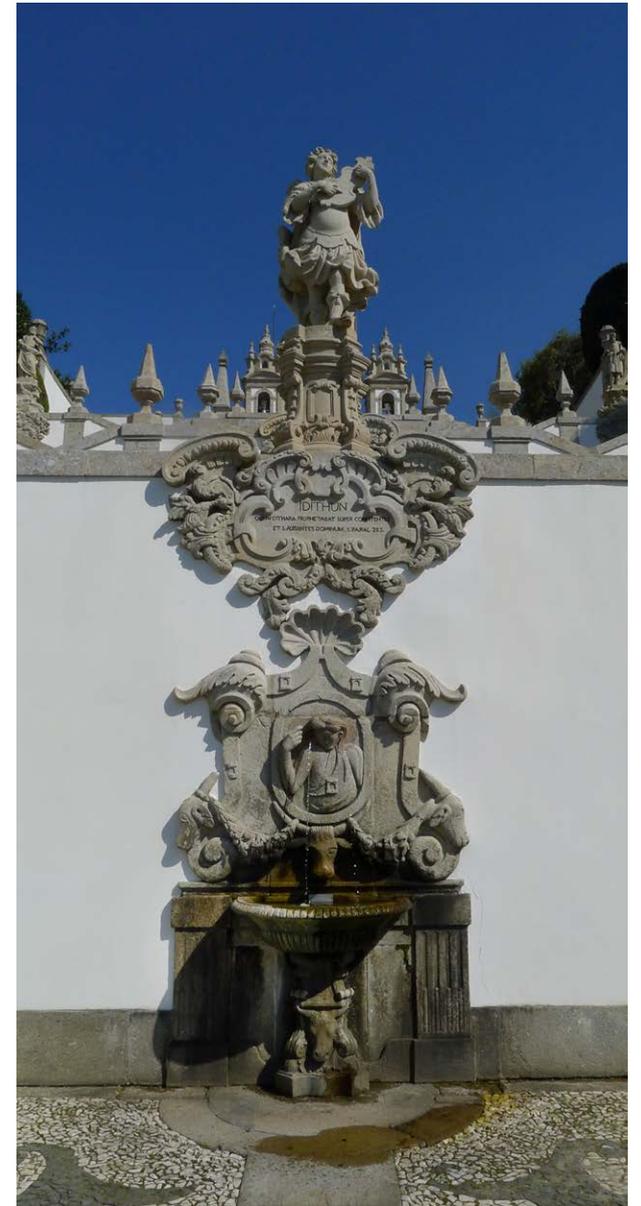
Jeremiah and Moses, positioned to the right and left, precede the Fountain of Vision. In this fountain, water gushes from the eyes of a woman, holding a pair of glasses in her left hand, and flows into a semi-circular bowl. An eagle is incorporated into the base of the bowl and a further three eagles surround the woman. Above them there is an image of the sun and a Latin inscription and a statue evoking the prudent man, from the book of Ecclesiastes.

The next fountain, the Fountain of Hearing, is preceded, on the right, by a statue of the wife from the Song of Songs, holding a lyre, and on the left King David playing the harp. The fountain's water pours from the ears of a woman. The base of the bowl into which the water pours is formed by the head of a bull, a figure that is repeated three times. The composition is surmounted by an inscription and the statue of Idito, playing the zither.

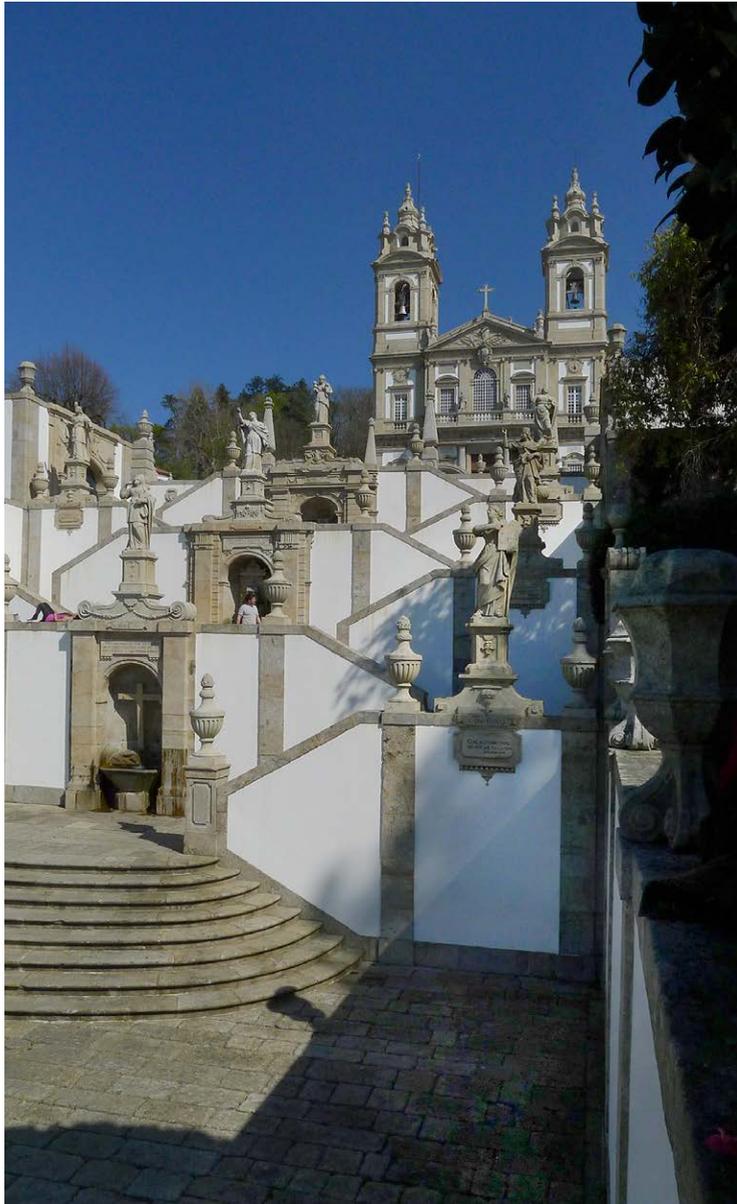
The Fountain of Smell is preceded by a statue of the Shunammite, embracing a palm tree, and statue of Noah cradling a lamb in his lap. Water flows from the nose of a man who is holding an open box. The man is flanked by two dogs, and there is another dog at the base of the bowl, surmounted by an armillary sphere. The statue that completes this fountain personifies another passage from the book of Ecclesiastes, referring to the wise man.



The fonts on the Stairway of the Five Senses: Five Wounds, Vision, Hearing, Smell, Taste and Touch



2. DESCRIPTION



The Patio of the Virtues and the Stairway of the Virtues, designed by Carlos Amarante

The Fountain of Taste is preceded by the figures of Ezra holding a chalice, and Jonathan, with a honeycomb and a beehive. Water flows from the mouth of a man holding an apple, accompanied by two monkeys, with another monkey at the base of the bowl. The main figure of the fountain is Joseph of Egypt, holding a platter of fruit and a chalice.

The last fountain, the Fountain of Touch, is preceded by the figures of blind Isaac and Isaiah. A woman holds a bowl from which water pours into a semi-circular bowl. In this fountain, the allegorical animal depicted is the spider. The figure of the wise King Solomon on this fountain completes the set of fountains, and introduces a new rectangular patio covered with granite slabs, that gives rise to a new stairway: the Stairway of the Virtues, designed by Carlos Amarante (1748-1815).

The Stairway of the Five Senses originally led to a circular-shaped church, commissioned by D. Rodrigo de Moura Telles, which was demolished due to problems of stability. The new church, designed by Carlos Amarante, was built at a much higher level, which made it necessary to build a transitional element between the Stairway of the Five Senses and the church. This led to the construction of a new stairway, the Stairway of the Virtues. Of neoclassical design, this stairway preserves the main symmetrical axis and has fountains in round niches in the centre, that evoke the three theological virtues: faith, hope and charity. The stairway begins in the Patio of the Virtues, with a central flight of fan-shaped steps, flanked by walls bearing granite statues representing the figure of Confession holding the tablets of the law, on the right, and the figure of Docility holding a shield depicting an elephant's head,

- 1. Fountain of Faith
- 2. Fountain of Hope
- 3. Fountain of Charity



2. DESCRIPTION

1. Patio and Fountain of the Pelican**2. Interior of the Chapel of Peter - 11th chapel****3. Interior of the Chapel of Mary Magdalene – 12th chapel**

an hourglass and a snake between two mirrors, on the left. This first flight of stairs leads us to the Fountain of Faith, in which water pours from the three spouts, in the form of the arms of a Latin cross, corresponding to the places where the nails of the crucifixion would have been inserted. Above the round niche there is another inscription, topped by a female figure who personifies Faith, blindfolded and raising a chalice, with her head arched backwards. The flight of stairs moving away from this point leads us to intermediate landings, dominated by the figures of Glory, with the celestial globe at her feet, and Confidence, holding a ship. At the landing where the steps converge there is once again a fountain dedicated to the virtue of Hope.

In the niche, we see Noah's ark against a turbulent sea, from where water pours into a bowl. The female figure above the bowl, leaning on an anchor, personifies the virtue of Hope. On the next landing, there are two chapels with large entrances, with arched doorways, surmounted by an inscription. The chapel on the right is dedicated to Mary Magdalene who is surrounded by four angels. The one on the left is dedicated to St. Peter and refers to the episode of his repentance. Statues of Peace and Kindness precede the Fountain of Charity. The statues stand on the parapets of the wall where two tombstones are inserted, that chronicle the sanctuary's history, depicting the hermitages that existed prior to the sanctuary. In the fountain, two boys carved in a niche, hold a bowl from which water pours, and, above them, the figure of Charity appears in the form of a woman holding a boy in each arm.

The Stairway of the Virtues is flanked by formal gardens, including the so-called "old garden" on the right, and

the "new garden" on the left, constituting support structures to the successive flights of stairs. At the top of the Stairway of the Virtues there is the Patio of the Pelican. In the centre of the wall that surrounds the patio and supports the churchyard there is a rounded niche, containing a succession of four granite bowls through which the water pours, forming a small waterfall. The water pours from a pelican's chest, that rips its own chest in a sacrificial gesture, to feed its children. The composition is flanked by pilasters, which are repeated, surmounted by urns. The niche used to be topped by a granite statue of Moses, which is now in the park.

Continuing the *Viae Crucis*, there are three broad flights of stairs located to the right of the Patio of the Pelican, and that lead to the Chapel of the Raising of the Cross, the thirteenth chapel, octagonally-shaped and with pilasters topped by urns. Inside the chapel there is a statue of Christ nailed to the cross, accompanied by his mother and other women, St. John, several soldiers and the two thieves who were crucified with him. Ascending another flight of steps, we reach the great churchyard, delimited by eight granite sculptures on plinths, distributed in a semi-circle, allusive to the sentencing of Christ - Annaz, Pontius Pilate, Herod and Caiphaz (south side) - and to the descent from the cross and placing of the body in the holy tomb - Joseph of Arimathea, Nicodemus, the Centurion, and once again Pilate (north side). The churchyard is located at an altitude of 400 metres.

The church - of Latin cross plan and neoclassical design, as mentioned above - was designed by Carlos Amarante and commissioned by the archbishop D. Gaspar de Bragança (1716-1789), and was built between 1781 and 1811. It dominates the hill and, to

1. Statues of Meekness and Confidence on the Stairway of the Virtues, seeing at the top the Statue of Longinus, the roman soldier
2. Descending view of the Stairway of the Virtues, on the right the new garden



2. DESCRIPTION

1. Chapel of the Raising of the Cross – 13th chapel
2. Interior of the Chapel of the Raising of the Cross

next page

The church designed by Carlos Amarante, built between 1781 and 1811



the west, is perched above the Stairway of the Virtues and the Stairway of the Five Senses and overlooks the city of Braga and the surrounding hills. In the lower section of the church's façade, structured by four single-stone columns, there are two niches, containing the figures of the prophets Jeremiah and Isaiah. Higher up, the four evangelists stand on top of a pediment, in which the five wounds of Christ are inscribed. A set of ten plaques is distributed across the façade, inscribed with texts from the holy books and other texts that commemorate construction of the church. The church is flanked by two bell towers. It is illuminated by an

octagonal skylight in the transept and by large windows in the facades.

Pope Francis attributed the distinguished title of Lesser Basilica to the sanctuary's church. On July 5 2015, the church was elevated to the status of Basilica. It harbours the fourteenth and final station of the *Viae Crucis*.

In the altarpiece of the main chapel, there is a representation of Christ's crucifixion, centred around the figure of Christ dying on the cross, accompanied by



the two thieves who were crucified with him, and several soldiers and women at the base of the cross, including the Virgin Mary. The whole ensemble, including the canopy, was designed by Carlos Amarante. There are several paintings and statues in the church that depict scenes alluding to the life of Christ, including granite statues of the “Four Doctors of the Church” (Saint Gregory the Great, Saint Ambrose, Saint Augustine, and Saint Jerome). On the left-hand side of the main chapel there is the Chapel of the Blessed Sacrament and on the right-hand side the Chapel of the Relics. Here, among other relics, there is a relic of the Holy Cross and another of St. Carlos Borromeu (1538-1584), the mentor and promoter of the Council of Trent, the mastermind behind the Italian *Sacri Monti*, in particular that of Varallo and, in turn, a close friend of the influential D. Friar Bartolomeu dos Mártires, the archbishop-saint of Braga (1559-1582). On the right side of the church, in the sacristy, there are paintings representing the sanctuary’s many benefactors, and to the left the ancient Chapel of the Holy Cross, which contains a large crucifix, in front of a painting of the city of Jerusalem.

Next to the church, to the north, there is a building which houses the headquarters, archive, shop and museum of the confraternity, known as the *Casa das Estampas*. To the left of the church is the entrance to the park, marked by a huge grotto, surmounted by a belvedere.

Returning to the churchyard, we find the Chapel of the Descent from the Cross, which is similar to the Chapel of the Raising of the Cross, which faces it, in a symmetrical position, to the south. The dead body



The interior of the church – 14th chapel



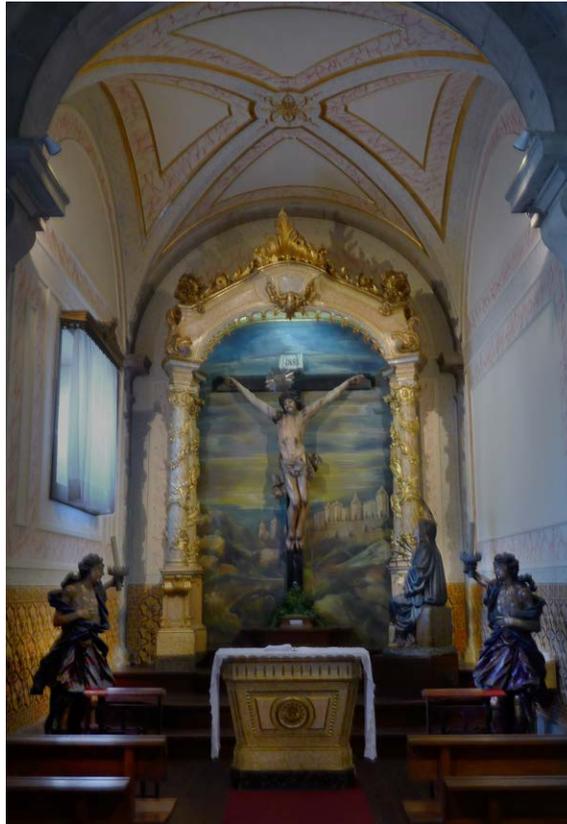
The main altar, the baldaquine and the calvary



2. DESCRIPTION

Inside the church:

1. The reliquaries
2. The chapel of Bom Jesus do Monte inside the church
3. The sacristy with the benefactors's gallery



of Christ is taken down from the cross, wrapped in a shroud, and delivered to his mother, the apostle Saint John and the women who accompanied them. Painted on the wall, a dark sky looms over the city of Jerusalem that reveals itself behind the walls. Next to this chapel, perched on a large pedestal, there is a statue of Longinus on horseback, next to the upper entrance to the funicular.

An avenue runs from the Chapel of the Descent from the Cross, followed by a new stairway, which leads toward the Yard of the Evangelists. Along the way, there are two chapels made from granite slabs, which continue the narrative on the great moments following the death of Christ. In the Chapel of the Anointing, or of the Tears, the first chapel on the right, the body of Christ appears on the holy shroud, about to be anointed. There are also statues of Saint Mary, Joseph of Arimathea, Nicodemus and Saint John, among other men and women. The next square-shaped chapel, to the left, reproduces the scene of the resurrection. While some soldiers are sleeping, others, with haunted expressions stare in astonishment at the tomb, in the form of a cave, which is open and empty. At a higher level, Christ reveals himself to the remaining persons. The *Viae Crucis* ends at the top of a walled yard - the Yard of the Evangelists, also known as the *Terreiro das Três Capelas* (Yard of the Three Chapels) - that is approximately quadrangular-shaped.

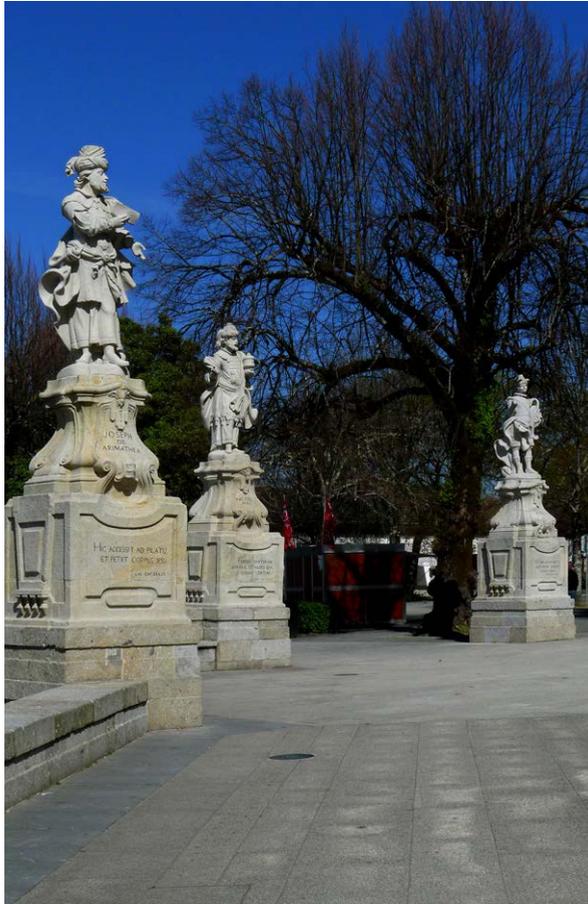
This yard was commissioned by the distinguished Manoel Rebello da Costa (who died in 1771), the treasurer of the Confraternity, who financed this work in the eighteenth century. The design of the chapels has been attributed to André Soares (1720-1769), one of

1. Chapel of the Descent from the Cross - 15th chapel
2. Interior of the Chapel of the Descent from the Cross



2. DESCRIPTION

Joseph of Arimathea, Nicodemus and Pilate the Centurion, three out of the eight statues which surround the churchyard



the great masters of baroque architecture in Portugal and was built in around 1760. The yard still has its initial formal and aesthetic characteristics and stands at an altitude of 450 metres. One of the vertices of the quadrangular yard harbours the entrance, while there are three hexagonal chapels in the other three vertices, on bases, with cornerstones supporting pilasters and a pyramidal roof covering. The four walls that enclose the yard contain fountains allusive to each of the four evangelists, and in the centre of the yard, there is another fountain on a raised platform, known as the Fountain of the Tears, with the Cross resting on the armillary sphere, in a small column, placed above two concentric and superimposed circular bowls.

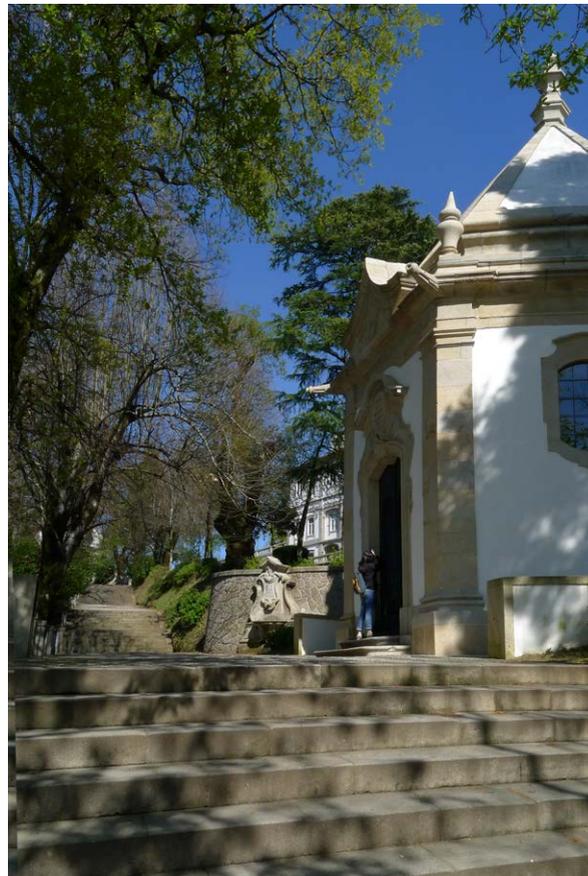
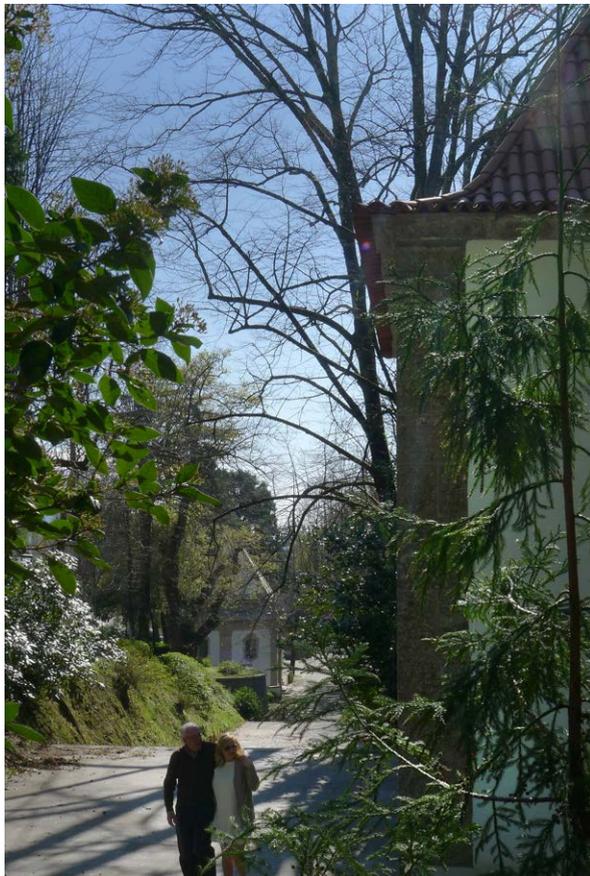
The stairway leads into the yard, and to the right is the Fountain of St. Mark, in which water pours from the head of a lion into a semi-circular bowl. Beneath his sculpture, accompanied by a lion, there is a Latin inscription of St. Mark. The second chapel harbours a set of sculptures alluding to the apparition of the risen Christ to the disciples at Emmaus. It is followed by the Fountain of St. Luke, in which water pours from the head of a bull and beneath his sculpture, accompanied by a bull, there is once again a Latin inscription of St. Luke. Diametrically opposite the stairway, we encounter the largest and most majestic chapel. This is the twentieth chapel and the last in the *Viae Crucis* up to the sacred mount, which depicts the Ascension of Jesus. It follows the fountain of St. John, in which water pours from the head of an eagle, and his statue is also accompanied by an eagle. The next chapel refers to the Apparition of Christ to the Saint Mary Magdalene, who was the first person to see the resurrected Christ. To the left is the Fountain of St. Matthew, in which water pours from the

head of an angel, while another angel accompanies his statue.

From the Yard of the Evangelists there is a broad view over the valley of the Este river and the Serra do Gerês mountains. From here there is access to the park, via the lake, from where it is possible to once again descend to the church. A nearby avenue contains the fresco house of the former archiepiscopal palace of Braga, designed by André Soares and commissioned by the archbishop D. José de Bragança (1703-1756), which was destroyed by fire in 1866. It was brought here in the early twentieth century.

Although somewhat outside the context of the description of the property, mention should also be made of the automobile entrance within the sanctuary, located next to the Hotel do Elevador which provides access to all the hotels and also the so-called Colunata de Eventos - built on a monumental belvedere located to the right-hand side of the Stairway of the Virtues. In the first half of the 20th century, a tea room designed by Raul Lino and an events venue designed by Moura Coutinho, were built in this locale, which today hosts conferences and other cultural and social events.

1. Descending view of the Stairway of the Resurrection, having the Chapel of the Resurrection (17th chapel) in the foreground and the Chapel of the Anointing in the background
2. Chapel of the Anointing – 16th chapel
3. Interior of the Chapel of the Anointing



Fountain on the Yard of the Evangelists



The Yard of the Evangelists



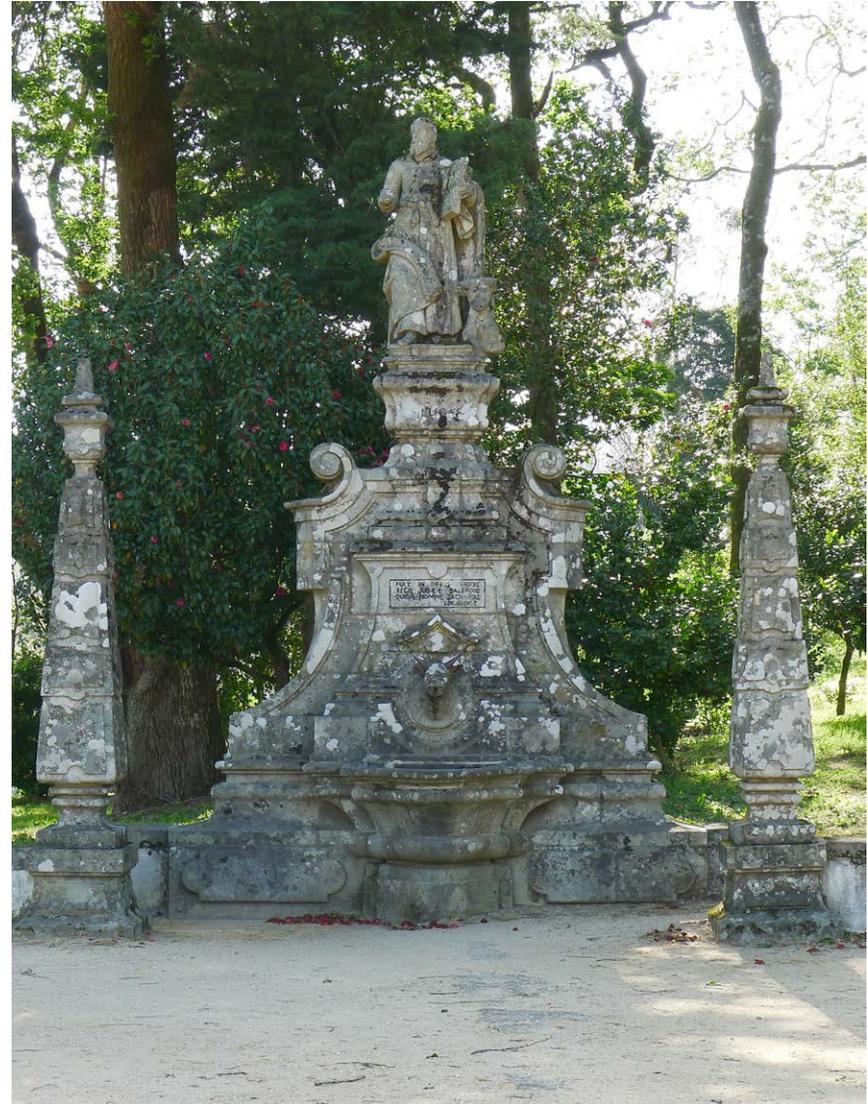




1. Chapel of the Apparition of Christ to the Saint Mary Magdalene – 18th chapel
2. Interior of the Chapel of the Apparition of Christ to the Saint Mary Magdalene
3. Chapel of the Ascension – 20th chapel
4. Interior of the Chapel of the Ascension
5. Chapel of the Encounter at Emmaus - 19th chapel
6. Interior of the Chapel of the Encounter at Emmaus

2. DESCRIPTION

- 1. Fountain of St. Mark
- 2. Fountain of St. Luke



- 3. Fountain of St. John
- 4. Fountain of St. Matthew



2. DESCRIPTION

2.b HISTORY AND DEVELOPMENT

Study of the sanctuary of Bom Jesus do Monte reveals that the history of its construction is extremely rich in terms of different events and initiatives, and is marked by leading personalities in the history of Portugal and Europe. The architectural programme of the sanctuary is highly dense and complex, including a rich set of iconographic contents in which baroque architecture has impregnated the monumental structure constituted by stairways, chapels and fountains filled with symbolism, and individual sculptures.

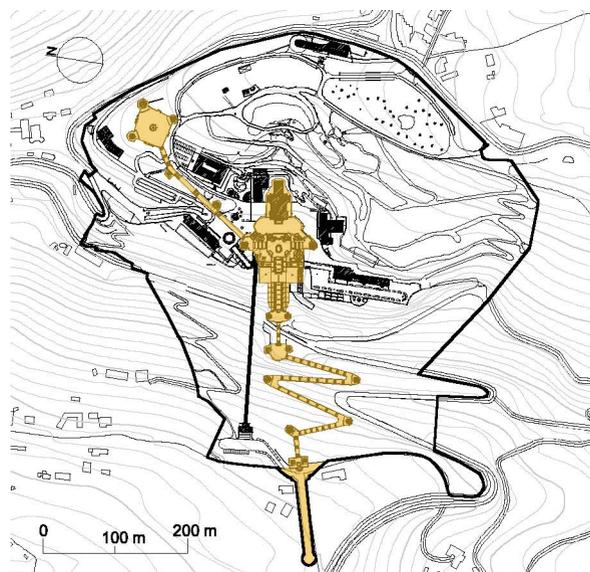
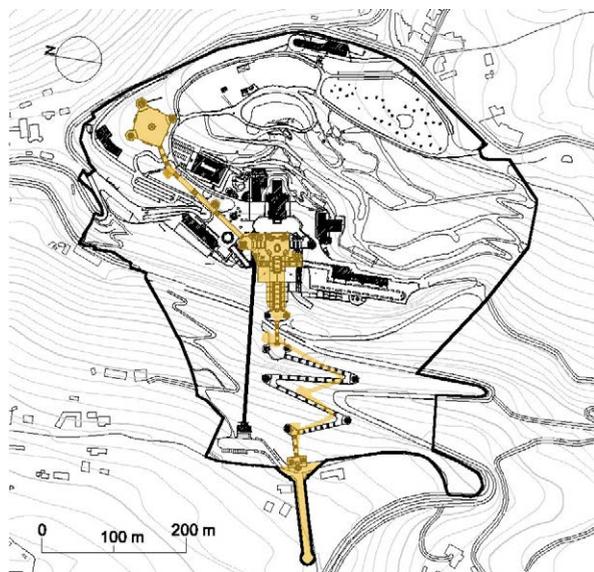
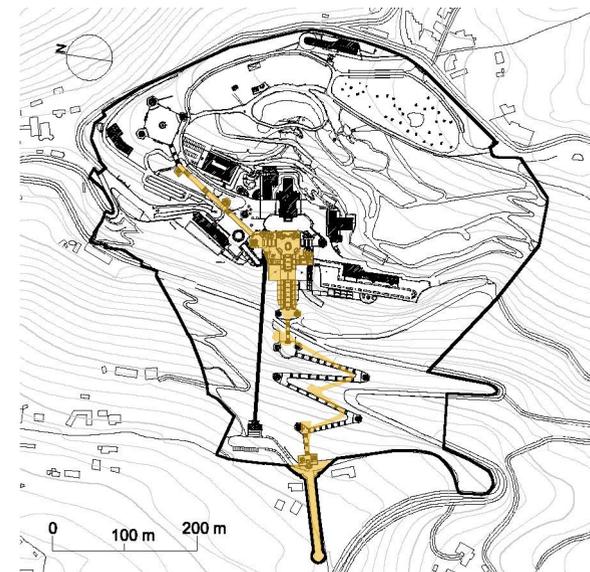
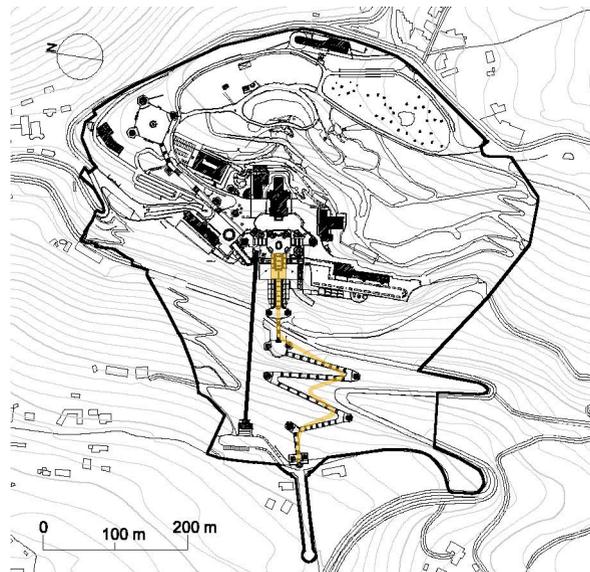
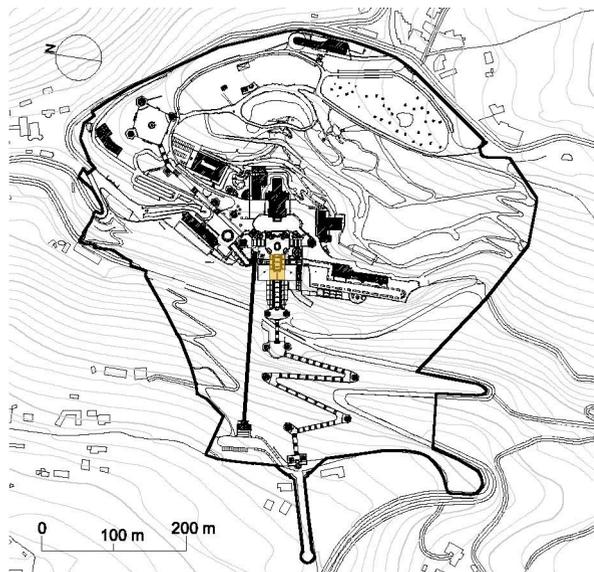
The locale is based essentially on a narrative of granite and water, manipulated via the successive programmes implemented by the archbishops of Braga and the Boards of the Confraternity from the seventeenth century onwards. The sanctuary was built as a place of worship, orientated towards the Redemption of Humanity through the influence of Jesus Christ and intended as a place of pilgrimage and devotion. Its location on a western slope of Mount Espinho, with excellent solar exposure and benefiting from the Atlantic breezes, have also transformed the enclosure of Bom Jesus into a sightseeing attraction. The quality of the trees and shrubs planted within the enclosure is exceptional, marked by the coexistence of native and exotic flora which includes remarkable species, especially in terms of the extraordinary size that several specimens have attained. Natural and cultural elements combine in a harmonious manner creating a cultural landscape of great spiritual significance.

It has already been stated that the ancient city of Braga and its aspiration to be a holy city rivalling Santiago de Compostela has been blended with the sanctuary itself. Braga and Bom Jesus constitute an integrated whole.

Generations of architects, engineers, sculptors of granite and wood, painters, stonemasons, plasterers, and gardeners have worked therein. The enclosure and its sanctuary is inserted on Mount Espinho as a sacred mount forming part of a larger movement that led to the construction of New Jerusalems in various parts of Europe, with a strong catechetical goal of educating people about Christianity.

Given the complexity of the locale, its chronological evolution can be organised into seven inter-connected periods. They form part of a single programme whose sole goal was to create a place of salvation - built and rebuilt in successive periods of time - which has absorbed the social, political and economic circumstances of each period and the artistic manifestations and creations of the epoch. These seven periods are as follows:

- I. THE TIME OF THE HERMITAGES
(fourteenth century - 1629)
- II. THE FIRST SANCTUARY
(1629-1722)
- III. “*JERUSALÉM SANCTA RESTAURADA*”
(1722-1740)
- IV. YARD OF THE EVANGELISTS
(1749-1765)
- V. A PERIOD OF GRACE AND A NEW TEMPLE
(1765-1857)
- VI. FROM SANCTUARY TO A PLACE OF *VILLEGIATURA*
(1877-1945)
- VII. THE PERIOD OF MATURITY



The chronological evolution can be organised into seven inter-connected periods. The evolution of the sanctuary during the first five periods is represented on the maps.

I. THE TIME OF THE HERMITAGES

(fourteenth century - 1629)

II. THE FIRST SANCTUARY

(1629-1722)

III. "JERUSALÉM SANCTA RESTAURADA"

(1722-1740)

IV. YARD OF THE EVANGELISTS

(1749-1765)

V. A PERIOD OF GRACE AND A NEW TEMPLE

(1765-1857)

2. DESCRIPTION



I. THE TIME OF THE HERMITAGES (XIV century - 1629)

The first news about the existence of hermitages in Mount Espinho is extensively documented, as well as the moments of decay or abandonment of these constructions. The hermitages were associated with the devotion to the *Santa Cruz* (Holy Cross) that motivated intense pilgrimages and made it possible to collect many alms contributions. In 1373, the statutes of the Brotherhood of Trinity Church in Braga refer to the existence of a hermitage on the hill. The existence of worship of the Holy Cross in Mount Espinho predates this hermitage and is associated with the victory in the Battle of Salado against the Moors in 1340 in which the Archbishop of Braga, D. Gonçalo Pereira, fought alongside King Afonso IV of Portugal although there is no accurate record of the symbol or the building that attracted worshippers to this locale.

In one of the walls of the Stairway of the Virtues, in the sanctuary, there are two stones with inscriptions related to the presence of a hermitage built in 1494 at the time of archbishop D. Jorge da Costa II and another to its rebuilding and enlargement in 1522 by D. João da Guarda (1529), dean of Braga Cathedral, who was a contemporary of D. Diogo de Sousa. During the subsequent hundred years there are no recorded news related to the locale, but it should be noted that these were difficult times, including two plague epidemics and a series of economic crises. In 1580, Portugal lost its independence and fell under the rule of Philip II of Spain, son of Carlos V and Isabel of Portugal. Spanish dominion lasted until 1640.

II. THE FIRST SANCTUARY (1629-1722)

The Confraternity of Bom Jesus do Monte was founded in 1629, during the Spanish occupation of Portugal, i.e. almost 400 years ago. It is from this date that we can consider Mount Espinho as a calvary-mount, including the installation of various small hermitages. In Braga, from the Middle Ages onwards, the confraternities assumed considerable importance in the life of the city and played a fundamental role in acts of worship. However, they experienced significant expansion in the late sixteenth century and the seventeenth century, when the Confraternity of Bom Jesus was founded.

The movement of the confraternities is inseparable from the Council of Trent, held at three different moments, between 1545 and 1563, and the Catholic Church's reaction to the Protestant Reformation, initiated by Luther. In fact, this great conciliar meeting represented the corollary of a long process of reform that had been drawing in the interior of the Church since the end of the Middle Ages. While a significant part of the work of the Council Fathers was to counter the challenges posed by the Reformed theologians, it is nevertheless true that a great effort was directed towards the internal "reformation" of the Church which remained faithful to Rome. In this sense, as soon as the first half of the XVI century and in the reorganizing environment that began to spread, the renewal of the formation and pastoral action of the clergy moved along with the re-establishment of observance of rules and discipline within the communities of monks and friars and a renovated Christian education of the laity. All this process was accompanied by a vigorous revitalization of religious sentiment and spirituality. In the Portuguese case the figure of D. Friar Bartolomeu dos Mártires

(1514-1590) was of the greatest significance. He served as the Archbishop of Braga between 1559 and 1582, and played a major role in the Council when he participated in its final period, between 1561 and 1563. He was a Dominican and upheld rigorous standards in his personal life, leading him to be known as the Archbishop Saint. Among his many works, *Stimulus Pastorum*, “*Stimulus of the Pastors*,” deals with the ideal profile of the bishop, whom he views as “*the sun of his diocese*”.

One of the most prominent aspects of his works was precisely that of pastoral visits. He took his personal and pastoral practice to the Council of Trent by influencing the council’s decrees, and upon his return to Braga he applied them in running his diocese and as temporal master of the city. In relation to his work, D. Rodrigo da Cunha, Archbishop of Braga, commented: “*Of the books that he wrote, only two were printed, one called Stimulus Pastorum, providing indications on how to shepherd a flock, and the other the Catechism of the Christian Doctrine. The first was ordered to be printed in Milan by his holiness, the Cardinal Carlos Borromeu. In the case of the second, King Sebastião in Lisbon, ordered the clerics of the Masters of the Military Orders of Santiago, Avis and Cristo, to read it to their parishioners on Sundays and work days.*”¹

In Portugal, the orientations issued by the Council of Trent were widely publicized, largely due to the unconditional support readily expressed by Cardinal Prince Henry, who, in 1564, ordered the “*Decrees and determinations of the Sacred Council of Trent*” to be printed. They were intended to be distributed in the parishes and the second edition included an annex

dedicated to confraternities and hospitals and their administrators. Backed by the authority of the decrees and rulings issued by the Council of Trent, D. Friar Bartolomeu dos Mártires intensified the pastoral and catechetical measures that he had practised since he had been appointed as Archbishop of Braga and which confirmed his desire to promote the figure of the enlightened prelate, an outlook which began to serve as a reference.

There is no record directly relating D. Friar Bartolomeu dos Mártires to the hermitage or to the locale in Mount Espinho. However, as an enlightened man and a man of the world, it is necessary to recall his action - in Braga, beyond Braga, in the Portuguese court and in the Council of Trent. He certainly benefited from the architectural and urban expansion of Braga overseen by his predecessor, D. Diogo de Sousa, motivated by the desire to restore it as a holy city. Somehow, the idea prevailed of recovering from the never-forgotten, very long and exhausting quarrel that, more than four centuries earlier, had opposed the pontiffs of Braga to the archbishop of Santiago de Compostela, Diego Gelmirez in the struggle for ecclesiastical supremacy over the north-west Iberian peninsula. D. Friar Agostinho de Castro, archbishop between 1588-1608, a devout worshipper of the Passion of Christ and of whom it was said: “*D. Diogo de Souza made Braga a city, but D. Friar Augustine transformed it into a Court*”, ordered the Convent of Our Lady of Pópulo to be built in 1596 for the Order of St. Augustine, and in the enclosure “*he planted a beautiful park, whose streets are graced with several water fountains: seven very devout hermitages were built therein, devoted to the stations of the passion of Christ Our Lord ...*”²

[previous page](#)

Plaques currently placed in the Stairway of the Virtues, commemorative of the hermitage, ordered to build by the Archbishop D. Jorge da Costa in 1494 and of its rebuilding and extension by D. João da Guarda in 1522.

2. DESCRIPTION

D. Frei Bartolomeu dos Mártires (1514-1590), archbishop of Braga between 1559 and 1582. Image courtesy of Arquivo Nacional da Torre do Tombo: série preta PT/TT/SP/3698



The Confraternity of Bom Jesus rebuilt the hermitage at Mount Espinho and referred to the crucified Christ as “Bom Jesus do Monte” (Good Jesus of the Mount) and designed major building works that would transform the mount into a sanctuary, building pilgrims’ barracks and the first chapels in small niches, allusive to the passion of Christ, connected by a distinctive path opened in the woods.

Pedro do Rosário was the first hermit to be nominated to as guardian of the sanctuary. The locale was then abandoned after a dispute between the Confraternity and the dean of Braga Cathedral, D. Francisco Pereira da Silva. In 1722, D. Rodrigo de Moura Telles (1644-1728), Archbishop of Braga from 1704 until his death, after he approved the new statutes for the Confraternity, appointed its leader and was the great promoter of the sanctuary of Bom Jesus do Monte.

In its own way, the sanctuary of Bom Jesus do Monte translates, through multiple architectural and artistic metamorphoses distributed for a long time, the equally multiple forms with which the rooting of the tridentine spirit and practices took shape in Portugal. They impacted the society of the Old Regime and of the first contemporaneity. But in the whole, Bom Jesus also reflects in an exemplary way these very traces of Roman Catholicism such as theatricality, celebratory exteriorization, community sense and life as a permanent and inexhaustible journey.

III. "JERUSALÉM SANCTA RESTAURADA" (1722-1740)

A figure of the Portuguese upper nobility, rector of the University of Coimbra and bishop of Guarda, D. Rodrigo de Moura Telles, after his solemn entry in Braga in 1704, made visits throughout the diocese during a two-year period. He attached major importance to making pastoral visits as well as to liturgical questions, and created monasteries and convents while giving major impetus to confraternities and brotherhoods. He oversaw major changes to the Episcopal Palace and the Cathedral. Throughout the city of Braga and in the sanctuary we still find his coat of arms - the seven castles of the coat of arms of the Moura, and the armillary sphere or Christ's cross.

Construction of the sanctuary was his most emblematic work, and it is believed that he was assisted by his 'master of service', colonel and engineer, Manuel Pinto de Villalobos (died in 1734) who studied in the Aula de Fortificação (fortification class) in Lisbon and worked with the French military engineer, Michel de Lescole in Viana do Castelo, in the north of Portugal. He participated in river and military works and developed extensive activity for D. Rodrigo de Moura Telles throughout the diocese, especially in churches and convents.

Once the access road to Mount Espinho was opened, the portico was built, together with the eight square-shaped chapels with pyramidal roofs, respective fountains, the Stairway of the Five Senses, coordinated by the Jesuit priests and the circular-shaped church. The path of the *Viae Crucis* was also regularised. Three years later, in 1725, the new church and chapels were completed and four further chapels were designed above the church.

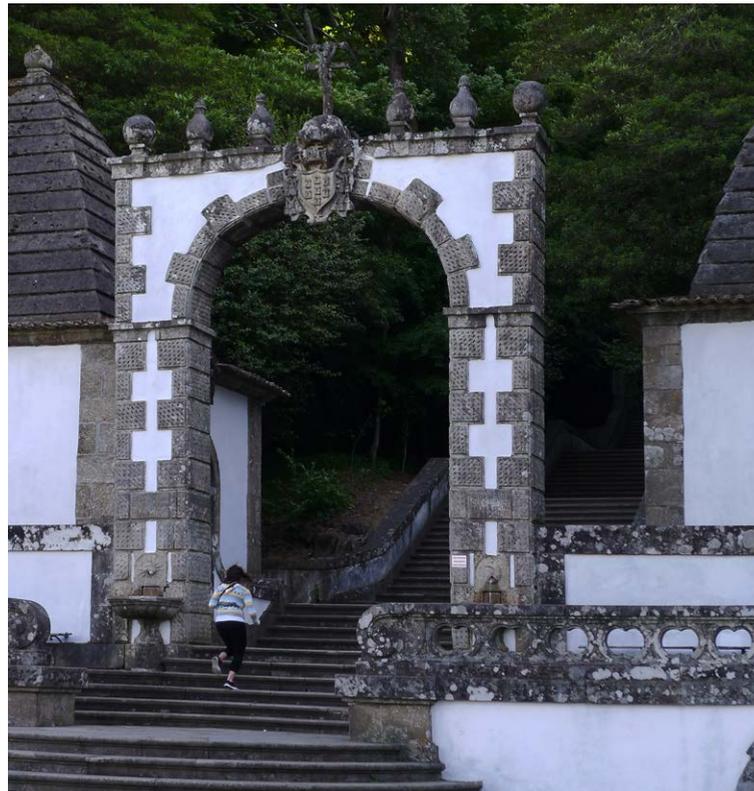
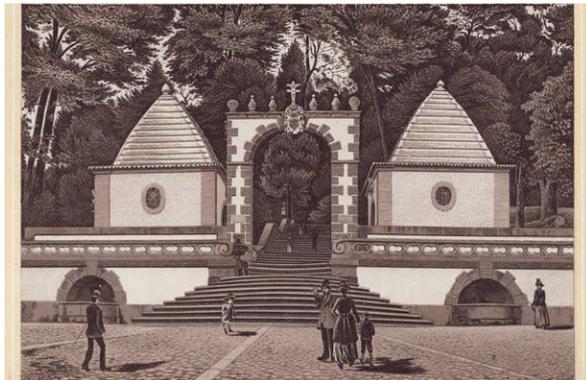
1. The seven castles of the coat of arms of the "Moura". Arquivo da Confraria do Bom Jesus do Monte
2. Detail representation of the sanctuary in the back of the portrait of D. Rodrigo de Moura Telles
3. D. Rodrigo de Moura Telles (1644-1728), archbishop of Braga between 1704 and 1728. Unknow author. 1733



1. The portico. Recordação do Real Sanctuário do Bom Jesus do Monte, Braga. Undated

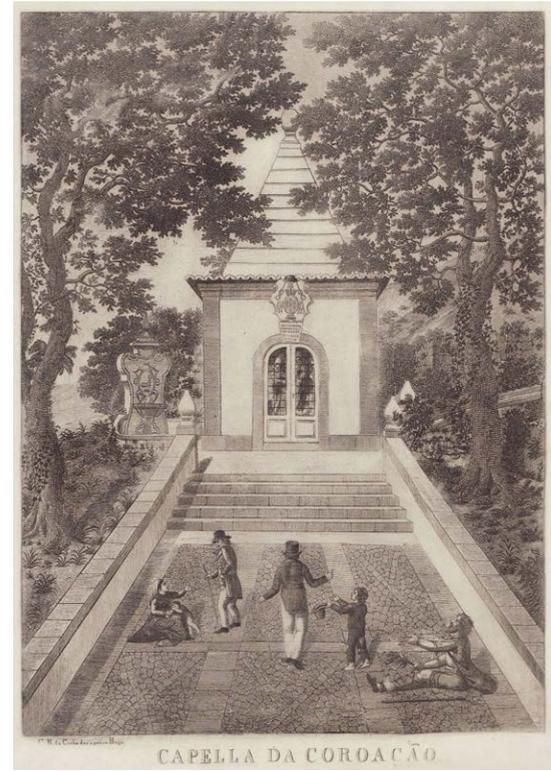
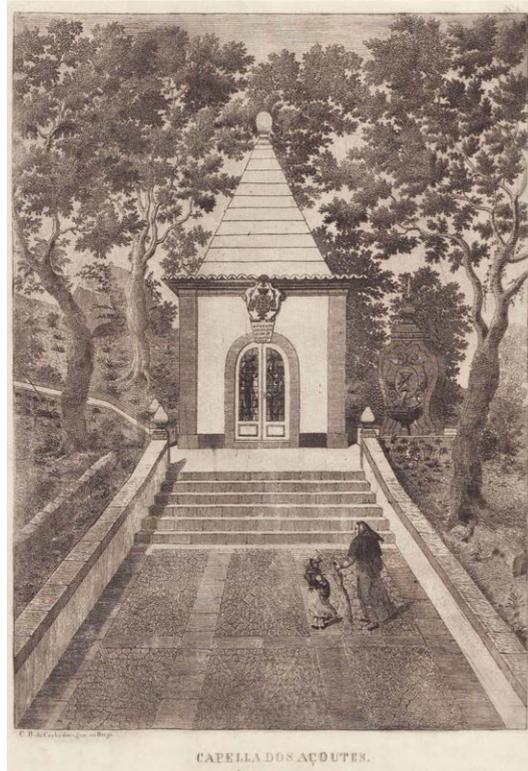
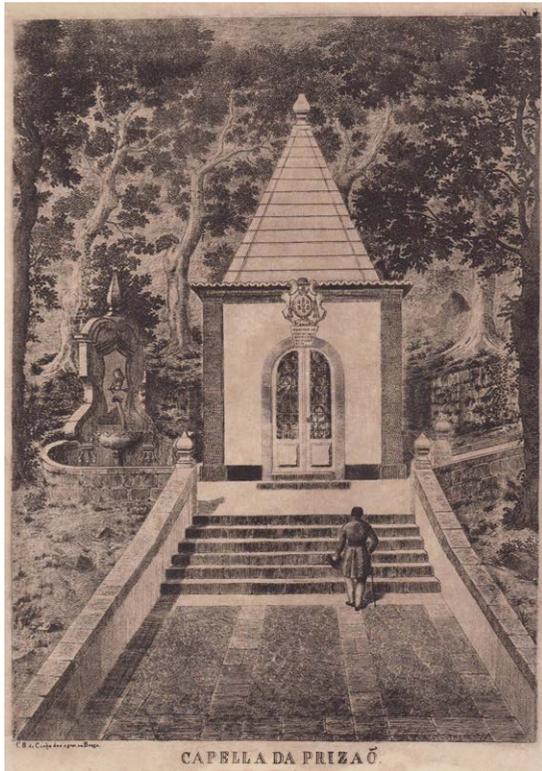
2. The portico of Bom Jesus. Paços, José Manuel da Silva - O bilhete postal ilustrado e a história urbana de Braga. Lisboa: Editorial Caminho. 1996

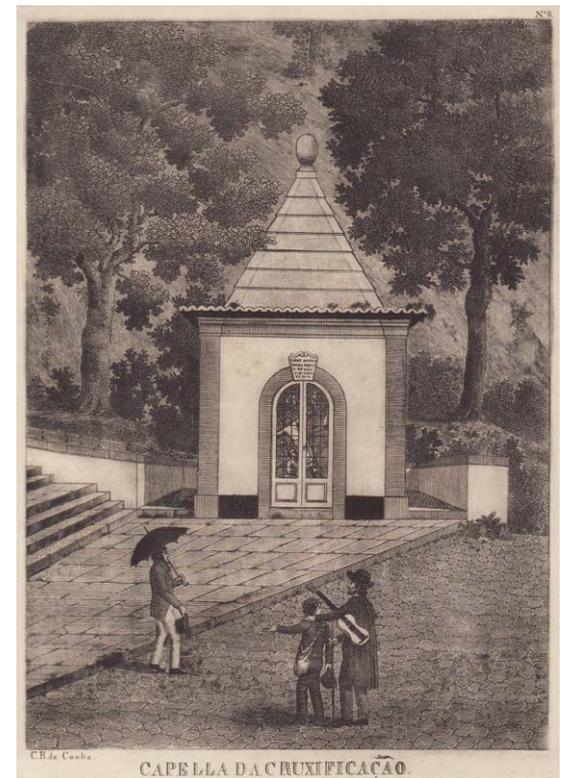
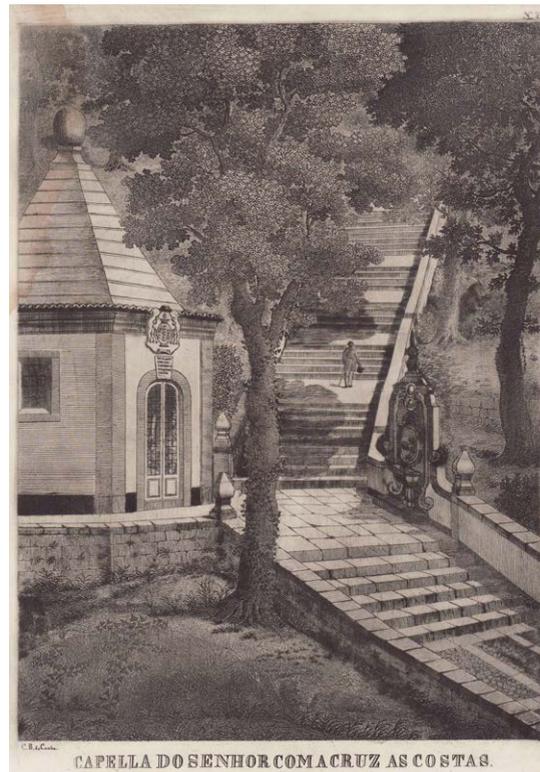
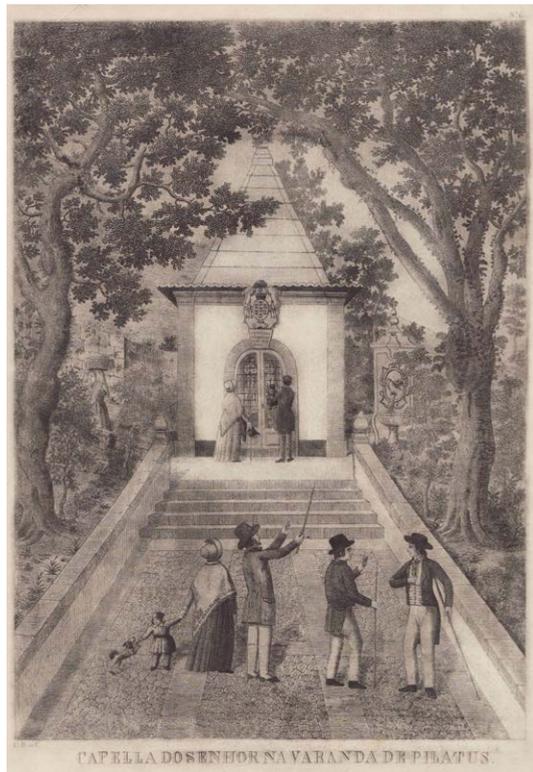
3. The portico in 2017



2. DESCRIPTION

The chapels built under D. Rodrigo Moura Telles. Arquivo da Confraria do Bom Jesus do Monte. Caetano Brito da Cunha. Undated





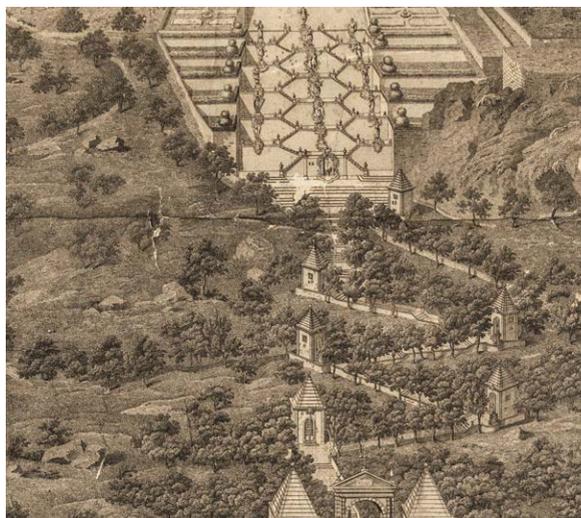
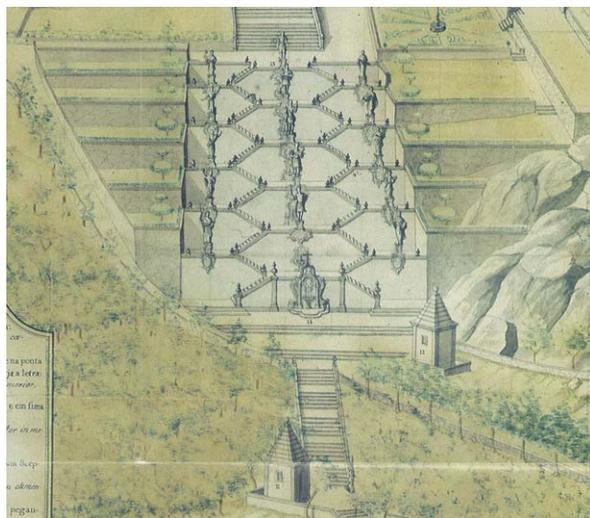
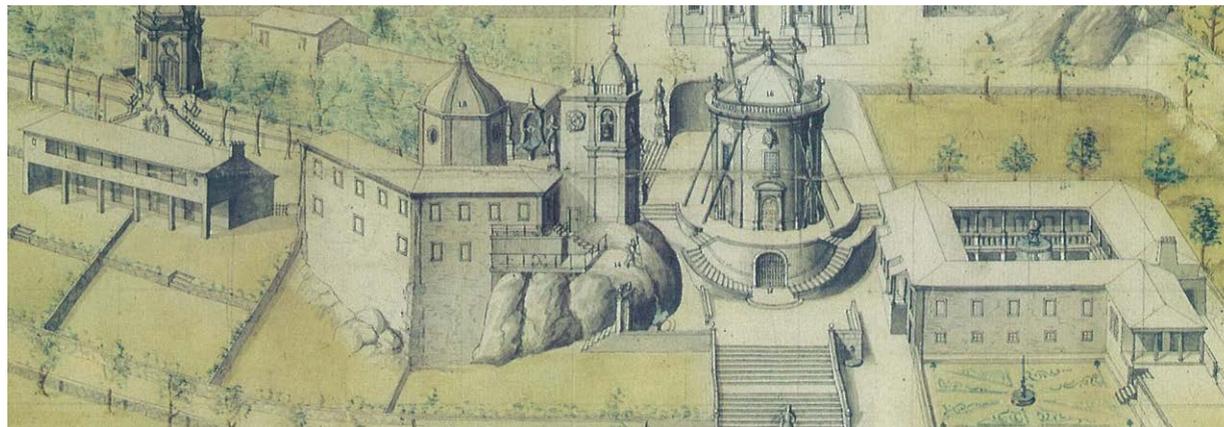
2. DESCRIPTION

1. The church built under D. Rodrigo de Moura

Telles. Extract from the map by Carlos Amarante.1790

2. The Stairway of the Five Senses. Extract from the map by Carlos Amarante.1790

3. The Stairway of the Five Senses. Extract from the engraving by J. B. V. Gomes.1822



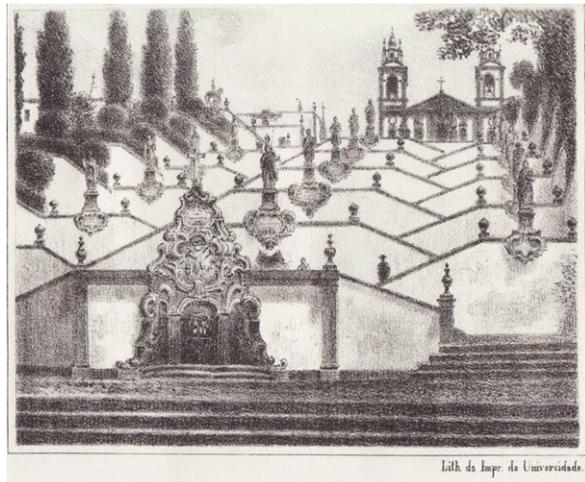
In fact, there is confirmation of the existence of 12 chapels in 1740, thus completing D. Rodrigo's "Resurrected Jerusalem", which began to constitute a scenographic and affirmative structure on Mount Espinho, in Baroque style, quite different from the previous *Viae Crucis*.

The Stairway of the Five Senses underwent restoration works in the late nineteenth century, as a result of its poor state of conservation, but nonetheless retains its original shape, as mentioned above. Sampaio Pimentel in his "Memories of Bom Jesus do Monte" (1883) refers to its ingenious architecture and imposing perspective and states: "We do not know the correct term to designate constructions of this nature. Defining each body of the combined steps as a stairway, is to use every-day language, without having to respond to the genuineness of the terms."³

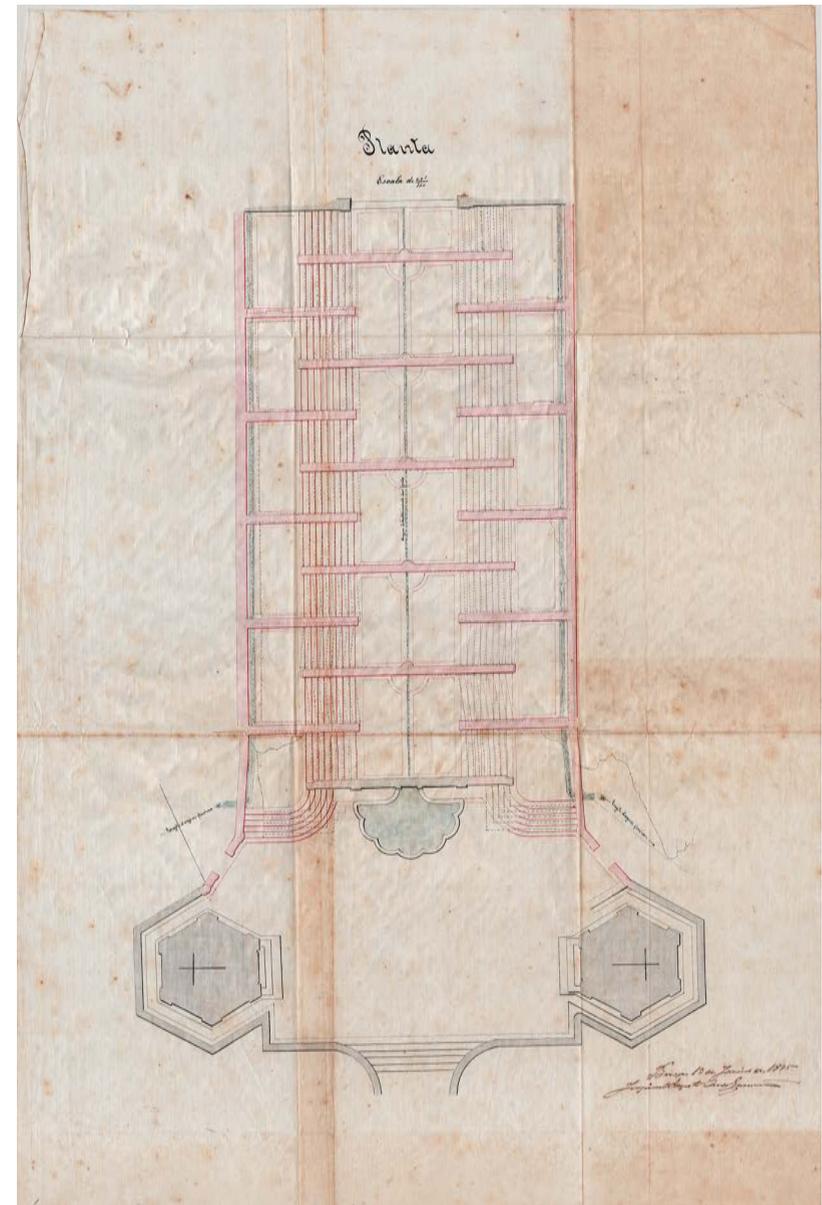
The life of D. Rodrigo de Moura Telles as Archbishop of Braga coincides practically with the first half of the reign of King João V (1689-1750) who became king of Portugal in 1707. He governed in an absolutist regime and his reign is deeply marked by the wealth derived from Portuguese domains in Brazil, in particular gold. The most notable construction works built during his reign in Portugal include the Águas Livres Aqueduct in Lisbon and laying of the first stone of the Convent of Mafra in 1717. This was also a period of intense artistic activity in which the baroque tradition prevailed in architecture, music, woodcarving, sculpture, furniture or goldsmithery. The city of Braga still has a very strong and diversified presence of the baroque tradition, especially in terms of its granite buildings.

1. The Stairway of the Five Senses. Pimentel, Diogo Pereira Forjaz de Sampaio - Memórias do Bom Jesus do Monte, 2ª edição. Coimbra: Imprensa da Universidade 1861

2. Reconstruction and repair project of the Stairway of the Five Senses. Joaquim Augusto C. Guimarães 1895. Planta



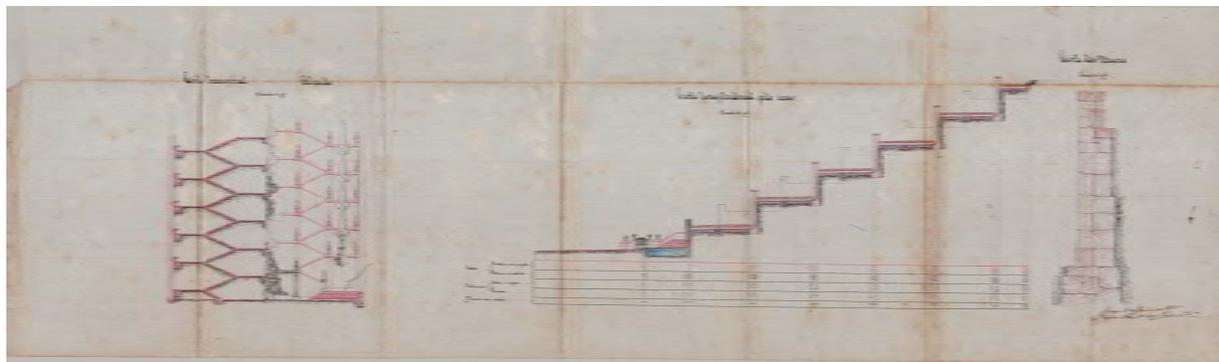
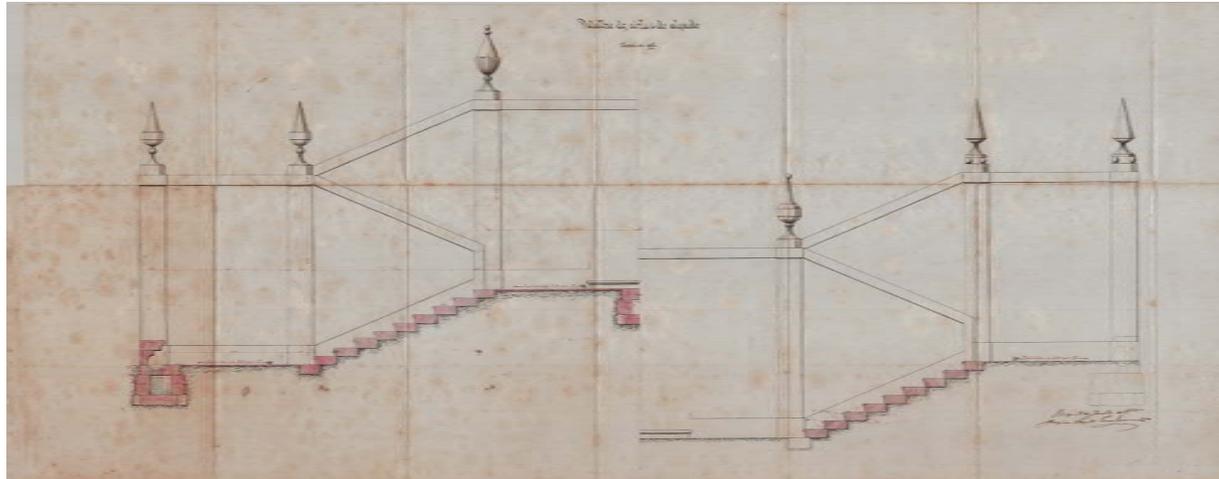
Lith. da Impr. da Universidade.



2. DESCRIPTION

Reconstruction and repair project of the Stairway of the Five Senses. Joaquim Augusto C. Guimarães.

1895

1. Section and elevation detail**2. Longitudinal section by the axis**

IV. YARD OF THE EVANGELISTS (1749-1765)

In 1749 the Braga merchant, Manoel Rebello da Costa (d.1771) was elected as treasurer of the Confraternity and has been recognised as one of the sanctuary's most important benefactors. Between 1749 and his death in 1771 he held various positions in the Confraternity. His name was associated with the design and construction of the Yard of the Evangelists, also known as the Yard of the Three Chapels, the accommodation houses of the chaplains and the pilgrims' hostels, four of the statues on the right side of the churchyard and the Chapel of the Anointing (also known as the Chapel of the Tears) and the Chapel of the Resurrection. The Yard of the Evangelists stands at the top of the Stairway of the Resurrection which incorporates three chapels – the Chapel of the Descent from the Cross, the Chapel of the Anointing, or of the Tears, and the Chapel of the Resurrection. The yard contains a further three chapels – the Chapel of the Apparition to Mary Magdalene, the Chapel of the Ascension and the Chapel of the Friends of Emmaus - alternating with fountains representing the four evangelists. The yard has been attributed to the architect, André Soares (Braga, 1720-1769) not only in stylistic terms, but also based on invoices kept in the Confraternity's archive. He is considered to be the master of the rococo style, that was brought to Braga by the archbishop D. José de Bragança who commissioned the projects for the new Archiepiscopal Palace, now the public library of Braga integrated within the University of Minho. His works – including domestic and religious buildings - are distributed across northern Portugal, including the sanctuary of Santa Maria Magdalena da Falperra, another sacred mount, located near Bom Jesus. The Yard of the Evangelists was completed in 1765.

The introduction of this programme, invoking the period following the death of Christ, distinguishes the sanctuary of Braga from most versions of the *Viae Crucis* and in many ways contributes to the complexity and completeness of its *Viae Crucis*. In addition to its architectural value, the yard has very strong symbolic associations, introducing the figures of the authors of the four gospels who chronicled the life of Christ. The four evangelists - Luke, Matthew, Mark and John - are ultimately the authors of the sanctuary's entire symbolic programme, from the entrance porch to the yard.

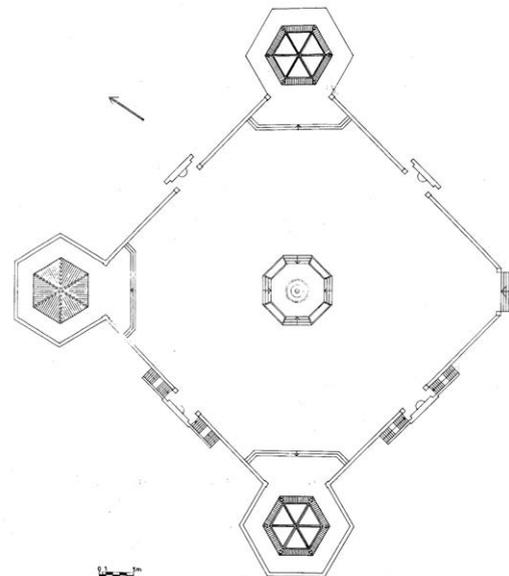
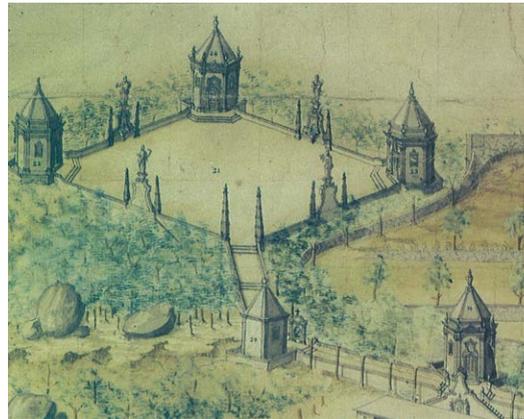
This period highlights an important facet of the sacred mount project - the involvement of people visiting the sanctuary, worshippers of the Holy Cross and members of the Confraternity. In effect, they left alms contributions and donations in the sanctuary that were extremely important for its construction, conservation and liturgical activity. D. Rodrigo, and his successors, endowed the sanctuary with significant sums of money, assuming a prominent position of patronage in relation to the hundreds of artists who worked there.

1. The Yard of the Evangelists. Map by Carlos Amarante.1790

2. The Yard of the Evangelists. Engraving by J. B. V. Gomes.1822

3. Plan of the Yard of the Evangelists. Monica Massara. 1988

4. Manoel Rebello da Costa (d. 771), the patron of the Yard of the Evangelists. Arquivo da Confraria do Bom Jesus do Monte. Unknown author. Undated



9 — Planta do Terreiro dos Evangelistas



2. DESCRIPTION

D. Gaspar de Bragança (1716-1789), Archbishop of Braga between 1758 and 1789, built the new church and the Stairway of the Virtues, according to the project by Carlos Amarante. Arquivo da Confraria do Bom Jesus do Monte. Unknown author. Undated



V. A PERIOD OF GRACE AND CONSTRUCTION OF THE NEW CHURCH (1765 -1857)

This period was dominated by D. Gaspar de Bragança (1716-1789), who served as Archbishop of Braga, from 1758 until his death. Son of King João V and brother of King José, he was one of the “Boys of Palhavã”, the name given to the king’s three bastard sons. In Braga, he succeeded his uncle, D. José de Bragança, who in turn was the son of King Pedro II.

At the initiative of D. Gaspar, Pope Clement XIV signed three Briefs in 1773, known as Santa Maria Maior, which granted various privileges to the sanctuary. According to the “Historical Memorandum” (1884) published by Fernando Castiço, the Briefs “enriched the sanctuary with singular privileges and endowed the souls of worshippers with truly exceptional benefits.”⁴ “The Sanctuary had more exemptions and privileges than San Thiago de Compostella, and the Holy Places of Jerusalem; and the faithful with more benefits and indulgences than those who enjoyed those of the Universal Jubilee of 1769.”⁵ Six festivities were prepared, and the number of pilgrims was expected to increase. King José had appointed the Marquis of Pombal as prime minister, to whom he had granted extensive powers. The Real Mesa Censória (Royal Censorship Board) issued a public notice on April 22, 1774 that ordered the Briefs to be removed. This news was naturally badly received, the festivities were suspended and the Confraternity was confronted with the reduction in the number of pilgrims and the alms contributions necessary for continuation of the works. The Board and the archbishop engaged in renewal of the benefits, and Pope Pius VI once again signed the Briefs in 1778. At this time, D. Maria I, daughter of D.

José, was queen and the Marquis of Pombal was no longer prime minister. The festivities were resumed.

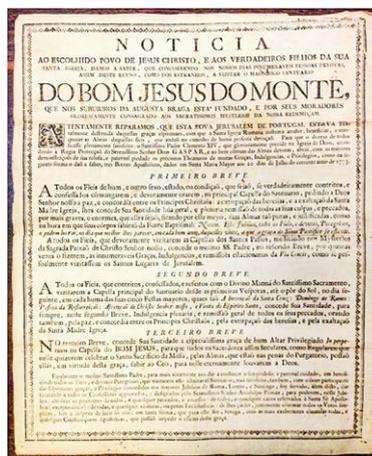
D. Gaspar was also a major reformer of the city of Braga, following in the footsteps of D. Rodrigo, as a major supporter of the arts and protector of the sanctuary and he may be considered to be a true patron. His appointment as Archbishop of Braga involved a year of preparations and included magnificent festivities. He immediately visited the sanctuary and left eight gold coins. It should be recalled that the treasurer and benefactor, Manoel Rebelo da Costa, developed his activity in the Confraternity between 1749 and 1771, coinciding with the first years of the mandate of D. Gaspar de Bragança. The sanctuary of Bom Jesus do Monte ascended to the grandeur and successive expansion sought by the archbishops of Braga as the result of a combined set of factors. Nevertheless, the edict issued by the Real Mesa Censória (Royal Censorship Board), in April 22, 1774, had demanded substitution of the pagan deities located in the Stairway of the Five Senses because the mixture of the sacred and the profane in the statues constituted an “extremely improper and indecent union.” Reference was made to the granite statues in the fountains of the Five Senses, alluding to Argus, Orpheus, Jacinto, Ganimedes and Midas placed by the Jesuits, who had been expelled from Portugal in 1759 by King José. These were replaced by statues of the prudent man, Idito, the wise man, José, and Solomon.

The church, which had been commissioned by D. Rodrigo, was in an advanced state of ruin, and was too small for the reception of the increasing number of pilgrims. In 1780 a decision was made to build a new church. Fernando Castiço in his “Historical

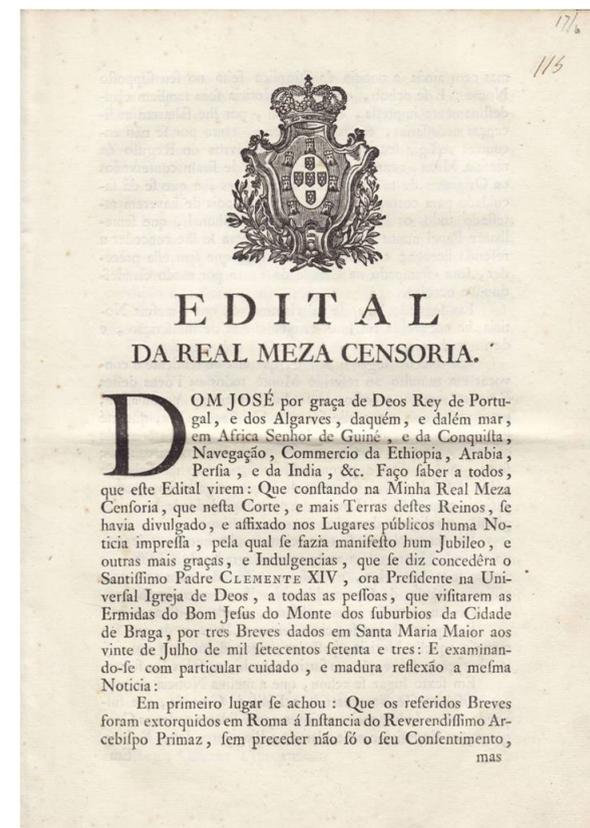
Memorandum of the Sanctuary of Bom Jesus” (1884) explains that at the meeting of the Board of the Confraternity it was decided to summon “competent men to choose the place, and invite intelligent people responsible for drafting and works, to present separate presentations on paper - and without knowing each other - with drawings of the church, and the budget for the works.”⁶

It was decided to entrust the works to the master bricklayer, Paulo Vidal, and the engineer-architect Carlos Amarante, but it was D. Gaspar who decided that the new church should be built at a higher elevation than the old church. Carlos Amarante and João Bernardo da Silva presented their proposals for the new project and Amarante’s solution was chosen. Carlos Amarante (Braga, 1748-1812) was a man of artistic talent and a protégé of D. Gaspar de Bragança. In terms of his training, he may be considered to be self-taught. In 1783, he was appointed as porter of the chamber of archbishop D. Gaspar de Bragança. Because of this position he has encharged of designing major works in other cities, but it is interesting to mention that in Braga, apart from his intervention in Bom Jesus, he designed projects for the Church of Nossa Senhora do Pópulo and the Hospital of São Marcos, where he used elements of baroque architecture, whereas in Bom Jesus he much more clearly assumed a neoclassical style.

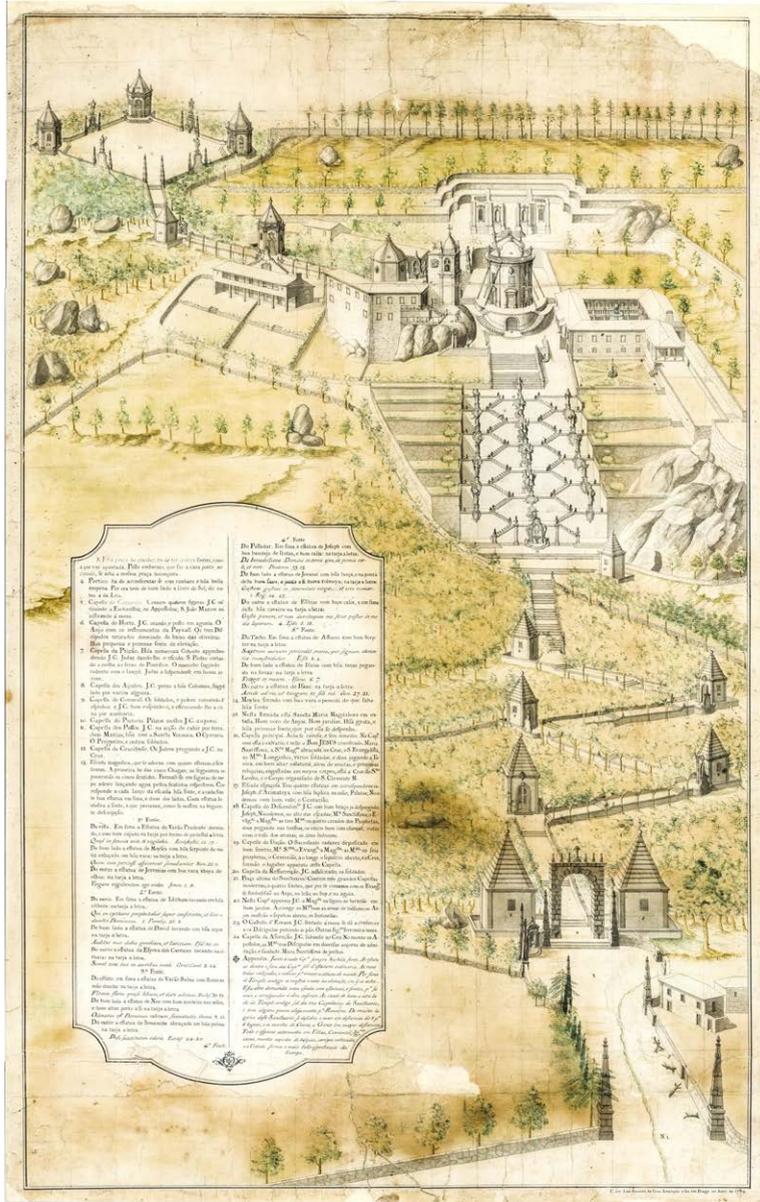
Agostinho Rebelo da Costa, son of Manoel Rebelo da Costa, in his work “Topographical and Historical Description of the City of Porto” (1789) provides a preliminary description of the Province of the Douro and Minho in which he includes a description of the locale, that chronicles the status and value of the sanctuary in



1. Briefs of Pope Clement XIV “Santa Maria Maior”, 1773. Arquivo da Confraria do Bom Jesus do Monte
2. Pope Clement XIV, pope between 1769 and 1774 gave three Briefs with graces to the sanctuary. Arquivo da Confraria do Bom Jesus do Monte. Oil on canvas by Fernando Moura. Undated
3. First page of the edict issued by the Royal Censorship Board in 1774. Arquivo da Confraria do Bom Jesus do Monte



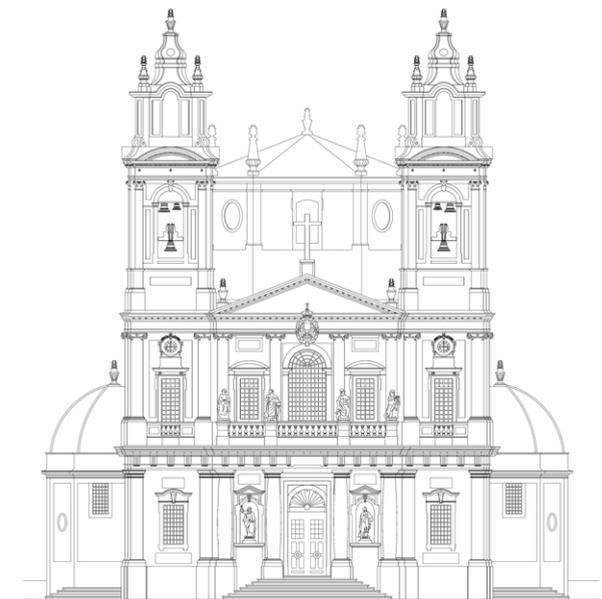
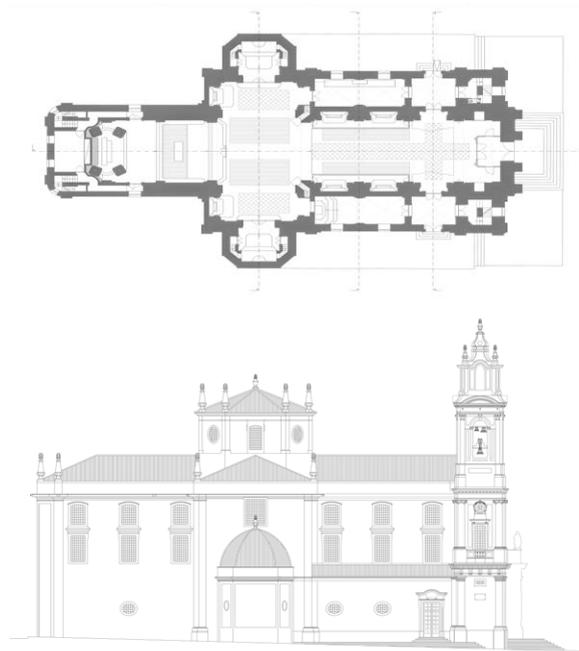
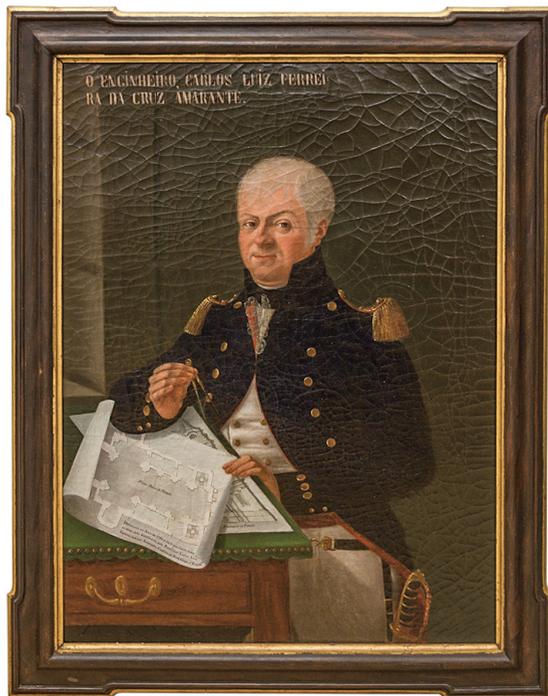
2. DESCRIPTION



1. Perspective of the Bom Jesus do Monte. Arquivo da Confraria do Bom Jesus do Monte. Carlos Amarante. 1790
2. Perspective of the new temple. Arquivo da Confraria do Bom Jesus do Monte. Carlos Amarante. 1790

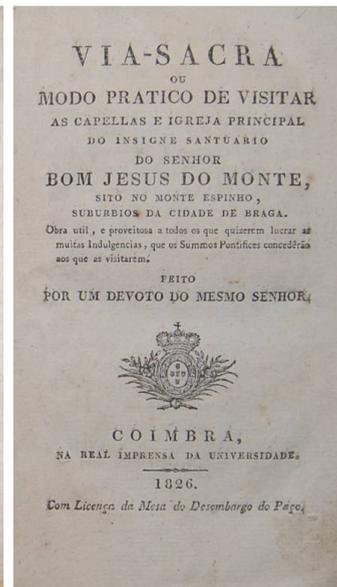
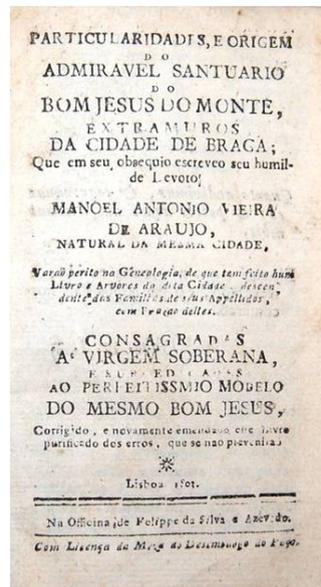
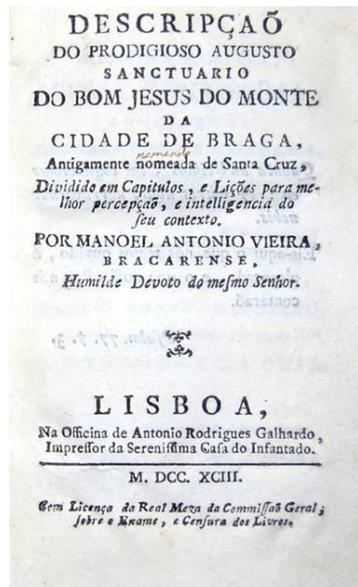


1. **Carlos Amarante (1748-1812), the author of the Stairway of Virtues and of the church.** Arquivo da Confraria do Bom Jesus do Monte
2. **Plan of the ground level of the church.** Arquivo da Confraria do Bom Jesus do Monte. 2017
3. **North-side elevation.** Arquivo da Confraria do Bom Jesus do Monte. 2017
4. **West-side elevation.** Arquivo da Confraria do Bom Jesus do Monte. 2017



2. DESCRIPTION

Publications of the eighteenth century, representative of the literature produced about the sanctuary, describing the way of visiting the sanctuary



the late eighteenth century, precisely when the size of the sanctuary's church was called into question:

“The smallness of this Temple, which truly does not correspond to the grandeur of any other work, has inspired the devotion of the people of Braga to build another, whose layout makes it equal to the greatest cathedrals of the kingdom. The work began five years ago; but it will only be completed later, if the piety of the Faithful does not compete with the necessary alms contributions. The four carved columns of its façade, have no parallel in the rest of the province, both in terms of their height, thickness, and the quality of the stone.

It seems that nature and art mutually complement one another, to form a residence of good taste in this locale. The majestic production of fourteen Chapels, girded with fourteen neatly arranged country lanes, that rise in equal proportion with the gentle slope of the Hill: the lush, tree-lined grove of sturdy oak trees, and imposing chestnut trees that surround them, the copious, perennial fountains of crystalline waters, the lapidary Statues, Busts, Obelisks, Pyramids and Gardens, the different water courses, that enter from all sides: public walkways strewn with flowers in all seasons of the year, all this leads the senses of man to be suspended, and, overpowered, he sweetly beholds all these beauties with intimacy and curious attention.”⁷

The new programme for the sanctuary of Bom Jesus was ambitious because placement of the church in such a lofty position constituted a gesture of affirmation of the sanctuary, and the commission required construction of a large church. Once the old church was removed, the new position chosen for the church left a large, uneven void in relation to the Stairway of

the Five Senses. Carlos Amarante proposed to use this zone to build a stairway alluding to the three virtues - faith, hope and charity - that would end in the large yard on which the old church would be built and which today corresponds to the Patio of the Pelican. This name alludes to the fountain that completes the patio, that was also designed by Carlos Amarante. The large churchyard was opened above this. The first stone of the church was laid on June 1, 1784, while D. Gaspar was still alive. The church took 27 years to be finished. The completion of the interior of the church took several more years and was finally completed on August 10, 1857, under the archbishop D. José Joaquim de Azevedo e Moura. Several other works were commenced during this period, including the Stairway of the Virtues, the Chapel of the Raising of the Cross, to the right of the church, the insertion of two new chapels in the Stairway of the Virtues – the chapels of St. Peter and St. Mary Magdalene.

The members of the Confraternity had been divided because they feared that it would be impossible to raise funds for such a work. D. Gaspar, Archbishop of Braga, obtained royal licenses that made it possible to collect alms contributions throughout the kingdom, in particular in Brazil. By means of a charter issued by D. João VI, July 29, 1822, the sanctuary was placed under royal protection and was designated as the “Royal Sanctuary of Bom Jesus do Monte”. However, the contribution of the great benefactors, Pedro José da Silva or Constantino José Gomes, must be highlighted. Important nobles served as judges of the Confraternity and also acted as benefactors. Examples include the Marquis of Marialva who was the presiding judge between 1803 and 1823 and the Duke of Lafões who was vice president between 1824 and 1835.

The new church under construction. Arquivo da Confraria do Bom Jesus do Monte. Oil on canvas by Domingos Sequeira. 1811



2. DESCRIPTION

- 1. **Pedro José Joaquim Vito de Menezes Coutinho, Marquês de Marialva (1774-1823), president of the Administrative Board between 1803 and 1823.** Arquivo da Confraria do Bom Jesus do Monte. Oil on canvas by Domingos António de Sequeira. 1811
- 2. **Sigismundo Caetano Álvares Pereira de Melo, Duque de Lafões (1800-1877), president of the Administrative Board between 1824 and 1835.** Arquivo da Confraria do Bom Jesus do Monte. Oil on canvas by António Manuel da Fonseca. 1827
- 3. **Ex-voto de Pedro José da Silva, benefactor.** Arquivo da Confraria do Bom Jesus do Monte. Oil on canvas by Domingos António de Sequeira. 1809

- 1. **Church yard on procession day.** Postcard. Undated
- 2. **Lakeside walk.** Postcard. Undated
- 3. **Hotel do Sul, today Hotel do Templo.** Postcard. Undated



VI. FROM SANCTUARY TO A PLACE OF *VILLEGIATURA* (1877-1945)

In the nineteenth century, the confraternities lost much of their institutional framework. There was considerable social and political turmoil and a major economic crisis. The entire nineteenth century in Portugal was a period of tremendous instability, that began with the entry of the Napoleonic armies, which passed by the base of the sanctuary in 1809. The royal family had moved to Brazil in 1808 and stayed there until 1821. A civil war then ensued between liberals and absolutists (1828-1834) concerning the succession to the throne, that was followed by the extinction of the religious orders in 1834. Given that the first decades of the nineteenth century were so agitated, in the wake of the French revolution, it is easier to understand the delays to the works commissioned by D. Gaspar de Bragança and the instability that existed in the Confraternity. Following the elections of the Board in 1876/77 there was major controversy and management of the Confraternity became more unstable. However, the interventions in the sanctuary proceeded and the Confraternity accepted new members and legacies from Brazil. One of the sanctuary's most important benefactors was the aforementioned Pedro José da Silva, who made a significant contribution to its reconstruction.

António Brandão Pereira (1842-1897) dedicated himself to construction of the park in the last quarter of the nineteenth century. There was intense planting of tree and shrub species and a lake and several lanes were built. This transformation encouraged a local businessman from Braga, Manuel Joaquim Gomes (1840-1894), to take an interest in the sanctuary and

assess its potential as a tourist destination. In 1880, he was entrusted with operation of a funicular, as the principal shareholder of the company, Carris de Braga. The construction was carried out by the civil engineer, Raul Mesnier du Ponsard, under the supervision of the Swiss engineer, Nikolaus Riggerbach, and the funicular was inaugurated on March 25, 1882. In 1884, the Confraternity celebrated the first centenary of the laying of the first stone of the church designed by Carlos Amarante.

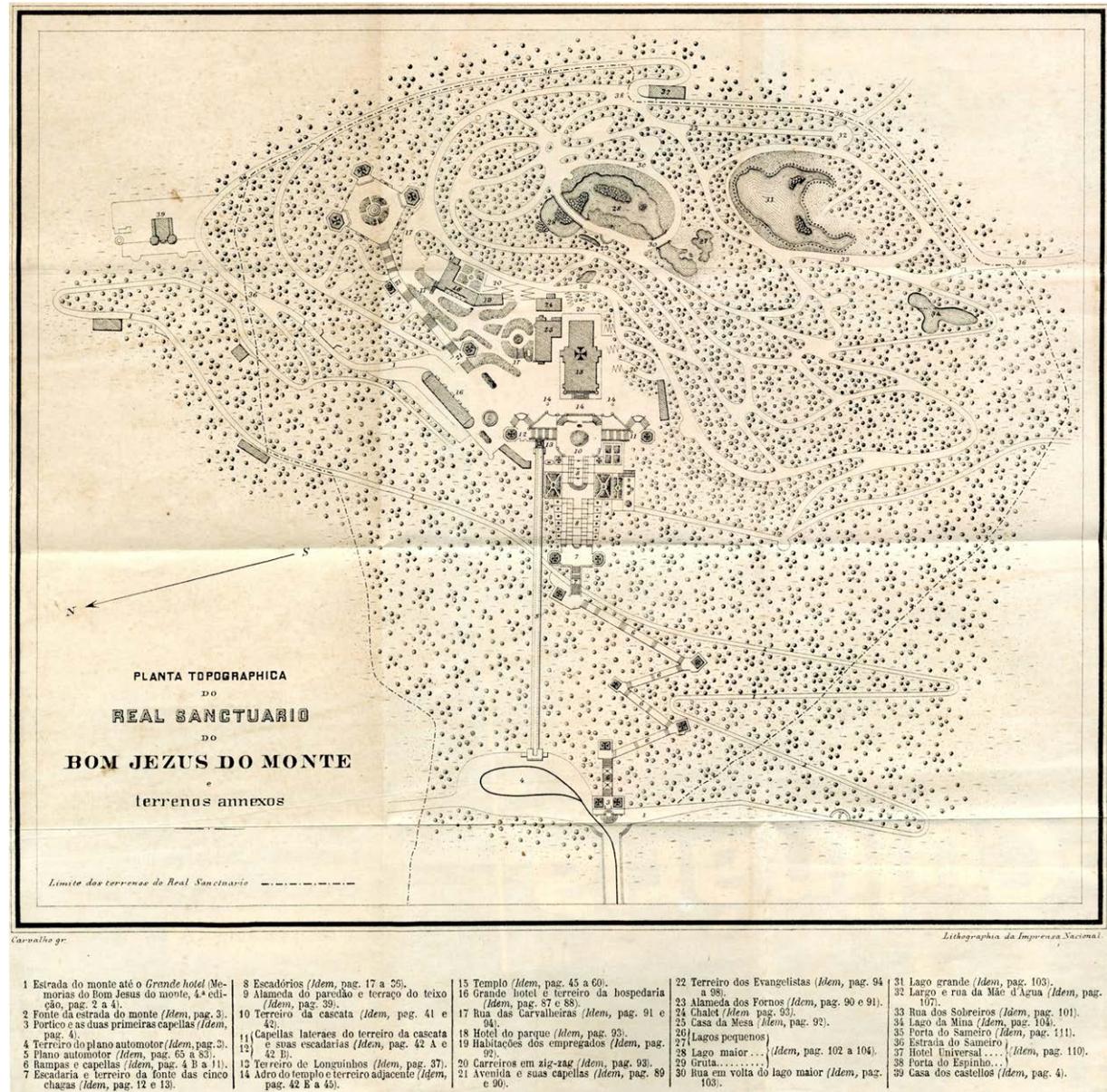
The delays in the building works commenced by D. Gaspar de Bragança, and the demolitions that this implied, including the transport of materials, created an environment of a permanent construction site. The *Viae Crucis* and the Stairway of the Five Senses were in a state of poor repair. During this period there was major reconstruction of the sanctuary commissioned by D. Rodrigo de Moura Telles and conservation of the Stairway of the Five Senses, together with construction of the park in the upper part of the hill, behind the new church, and introduction of the funicular, and at the same time the pilgrims' barracks began to evolve into hotels. All this led the enclosure of the sanctuary to be transformed into a place of *villegiatura*. Based on a project by the engineer, Manuel Couto Guimarães, the lower part of the enclosure was crossed by a road, built in the second half of the 19th century.

One year after celebration of the centenary of laying of the first stone, a new wave of building works began - from the portico to the Patio of the Virtues - that brought in changes, but engendered greater harmony within the enclosure as a whole. The chapels built in the *Viae Crucis*, while D. Rodrigo was archbishop, with the



2. DESCRIPTION

1. Topographic map of the sanctuary and the enclosure representing the park layout. Memórias do Bom Jesus do Monte (4ª edição), Diogo Sampaio Pimentel. 1883



exception of the Chapel of the Garden and the Chapels of the Last Supper, next to the portico, were replaced by larger octagonal chapels, in which the arms of D. Rodrigo were once again placed, since the original fountains were maintained, although they may have changed their position.

This intervention was designed by Lieutenant Pereira, responsible for public works in Braga, who also introduced the Circular courtyard, that harbours the chapels of the Praetorium and of the Way of Calvary. To mitigate the ascent, the paths of the portico to the new patio were remodelled and repaved with mosaic paving stones. This stairway, which was in a poor state of repair in the 19th century, was subjected to a major Reconstruction and Repair project in 1895, based on a project by Joaquim Augusto C. Guimarães (see pages 69 and 70).

During the following years, several small-scale transformations occurred in the sanctuary. In 1902, Martins Branco designed the grotto adjacent to the house of the Board of the Confraternity. In 1916 a museum was created in the house of the Board, overseen by Albano Lopes Gonçalves. In 1918, Gaspar Leite de Azevedo offered a collection of books to the Confraternity, that thenceforth constituted the library. In order to install all these new facilities, in 1920 the Board decided to redesign the house, based on a project by the architect Raúl Lino, including the museum, library and the Casa das Estampas, that was completed in 1926. The current hotels are based on the former pilgrims' barracks, with the exception of the Hotel do Lago, on the east side of the Park. The Hotel do Elevador, Hotel do Parque and Hotel do Templo were refurbished

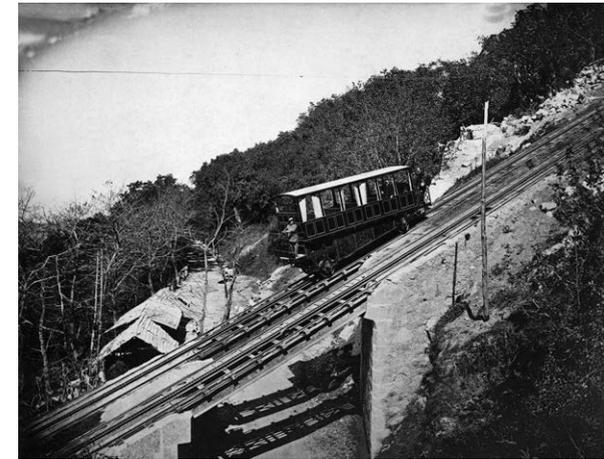
from the end of the 19th century onwards. In 1988, the Archdiocese of Braga and the Confraternity constituted the society Hotéis do Bom Jesus S. A. which currently manages these hotels.

2. DESCRIPTION

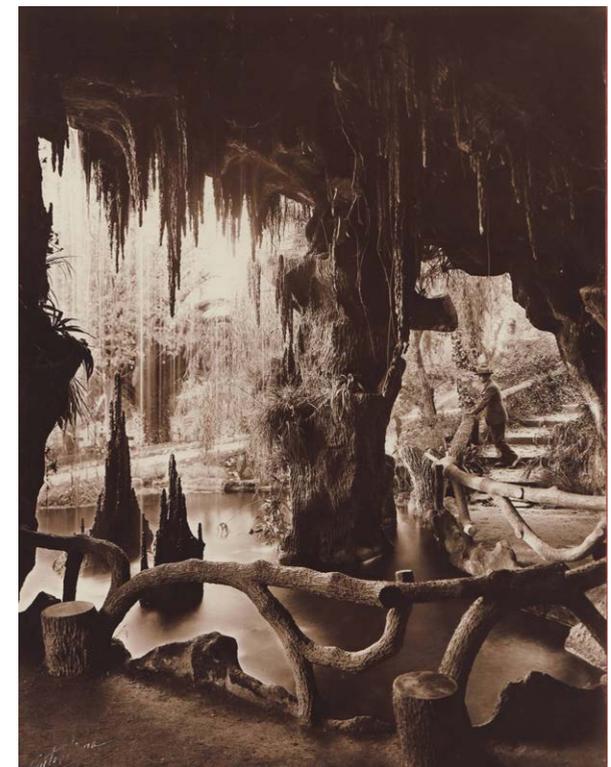
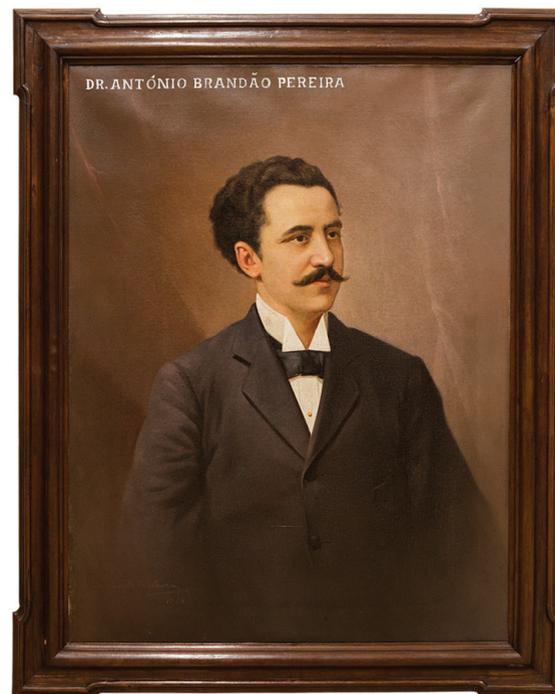
1. The slope of the funicular. Photography: Emílio Biel & Companhia. Arquivo da Confraria do Bom Jesus do Monte. Undated

2. The slope of the funicular. Arquivo da Confraria do Bom Jesus do Monte. Photography: Emílio Biel & Companhia. Undated

3. Manuel Joaquim Gomes (1840-1894), the entrepreneur responsible for the construction of the funicular. Arquivo da Confraria do Bom Jesus do Monte. Oil on canvas by Fernando Moura. 1905



- 1. António Brandão Pereira (1842-1897), the patron of the park.** Arquivo da Confraria do Bom Jesus do Monte . Oil on canvas by Fernando Moura. 1905
- 2. The lake under construction.** Arquivo da Confraria do Bom Jesus do Monte. Photography: Emílio Biel & Companhia. Undated
- 3. View inside the grotto.** Arquivo da Confraria do Bom Jesus do Monte. Photography: Santos Lima. Undated



2. DESCRIPTION

VIII. THE PERIOD OF MATURITY

By the end of the nineteenth century the *Viae Crucis* had again found stability. There was extensive tree cover in the park. In the first half of the twentieth century, some small facilities were introduced or refurbished. The Confraternity continued to manage its heritage asset, by keeping abreast of the spirit of the epoch, in tune with the crises and innovations ushered in by the new century.

From the 1990s onwards, the Confraternity began a period of greater activity. In 1998, the Administrative Board commissioned a Master Plan. The plan has been implemented over the last two decades, and its results will be presented later. Since then the hotels have been subjected to significant renovation works and conservation and restoration works have been conducted in a significant number of chapels, fountains and stairways, the archives have been processed, together with other interventions. In recent years, the number of visitors to the sanctuary has significantly increased which has led to more rigorous and disciplined management of car circulation and parking which has restored an atmosphere of tranquillity to the locale.

The initial structure of the construction of the sanctuary of Bom Jesus remains unchanged, keeping the signs of the constructive evolution that took place over time. Twenty years of conservation works and site management have largely improved the quality of the place. The function remains and it continues to be an environment of rich emotions. It is a remarkable center of pilgrimage, today integrated in the world routes of

the greater sanctuaries. Together with pilgrims, one finds users and visitors, especially the more local such as the “bracarenses” and the “minhotos”, that come here simply to recreate and enjoy a place of outstanding beauty and identity where they mingle with tourists coming from all over.

1. CUNHA, D. Rodrigo - Historia Eclesiastica dos Arcebispos de Braga, p.392
2. Idem, p. 411
3. PIMENTEL, Alberto Sampaio - Memórias do Bom Jesus do Monte, p. 14
4. CASTIÇO, Fernando - Memória Histórica do Santuário do Bom Jesus do Monte, p. 89
5. Idem, p. 90
6. Idem, p. 92
7. COSTA, Agostinho Rebelo da - Descrição topográfica, e histórica da Cidade do Porto, pp. xxvi-xxxi

The Sanctuary. E. Casanova. Undated



3. JUSTIFICATION FOR INSCRIPTION

3.1.a BRIEF SYNTHESIS

3.1.b CRITERIA UNDER WHICH INSCRIPTION IS PROPOSED

3.1.c STATEMENT OF INTEGRITY

3.1.d STATEMENT OF AUTHENTICITY

3.1.e PROTECTION AND MANAGEMENT REQUIREMENTS

3.2 COMPARATIVE ANALYSIS

3.3 PROPOSED STATEMENT OF OUTSTANDING UNIVERSAL VALUE

3. JUSTIFICATION FOR INSCRIPTION

3.1.a BRIEF SYNTHESIS

The sanctuary of Bom Jesus do Monte in Braga, located in the North of Portugal, dates back to at least the fourteenth century. It progressively acquired importance and religious and cultural significance, especially from the early seventeenth century onwards, after the Confraternity of Bom Jesus do Monte was founded in 1629. The first *Viae Crucis* was built at that time. In the early 18th century, under archbishop D. Rodrigo de Moura Telles, known as “the restorer of Bom Jesus”, the *Viae Crucis* was given a new configuration and enlarged, through construction of the Stairway of the Five Senses and a church located at the top of the *Viae Crucis*. In the mid-18th century, the *Viae Crucis* was expanded from the church to the Yard of the Evangelists. At the end of the 18th century, archbishop D. Gaspar de Bragança assumed leadership of the Confraternity and ordered the existing church to be demolished, to be built the Stairway of the Virtues as well as a new church, designed by Carlos Amarante. In the 19th century, with construction of the park and the funicular, together with conversion of the former pilgrims’ barracks into hotels, the enclosure of Bom Jesus acquired the way of life of a place of *villegiatura*.

In general terms, these have been the key moments in the history of the property as it exists today. The landscape and architectural ensemble of the sanctuary of Bom Jesus do Monte is an integral part of the European project for the creation of *Sacri Monti*, that in this case achieves a unique formal and symbolic complexity and an unprecedented monumental character and dimension.

As a recreation of Jerusalem, Bom Jesus do Monte constitutes a sacred mount that is inseparable from the city and archdiocese of Braga. The property includes

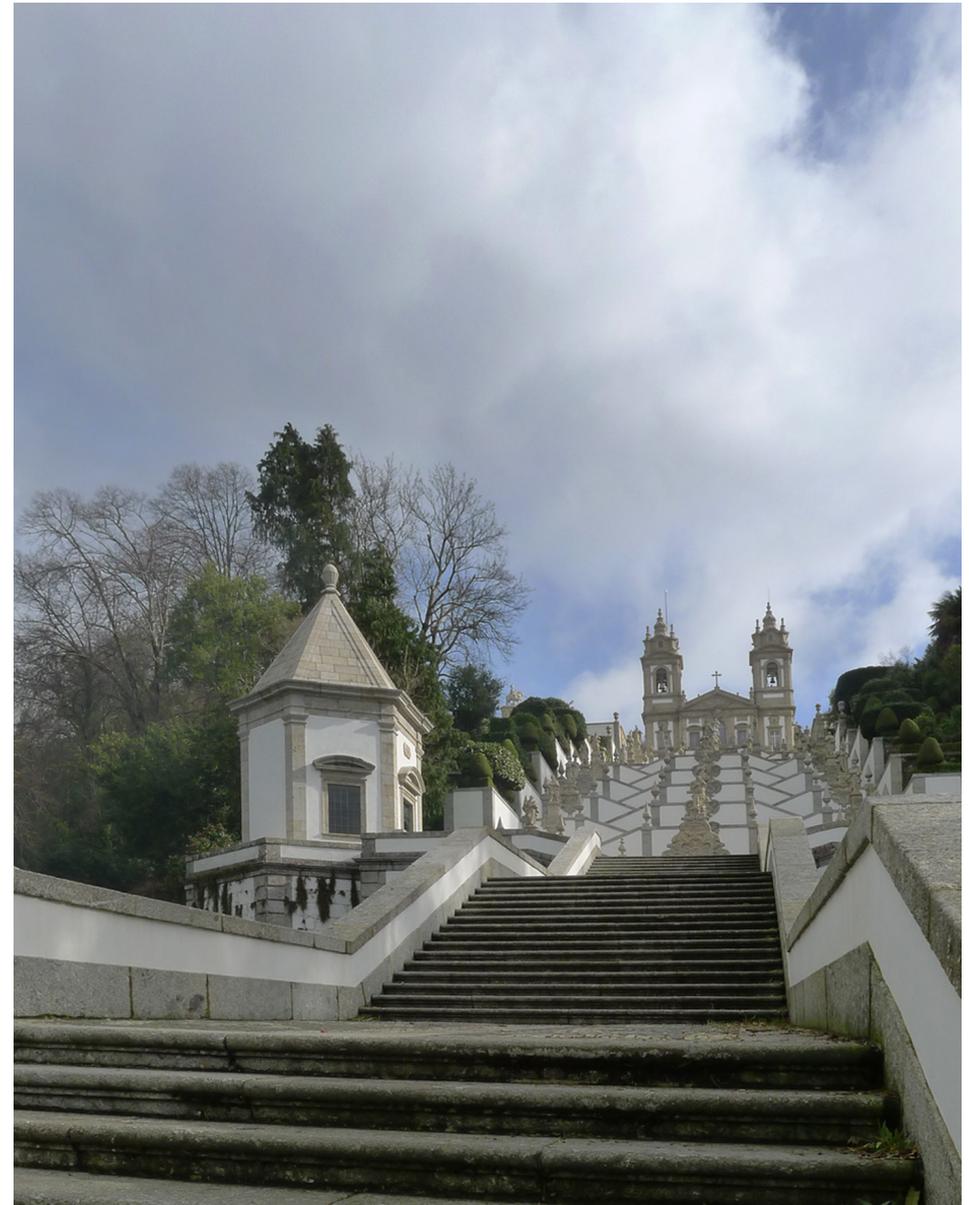
a long *Viae Crucis*, made of granite, constituted by a succession of stairways supported by ingeniously built walls, that are rhythmically punctuated by chapels, fountains and allegorical statues - a unique testimony to Baroque, Rococo and Neo-Classical styles. The entire stairway, built into a steeply-sloping hillside, spans a difference in elevation of 170 metres, and its construction required tremendous human ingenuity and art. The presence of running water, that accompanies the stairways and the surrounding woodlands endows the *Viae Crucis* with alternating paths with great contrasts of light and shadow, which jointly contribute to the symbolic value of this cultural landscape, with combined works of nature and of man in an environment that has been intentionally created by man in response to a religious programme.

The artistic quality is exceptional, both from the perspective of its design and general composition as well as its sculptural and plastic dimension. There are two kinds of attributes that confer Outstanding Universal Value to the sanctuary of Bom Jesus do Monte: tangible and intangible.

The tangible attributes are of a structural and ornamental nature. The structural elements derive from the built elements that define the overall composition: the supporting and partition walls and the stairways, distributed by several flights of steps, interspersed by landings, gardens and patios/belvederes. The chapels, which depict scenes from the passion and resurrection of Christ, are positioned along the entire *Viae Crucis*, while the church - where is the representation of the Calvary in the main altar - assumes a greater hierarchical position and function.

The ornamental attributes – fountains and statues, made of granite and wood - assume an important symbolic dimension. They confer scale and movement, and also meaning, and play a decisive role in understanding the overall narrative of the heritage site.

The property's tangible attributes have an inductive influence on its intangible dimension. This is influenced by the religious and political programme, and the presence of running water and lush green woodlands. The hillside's dominant location, overlooking a vast territory, facing west, with excellent solar exposure, and the distant but stimulating presence of the sea constitute original attributes of the sanctuary of Bom Jesus that, since the very beginning of the project to build a sacred mount, has evolved over seven centuries, constituting decisive and permanent factors in the creation and perception of the *genius loci* of the locale.



3. JUSTIFICATION FOR INSCRIPTION

3.1.b CRITERIA UNDER WHICH INSCRIPTION IS PROPOSED

Criteria (ii) - Exhibit an important interchange of human values

The natural landscape of Mount Espinho was used as the setting for a Viae Crucis. It resulted in the construction of a monumental sanctuary that underwent architectural and artistic metamorphoses over a period of six centuries. In the sanctuary of Bom Jesus, natural elements - granite, water, vegetation - and cultural elements - staircases, chapels, sculptures - are integrated in a way that constitutes a whole of exceptional character and spirituality, in a manifestation of the artistic and constructive creative genius of man.

The landscape and architectural ensemble of the sanctuary of Bom Jesus do Monte is an integral part of a European project for the creation of *Sacri Monti*, promoted by the Council of Trent. It constitutes a sacred mount that pays testimony to various periods in the history of the city and archdiocese of Braga, attaining a formal and symbolic complexity, and an unprecedented dimension in the context of European *Sacri Monti*, with a baroque character and an extremely elaborate religious narrative, that is a hallmark of the Counter-Reformation period.

The sanctuary is an evolutionary work. It has been subject to renovations, always converging towards constitution of a whole. It affirms itself as a balanced unit in relation to its surroundings and always in dialogue with Braga, a city of archbishops-primates.

The sanctuary of Bom Jesus do Monte is a locale that recreates Jerusalem. The idea was to recreate a place to enable Christians to have a closer experience of what it would be like to visit the holy places. It forms part of

a larger movement that over several centuries led to the construction of New Jerusalems in various parts of Europe. Today it continues to be a place of worship and a model that has been exported to other parts of the world, of which the most emblematic is the sanctuary of Bom Jesus de Congonhas do Campo, in Brazil.

The history of the city of Braga, spanning two millennia of existence, and its goal to be a holy city that rivals Santiago de Compostela, is blended with that of the sanctuary, which is, ultimately, an instrument of this aspiration. The sanctuary was built as a place of worship, orientated towards the Redemption of Humanity through the influence of Jesus Christ and intended as a place of pilgrimage and devotion.

Study of the sanctuary of Bom Jesus do Monte reveals that the history of its construction is extremely rich in terms of different events and initiatives, and is marked by leading figures in the history of Portugal and Europe. The sanctuary's architectural programme is highly dense and complex, including a rich set of iconographic contents in which baroque architecture has impregnated the monumental structure, constituted by stairways, chapels and symbolic fountains. Its location on a western slope of Mount Espinho, with excellent solar exposure and benefiting from Atlantic breezes, have also transformed the enclosure of Bom Jesus into a sightseeing attraction. Here the sacred and profane coexist side by side.

Criteria (iv) - Outstanding example of a landscape and architectural ensemble

The sanctuary of Bom Jesus do Monte is an extraordinary example of a sacred mount with an unprecedented monumentality determined by a complete and elaborate narrative of the Passion of Christ of great importance to the history of humanity. It embodies traits that identify roman Catholicism such as externalization of celebration, community sense, theatricality and life as a permanent and inexhaustible journey.

The sanctuary stands out due to its impact and affirmation in the landscape, the architectural and decorative originality of its stairways, the strong sensations generated when visiting it, characteristic of its baroque character, which distinguishes it from other European *Sacri Monti*. The unity of the sanctuary within the enclosure is a distinctive factor, that generates significant formal and functional harmony leading to a cultural landscape.

The sanctuary of Bom Jesus do Monte is a long and complete *Viae Crucis*. It is a masterpiece, resulting from creative genius, integrating a set of monumental stairways, displaying conceptual models, taste and aesthetic preferences of each period of construction, consummated in an ensemble of great unity and harmony, structured across two moments, the moment prior to the death of Jesus Christ, ending in the church, which depicts Christ's resurrection, and the moment of the glorious life of the risen Christ, culminating in the Yard of the Evangelists. In effect the Evangelists are the authors of the entire narrative inscribed across the stairways.

The unity of the architectural ensemble and its high artistic quality don't only result from its overall design and organization, structure and composition, but also from the predominant use of granite, which endows the sanctuary with a significant sculptural and plastic dimension. Supporting and dividing walls, stairways, buildings, fountains, pavements, ornaments and an impressive and unprecedented set of statues are all made of granite, resulting in a work of high construction quality. The contrast between the whitewashed granite, on the one hand, and the surrounding lush green park and wood, on the other, decisively contributes to the sanctuary's baroque character.

The complete stairway spans a difference in elevation of 170 metres whose construction required great human talent and art - an infrastructure that demands considerable ingenuity and skill. The property's outstanding attributes include the hydraulic system that gathers water from the hillside and channels it to these elements of high ornamental and metaphorical value, and the modelling of the terrain for implantation of a vast architectural ensemble in a steeply-sloped hillside. The property reflects a concentration of technical ingenuity (hydraulics, supports for the terrain, built structures, mechanics) and of artistic expression (architecture, sculpture, painting).

3. JUSTIFICATION FOR INSCRIPTION

3.1.c STATEMENT OF INTEGRITY

The formal and functional composition of the sanctuary of Bom Jesus do Monte and its enclosure remains intact and its essential character has been preserved. The historical physical context has remained practically intact up to the present day and, although it combines several stages of evolution of significant artistic interest, the ensemble has retained its overall integrity, in terms of materials and modes of execution. The history of the locale reveals that the sanctuary's physical dimension has evolved to ensure its religious dimension, while it has simultaneously affirmed itself as a place of villegiatura. This physical expansion has broadly encompassed the legacies handed down from previous historical periods. Today, the sanctuary and its enclosure retain all the elements that reflect the values and importance of the locale.

The attributes of the structural and ornamental materials: granite walls, stairways, patios, gardens, chapels, church, fountains and statues, associated with the presence of water are of decisive importance for the locale's artistic and symbolic dimension and for interpretation of the overall narrative of the locale. The wood and the park have remained intact and guarantee the completeness of the narrative and integrity of the ensemble. In other words, the intactness of the property is in a good condition and maintains the wholeness of the ensemble.

From an overall assessment, it follows that the general state of preservation of the property is good. Recently a project regarding the requalification of the heritage was carried out, namely through the preservation and restoration of the façades and roofing of the church, ten chapels of the *Viae Crucis*, including its exterior and

the interior sculptures and murals, and some stretches of the stairways. A new phase is about to start bringing the property to a general state of good condition. The hotel units and other facilities surrounding the sanctuary such as the funicular, Casa das Estampas, Colunata de Eventos recently underwent some restoration works and are thus in a good state of preservation. The park and the wood are also in a good state of preservation but for some steepest areas and the presence of old decaying trees and some invasive species, typical of a 150 years old park.

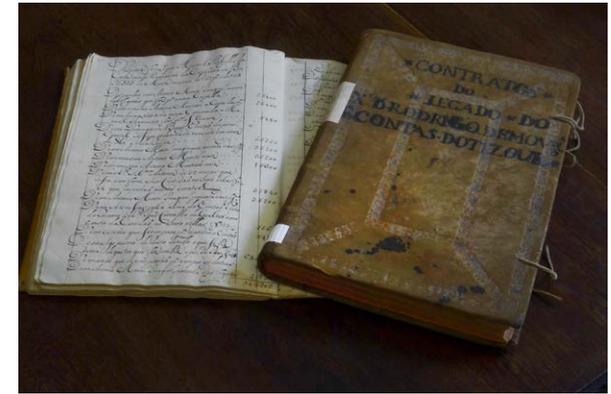
The sanctuary of Bom Jesus and its enclosure represent almost four centuries of continued management of the property by a single entity: the Confraternity of Bom Jesus do Monte, established in 1629. The attributes of the property within the enclosure, which has clearly-defined limits, are not subject to threats.

3.1.d STATEMENT OF AUTHENTICITY

The sanctuary of Bom Jesus do Monte in Braga dates back to at least the fourteenth century. It progressively acquired importance and religious and cultural significance, especially from the early seventeenth century onwards, after the Confraternity of Bom Jesus do Monte was founded. Since then, documents relating to the initiatives that were taken to enhance the sanctuary, including those which made it possible to expand its physical space and enhance the complexity of its forms and composition, have been recorded in the minutes of the meetings of the Administrative Board of the Confraternity.

Monographs written about the sanctuary, descriptions provided by travellers and scholars, engravings and paintings, pilgrims' manuals, technical drawings of building works, photographs, among other records, constitute significant primary sources of information. The visual and written information of illustrations - of which only those produced since the end of the eighteenth century (e.g. the survey by Carlos Amarante in 1790 and the engraving of the sanctuary, undated, possibly from the 1770s or 1780s), drawings and descriptions constitute records of significant rigour. These elements can be compared with the historical buildings that now exist and thereby confirm the authenticity of these information sources. In fact, there is significant physical evidence of the various stages of the sanctuary's evolution - the property itself constitutes a document that testifies to its evolution over time.

In the archives of Confraria do Bom Jesus do Monte



3. JUSTIFICATION FOR INSCRIPTION

**Form and design**

The locale evolved from the medieval period – when it had a cross and a hermitage - until the end of the 19th century. Its current form reveals the models of conception, taste and aesthetic preferences of each historical period but nonetheless constitutes a work of great unity and harmony.

The formal structure initiated by the Confraternity's building works in the seventeenth century played a decisive role on the subsequent epochs. In other words, the evolution of the property observed a pattern that had been established in the seventeenth century. It was consolidated and enlarged in the first half of the eighteenth century, by D. Rodrigo de Moura Telles through the introduction of the baroque stairway - the Stairway of the Five Senses - (a model not found in similar works) and by Manoel Rebelo da Costa, with completion of the *Viae Crucis* through construction of the Yard of the Evangelists. The enlargement of the overall stairway, through the introduction of the Stairway of the Virtues and construction of the new church, both based on the project by Carlos Amarante, commissioned by the archbishop D. Gaspar de Bragança strengthened the formal model that was already implemented - the monumental baroque character and an extremely elaborate religious narrative, that is a classic example of the Counter-Reformation period.

Today's hotels from the 19th century were based on chaplains' houses and pilgrims' barracks. The park reinforced the extent and diversity of the vegetation surrounding the architectural ensemble.

Materials and substance

The construction of the sanctuary of Bom Jesus do Monte was primarily based on the use of granite, that is abundant in the region, and guarantees significant strength and hardness. The process of carving the granite by hand was demanding and laborious. Supporting and dividing walls, stairways, buildings, fountains, pavements, ornaments and an impressive and unprecedented set of statues are all made of granite (in the nineteenth century, black and white pavements were introduced in the *Viae Crucis* and in the Stairway of the Five Senses).

The sanctuary is a work of high construction quality and represents a celebration of granite. The building's inner and outer walls are made of granite masonry, plastered and white-washed, thus enabling a strong contrast with the shades of granite, and contributing to the work's spectacular nature and reinforcing its baroque character. The durability of granite has enabled the entire building to remain in a good state of conservation to the present day.

The unity of the architectural work is not only a result of the structuring, organization and general composition, but also of the predominant use of granite in the buildings, figurative elements and ornamental constructions. The contrast between the whitewashed granite, on the one hand, and the surrounding lush green woodlands, on the other, decisively contributes to the sanctuary's unique atmosphere. The park and its romantic environment is particularly representative of its time, and harbours many tall indigenous and exotic trees and a remarkable collection of camellia trees.

The wood, which primarily features indigenous tree species, side by side with giant acacias, provides a remarkable contribution to the sanctuary's green

setting, creating a mixture of light and shade that is characteristic of the locale.

Water is another key structuring element of the property. The enclosure has five water mines whose water is channelled to the “*mãe de água*” (water reservoir), which supplies water to the lake and the hydraulic system of the funicular. The water feeding the granite fountains is sourced from another set of water mines located inside the enclosure. In addition to its symbolic relevance, water introduces an ephemeral dimension that contrasts with the perennial nature of the granite – and this duality confers an exclusive character to the sanctuary. The funicular’s hydraulic system also has high ornamental and metaphorical value. The modelling of the terrain for implantation of an architectural ensemble in a steeply-sloped hillside and the complexity of the hydraulic system also represent extremely important attributes of the locale.

The materials and symbols used are intimately associated with the sense of place of the locale, i.e. with its intrinsic substance.

Use and function

The use and function of the sanctuary has been maintained from its origin up until the present day, wherein it remains an important place of worship and religious practice, in particular in terms of pilgrimage, prayer and eucharistic celebrations. It is a place of worship that formerly received royal protection and, more importantly, protection from the influential archbishopric of Braga, assuming unusual importance in the context of the graces and indulgences granted by Pope Clement XIV in 1773, renewed by Pope Pius VI in 1778, which permitted greater exemptions and privileges than those provided to Santiago de Compostela or even to the holy places of Jerusalem.

The constituent elements of the *Viae Crucis* - in particular the chapels and church - continue to serve as places of prayer and religious worship, thereby preserving the purposes for which they were originally conceived.

The Confraternity of Bom Jesus do Monte, founded in 1629, has been responsible for management of the use and function of the property since that time, in articulation with the archdiocese of Braga.

Traditions, techniques and management systems

Since the mid-nineteenth century, the property has also combined tourism and recreation activities. Its historical-cultural, artistic and landscape interest and its influence on the creation of other sanctuaries, inside and outside Portugal, are factors of enormous tourist attraction, at an international scale.

Bom Jesus do Monte is a pilgrimage. It’s celebrates the convergence of different states of elevation within the human spirit: spiritual enlightenment and leisure. Its location on a sloping hill, facing west, with excellent solar exposure and benefiting from Atlantic breezes, have also been decisive for creating a unique environment that is conducive to both a spiritual experience and leisure activities.

Bom Jesus do Monte’s continuous management over almost 400 years - spanning various generations dedicated to expanding the sanctuary - has revealed a tremendous effort to build and conserve this heritage site. The Confraternity has progressively adapted its intervention to the spirit of each epoch, of course, but its role as a caretaker of the property is a continuous act, spanning almost four centuries. As a result, the sanctuary is a place of continuation and perpetuation of traditions, techniques and management systems.

Location and setting

The location of the sanctuary on a sloping hill, facing west, with views over the city of Braga and the valleys of the Este and Cávado rivers, in a harmonious relationship with nature, has constituted one of the attributes of greatest significance for the property, which allows it to be included amongst the group of *Sacri Monti*. In fact, this is a remarkable example of the sacredness of the landscape, in a project that takes advantage of the natural elements (land morphology, vegetation, rocks and water) for implementation of a religious programme of high formal and symbolic complexity.

3. JUSTIFICATION FOR INSCRIPTION

3.1.e PROTECTION AND MANAGEMENT REQUIREMENTS

The sanctuary of Bom Jesus do Monte (Church, stairways, chapels and portico) as well as the funicular are legally protected as listed heritage sites, as a Property of Public Interest and Monument of Public Interest, respectively. The Notice no. 68/2017, of May 10, triggered opening of the procedure to extend the classification of the sanctuary of Bom Jesus do Monte, so as to encompass the entire sacred mount including the funicular, and its reclassification as a national monument.

The heritage protection instruments apply at a national and local / municipal level. National legislation ensures compliance with the requirements for protection of the listed heritage site and its buffer zone, thereby ensuring that the Outstanding Universal Value is preserved over time.

Law no. 107/2001 of 8 September establishes the basis for the policy and regime for protection and enhancement of cultural heritage, in particular by indicating the classification objectives for safeguarding cultural assets, and their protection and management. On the other hand, Decree-law no. 309/2009 of October 23 defines the procedure for classification of immovable cultural property, the regime of protection zones and the establishment of rules for drawing up a detailed plan to safeguard such sites.

Article 15 of Law no. 107/2001 defines three categories of immovable property: a monument, ensemble or historic site, in accordance with the terms whereby such categories are defined in international law, and such property may be classified as being of national interest, public interest or municipal interest. A property

classified as being of national interest is designated as a “national monument” and is considered of national interest when the respective protection and enhancement, in whole or in part, represents a cultural value of relevance for the Nation.

Law no. 107/2001, in turn, determines that immovable cultural property included in the World Heritage list shall be included, for all purposes and in its respective category, in the list of properties classified as being of national interest. The sanctuary of Bom Jesus do Monte is part of the indicative list of Portugal, approved at the 41st session of the World Heritage Committee (Decision 41COM 8A) held in Krakow in July 2017.

According to article 72 of Decree-law no. 309/2009, of October 23, the inclusion of a property in the indicative list of world heritage officially determines the opening of the classification procedure, at the level of national interest. Since Notice no. 68/2017, of May 10, all legal provisions regarding the protection of a national monument apply to the property. Although the cultural landscape category is not explicit in the national legal framework, Article 15 (8) determines that the relevance of other categories in addition to the categories of monuments, ensembles or historic sites is not undermined, provided that this is foreseen in international law, as is the case.

The protection mechanisms of the sanctuary of Bom Jesus do Monte are defined nationally and locally, under the aegis of the Ministry of Culture, through the Directorate General of Cultural Heritage (DGPC), in coordination with the regional structure, the Regional-Directorate for Culture - North (DRCNorte).

In terms of the organization of the XXI Constitutional Government, Decree law no. 251-A / 2015 of December 17, establishes that the Minister of Culture's mission is to formulate, conduct, execute and evaluate a global and coordinated policy in the field of culture and related domains, in particular in terms of the safeguarding and enhancement of cultural heritage, as well as the policy to foster artistic creation and cultural diffusion. In terms of cultural heritage, management is exercised through the DGPC and the Regional Directorates of Culture. The DGPC is the institution that, according to Decree law no. 115/2012, of May 25, ensures the management, safeguarding, valuation, conservation and restoration of the movable and intangible cultural heritage assets, which, among others, has the following attributions: to ensure compliance with the State's obligations in the field of inventory, classification, study, conservation, restoration, protection, valorisation and dissemination of cultural heritage and movable property and propose the classification of properties, of national and public interest, and establishment of the respective special protection zones, as well as to propose the classification and carry out the systematic and updated inventory of movable and intangible cultural heritage assets, ensuring the national heritage list and the heritage list of cultural goods. The organizational structure of the DGPC includes the Department of Cultural Goods, which monitors application of international conventions, in particular the Convention Concerning the Protection of the World's Cultural and Natural Heritage, through application of its technical guidelines.

The sanctuary of Bom Jesus do Monte is part of the North region, in the sphere of operations of DRCNorte. The attributions of the DRCNorte relevant for protection of the property are published in Decree-law no. 114/2012

of May 25 and include: drawing up and submitting for approval by the DGPC of processes for classification and definition of special protection zones of properties of national interest and of public interest; assessment and submission for approval by the DGPC of studies, projects, reports, works or interventions on cultural objects classified as a national monument or of public interest, or in the process of being classified, monitoring of actions to safeguard and enhance architectural and archaeological heritage, support drawing up inventories of assets; participation in drawing up municipal director plans, as well as supporting the DGPC in drawing up environmental impact studies, the detailed plans for safeguarding heritage assets and urban rehabilitation and other territorial management instruments; issue of opinions on plans, projects, works and interventions of public or private initiative, that will have an archaeological impact on the archaeological, architectural and landscape heritage, as well as on the protection zones of classified or newly classified properties, works and interventions of public or private initiative to be carried out, and monitoring and control of the implementation of interventions.

At the local level, Braga City Council has attributions and competences in the fields of heritage, land use planning and town planning. The legal regime of local authorities is established by Law no. 75/2013 of 12 September. The municipality's representative bodies are the municipal assembly and municipal council, and the law defines their respective attributions and competences. The municipal assembly is the deliberative organ, whereas the municipal council is the executive organ. Both organs are elected with four-year mandates.

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The attributions are defined as the promotion and safeguarding of the interests of the local populations, wherein the fulfilment of such attributions is achieved through exercise of powers of consultation, planning, investment, management, licensing and inspection. These attributions are defined in Article 23 (2) of Law no. 75/2013, wherein subparagraph (e) identifies the attributes of heritage, culture and science, whereas sub-paragraph (n), identifies territorial planning and urban planning. The general competences of the municipal council are to draw up and submit to the approval of the municipal assembly the necessary plans for implementation of the municipality's attributions, as well as to draw up and submit to the approval of the municipal assembly the options of the plan and budget proposal and, with respect to heritage assets, ensure the collection, classification, administration, maintenance, recovery and dissemination of the municipality's natural, cultural, landscape and urban heritage.

The most significant threat in the surrounding area is the urban pressure resulting from expansion of the city of Braga. Urban expansion has reached the foothills of Mount Espinho and sometimes includes the slopes, around small pre-existing clusters. Local / municipal territorial management tools are explicit in terms of protection of the sanctuary, including construction rights. Of these, the most relevant for protection of the property and its buffer zone is the Municipal Master Plan (PDM), established by Law no. 31/2014, of May 30 – the General Framework Law of Public Policy of Land Use, Territorial Planning and Urban planning; Decree-law no. 80/2015, of May 14, which develops the bases of the public policy of land use, territorial planning

and urban planning, which is the key instrument for coordination of the national, regional, inter-municipal and municipal levels of the territorial management system; and Decree-law no. 214-G / 2015 of October 2, which establishes the legal regime for urbanization and construction (RJUE).

The Municipal Master Plan (PDM) is the instrument that establishes the strategy governing municipal territorial development, the municipal policy for land, territorial planning and urban planning, the municipal territorial model based on the classification and qualification of land, the options of location and management of collective facilities and the relations of interdependence with neighbouring municipalities. The PDM defines the regime of land use, i.e. it establishes the rules governing the respective occupation, use and transformation of the land. In terms of classification of land, the basic use of each plot of land is defined, with respect to its nature, and is based on the distinction between rural land (in previous legislation referred as rural land) and urban land:

- a) «Rural land», is land which, due to its recognized ability, is intended, in particular, for agricultural use, livestock, forestry, conservation, valorisation and exploitation of natural resources, geological resources or energy resources, as well as those destined for natural, cultural, tourism, recreation and leisure or protection from risks, even if it is occupied by infrastructures, and all land which is not classified as urban land; and
- b) «Urban land», land which is totally or partially urbanized or built upon and, as such, assigned in territorial terms to urbanization or construction.

The qualification of each plot of land defines the content of its use, with reference to the development potential of the territory, respecting the classification of the land into either urban land or rural/rustic land.

In turn, the PDM specifies competences in the ambit of architectural, archaeological and landscape heritage. In this regard it: 1) identifies archaeological remains, as well as built elements and ensembles, which represent testimonies of the history of occupation and use of the territory and assume relevant interest for the memory and identity of the respective communities, 2) establishes the measures indispensable for its protection and appreciation and 3) constrains the use of the surrounding spaces. The current version of Braga's Municipal Master Plan dates from 2015 and will be revised until 2020. According to the notice no. 11741/2015, of October 14. Article 28 deals with the heritage system, that includes heritage assets and their protection spaces, especially the safeguarding of architectural, archaeological and urban values, including listed heritage and heritage in the process of being listed, and inventoried architectural and archaeological heritage.

NATIONAL LEVEL	REGIONAL LEVEL	LOCAL LEVEL
MINISTRY OF CULTURE		MUNICIPALITY OF BRAGA . City Council . Municipal Assembly
GENERAL DIRECTORATE FOR CULTURAL HERITAGE (DGPC) . Department of Cultural Assets <i>Convention concerning the Protection of the World Cultural and Natural Heritage</i>	REGIONAL DIRECTORATE FOR CULTURE OF THE NORTH (DRCNorte) Management, monitoring and inspection of cultural heritage / national monuments	Municipal Master Plan of Braga: legal instrument that defines the strategic framework for territorial development . <i>Regulations</i> . <i>Territorial Map</i> . <i>Constraints Map</i>

Table A - Institutional framework for safeguarding the sanctuary of Bom Jesus do Monte

<p>Legal instruments to safeguard cultural heritage:</p> <ul style="list-style-type: none"> . Law no. 107/2001 of 8 September - Framework Law of the Policy and Protection and Valorisation Regime of cultural Heritage. . Decree-law no. 309/2009 of 23 October - defines the procedure for the classification of immovable cultural property, the regime of protection zones and the establishment of the rules for drawing up the detailed safeguarding plan. <p>Legal instruments of territorial management / Municipal Master Plan (PDM):</p> <ul style="list-style-type: none"> . Law no. 31/2014, of 30 May - Framework Law of Public Policy on Land, Territorial Planning and Urban Planning. . Decree-law no. 80/2015, of 14 May. . Notice no. 11741/2015, of 14 October - publication of the Master Plan of Braga in the Official Government Gazette.
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Table B - Legal framework for safeguarding the sanctuary of Bom Jesus do Monte

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3.2 COMPARATIVE ANALYSIS

“The term ‘sacred mountain’ is the standard designation of natural mountainous features that are themselves the object of veneration, rather than any structures built upon them: examples are Taishan and Huangshan (China) and Mount Fuji (Japan). The Italian Sacri Monti are, however, not worshipped as natural objects but solely because of the chapels erected upon them to symbolize important Christian cults. It is suggested that the Italian term might be retained in this case and not translated, so as to indicate a different spiritual function from that of the oriental sacred mountains”. ICOMOS (<http://whc.unesco.org/en/list/1068/documents/>). p.125

“It is good, however, not to elude oneself between Sacri Monti and Calvari: they represent two aspects of an apparently similar religious imaginary, but expressed in a different way, with connotations such as to distinguish them from one another. But in order to identify the peculiarities of one type rather than another, the generic references to a supposed alternative between Sacri Monti, Calvari, Monti Calvari, Viae Crucis, Mortori, etc., are not enough, which in fact often is not right. It is necessary that this plurality of devotions is studied according to two directions: the comparison of the distinctive aspects, which contribute to structurally and functionally define the typology; the correlation with similar European complexes.

The summation of the constitutive elements of a Sacro Monte, thus, will be different from that of a Monte Calvari, although the two structures have many points in common, even when we talk about a complex, or a plurality of structures, we tend to generalize, engendering confusion between one and the other, sometimes within the same category. Amilcare Barbero, pp. 117,118 (2005)

Sacri Monti, Calvari, Viae Crucis are names that emerge in toponymy and literature without a clear differentiation. The three words can be applied to the sanctuary of Bom Jesus in structural and functional terms. For the purpose of this nomination the local name prevails and thus it is referred as santuário do Bom Jesus do Monte/ sanctuary of Bom Jesus do Monte with no semantical debate though one can consider it a monumental *Viae Crucis*.

Bom Jesus is a place continuously devoted to the Holy Cross since the days of the commemoration of the Battle of Salado (1340) when afterwards in Mount Espinho a chapel was built to evoke the victory attributed to the presence of a piece of the Holy Cross carried to the battle field. It is recognized since then as a sacred mount inscribed in the European project for the creation of *Sacri Monti* promoted by the Council of Trent. The narrative inscribed has evolved through the centuries focusing in the Passion and Resurrection of Jesus Christ accommodating the artistic and architectural metamorphoses.

There is abundant literature in various languages about *Sacri Monti, Calvari, Viae Crucis*. For the purpose of this comparative analysis the focus is on the properties in the World Heritage List, whether *Sacri Monti, Calvari, Viae Crucis* since Tentative Lists seem to include no similar properties.

According to Germain Bazin it is with the sacred mount of Varallo, Piemonte, which was begun in the end of the XV century, that the theme of sacred mount was inaugurated and it paved the way for the expression of religious scenography, where Bom Jesus do Monte is included.¹ Mário Barata also agrees with this

statement, as is evident in his text on the origins of sanctuaries in the XVI and XVII centuries.² An analysis of the Piemonte and Lombardia's sacred mounts has become an essential aspect in the quest for direct or indirect influences in the construction of Bom Jesus do Monte and, simultaneously, for the identification of specificities of this Portuguese sanctuary.

According to Mário Barata, it was Professor M. L. Gatti Perer (1928-2009), of Milan «*that highlighted the relationship between the expansion of those sacred mounts – with their appeal to human sensibility and theatrical effects – and the religiosity and the counter reformation fight of Saint Charles Borromeo to contain, within the Alps, the expansion of Protestantism. (...) The archbishop of Milan understood the value of religious and sentimental exaltation promoted by the use of that type of an almost “live” representation, replacing the older iconographic means of bas-relief and painting, strengthening catholic convictions among the populations (...)*»³

Braga was a powerful religious centre and, thus, a stronghold in transmitting the Christian ideology. There was a hermitage holding the Holy Cross in the Mount of Espinho since 1373, which is an early statement of this devotion. The strong personal relationship between Carlos Borromeu (1538-1584) and the Friar Bartolomeu dos Mártires (1514-1590), Primate Archbishop of Braga (1559-1581) may have contributed towards supporting this undertaking, even though only after his death and the establishment of the Confraternity (1629) were the initiatives with a higher impact on the landscape carried out, according to the models already used in some sacred mounts.

Although the idea of “recreating Jerusalem” in Portugal might have sprung up in other locations, namely convents and public spaces in settlements, before to the construction of the Bom-Jesus's *Viae Crucis*, the idea of building it on a mount, exposed to the religious devotion and practice of many believers eager to visit Jerusalem and experience the course of Christ's Passion, may have begun with Bom Jesus. Within this perspective, it is perfectly understandable the choice of a mount overlooking the devout and profoundly religious city of Braga, whose Archbishopric court would be particularly knowledgeable in this type of artistic and religious endeavors. The *Viae Crucis* of the Buçaco Convent, whose construction began in the mid-17th century with the placement of crosses in the enclosure (replaced by 20 small chapels at the end of that same century), would also be among the first “*Vias Dolorosas*” along the hillside of a mount, recreating the Passion of Christ. We can also find in the Arrábida Franciscan convent the construction of a few stations of the Passion of Christ and, in the mid-17th century, there was the construction of the Bom Jesus chapel. However, these representations were created in a space reserved for monks and would never achieve the iconographic and architectural complexity of the Bom Jesus do Monte, in Braga, or have its impact on the landscape.

Therefore, as suggested by Bazin, it is essential that we look at other sacred mounts constructed before the Bom Jesus do Monte, namely the pre-alpine mounts whose geographical position, between the Catholic and Reform territories, and their steep topography have allowed for the recreation of the experience of climbing mount Golgotha, in “substitute pilgrimages”, naturally granting them the character

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of sacred mounts. The Varallo sacred mount, the first to be built in the Pre-Reformation period, became a model for later constructions, due to the originality of its design and the strong presence of artistic and spiritual references. Following Varallo, a set of other sanctuaries, with similar characteristics, were built in the same pre-alpine territory, especially in the 16th and 17th centuries: Orta (1591), Crea (1589), Varese (1598), Locarno (XVI cent.), Ossucio (1635), Oropa (XVII cent.), Ghiffa (end of XVI cent.), Domodossola (1656), Belmonte (1712), Brissago. With the exception of Locarno and Brissago, which are located in Swiss territory, the remaining Italian sacred mounts, have been on the World Heritage List since 2003.

The attached table lists other sacred mounts included in the World Heritage List. The opinion of ICOMOS on Sacri Monti of Piedmont and Lombardy refers to these two sacred mounts and recommends to the Swiss government an eventual transboundary extension although to date they do not show in the Swiss Indicative List (<http://whc.unesco.org/en/list/1068/documents/>). Within this table, there is Kalwaria Zebrzydowska, Poland, a place of pilgrimage which is a “landscape park” that covers an area of 380 hectares and is referred as a “Mannerist park”. It has networks of paths distributed in such a way that interconnect chapels, churches, statues according to a narrative derived from the life of Christ and his Mother (<http://whc.unesco.org/en/list/905>). The table also includes the historic center of Banská Stiavnica (Slovakia), a mining town with origins in the 13th century, where there is a Calvary mount built by a Jesuit priest between 1744 and 1751 (<http://whc.unesco.org/en/list/618>). Later we will refer to Bom Jesus de Congonhas (Brazil), inscribed on the World Heritage List in 1985, and which

is effectively inspired by Sanctuary of Bom Jesus do Monte in Braga and was built in the second half of the 18th century (<http://whc.unesco.org/en/list/334>).

Along with the crusades, pilgrimages to the holy places intensified, especially to Palestine, and thus they started to become widely known. There have been several authors who have left their travelling descriptions that have greatly influenced the evolutionary modeling of the *Viae Crucis*: the anonymous Franciscan of Saint Trond, the Flemish Carmelite Jean Van Paschen and the Dutchman born in Delft, Adrian Cruys, better known as Adrichomius and author of a map of the city of Jerusalem at the time of Christ, first published in 1584. He recorded the various holy places including the fourteen stations in the city.⁴ The map is part of his famous work “*Theatrum Terrae Sanctae*” where he describes these places and contains twelve maps. Several editions were printed through the years. In Portugal, one of the most famous narratives was made by the Franciscan Pantaleão de Aveiro “Itinerary of the Holy Land and its peculiarities; addressed to the Most Reverend Mister Miguel de Castro, a distinguished archbishop of Lisbon Metropolitan”. It was published in 1593 although he made his three-year trip to Palestine in the 1560s, coinciding with the Council of Trent.

Franciscans played a fundamental role in promoting the *Viae Crucis* and were commissioned by Pope Clement VI, around 1333, the liturgy and guidance of the pilgrims. Initially, *Viae Crucis* had seven stations, and there was a wish to associate it with places that replicated the topography of the sacred places. The devotional practice of the *Viae Crucis* had a great impulse, especially since the seventeenth century,

through the issuance of various pontifical diplomas. Franciscans had a lead and the program became more extensive including the scenes of the Passion of Christ and the program of fourteen stations became more popular compared to those of seven. In 1731, Pope Clement XII through the Brief “*Exponi nobis*” determined that the indulgences granted to the *Viae Crucis* on the initiative of congregations other than the Franciscan were the same. On the other hand, the granting of indulgences to the pilgrims of the Holy Land came to include those who, even without abandoning their places, held in their proximity a spiritual journey meditating on the suffering of Christ.

For the fulfillment of the programme, the chapels of *Viae Crucis* are enriched by sculptures and paintings, often of remarkable quality and achieving very expressive levels of realism, which greatly contribute to the dynamism and intensity of ritual practice. The figurative representation, in addition to a doctrinal objective, also has pedagogical purposes while the natural environment plays a decisive role in the high sacred significance of these places.

The phenomenon of the *Sacri Monti* has spread around Europe and today they persist in a large number. There are major *Sacri Monti* in Italy, Switzerland, Austria, Germany, Spain, France, Hungary, Poland, Slovakia, the Netherlands, Belgium and Portugal. These are manifestations of the European heritage, subject to change over the centuries, in different states of conservation, with different levels of use and diverse architectural and artistic quality.

The sanctuary of Bom Jesus do Monte, essentially a monumental *Viae Crucis* that imposes itself on the

SACRED MOUNT	CRITERIA	AREA (ha)	BUFFER ZONE (ha)
Bom Jesus de Congonhas . BRAZIL (1985)	(I) (IV)	2, 19	8,74
Calvary Mount of Banská Štiavnica , SLOVAKIA (1993)*	(IV) (V)	-	-
Kalwaria Zebrzydowska: the Mannerist Architectural and Park Landscape Complex and Pilgrimage Park POLAND (1999)	(II) (IV)	380	2600
Sacri Monti of Piedmont and Lombardy ITALY (2003)	(II) (IV)	-	-
1. <i>Varallo</i>		5,40	26,10
2. <i>Crea</i>		8,90	24,10
3. <i>Orta</i>		14,00	7,50
4. <i>Varese</i>		14,60	32,60
5. <i>Oropa</i>		15,4	49,60
6. <i>Ossuccio</i>		3,00	9,00
7. <i>Ghiffa</i>		11,00	210,00
8. <i>Domodossola</i>		3,60	41,40
9. <i>Valperga</i>		14,60	321,60

* Historic Town of Banská Štiavnica and the Technical Monuments in its Vicinity

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mount, is included in this phenomenon of building sacred mounts. However, the enhancements made from the first decades of the 18th century, by the initiative of D. Rodrigo de Moura Telles, which in turn receive a fresh impetus, close to the end of that century, by the will of D. Gaspar de Bragança, lend it a grand physical and scenic dimension, an architectural monumentality, a decorative and symbolic richness that makes it stand out from the aforementioned pre-alpine sanctuaries. Its development in the baroque period lends it specific features such as the geometry and symmetry created by the great structuring central axis that begins in the portico and cuts across the great stairway to the Church, guiding our views towards it and uniting it to heaven. The stairways are comprised of great formal sophistication, imprinting a sense of rhythm and movement, richly decorated with fountains and statues following an elaborate allegorical program. From the apparent revelation of the whole site, with a quick look at the confrontation of the elements that generate surprise and contrast, Bom Jesus do Monte presents a certain drama that favors the experiencing of the suffering of the climb to Calvary. The ancient art of working the granite is manifested in a particularly prominent manner, giving it a unique and distinctive character from the pre-alpine sacred mounts. The interiors of the chapels – frescos recreating scenes and framing somewhat complex sculptural collections – follow the proposals found in the pre-alpine sacred mounts in its entirety, whence must have originated this idea of representing, through the creation of live sized figures, an evangelizing narrative themed after the Passion of Christ. In Bom Jesus, as in these sacred mounts, we see a repetition of this experience of enjoying the landscape, the long distanced valleys and mountains, enabled by the high

topographic position of the sanctuaries in a revealing course of surprising scenarios, shades of colors and diversity of shapes.

Natália Ferreira-Alves restates this complex and sophisticated character of the Bom Jesus do Monte “*Magnificent and gigantic structure, with a dense iconographic language relating to the Passion of Christ, to which the baroque style has granted a complex symbolism, the sanctuary of Bom Jesus do Monte is, in our opinion, the most elaborate example of the sacred mounts of the Catholic World*”.⁵ Similarly, scholars like German Bazin and Monica Massara who have dedicated themselves to the study of sacred mounts in several regions, have considered the historic and artistic value of the Bom Jesus do Monte, in Braga, to be extremely high: “*Ainsi la montagne sacrée de Braga nous offre sans doute le sanctuaire le plus parfait qu’ait réalisé le christianisme, celui qui, par la multitude et la polyvalence des symboles et par une association essentielle avec la nature, nous propose l’image précellente du lieu sacré, microcosme, ou tous est reflété (...)*” [“*Thus, the sacred mount of Braga offers us, without a doubt, the most perfect sanctuary built by Christianity, which, by the multitude and versatility of the symbols and by an important association with nature, presents us with a superior image of a sacred place, a microcosm, where everything is reflected (...)*”].⁶

On the other hand, there are various and recurring references to Bom Jesus do Monte as a model for the creation of other sanctuaries on mounts, with *Viae Crucis* and chapels, particularly in the north of Portugal and Brazil. This is mentioned by José Fernandes Pereira (1999): «*The example of Bom Jesus*

*do Monte has spread everywhere in Portugal and in Brazil. (...) the stairway has introduced a harmonious and contrasting connection with Nature registered by the examples that followed».*⁷

Researchers concur on the understanding of the influence that Bom Jesus do Monte, in Braga, had in the construction of the sanctuary in Congonhas do Campo, in Minas Gerais, Brazil. This influence was also mentioned in this Brazilian sanctuary's application to be a world heritage site: "*Inspired by the Sanctuaries of Bom Jesus de Matosinhos, not far from Oporto, and Bom Jesus de Braga, both in Portugal (...)*".⁸

In Portugal, some sanctuaries, influenced in their construction by Bom Jesus do Monte, had, at their inception, a construction with ancient roots, a hermitage, a chapel. However, it is clear that their physical expansion and higher formal complexity and, particularly, the construction of somewhat complex stairways, which grants their landscape a higher importance, only happened after the baroque affirmation of Bom Jesus do Monte. Its artistic and religious interest and its doctrinal role make it a great expression of the Counter-Reform and, naturally, a model for later constructions in the country, of sanctuaries with the same evangelizing purpose, organization and formal composition. In the Minho region, some examples of this are the sanctuary of Our Lady of the Abadia, in Terras de Bouro, the sanctuaries of the Franqueira and Couto de Cambeses, in Barcelos; the sanctuary of Our Lady of the Pilar, in Lanhoso; the sanctuary of the Falperra, in Braga, in close proximity to Bom Jesus do Monte; the sanctuary of Our Lady of Porto d'Ave, in Lanhoso; the sanctuary of Our Lady of the Peneda, Soajo; or the sanctuary of

Our Lord of the Socorro, in Labruja, Ponte de Lima, the sanctuary of the Monte do Faro in Valença, the Calvary Mount, in Vila Praia de Âncora. Outside the Minho region, it is also important to mention sacred mounts such as the sanctuary of Santa Maria do Castelo, in Mangualde, the one of São Salvador do Mundo, in S. João da Pesqueira, the one of Our Lady of the Preces, in Oliveira do Hospital, the one of Our Lady of Montalto, in Arganil, the one of Santa Quitéria, in Felgueiras and, naturally, the sanctuary of Our Lady of the Remédios, which was built from a chapel of the XVII century dedicated to this devotion, which, due to its monumental stairway, is the one that comes closer to the Bom Jesus do Monte's formal model.

The sanctuary of Bom Jesus do Monte in Braga through multiple architectural and artistic metamorphoses distributed through a long period of time translates the evolution of the rooting of the tridentine spirit and practices. Granite, water and vegetation combine in a harmonious manner and were transformed and manipulated by various generations of artists faithful to an original programme related to the Passion of Jesus Christ. Bom Jesus carries characteristics of its own as a cultural landscape of great spiritual significance. In Mount Espinho we find a manifestation of the human creative genius that originated an unprecedented monumental sacred mount following a very complete and elaborate narrative of large significance to humanity.

¹ BAZIN, G. - Aleijadinho et la sculpture baroque au Brésil, p. 195

² BARATA, M. - Origem dos Santuários Tipo 'Bom Jesus do Monte' em Braga nos 'Sacro-Monte' do Norte da Itália dos séculos XV e XVII

³ Idem, p. 5

⁴ RODRIGUES, L. A. - Caminho Doloroso. As gravuras italianas da Ordem Terceira de Vinhais

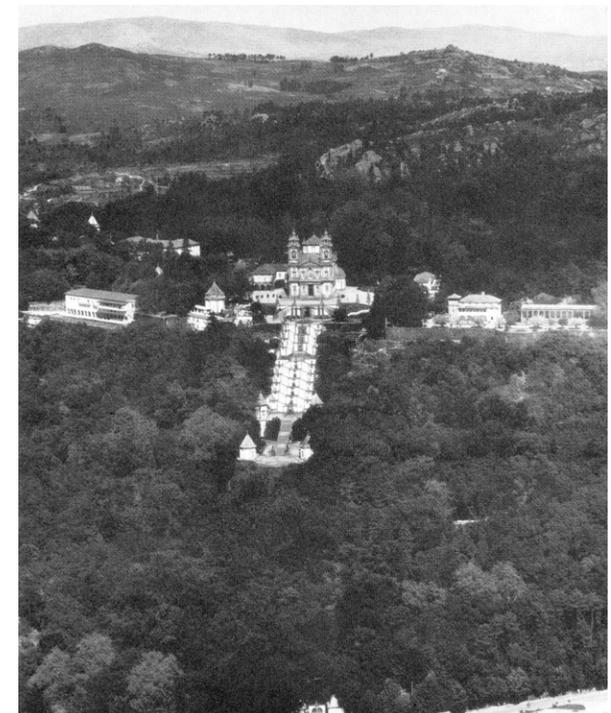
⁵ FERREIRA-ALVES, N. - A presença do Brasil no Santuário do Bom Jesus do Monte, p. 463

⁶ BAZIN, Ibid, p. 218

⁷ PEREIRA, J. - O Barroco do séc. XVIII, pp. 69-70

⁸ BAZIN, Ibid, p. 217

Bom Jesus do Monte. Photo Arcelino. C.1960



3. JUSTIFICATION FOR INSCRIPTION

3.3 PROPOSED STATEMENT OF OUTSTANDING UNIVERSAL VALUE

a) Brief synthesis

Located in the city of Braga, in the North of Portugal, the sanctuary of Bom Jesus do Monte is built facing west and has expansive views, at times of the ocean itself, overlooking the whole city of Braga, the *Bracara Augusta* founded in roman times of which it is historically inseparable. The sanctuary is a type of architectural and landscape ensemble rebuilt and enhanced throughout a period of over 600 years, mainly defined by a long and complex *Viae Crucis* expanding up the hill, leading pilgrims through chapels that house sculptural collections evoking the Passion of Christ, fountains, sculptures and formal gardens. It is inscribed in an enclosure of 26ha, totally accessible to the public. It belongs to the Confraternity of Bom Jesus do Monte, the institution that continuously overlooks the place for almost 400 years.

The landscape and architectural ensemble of the Sanctuary of Bom Jesus do Monte is part of a European project for the creation of *Sacri Monti*, spurred by the Council of Trent, embodying a sacred mount which has witnessed several moments in the history of the city of Braga and its archdiocese, reaching a unique formal and symbolic complexity and an unprecedented monumental character and dimension in the context of European sacred mounts, with a baroque style and a grand religious narrative, typical of the Counter-Reformation.

It is a complete and complex manifestation resulting from a creative-genius, a monumental stairway where the conception models and esthetic preferences clearly represent the different periods of its construction, culminating in a piece of great unity and harmony. It

is organized in two sections: (1) the moments before Jesus Christ's death, ending in the church and (2) the glorious life of Christ resurrected culminating in the Yard of the Evangelists. Enclosure and sanctuary blend together resulting in a cultural landscape.

The study made on Bom Jesus do Monte has shown that the history of its construction is extremely rich in events and initiatives, highlighted by important personalities, allowing for several time periods to be defined, since its inception to the present day. Its evolution throughout the centuries has allowed for a continual integration of the elements, within the same religious narrative, reaching its highest point during the baroque period. Its execution was possible through an extraordinary mobilization of resources, namely through alms and offerings, representing a continual and determined effort throughout generations, over a period of more than six centuries. The result is a high quality and solid construction, where we find a concentration of artistic and technical expression, a landscape where, together with water, granite is celebrated, sculpted within a luxurious "nature", perfectly integrated into the landscape.

b) Justification for Criteria

The criteria for inscription of the sanctuary of Bom Jesus do Monte are (ii) and (iv)

Criteria (ii) - Exhibit an important interchange of human values

The natural landscape of Mount Espinho was used as the setting for a Viae Crucis. It resulted in the construction of a monumental sanctuary that

underwent architectural and artistic metamorphoses over a period of six centuries. In the sanctuary of Bom Jesus, natural elements - granite, water, vegetation - and cultural elements - staircases, chapels, sculptures - are integrated in a way that constitutes a whole of exceptional character and spirituality, in a manifestation of the artistic and constructive creative genius of man.

The landscape and architectural ensemble of the sanctuary of Bom Jesus do Monte is an integral part of a European project for the creation of *Sacri Monti*, promoted by the Council of Trent. It constitutes a sacred mount that pays testimony to various periods in the history of the city and archdiocese of Braga, attaining a formal and symbolic complexity, and an unprecedented dimension in the context of European *Sacri Monti*, with a baroque character and an extremely elaborate religious narrative, that is a hallmark of the Counter-Reformation period.

The sanctuary is an evolutionary work. It has been subject to renovations, always converging towards constitution of a whole. It affirms itself as a balanced unit in relation to its surroundings and always in dialogue with Braga, a city of archbishops-primates.

The sanctuary of Bom Jesus do Monte is a locale that recreates Jerusalem. The idea was to recreate a place to enable Christians to have a closer experience of what it would be like to visit the holy places. It forms part of a larger movement that over several centuries led to the construction of New Jerusalems in various parts of Europe. Today it continues to be a place of worship and a model that has been exported to other parts of the world, of which the most emblematic is the sanctuary

of Bom Jesus de Congonhas do Campo, in Brazil.

The history of the city of Braga, spanning two millennia of existence, and its goal to be a holy city that rivals Santiago de Compostela, is blended with that of the sanctuary, which is, ultimately, an instrument of this aspiration. The sanctuary was built as a place of worship, orientated towards the Redemption of Humanity through the influence of Jesus Christ and intended as a place of pilgrimage and devotion.

Study of the sanctuary of Bom Jesus do Monte reveals that the history of its construction is extremely rich in terms of different events and initiatives, and is marked by leading figures in the history of Portugal and Europe. The sanctuary's architectural programme is highly dense and complex, including a rich set of iconographic contents in which baroque architecture has impregnated the monumental structure, constituted by stairways, chapels and symbolic fountains. Its location on a western slope of Mount Espinho, with excellent solar exposure and benefiting from Atlantic breezes, have also transformed the enclosure of Bom Jesus into a sightseeing attraction. Here the sacred and profane coexist side by side.

Criteria (iv) - Outstanding example of a landscape and architectural ensemble

The sanctuary of Bom Jesus do Monte is an extraordinary example of a sacred mount with an unprecedented monumentality determined by a complete and elaborate narrative of the Passion of Christ of great importance to the history of humanity. It embodies traits that identify roman Catholicism such as externalization of celebration, community sense, theatricality and life as a permanent and inexhaustible journey.

3. JUSTIFICATION FOR INSCRIPTION

The sanctuary stands out due to its impact and affirmation in the landscape, the architectural and decorative originality of its stairways, the strong sensations generated when visiting it, characteristic of its baroque character. The unity of the sanctuary within its enclosure is a distinctive factor, that generates tremendous formal and functional harmony. It is a masterpiece, resulting from creative genius, integrating a set of monumental stairways, displaying models of design, taste and aesthetic preferences of each period of construction, consummated in an ensemble of great unity and harmony leading to a cultural landscape.

The unity of the architectural ensemble and its high artistic quality don't only result from its overall design and organization, structure and composition, but also from the predominant use of granite, which endows the sanctuary with a significant sculptural and plastic dimension. Retaining and dividing walls, stairways, buildings, fountains, pavements, ornaments and an impressive and unprecedented set of statues are all made of granite, resulting in a work of high construction quality. The contrast between the whitewashed granite, on the one hand, and the surrounding lush green park and wood, on the other, decisively contributes to the sanctuary's baroque character. The property reflects also a concentration of technical ingenuity (hydraulics, supports for the terrain, built structures, mechanics) and of artistic expression (architecture, sculpture, painting).

Statement of integrity

The formal and functional composition of the sanctuary of Bom Jesus do Monte and its enclosure remains intact and its essential character has been preserved.

The historical physical context has remained practically intact up to the present day and, although it combines several stages of evolution of significant artistic interest, the ensemble has retained its overall integrity, in terms of materials and modes of execution. The history of the locale reveals that the sanctuary's physical dimension has evolved to ensure its religious dimension, while it has simultaneously affirmed itself as a place of villegiatura. This physical expansion has broadly encompassed the legacies handed down from previous historical periods. Today, the sanctuary and its enclosure retain all the elements that reflect the values and importance of the locale.

The attributes of the structural and ornamental materials: granite walls, stairways, patios, gardens, chapels, church, fountains and statues, associated with the presence of water and of decisive importance for the locale's artistic and symbolic dimension and for interpretation of the overall narrative of the locale, as well as the surrounding woodlands and park have remained intact, and guarantee the completeness of the narrative and integrity of the ensemble. In other words, the property is in a good state of preservation.

From an overall assessment, it follows that the general state of preservation of the property is good. Recently a project regarding the requalification of the heritage was carried out, namely through the preservation and restoration of the façades and roofing of the church, ten chapels of the *Viae Crucis*, including its exterior and the interior sculptures and murals, and some stretches of the stairways. A new phase is about to start bringing the property to a general state of good condition. The hotel units and other facilities surrounding the sanctuary

such as the funicular, Casa das Estampas, Colunata de Eventos recently underwent some restoration works and are thus in a good state of preservation. The park and the wood are also in a good state of preservation but for some steepest areas and the presence of old decaying trees and some invasive species, typical of a 150 years old park.

The sanctuary of Bom Jesus and its enclosure represent almost four centuries of continued management of the property by a single entity: the Confraternity of Bom Jesus do Monte, established in 1629. The attributes of the property within the enclosure, which has clearly-defined limits, are not subject to threats.

Statement of authenticity

The sanctuary of Bom Jesus do Monte in Braga dates back to at least the fourteenth century. It progressively acquired importance and religious and cultural significance, especially from the early seventeenth century onwards, after the Confraternity of Bom Jesus do Monte was founded. Since then, documents relating to the initiatives that were taken to enhance the sanctuary, including those which made it possible to expand its physical space and enhance the complexity of its forms and composition, have been recorded in the minutes of the meetings of the Board of the Confraternity.

Monographs written about the sanctuary, descriptions provided by travellers and scholars, engravings and paintings, pilgrims' manuals, technical drawings of building works, photographs, among other records, constitute significant primary sources of information.

The visual and written information of illustrations - of which only those produced since the end of the eighteenth century (e.g. the survey by Carlos Amarante in 1790 and the engraving of the sanctuary, undated, possibly from the 1770s or 1780s), drawings and descriptions constitute records of significant rigour. These elements can be compared with the historical buildings that now exist and thereby confirm the authenticity of these information sources. In fact, there is significant physical evidence of the various stages of the sanctuary's evolution - the property itself constitutes a document that testifies to its evolution over time.

Requirements for protection and management

The protection mechanisms of the sanctuary of Bom Jesus do Monte are defined nationally and locally, under the aegis of the Ministry of Culture, through the Directorate General of Cultural Heritage (DGPC), in coordination with the regional structure, the Regional-Directorate for Culture - North (DRCNorte) and supported by a robust legal framework. The Notice no. 68/2017, of May 10, triggered opening of the procedure to extend the classification of the sanctuary of Bom Jesus do Monte, so as to encompass the entire sacred mount including the funicular, and its reclassification as a national monument. Since that time all legal provisions regarding the protection of a national monument apply to the property.

The heritage protection instruments apply at a national and local / municipal level. National legislation ensures compliance with the requirements for protection of the listed heritage site and its buffer zone, thereby ensuring that the Outstanding Universal Value is preserved over

3. JUSTIFICATION FOR INSCRIPTION

time. Law no. 107/2001 of 8 September establishes the basis for the policy and regime for protection and enhancement of cultural heritage, in particular by indicating the classification objectives for safeguarding cultural assets, and their protection and management. On the other hand, Decree-law no. 309/2009 of October 23 defines the procedure for classification of immovable cultural property, the regime of protection zones and the establishment of rules for drawing up a detailed plan to safeguard such sites.

At the local level, Braga City Council operates under the recently revised Municipal Master Plan which contains clear rules both for the sanctuary and the buffer-zone. National and local legislation ensures compliance with the requirements for protection of the property and its buffer zone, thereby ensuring that the Outstanding Universal Value is preserved over time.

The Confraternity of Bom Jesus is the entity responsible for managing heritage and religious worship. The management is made in an ecumenical manner, since the property is simultaneously managed as a religious place and a space dedicated to the arts and culture. It is understood that only through a peaceful coexistence between these two realities a sustainable management is possible, without deteriorating its tangible and intangible assets.

The overall objectives of management are to preserve and enhance the attributes of the sanctuary of Bom Jesus do Monte and define sustainable practices for the management, maintenance and use of the sanctuary, the park and the wood as a cultural landscape, meaning a combined work of nature and of man.



4. STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

4.a PRESENT STATE OF CONSERVATION

4.b FACTORS AFFECTING THE PROPERTY

4. STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

4.a PRESENT STATE OF CONSERVATION

In a global analysis, it can be said that the general state of conservation of the property is good. Since 1998, the Confraternity has followed, in generic terms, the guidelines specified in the Master Plan of Bom Jesus do Monte. These guidelines had a first stage of implementation monitored by the Plan's authors and, later, since the year 2000, the Confraternity's technical team, supported by advisors, has ensured continuity for the interventions, mainly in terms of conservation and restoration of built heritage, renovation of the hotels, parking (buses and cars) and constraints on the access of cars to the enclosure.

The 1998 Master Plan assumed that the property is a historical landscape and defined strategies in "concepts of recovery and qualification of historical landscapes, which envisage discrete, sustainable and minimalist management and intervention models. These models aim to ensure that all and any interventions in these units makes it possible to maintain historical references, maintain acquired cultural and natural values, and continued celebration of environments and qualities that now render these landscapes distinct and of heritage value." The plan aimed to ensure the strategic phasing of the various interventions and the respective financial effort.

The diagnosis was divided into two areas: the *Viae Crucis* and the place of *villegiatura*. In relation to the *Viae Crucis*, the authors refer to signs of lack of conservation of the built monuments and the gardens, indiscriminate use of cars, especially in the churchyard, causing an interruption to the *Viae Crucis* and a consequent disturbance to the religious environment, as well as the negative impact caused by the construction of support infrastructures for the esplanade, next to the church. In

relation to the park and the woods, the authors identified the following main problems: access, reception and circulation of visitors, the need to create or recover tourist and recreational support facilities (information centres, toilets, cafés), lack of cultural activities, environmental education, thematic tourism, etc.), the overuse of certain areas, with consequent degradation of the vegetation cover and degradation of the roads, the presence of invasive species, in particular of silver wattle trees (*Acacia dealbata*) and the lack of qualified outdoor furniture. The following intervention strategies were listed:

- Enhancement of the *Viae Crucis*
- Recovery of hotel facilities
- Recovery of the monuments
- Recovery of the park and gardens
- Diversification of leisure activities
- Orderly car parking
- Enhancement of the pavements
- Fencing around the enclosure

The foreseen territorial planning of the property included creation of specific zones within the enclosure, separated into five types: 1) zones of religious, tourist and cultural use corresponding to the *Viae Crucis*, 2) tourism-recreational areas corresponding to the areas of the paths, accesses, parking lots, leisure areas, recreational facilities (esplanades, picnic area, funicular, toilets, information), 3) areas of qualified tourist use, basically encompassing the hotels, 4) service zones for plant nurseries, maintenance teams etc., and 5) protection zones, nature conservation zones and general framework zones, basically corresponding to the wood.

The 1998 Master Plan

-  Boundary of the intervention area
-  Gardens to maintain and consolidate according to the existing typology
-  Gardens and nurseries to restore or to be created according to the existing typology
-  Existing woods to maintain and to consolidate; Eradication of invasive species
-  Lawns for recreation
-  Lakes and tanks to maintain or recover
-  Paving in "calçada" in granite - pedestrian circulation, car traffic and parking
-  Sacred path - limestone and basalt
-  Sacred path - granite slabs
-  Sacred path - compacted sand
-  Buildings to restore
-  Isolated trees
-  Visuals intrusions
-  Facilities to build and to reuse - locker rooms, toilets, visitor information centers, shops, playgrounds



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Anexo: Estruturas e Integração Paisagística			
Plano de ordenamento Paisagístico da Estrutura do Bom Jesus do Monte			
Auto: João Luís Costa	Coord: Renato Amorim	Data: Maio 05	Escala: 1:5000
Coord: Paulo Fátima Noronha	Coord: Renato Amorim	Data: Maio 05	Folha: n.º 1/291-01

4. STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

There has therefore been around twenty years of continuous work of conservation and restoration of the sanctuary of Bom Jesus do Monte which began with an ambitious project that has been implemented using a staggered approach, albeit subject to adjustments in function of the Confraternity's financial resources and its ability to raise funds.

Enhancement of the *Viae Crucis* and recovery of monuments has been achieved via staggered interventions. The "Bom Jesus: Requalificar" project played an important role in this context. The project was executed in 2014 and 2015, enabling the preservation and restoration of ten chapels: Chapel of Pilate's Praetorium; Chapel of the Ascent to Calvary; Chapel of the Falls; Chapel of the Crucifixion; Chapel of Mary Magdalene; Chapel of Peter; Chapel of the Descent, Chapel of the Raising of the Cross; Chapel of the Anointing, and Chapel of the Resurrection, including the eighty-six wood carvings contained inside. The project also made it possible to restore the statues and fountains of the Stairway of the Five Senses and the Stairway of the Virtues. On this same occasion, Hotéis do Bom Jesus S.A. financed the refurbishment of the roof and exterior façade of the church. In 2017, the Confraternity had another project funded with European funds that will make it possible to complete restoration of the chapels and church over a 2-year project, entitled "Bom Jesus: Requalificar II".

Recovery of the hotels, Colunata de Eventos and Casa das Estampas has been conducted since the 1990s at the initiative of Hotéis do Bom Jesus S.A. and other financing projects, such as PITER (Integrated Tourism Programmes of a Structural Nature and Regional Base). Recovery of the wood, park, and gardens and

enhancement of the pavements has been implemented, but work remains to be done, as indicated in the property's management plan (Annex 2). The 1998 Master Plan defined as strategies the diversification of leisure activities, complemented by ordered car parking and building of a fence around the enclosure. These three actions are directly associated to visitation of the sanctuary, characterized by a diversity of audiences with different interests: religious, recreational, artistic, tourist. At the end of the twentieth century, the main visitors to Bom Jesus were pilgrims, Portuguese tourists, hotel users, and some foreign visitors. Today the local population from Braga makes intense use of Bom Jesus. The characteristics of the locale make it particularly attractive for walking, running and cycling, which are now widespread leisure activities. On the other hand, there has also been a significant rise in the number of foreign visitors, especially linked to religious tourism. In other words, there has not only been an expressive increase in the number of visitors, but also diversification of uses and consequently of the types of visitors.

Today, the hotels are in a good state of conservation, car traffic has been ordered, barriers have been introduced for car access, a separate car park for vans has been created and the monumental component has already been subjected to, or is currently undergoing, restoration work. The situation is very different from that prevailing in 1998. There is a consensus that it is still necessary to qualify certain areas of the park, wood, gardens, avenue, especially in terms of the trees and pavements. On the other hand, as mentioned above, the facilities associated to reception of visitors, and visitation paths, require new strategies, as foreseen in the Management Plan.

The Confraternity has a valuable archive that it has inventoried and restored. There is a need to continue this work of inventorying, cataloguing and packaging the archive of documents and objects. There is an urgent need to extend the care taken with bibliographic formats to other types of documents, such as drawings, works, paintings, engravings, photographs, etc. so that their conservation and perpetuation may be guaranteed. These sources of information, beyond their historical value, constitute essential testimonies to the construction and evolution of the property and, therefore, attest to its authenticity and level of integrity.



4. STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

4.b FACTORS AFFECTING THE PROPERTY

The factors affecting the property include the following:

(i) Development Pressures

In its genesis, the sanctuary was located within the visual panorama of Braga, on a hill on the outskirts of the city, beyond the city walls, located at a distance of 4 km, in a rural environment. Today, Bom Jesus occupies a peri-urban position. The city has become an important modern regional centre and experienced significant urban expansion throughout the second half of the twentieth century, especially towards the east, towards the valley of the river Este, that once accompanied the Roman road from *Bracara Augusta* to *Aquae Flaviae*, the current city of Chaves, heading towards *Asturcia Augusta*, now Astorga, in Spain.

Despite this urban pressure, the sanctuary has been preserved in the midst of an extensive woodland area. In general, the Municipal Master Plan of Braga, has safeguarded Mount Espinho from construction and from being crossed by new roads.

Prevention measures

Portugal has a robust set of territorial management instruments, with different scopes of intervention. The most important in terms of its effectiveness and binding force on private individuals is the Municipal Master Plan, legally framed by Law no. 31/2014, of May 30 - the General Framework Law of Public Policy of Land, Territorial Planning and Urban Planning. The law is regulated by two instruments:

- Decree-law no. 80/2015, of May 14, that develops the bases of the public policy of land use, territorial planning and urban planning, defining the regime of coordination of the territorial management system, at the national, regional, inter-municipal and municipal level, the general regime of land use and the regime for drawing up, approval, execution and evaluation of territorial management instruments (RJIGT); and

- Decree-law no. 214-G / 2015 of 2 of October that establishes the legal regime of urbanization and construction (RJUE).

The current version of the Municipal Master Plan of Braga is a second revision, according to Notice no. 11741/2015, of October 14. Article 28 deals with the heritage system, that includes heritage assets and their protection spaces, especially the safeguarding of architectural, archaeological and urban values, including listed heritage and heritage in the process of being listed, and inventoried architectural and archaeological heritage. It establishes that any intervention in this space should “favour the enhancement, protection, conservation and restoration of the cultural, architectural, archaeological and urban values identified in the territorial map, constraints map and the cultural, architectural and archaeological heritage of the master plan.”

On the other hand, the enclosure of Bom Jesus do Monte is subject to the forestry regime specified within the Forestry Perimeter of Bom Jesus do Monte, and is classified as a recreational forest area (article 37), as a forestry area with mixed use, whose objective is to “foster use of forestry areas for recreation and leisure, from the perspective of developing tourism

in rural areas and nature tourism activities, upholding the values of conservation and diversity of flora, fauna, scenic attributes and notable landscapes.”

The property and its buffer zone are included in an Operational Unit of Planning and Management (UOPG), as a result of revision of the Municipal Master Plan, since they are considered to have territorial characteristics that demand more detailed treatment at the level of urban planning that satisfy specific requirements. The respective operational unit is UOPG 28 – Sanctuaries, with a total area of 807 hectares. UOPG 28 refers to the area around the set of religious heritage assets: Sta. Marta, Sameiro, Bom-Jesus. The main objective of the operational unit is to provide a framework for this set of heritage assets, valorising the cultural, natural and landscape heritage, promotion and creation of leisure routes, integration of existing urban areas, promoting their consolidation and containment; promotion of public use, development of regulatory mechanisms and promotion of this activity, wherein the quality of architectural solutions will constitute a preponderant factor of evaluation. The scope of intervention of UOPG 28 is limited to the municipality, but in 2016 the municipality of Braga and the neighbouring municipality of Guimarães - whose territory includes the eastern slope of Mount Espinho - signed an agreement and are now promoting an Inter-municipal Programme of Territorial Planning for implementation of an integrated strategy for all the sacred mounts in the area, including the sanctuary of Bom Jesus do Monte.

(ii) Environmental pressures

Air and water quality around Bom Jesus do not raise any major concern as they meet the standards. The

west slope where Bom Jesus is located is wide open and swept by the winds and breezes coming in from the ocean. Bom Jesus receives a significant amount of moisture through all year round except in late summer /early fall months.

(iii) Natural disasters and risk preparedness

One of the biggest potential risks for the property is fire. The sanctuary is surrounded by a dense area of woodland, which includes the enclosure with the park in its upper part, and a wood in the lower part. The enclosure has a notorious number of remarkable trees, including native and exotic species. The mild climate, abundant water, rich soils have contributed to the presence of both native and exotic species of exceptional size. On the other hand, invasive species abound, in particular *Acacia dealbata* and *Acacia melanoxylon*. However, in the neighbouring properties, in general, invasive species are not controlled, nor do the forestry areas, predominantly occupied by *Eucalyptus globulus*, practise regular maintenance actions, and some areas have even been abandoned.

Prevention measures

The enclosure is abundant in water, but there is effectively no control over neighbouring properties. The Confraternity maintains a continued presence of staff that ensures surveillance of the area. However, the threat of fire is a reality. This is a threat that transcends the Confraternity, as manager of the property.

The fire-fighting authorities, in particular the fire brigades, are aware of the value of the heritage assets of Bom Jesus, and when threats have arisen,

4. STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

sufficient resources have been moved to the locale, including aerial resources. Braga City Council has a municipal policy to combat forest fires. A Technical Forestry Office exists for concertation of the strategies of defence of the woodland areas from forest fires and defence of people and property. The Office is the result of a collaboration agreement between the Agency for the Prevention of Forest Fires and Braga City Council, financed by the Permanent Forestry Fund. The Office's main objectives are the Forest Defence Plan and the Municipal Operational Plan.

However, there is consensus that an effective solution requires an institutional link between the two municipalities (Braga and Guimarães), civil protection services, fire brigades, national and regional forest protection agencies and landowners. The agreement between the two municipalities with a view to drawing up an inter-municipal Territorial Planning Programme for the sacred mounts will provide articulated solutions to this problem. The revision of the Regional Plan for Forest Management is underway, an important instrument for the definition of strategies regarding fire prevention and fight at the regional level.

(iv) Responsible visitation at World Heritage sites

In 2008, Bom Jesus registered around 800,000 visitors, and in recent years there has been an increase in this number. In 2012, the number of visitors attained 1,000,000 and the number has continued to increase, notably in terms of foreign visitors, especially in the wake of the introduction of low-cost flights landing at Sá Carneiro airport (Porto), 55 km away. In 2015, 1,150,000 people visited Bom Jesus and, in 2016, 1,250,000 visitors were recorded.

The sanctuary is located on a religious route that links Fátima, Bom Jesus and Santiago de Compostela and tourist agencies offer an itinerary that includes the cities of Braga and Guimarães. For tour operators, Bom Jesus has always been a space with excellent access and offers the possibility to visit one of Europe's most beautiful sacred mounts.

The Confraternity is the entity responsible for management of the heritage assets and worship in the sanctuary and has long reconciled the need to manage the monument as a religious space and as a cultural and artistic space. The coexistence of these two realities enables sustainable management of the property's tangible and intangible attributes.

Prevention measures

The Confraternity, as manager of a private property, has been attentive to the growing number of visitors. The fact that the property is a religious and artistic heritage site, that is simultaneously a tourist destination, requires careful management of visitors, clarifying and differentiating various circuits and visiting zones, as determined in the framework of the 1998 Territorial Plan. The Hotéis do Bom Jesus S.A. was set up in 1988, between the Confraternity and the archdiocese of Braga, which manages the hotels, and therefore there are no conflicts with their activities.

In 2016, the Confraternity introduced a system of barriers to control car access, with parking for 250 cars and a paid car park for thirty buses. The measure caused some local contestation but has now been accepted. The sanctuary is visited daily by the local population for both religious and leisure reasons and is in great

demand for walking and running. Pedestrian circulation within the property is available free of charge.

The increase in tourism registered in recent years in the North region from Porto, and an eventual inclusion of the property in the World Heritage list will trigger a further increase in the number of visitors. This may lead to the need to reformulate the strategy of welcoming visitors and pilgrims, as well as the need to draw up a mobility and transport plan, in articulation with Braga City Council.

Bus park

Barrier to control car access

Car park



(v) Number of inhabitants within the property and the buffer zone

Number of inhabitants within the limits of the property: 0

Number of inhabitants in the buffer zone: c. 300

Municipality of Braga: 136,885 (census of 2011)

Union of Parishes of Nogueiró and Tenões: 5129 (census of 2011)



5. PROTECTION AND MANAGEMENT OF THE PROPERTY

5.a OWNERSHIP

5.b PROTECTIVE DESIGNATION

5.c MEANS OF IMPLEMENTING PROTECTIVE MEASURES

5.d EXISTING PLANS RELATED TO MUNICIPALITY AND REGION IN WHICH THE PROPOSED PROPERTY IS LOCATED

5.e MANAGEMENT PLAN

5.f SOURCES AND LEVELS OF FINANCE

5.g SOURCES OF EXPERTISE AND TRAINING IN CONSERVATION AND MANAGEMENT TECHNIQUES

5.h VISITOR FACILITIES AND INFRASTRUCTURE

5.i POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

5.j STAFFING LEVELS AND EXPERTISE

5. PROTECTION AND MANAGEMENT OF THE PROPERTY

5.a OWNERSHIP

The sanctuary and the enclosure are owned by the Confraternity of Bom Jesus do Monte, i.e. it is a private property, of public use.

5.b PROTECTIVE DESIGNATION

From the cultural heritage perspective, the sanctuary of Bom Jesus do Monte was protected by two legal instruments: Decree no. 251/70, of June 3, relating to the sanctuary, specifically the ensemble consisting of the church, chapels and portico, classified as a

Property of Public Interest and administrative rule no. 305/2013, of May 23, relating to the funicular.

The funicular was classified as a Monument of Public Interest by Decree no. 305/2013, of May 23,



in accordance with article 17 of Law n. 107/2001, of September 8, in compliance with criteria “*regarding the matricial character of the property, its aesthetic, technical and intrinsic value, its architectural, urban and landscape design, its extension and that which is reflected therein, from the perspective of collective memory and its importance from the point of view of historical or scientific research*”. The classification recognised its technological value, associated to the notable landscape setting and the intimate connection to the sanctuary, wherein its general protection zone is almost entirely located within the enclosure of the sanctuary. The funicular is operated by the Confraternity of Bom Jesus do Monte. It operates on the basis of two cabins equipped with two water tanks, that counterbalance each other. The cabins are mounted on rails placed on the funicular’s ramp, and pulled by a steel cable. The water is supplied from the lake which, in turn, is supplied by water mines located within the enclosure.

In the wake of an initiative taken in 2015 by the parliamentary groups of the Partido Social Democrata (PSD - Social Democratic Party) and the Centro Democrático Social – Partido Popular (CDS-PP - Social Democrat Centre – Popular Party), the Assembly of the Republic recommended to the Government that the sanctuary be listed as a property of national interest, recognizing it as a national monument (Resolution of the Assembly of the Republic no. 127/2015). On November 24, 2016, the Regional Directorate for Culture – North (DRCN) proposed the start of a procedure to extend the classification to include the entire sacred mount, including the funicular, and its reclassification as a national monument. The formal commencement of

the procedure resulted from an order issued by the Director General, of the Directorate General of Cultural Heritage (DGPC) on January 25, 2017, which led to the Notice no. 68/2017 of May 10, published in the Official Government Gazette, concerning start of the procedure to extend the classification of the sanctuary of Bom Jesus do Monte, to include the entire sacro monte, including the funicular, and its reclassification as a national monument. It should be noted that listing the sanctuary as a property of national interest overrides the existing classification of the sanctuary and the funicular as properties of public interest.

The Municipal Master Plan of Braga, published by the Notice no. 11741/2015, of October 14, also includes its own regulations for protection of the sanctuary. Article 28 deals with the heritage system, that includes heritage assets and their protection spaces, especially the safeguarding of architectural, archaeological and urban values, including listed heritage and heritage in the process of being listed, and inventoried architectural and archaeological heritage. It establishes that any intervention in this space must “enhance valorisation, protection, conservation and recovery of the cultural, architectural, archaeological and urban values identified in the territorial map, constraints map and the cultural, architectural and archaeological heritage of the master plan.”

5. PROTECTION AND MANAGEMENT OF THE PROPERTY

5.c MEANS OF IMPLEMENTING PROTECTIVE MEASURES

Law no. 107/2001 of September 8 establishes the bases of the policy and of the regime of protection and valorisation of the cultural heritage. Immovable property may belong to the categories of monument, ensemble or historic site and may be classified as being of national interest, public interest or municipal interest. Although the cultural landscape category is not explicit in the national legal framework, Article 15 (8) determines that the relevance of other categories in addition to the categories of monuments, ensembles or historic sites is not underestimated, provided that this is foreseen in international law, as is the case.

For immovable property classified as being of national interest, whether monuments, ensembles or historic sites, the designation “national monument” is adopted. All heritage assets classified as being of national interest are subject to special protection by the State. According to this law, a property is considered to be of national interest when its protection and valorisation represents a cultural asset that has meaning for the Nation. Article 43 specifies that listed properties or properties in the process of being listed, automatically benefit from a general protection zone of 50 metres counted from the external limits of the property. These properties may also have a special protection zone. In turn, protection zones are considered to be administrative easements - which means that construction permits require a favourable opinion from the administrative authority responsible for cultural heritage, in this case the DGPC.

The procedure for classification of immovable cultural property, the regime of protection zones and the establishment of rules for drawing up detailed safeguard plans are specified in Decree-law no. 309/2009 of

23 October. According to the Decree-law’s article 72 (World Heritage): “1 - *the inclusion of a property in the indicative list of world heritage officially determines the opening of the classification procedure, at the level of national interest, and establishing the respective special protection area, in accordance with this Decree-law.* 2 - *The buffer zone of the property included in the World Heritage list corresponds, for all purposes, to a special protection zone.* 3 - *The plan to locate and establish a property listed on the World Heritage list at the date of entry into force of this Decree-law, including its protection zone, shall be published as a Notice in the Official Government Gazette within a maximum of one year.*”

Protection of a property classified as a property of national interest, according to Law no. 107/2001, of September 8, is subject to special protection from the State. In turn, Articles 31 and 60 refer to the regimes for support, incentives, financing and stipulation of agreements and other contracts with the owners of listed properties.

5.d EXISTING PLANS RELATED TO MUNICIPALITY AND REGION IN WHICH THE PROPOSED PROPERTY IS LOCATED

The territorial management instrument governing the regime of land use is the Municipal Master Plan, which is constituted by the following documents: regulations, territorial map and constraints map. The current version in the municipality of Braga is a revision of the 1991 plan. This was published after approval by the municipal assembly of Braga via the Notice no. 11741/2015, of 14 October. Its objectives include reinforcement of the municipality's historical, cultural and tourist aspects. The plan establishes the system of land use applying to all the municipality's territory through classification and qualification of the areas identified as rural and urban land. The enclosure is inserted in its entirety in the area of rural land, as well as the majority of the buffer zone.

In relation to management of the land use regime, mention should be made of the characteristics of the structure of the municipality's urban system, wherein the terms related to the heritage system, the municipal ecological structure and the network of green spaces apply to the sanctuary. The sanctuary forms part of the heritage system, in which interventions are guided by principles of enhancement, protection, conservation and recovery of cultural values. The municipal ecological structure aims to protect the landscape and the area occupied by the sanctuary is part of the National Ecological Reserve (REN), a public utility restriction that constrains the occupation, use and transformation of the land for uses and actions compatible with its objectives, wherein it is a biophysical structure that includes areas with great ecological value and sensitivity.

Among the sanctuary's constituent elements, the enclosure is considered to be a complementary

green structure, in which the right to build is highly conditioned, albeit admitting certain exceptions.

The enclosure of the sanctuary is classified as a recreational forestry area. Use and transformation of land in the forestry areas of the municipality of Braga form part of the strategic forestry guidelines included in the Regional Forestry Planning Plan of the Baixo Minho region. The subcategory recreational forestry area (Article 37.4) "*contributes to citizens' physical, mental, spiritual and social well-being. It includes as its main sub-functions: the surrounding area around cultural spaces and monuments, the surrounding area around tourism developments, tourism developments in rural areas and nature tourism, the surrounding area around special uses, framing and infrastructures, leisure activities and conservation of notable landscapes.*" In the constraints map, the enclosure appears as part of the REN.

On the other hand, the enclosure of Bom Jesus do Monte is subject to the Forestry Regime specified within the Forestry Perimeter of Bom Jesus do Monte, and is classified as a recreational forest area (article 37) as a forestry area with mixed use, whose objective is to "*foster use of forestry areas for recreation and leisure, from the perspective of developing tourism in rural areas and nature tourism activities, upholding the values of conservation and diversity of flora, fauna, scenic attributes and notable landscapes.*"

The municipal management instruments are considered to be adequate and sufficient for protection and management of the property, but require careful and rigorous monitoring.

5. PROTECTION AND MANAGEMENT OF THE PROPERTY

5.e MANAGEMENT PLAN

The management plan for the sanctuary of Bom Jesus do Monte spans the three main areas of the enclosure: the sanctuary, the park and the wood. All the areas, buildings and infrastructures are managed by the Confraternity of Bom Jesus do Monte and by the Hóteis do Bom Jesus S.A. (Hotel do Elevador, Hotel do Parque, Hotel do Templo and Hotel do Lago).

The sanctuary and its enclosure harbour multiple complexities and functions. The property was originally conceived as a place of worship and pilgrimage, now complemented by the function of a place of *villegiatura* and recreation. The sanctuary continues to be an important religious centre today, but is also an important tourist destination in Portugal and the North region. The visitor can stay here overnight, continuing the age-old tradition established by pilgrims' hostels. Religious and tourism facilities coexist side by side. The investments made over recent years have greatly contributed to the valorisation of the property as a whole, and to enhancing visits. In particular, there is now a clear separation between the pedestrian and car circuits. On the other hand, installation of control barriers for car access, and clarification of bus parking are two measures that have been recently introduced, which have proven to be highly effective.

The starting point for the management plan are the works produced by Paulo Farinha Marques and Maria João Dias Costa for the 1998 Master Plan. This former plan is hereby updated as a management tool of the property and as an action plan for the Confraternity of Bom Jesus do Monte. It takes as reference the document entitled *Managing Cultural World Heritage* (2013), produced by UNESCO / ICCROM / ICOMOS /

IUCN and is based on the most recent technical reports concerning the conservation, valorisation, restoration and rehabilitation interventions implemented over recent years. The authors of these reports were involved in the preparation of the management plan presented in annex 2.

The plan takes into consideration the formal opening of the procedure to expand the classification of the sanctuary of Bom Jesus, including the funicular, and its reclassification as a national monument (Notice no. 68/2017 of 10 May, published in the Official Government Gazette). This implies a full understanding of all the legal framework presented in item 3.1.e.

The plan is structured across six chapters after an introductory chapter. Chapter Two transcribes the proposed statement of Outstanding Universal Value of the property, associated to the inscription criteria, and the statements of Authenticity and Integrity. Chapter Three explains the protection mechanisms of the property. Chapter Four presents the sanctuary's governance model. Chapter Five identifies the overall objectives of the management plan and the specific objectives associated to the sanctuary, park and the wood, through identification or the conservation / valorisation / rehabilitation actions and a list of tasks (including their periodicity and duration). Chapter Six presents the Plan of Action and Chapter Seven the Monitoring Plan.

The complete management plan of the property is presented in Annex 2.

The management plan's general objectives are as follows:

- 1) to preserve and enhance the attributes of the sanctuary of Bom Jesus do Monte in Braga, to guarantee maintenance of its Outstanding Universal Value, taking into account the criteria and the statements of Integrity and Authenticity and
- 2) to define sustainable practices for management, maintenance and use of the sanctuary, the park and the wood.

THE VISION:

The Confraternity of Bom Jesus recognizes the exceptional cultural and natural value of this heritage asset and has upheld continuous management of the property, over almost four centuries, in order to ensure its conservation and appreciation.

The goal is to guarantee: 1) a place that has a high quality of heritage conservation, maintaining an environment of spirituality and tranquillity, while simultaneously ensuring informed and inclusive visitation and 2) the qualities of the attributes, presenting them and communicating them so as to ensure that various different audiences can fully understand the outstanding universal value of this heritage asset.

Management of the property's natural and cultural heritage are mutually complementary and overseen by the same entity - the Administrative Board of the Confraternity of Bom Jesus do Monte.

The plan takes into consideration the identification of the factors affecting the property, including: urban pressure, natural risks, in particular the risk of fire and the increase in the number of visitors, and the efforts required to ensure responsible visits.

The sanctuary and the park and the wood are addressed separately. The management and maintenance of the sanctuary's built structures is organized across six typologies:

1. Built structures: chapels and church
2. Built structures: walls, stairways and pavements
3. Built structures: fountains and statues
4. Built structures: gardens
5. Built structures: large civilian buildings
6. Built structures of the park

The objectives of conservation, qualification and rehabilitation for the various typologies of built structures are based on the assessment of the state of conservation and supported by the listing of the techniques of intervention and the maintenance tasks (periodicity and duration).

For management purposes, the park and the wood are organized into six units with homogeneous management features, each with a certain number of sub-units. The quality of the trees is very high, but many of the trees are old. Water moisture in the soil is high throughout the year, except in late summer and early fall, and soils are

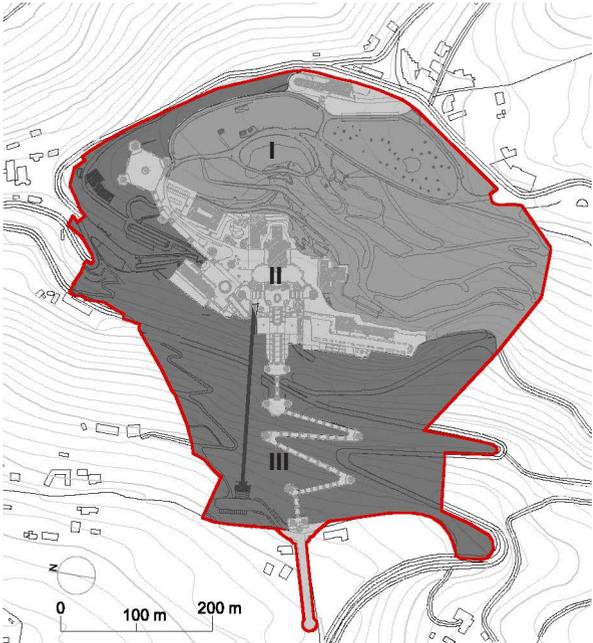


Arquivo da Confraria do Bom Jesus. 2016

generally rich. Many of the sub-units, in particular H, I, L and M reveal the stone quarry environment and the construction yard used at different moments throughout the history of the sanctuary. The granite itself will have been extracted onsite in significant volume. The mount originally was covered by huge round shaped blocks of granite. Over time the quarries were quickly colonized by indigenous species and, more recently, by invasive species. The compact planting of trees introduces competition between individual trees and high levels of shade. However, in the survey carried out a very significant set of remarkable trees were identified and registered.

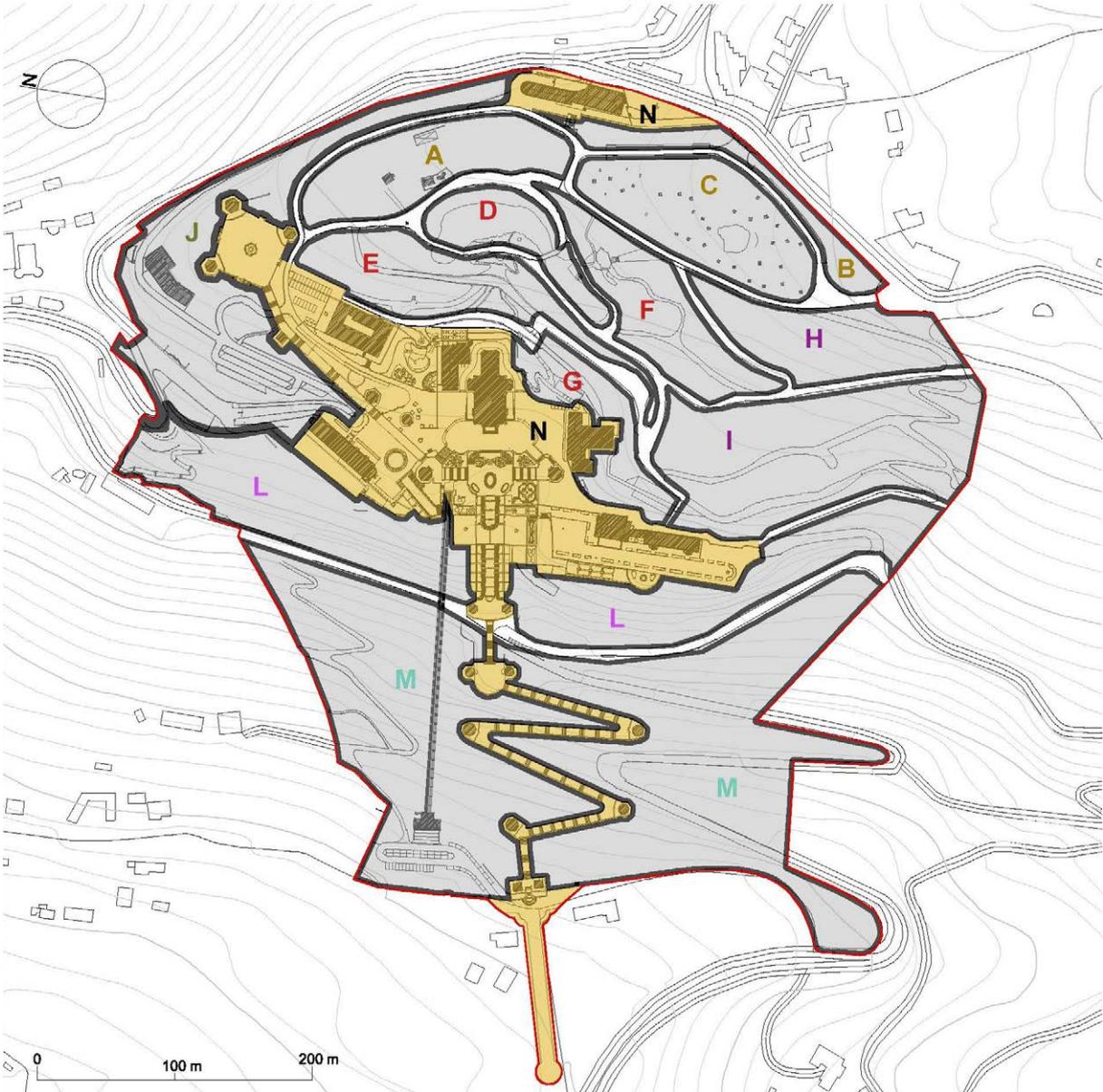
Water and its circulation within the sanctuary are key attributes. In the 1940s the Confraternity conducted an exhaustive survey of the water mines supplying the enclosure, wherein the funicular is naturally one of the main users of the water in the enclosure. This survey revealed 16 water mines with different flows and functions. At present, the Confraternity has channelled water from a new water mine, next to Sameiro. Equally important is the drainage of rainwater. Heavy showers are frequent in the area, and the hillside sometimes is exposed to intensive winds. There is a drainage network connecting the park and the wood as well as the sanctuary, that requires extensive conservation and cleaning. The road network includes different typologies, not all of which can be used by cars.

The Confraternity has a permanent maintenance team, of sixteen elements, with several special skills: gardeners, electricians, plumbers, etc. The Confraternity contracts specialised services for conservation and restoration works in the chapels, church, statues and fountains as well as for arboriculture services.



- I - Park
- II - Sanctuary
- III - Wood

MANEAGEMENT AREAS	UNITS
Park	ABC; DEFG; HI
Wood	J; L; M
Sanctuary	N: church, chapels, stairways, walls, pavements, gardens and equipments - bandstand, grotto, telescope, kiosk, terrace, bars, toilets, souvenir shop



5. PROTECTION AND MANAGEMENT OF THE PROPERTY

5.f SOURCES AND LEVELS OF FINANCE

The Confraternity of Bom Jesus do Monte has its own and regular sources of financing, including hotels, Colunata de Eventos, bars and terraces, funicular and Casa das Estampas sales, parking fees for cars and buses revenues and funds associated to religious worship. From time to time, the Confraternity also receives donations from national and international benefactors, for conservation and restoration of its heritage assets.

Since the 1998 Territorial Plan was drawn up, the Confraternity has used funding programmes based on European Funds (QREN and ON2), for conservation and requalification of its heritage assets (stairways, church and chapels), with an investment of around 1,500,000.00 euros, that has been 70% funded in the form of non-reimbursable subsidies. The most recent programme was entitled “Bom Jesus: Requalificar”, which permitted the restoration of 10 chapels (exterior façades and the artistic contents / statues in painted wood) and granite statues and fountains of the Stairway of the Five Senses and the Stairway of the Virtues and the Patio of the Pelican. The intervention was completed in June 2015. With financing from the Hotéis do Bom Jesus S.A., the exterior façade and roof of the church were restored. All these interventions received a favourable opinion from the Directorate-General of Cultural Heritage.

The Confraternity has also raised funding which it has invested in recent years, notably via the PITER programme (Integrated Tourism Programmes of a Structural Nature and Regional Basis) in the amount of €7,689,997.12, which included investments in lighting, streets and parking, buildings and Casa das Estampas.

The SIVETUR programme was used to convert the Hotels of Bom Jesus (Hotel do Lago and Hotel do Templo) and Colunata de Eventos and for tourist-cultural entertainment activities, that benefited from requalification of the funicular, in the total amount of €8,253,583.85. More recently, within the framework of the programme Norte 2020, the Confraternity had another application for European funds approved under the Regional Operational Programme for the North, entitled “Bom Jesus: Requalificar II”, with matching funding of 85%, in the total amount of €2,469,160.00 and with an implementation period of 24 months. Investment priorities are for conservation, protection and promotion of natural and cultural heritage. This project foresees restoration interventions inside the church, the avenue, the portico, the Viae Crucis and also in the Park. It includes a Bom Jesus interpretation centre.

5.g SOURCES OF EXPERTISE AND TRAINING IN
CONSERVATION AND MANAGEMENT TECHNIQUES

The Confraternity has collaborating partnerships with two companies which specialize in heritage conservation and restoration: AOF - Augusto de Oliveira Ferreira & C.^a, Ld.^a and Signinum - Gestão do Património Cultural Ld.^a. The two companies have renowned experience in the field, and have carried out several works for the Portuguese state, namely in national monuments registered in the World Heritage List. They provide advisory and training work whenever their intervention is required.

5. PROTECTION AND MANAGEMENT OF THE PROPERTY

5.h VISITOR FACILITIES AND INFRASTRUCTURE

1. Conference Center
2. Casa das Estampas (Shop)
3. Visitors on the churchyard
4. Colunata de Eventos
5. Café



The main entrance to the sanctuary is via the portico, which is used by many visitors and pilgrims. To the left of the portico is the entrance to the funicular, next to a car park and a public bus stop. The funicular provides an alternative access to the stairways, in order to ascend directly to the churchyard.

However, this entrance to the west, at the base of the stairways, is to a certain extent overshadowed by the northern entrance, which tends to be the main entrance, and is located at the level of the churchyard. The northern entrance has a parking zone for buses and a car park.

The three hotels located around the church acquired their location in the period when they functioned as pilgrims' barracks and all have access by car. At the top of the enclosure there are other direct entrances to the park: the gates of Sameiro and Espinho, with entrance along the EN 309 road.

There is a set of facilities located around the churchyard. The Colunata de Eventos includes the tea house, today a conference center, designed by architect Raul Lino. Colunata de Eventos is designed by architect, Moura Coutinho. They were remodelled in 2004. Several events are held here, either at the initiative of the Confraternity or private individuals.

Casa das Estampas is located to the left of the church, and to a certain extent operates as a visitor welcome centre. It houses a souvenir shop and a temporary exhibition room.

The services of the Confraternity are located on the top floor, with an independent entrance. There is also a bar and a terrace, near the exit to the funicular, next to the churchyard. This facility does not exist in harmony with the locale. However, it is planned to be removed once its concession comes to an end, in 2018. The terrace-bar function should be maintained in this place, that constitutes an emblematic site in the city of Braga and Bom Jesus, which during many years included a long-range telescope on one of the terraces, which has now been repaired and replaced by the Confraternity. It is intended to move this terrace-bar function to the so-called Casa do Correio, where a post office once operated, which is also based on pre-existing structures related to pilgrim's hostels. This building has been over recent years for storage purposes, and has been in a poor state of repair for many years.

There are also three hotels located around the churchyard. At the same level as the church, there is the Hotel do Elevador, with its panoramic restaurant and the Hotel do Templo, the former Hotel Sul-Americano. At a slightly higher elevation, there is the Hotel do Parque. Immediately to its right is the entrance to the park, via a grotto topped by a covered belvedere. Near the church there is also a bandstand, designed by architect Raul Lino. Two sets of toilets are available next to the church.

The Hotel do Lago is in the park, in "Mãe-de-Água". Beside the lake there is a small kiosk which supports the rowing boats used by visitors. To the east of the lake there used to be a tennis court supported by a café, but it has not been operational for many years. However, many users of the park still remember using

the café next to the tennis court, and a project for the recovery of this building is in the process of being approved by Braga City Council. There was also a children's playground in this zone which many locals recall fondly and which has been recently replaced and enlarged.

Another emblematic site in the park is the picnic area, with several stone tables on level ground - many of them made from material derived from demolitions. This space is used extensively and not necessarily by people visiting the sanctuary. It is easy to reach from the road. Near the gates of Sameiro or Espinho, outside the enclosure there is a place known as "Mãe-de-Água", due to its proximity to the underground water reservoir, inside the enclosure, that receives water from the mines located outside. This zone includes small cafes and a restaurant and some accommodation facilities. There are horse boxes on the road, in a recess in the wall, which is another classic image retained by visitors to the park of Bom Jesus.

5. PROTECTION AND MANAGEMENT OF THE PROPERTY

5.i POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

The Confraternity of Bom Jesus do Monte has pursued a policy of conservation and valorisation of the property, as referred to in 5.f.. In terms of intangible initiatives, there has been intense activity in mobilizing the local community – including both the citizens and institutions of Braga. The people of Braga and of Minho in general harbour a strong sense of identity with the sanctuary of Bom Jesus. As a result, there has been significant support for inscription of the property in the World Heritage List, from multiple sources. For example, some people have manifested their support for restoration of the paintings and the church, under the “Benefactors of Bom Jesus” programme, other forms of support include cleaning initiatives of the stairways with schools and cleaning initiatives of the forest with Quercus, a non-governmental environmental organization founded in 1985. Others have participated in the “Bom Jesus in the Lens” photography competition, with the sanctuary as its theme, which includes a prize and a photography exhibition.

On May 27, 2016, the Confraternity signed a protocol with Braga City Council, in view of the application to inscribe the property in the World Heritage List and by virtue of the council's attributions in the field of heritage, culture, science and tourism, according to Law no. 75/2013 of September 12, which establishes the legal regime applying to municipalities, republished as Law no. 42/2016, of December 28. This protocol establishes the forms of collaboration between the parties, with a view to implementation of the “Bom Jesus: Requalificar II” project, approved in May 2016 - see 5.f. The protocol includes a tangible component associated to interventions in the built and natural heritage, and an intangible component associated to implementation of cultural activities in the sanctuary during the lifetime of the project and after the end of

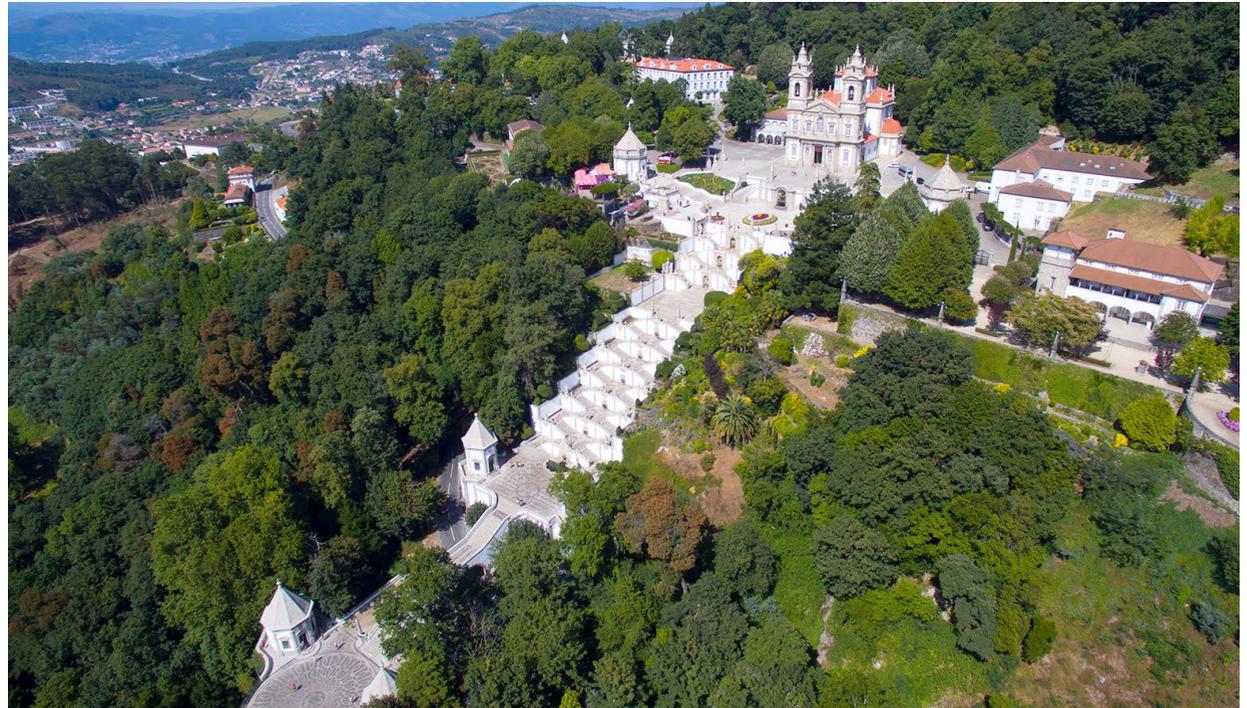
the project as well as promotion of tourism and social involvement activities. Under the terms of the protocol, the Confraternity assumes the responsibility to carry out heritage conservation and restoration interventions, while the Council assumes the responsibility to implement cultural activities, in particular organisation of conferences, literary courses and guided tours, including a module specifically orientated to schools in the Braga region and a press-trip targeting international journalists in the area of tourism.

As part of the application for inscription in the World Heritage List, the Confraternity has organised two international conferences, the first of which was the Luso-Brazilian Conference on the Baroque, on 20-22 October, 2011, which included several specialists, and a special space dedicated to two heritage sites: Bom Jesus de Braga and Bom Jesus de Congonhas, in Brazil. The conference included four basic themes: the economy of the baroque period, baroque society, the sentiments and representations of the baroque, the baroque movement in Brazil, and the arts in the baroque period and it sought to strengthen ties between Portugal and Brazil in the heritage area. 60 speakers and 400 participants attended the conference and the minutes, containing 50 articles, were subsequently published. On 26-27 June, 2015, the Confraternity organised a new international conference: Voices and Contributions for Bom Jesus to World Heritage. The conference had 170 participants and the minutes containing twenty articles were subsequently published (Annex 4). In 12-14 October 2017, took place a congress dedicated to archbishop D. Rodrigo de Moura Telles, attended by 200 participants.

In terms of qualification of the visiting conditions to the sanctuary, over the last few years, the

Confraternity has developed a series of initiatives and contents that aim to guarantee visits to Bom Jesus and enhance the visitors' experience - examples of this include creation of the exhibition, and publication of the catalogue, "Faces of Bom Jesus", production of a visitor's tour guide, creation of a new website and a smartphone application enabling visitors to become familiar with Bom Jesus before making their visit and make a contribution when they leave. The creation of a Facebook page, that is permanently updated, has been attracting a set of followers throughout the world. There has been an increasing number of visits by groups of foreign visitors organized by international tourism operators. The sanctuary of Bom Jesus is integrated within the network of Sanctuaries of Portugal and aims to be part of other international networks of *Sacri Monti* and classified sites. In 2015, 1,150,000 people visited Bom Jesus. In 2016, 1,250,000 visitors were recorded and it was also in this year that barriers were introduced to control the flow of vehicles within the enclosure. The Confraternity foresees an increase of visitors of around 15% / year over the near future. The project "Bom Jesus: Requalificar II" is an important instrument for enhancing the visitor experience, since it will make it possible to improve the conditions for receiving visitors, in particular, through the creation of an interpretation centre.

The school audience - teachers and students - is a specific target for the Confraternity. The respective activities and programmes include guided visits to the property and contact with heritage interventions has also been continued, with many people taking part. Concerts have been organized inside the church and in the stairways, especially with students from local music schools.



Arquivo da Confraria do Bom Jesus.

5. PROTECTION AND MANAGEMENT OF THE PROPERTY

5.j STAFFING LEVELS AND EXPERTISE

The majority of the staff of the Confraternity of Bom Jesus have average qualifications, with training in specialized areas, such as maintenance and management of built heritage, maintenance and management of forestry areas and gardens, management of religious worship activities, monitoring and guided visits to heritage assets and financial and administrative management.

The Confraternity is managed by the Administrative Board that is responsible for management of the space. The Board has nine members, all of whom have higher education qualifications (PhDs, Master's degrees and Bachelor degrees). It is a multidisciplinary team, with specialists in the fields of cultural heritage and religious management, natural heritage and biodiversity, tourism and financial management.



SANCTUARY OF BOM JESUS DO MONTE IN BRAGA | NOMINATION TO THE WORLD HERITAGE LIST

6. MONITORING

6.a KEY INDICATORS FOR MEASURING STATE OF CONSERVATION

6.b ADMINISTRATIVE ARRANGEMENTS FOR MONITORING PROPERTY

6.c REPORTS OF PREVIOUS REPORTING EXERCISES

6. MONITORING

6.a KEY INDICATORS FOR MEASURING STATE OF CONSERVATION

There are two kinds of attributes that confer Outstanding Universal Value to the sanctuary of Bom Jesus do Monte: tangible and intangible. The tangible attributes are of a structural and ornamental nature.

The structural attributes are derived from the built elements that define the overall composition of the property: 1) the **retaining walls** and **dividing walls** and the **stairways**, distributed by several sections, interspersed by landings, **gardens and patios / belvederes**; and 2) the **chapels** depicting scenes of the passion and resurrection of Christ, arranged across the Viae Crucis, while the church - the chapel of Calvary - assumes a greater hierarchical position and function.

The ornamental tangible attributes – the **fountains and statues made of granite and wood** - have an important symbolic dimension, and confer scale, movement and meaning, and play a decisive role in understanding the narrative of the locale.

Hence, the main indicator for measuring the state of conservation is the state of conservation of the interiors and exteriors of the church and chapels, of the walls, patios, landings and yards, paved with tiles, granite coblestones or compacted sand pavement, and the granite statues and stairways. On the other hand, indicators of the state of conservation of the park should also be taken into consideration: **conservation of remarkable trees and trees in general, and control of invasive species.**

Finally, another important indicator is the **enclosure's water supply and distribution** (water mines, pipes, water mains, ponds and fountains), the integrity of the materials and the conditions of hydraulic operation.

ATTRIBUTE	INDICATOR	PERIODICITY	LOCATIONS OF RECORDS
chapels and church	. Integrity of the materials . Structural conditions (stability and resistance to bad weather, wind and rain)	Yearly	Confraria do Bom Jesus do Monte
walls	. Integrity of the materials . Structural conditions (stability and resistance to bad weather, wind and rain)	Yearly	Confraria do Bom Jesus do Monte
stairways	. Integrity of the materials . Structural conditions (stability and resistance to bad weather, wind and rain)	Yearly	Confraria do Bom Jesus do Monte
patios, landings, yard	. Integrity of the materials . Structural conditions (stability and resistance to bad weather, wind and rain)	Yearly	Confraria do Bom Jesus do Monte
fountains and statues, made of granite and wood	. Integrity of the materials . Structural conditions (stability and resistance to bad weather, wind and rain)	Yearly	Confraria do Bom Jesus do Monte
conservation of remarkable trees and the woodlands	. Number of specimens which received intervention . Number of new specimens	Yearly	Confraria do Bom Jesus do Monte
control of invasive species (arboreal-shrubs and herbaceous)	. Reduction of the area occupied by mimosas . Reduction of the area occupied by acacias . Reduction of the area occupied by tradescantia	Monthly	Confraria do Bom Jesus do Monte
paths	. Integrity of the materials . Structural conditions (stability and resistance to bad weather, wind and rain)	Yearly	Confraria do Bom Jesus do Monte
water supply and distribution system within the enclosure	. Integrity of the materials . Hydraulic operation conditions	Twice a year	Confraria do Bom Jesus do Monte

6. MONITORING

6.b ADMINISTRATIVE ARRANGEMENTS FOR MONITORING PROPERTY

According to Law no. 107/2001, of September 8, an immovable property classified as being of national interest, is subject to special tutelage by the State, exercised by the Directorate-General of Cultural Heritage (DGPC).

6.c RESULTS OF PREVIOUS REPORTING EXERCISES

There were no previous reporting exercises.



SANCTUARY OF BOM JESUS DO MONTE IN BRAGA | NOMINATION TO THE WORLD HERITAGE LIST

7. DOCUMENTATION

7.a PHOTOGRAPHS AND AUDIOVISUAL IMAGE INVENTORY AND AUTHORIZATION FORM

7.b TTEXTS RELATING TO PROTECTIVE DESIGNATION

7.c FORM AND DATE OF MOST RECENT RECORDS OR INVENTORY OF PROPERTY

7.d ADDRESS WHERE INVENTORY, RECORDS AND ARCHIVES ARE HELD

7.e BIBLIOGRAPHY

7. DOCUMENTATION

7.a PHOTOGRAPHS AND AUDIOVISUAL IMAGE INVENTORY AND AUTHORIZATION FORM

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/Director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (Name, address, tel/fax, and e-mail)	Non exclusive cession of rights
SBJM 01	slide		03/2017	João Paulo Sotó Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 02	slide		03/2017	João Paulo Sotó Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 03	slide		03/2017	João Paulo Sotó Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 04	slide		03/2017	João Paulo Sotó Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 05	slide		03/2017	João Paulo Sotó Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/Director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (Name, address, tel/fax, and e-mail)	Non exclusive cession of rights
SBJM 06	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 07	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 08	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 09	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 10	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes

7. DOCUMENTATION

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/Director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (Name, address, tel/fax, and e-mail)	Non exclusive cession of rights
SBJM 11	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 12	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 13	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 14	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 15	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/Director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (Name, address, tel/fax, and e-mail)	Non exclusive cession of rights
SBJM 16	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 17	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 18	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 19	slide		04/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes
SBJM 20	slide		03/2017	João Paulo Sotto Mayor	-	Confraria do Bom Jesus do Monte Arquivo Monte do Bom Jesus 4715 - 056 Braga. Portugal +351253676236 geral@bomjesus.pt	yes

7. DOCUMENTATION

7.a AUTHORIZATION FORM

In compliance with item 7 a. of Annex V of the Operational Guidelines for the Implementation of the World Heritage Convention, Confraria do Bom Jesus do Monte grants to UNESCO, free of charge, the non exclusive cession of rights to diffuse, to communicate to the public, to publish, to reproduce, to exploit, in any form and on any support, including digital, all or part of the images provide and license these rights to third parties.

7.b TEXTS RELATING TO PROTECTIVE DESIGNATION
(Full texts in Annex 3)

Decree-law no. 251/70, of 3 June, relative to the sanctuary

726	I SERIE — NÚMERO 129
MINISTERIO DO ULTRAMAR	
Inspeção Superior das Alfândegas do Ultramar	
Decreto n.º 250/70	
Mostrando-se conveniente exceptuar do regime aduaneiro especial instituído para o distrito de Cabinda pelo Decreto-Lei n.º 48 991, de 5 de Março de 1969, a cerveja e o tabaco manipulados, sujeitando-os ao pagamento dos impostos de produção e consumo vigentes no restante território da província;	
Sob proposta do Governo-Geral de Angola;	
Por motivo de urgência, nos termos do disposto no § 1.º do artigo 150.º da Constituição Política;	
Usando da faculdade conferida pelo n.º 3.º do artigo 150.º da Constituição, o Ministro do Ultramar decreta e eu promulgo o seguinte:	
Artigo 1.º O tabaco manipulado e a cerveja, quando importados no distrito de Cabinda ao abrigo do Decreto-Lei n.º 48 991, de 5 de Março de 1969, ficam sujeitos ao pagamento dos impostos de produção e consumo vigentes nos restantes territórios da província.	
Art. 2.º A exportação do distrito de Cabinda para os territórios vizinhos das mercadorias referidas no artigo 1.º dá lugar à devolução dos impostos de produção e consumo que hajam suportado.	
Marcello Castano — Joaquim Moreira da Silva Cunha. Promulgado em 20 de Maio de 1970.	
Publique-se.	
Presidência da República, 3 de Junho de 1970. — António Dias Gonçalves Trovões.	
Para ser publicado no Boletim Oficial de Angola. — J. da Silva Cunha.	
MINISTERIO DA EDUCAÇÃO NACIONAL	
Direcção-Geral do Ensino Superior e das Belas-Artes	
Decreto n.º 251/70	
Nos termos dos artigos 2.º, 24.º e 30.º do Decreto n.º 20 986, de 7 de Março de 1962, e do n.º 1.º do § 1.º do artigo 19.º do Decreto n.º 46 848, de 22 de Maio de 1965;	
Usando da faculdade conferida pelo n.º 8.º do artigo 109.º da Constituição, o Governo decreta e eu promulgo o seguinte:	
Artigo 1.º São classificados como monumentos nacionais os seguintes imóveis:	
Distrito de Évora:	
Concelho de Mourão — Castelo da Louza, na propriedade denominada «Montinho», a sudoeste de Mourão, na margem esquerda do Guadiana, entre a foz da ribeira da Louza, a norte, e da ribeira do Montinho, a sul.	
Concelho de Vila Viçosa — Paço Ducal de Vila Viçosa.	
Distrito de Portalegre:	
Concelho de Arrachãos — Abrigo com pinturas rupestres de Vale do Junco (Espereiros), serra de Louçã.	
Concelho de Mendonça — «Villam Instano-romana de Torre de Palma», freguesia de Valsentosa.	

3 DE JUNHO DE 1970

Distrito do Porto:

Concelho de Matosinhos — Conjunto de tanques encaixados nos rochedos da Praia de Angeiras, freguesia de Lavra.

Distrito de Setúbal:

Concelho de Alcedor do Sal — Estação arqueológica do Senhor dos Mártires, nos arredores de Alcedor do Sal.

Art. 2.º São classificados como imóveis de interesse público os seguintes imóveis:

Distrito de Beja:

Concelho de Almodôvar — Capela de Santo António, em Almodôvar.

Concelho de Beja — «Villam romana de Piaçães, na Hendale de Algranaça, freguesia de Santiago. A área abrangida é delimitada a noroeste pela A linha férrea, a sueste pelo barranco do Piaçães, a nordeste por uma linha que vai do barragem romana até à linha férrea, a sudoeste por uma linha que vai de um ponto situado a 50 m para sudoeste da casa da guarda da linha férrea até ao barranco de Piaçães.

Concelho da Vidigueira — Castelo da Vidigueira.

Distrito de Braga:

Concelho de Braga — Santuário do Bom Jesus do Monte, na freguesia de Tenões. Conjunto constituído pelo Santuário, esquadro, capelas e pórtico.

Distrito de Bragança:

Concelho de Macedo de Cavaleiros — Igreja paroquial de Vilariño de Agradão, incluindo a sua decoração de talha.

Distrito de Coimbra:

Concelho de Coimbra — Parque de Santa Cruz, em Coimbra.

Concelho da Figueira da Foz — Capela de Nossa Senhora de Ceia, freguesia de Paúlho.

Concelho de Tábua — Penedo ocidental conhecido por «Penedo Cabanas», freguesia de Povos de Midões.

Distrito de Évora:

Concelho de Évora — Igreja de Santo Antão, em Évora.

Distrito de Faro:

Concelho de Portimão — «Pedra Moirinhas», a noroeste de Portimão, perto da linha férrea.

Concelho de Silves — Igreja paroquial de Alcantarilha.

Distrito de Lisboa:

Concelho de Lisboa — Quinta do Bom Nome, na Estrada da Corvêa, 25, em Cascaes.

Distrito de Ponta Delgada:

Concelho de Vila do Porto — Convento e Igreja de S. Francisco, com a capela anexa dos Pereiros, em Vila do Porto.

Distrito de Portalegre:

Concelho de Portalegre — Igreja do Bonfim, em Portalegre.

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Distrito de Lisboa:

Concelho de Lisboa — Igreja de Santa Engrácia, classificada como monumento nacional pelo Decreto de 16 de Junho de 1910, e o actual Panteão Nacional;

Art. 2.º A classificação como imóvel de interesse público limitada pelo Decreto n.º 47 008, de 24 de Janeiro de 1967, a três frações das muralhas de Caminho, concelho de Caminha, distrito do Viana do Castelo, passa a abranger todos os elementos que restam do conjunto fortificado da vila de Caminha.

Marcello Castano — José Veiga Simão.
Promulgado em 15 de Maio de 1970.

Publique-se.

Presidência da República, 3 de Junho de 1970. — António Dias Gonçalves Trovões.

Distrito de Vila Viçosa:

Concelho de Mourão — Castelo da Louza, na propriedade denominada «Montinho», a sudoeste de Mourão, na margem esquerda do Guadiana, entre a foz da ribeira da Louza, a norte, e da ribeira do Montinho, a sul.

Concelho de Vila Viçosa — Paço Ducal de Vila Viçosa.

Distrito de Portalegre:

Concelho de Arrachãos — Abrigo com pinturas rupestres de Vale do Junco (Espereiros), serra de Louçã.

Concelho de Mendonça — «Villam Instano-romana de Torre de Palma», freguesia de Valsentosa.

3 DE JUNHO DE 1970

Distrito do Porto:

Concelho de Matosinhos — Conjunto de tanques encaixados nos rochedos da Praia de Angeiras, freguesia de Lavra.

Distrito de Setúbal:

Concelho de Alcedor do Sal — Estação arqueológica do Senhor dos Mártires, nos arredores de Alcedor do Sal.

Art. 2.º São classificados como imóveis de interesse público os seguintes imóveis:

Distrito de Beja:

Concelho de Almodôvar — Capela de Santo António, em Almodôvar.

Concelho de Beja — «Villam romana de Piaçães, na Hendale de Algranaça, freguesia de Santiago. A área abrangida é delimitada a noroeste pela A linha férrea, a sueste pelo barranco do Piaçães, a nordeste por uma linha que vai do barragem romana até à linha férrea, a sudoeste por uma linha que vai de um ponto situado a 50 m para sudoeste da casa da guarda da linha férrea até ao barranco de Piaçães.

Concelho da Vidigueira — Castelo da Vidigueira.

Distrito de Braga:

Concelho de Braga — Santuário do Bom Jesus do Monte, na freguesia de Tenões. Conjunto constituído pelo Santuário, esquadro, capelas e pórtico.

Distrito de Bragança:

Concelho de Macedo de Cavaleiros — Igreja paroquial de Vilariño de Agradão, incluindo a sua decoração de talha.

Distrito de Coimbra:

Concelho de Coimbra — Parque de Santa Cruz, em Coimbra.

Concelho da Figueira da Foz — Capela de Nossa Senhora de Ceia, freguesia de Paúlho.

Concelho de Tábua — Penedo ocidental conhecido por «Penedo Cabanas», freguesia de Povos de Midões.

Distrito de Évora:

Concelho de Évora — Igreja de Santo Antão, em Évora.

Distrito de Faro:

Concelho de Portimão — «Pedra Moirinhas», a noroeste de Portimão, perto da linha férrea.

Concelho de Silves — Igreja paroquial de Alcantarilha.

Distrito de Lisboa:

Concelho de Lisboa — Quinta do Bom Nome, na Estrada da Corvêa, 25, em Cascaes.

Distrito de Ponta Delgada:

Concelho de Vila do Porto — Convento e Igreja de S. Francisco, com a capela anexa dos Pereiros, em Vila do Porto.

Distrito de Portalegre:

Concelho de Portalegre — Igreja do Bonfim, em Portalegre.

Distrito do Porto:

Concelho de Penafiel:

Menhir de Luzim, também conhecido por «Marco de Luzim», tapada de Sequeiros, freguesia de Luzim.

Marmoza e gravuras rupestres conhecidas por «as pedregalhas de S. Gonçalo», a 16 m a e a 30 m, respectivamente, do «Menhir de Luzim.

Penedo com gravuras rupestres na Tapada das Eiras, freguesia de Penafiel.

Concelho do Porto — Estátuas e elementos decorativos existentes no edifício com frentes para a Rua do Dr. Barbosa de Castro, 31, e Passadio das Virtudes, 14, no Porto, bem como o muro em que se integram esses elementos.

Distrito de Santarém:

Concelho de Abrantes — conjunto de pilares existentes na margem esquerda do rio Tejo, na povoação do Rosário ao sul do Tejo.

Concelho de Mação — Fonte da Tadeira dos Euvendos, sobre a ribeira de Pracana.

Concelho do Sardoal:

Igreja matriz do Sardoal, incluindo o seu recheio, Igreja da Santa Casa da Misericórdia do Sardoal, incluindo o seu recheio.

Igreja do Mosteiro de Nossa Senhora da Caridade, no Sardoal, incluindo o seu recheio.

Distrito de Viana do Castelo:

Concelho de Ponte da Barca — Ponte do rio Vado, no lugar do Cruzeiro, freguesia de Ponte da Barca.

Concelho de Viana do Castelo:

Fortim da Arroca.

Monte do Castelo do Neiva.

Distrito de Vila Real:

Concelho de Chaves — Estação rupestre de Outeiro Machado, ou Outeiro dos Machados, no lugar de Boqueirão, freguesia de Valdantas.

Concelho de Sabrosa — Castro de Sabrosa, também conhecido por «Castelo dos Mourões», a cerca de 2 km de Sabrosa.

Distrito de Viseu:

Concelho de Lamego — Capela de Nossa Senhora da Esperança, em Lamego.

Concelho de S. João da Pesqueira — Solar da família Caisado Ferrão, em Tróvis, incluindo a capela anexa com o seu recheio.

Art. 3.º Fica esclarecido:

a) Que a Igreja de Santa Engrácia, classificada como monumento nacional pelo Decreto de 16 de Junho de 1910, é o actual Panteão Nacional;

b) Que o imóvel classificado de interesse público pelo artigo 2.º do Decreto n.º 40 861, de 20 de Junho de 1965, situado na freguesia de Nozoes, do concelho e distrito de Braga, se designa por «Edifício Arqueológico de Santa Maria da Cortiça», e não «Ruínas Arqueológicas do Monte de Santa Marta».

Art. 4.º A classificação como monumento nacional limitada pelo Decreto n.º 8202, de 10 de Julho de 1922, ao

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1922, é autorizado o Governo, pelo Ministro da Educação Nacional, a aceitar do benemérito Joaquim Carvalho de Faria a importância de 200 000\$ para fundo de manutenção da Cantina Escolar de D. Rosa Albertina Simões de Faria e Joaquim Carvalho de Faria, senora das escolas da localidade de Magia, freguesia de S. João do Calvário, concelho de Vila Nova de Famalicão.

Art. 2.º Em conformidade com a legislação citada no artigo 1.º, é reservado ao doador o privilégio de indicar dois professores para o preenchimento de duas vagas existentes no liceu beneficiário pela caxtila ou que nos termos do artigo 17.º do Decreto-Lei n.º 40 964, de 31 de Dezembro de 1956, nele venham a verificar-se no prazo de dez anos após a data de publicação do presente diploma.

Art. 3.º A administração da cantina é autónoma e será confidada a uma comissão de, pelo menos, três membros, nomeada pelo Ministro da Educação Nacional.

Fuero parte da comissão o doador ou um seu representante, como presidente, e dois agentes de ensino, como vogais.

Marcello Castano — João Augusto Dias Rosa — José Veiga Simão.

Promulgado em 18 de Maio de 1970.

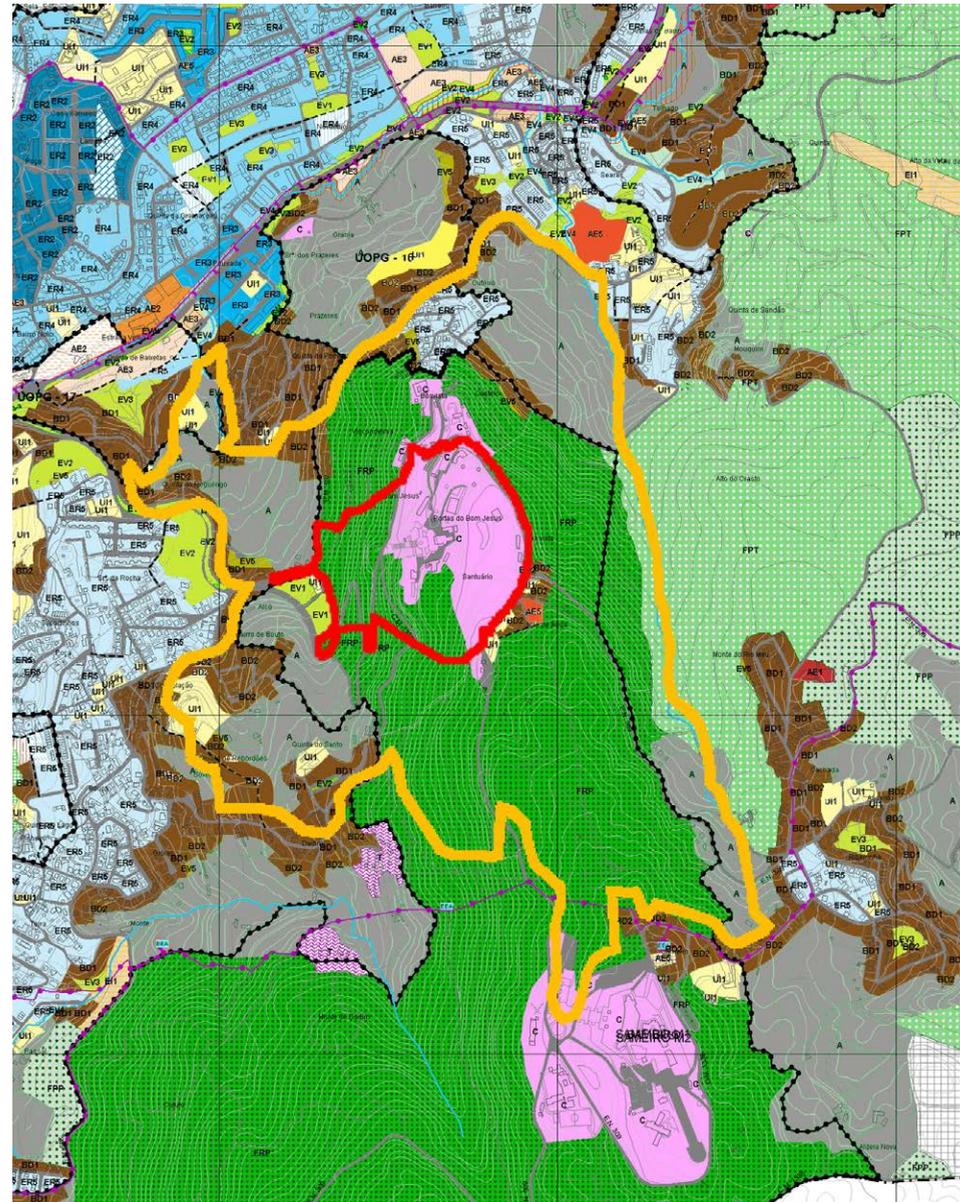
Publique-se.

Presidência da República, 3 de Junho de 1970. — António Dias Gonçalves Trovões.

Master Plan of Braga - Notice no. 11741/2015, of 14 October
 Extract from the Territorial Plan / Soil Classification and Qualification

(simplified legend)

-  Boundary of the property
-  Boundary of the buffer zone
- RURAL LAND**
-  Agricultural spaces
-  Forestry areas for protection
-  Forestry areas for leisure, framework and aesthetics of the landscape
-  Cultural spaces
- URBAN LAND**
-  Residential areas
-  Low-density urban spaces
-  Green spaces
-  Areas for special use of equipment
-  Areas for economic activities



RURAL LAND

Agricultural spaces – Land whose main use is agricultural exploitation and production and livestock activity.

Forestry areas for protection - The main sub-functions of this subcategory of forestry areas include protection of the hydrographic network, protection against wind and flood erosion. It consists of groups of oak, eucalyptus and pine trees.

Forestry areas for leisure, framework and aesthetics of the landscape – The main sub-functions include providing the framework of cultural spaces and monuments, the framework of tourism enterprises, tourism enterprises in rural areas and nature tourism, the framework of special uses, framing and infrastructures, recreation and conservation of notable landscapes.

The sanctuary of Bom Jesus de Monte is surrounded by forestry areas whose main function is recreation considering the values of conservation and diversity of flora, fauna, scenic attributes and notable landscapes.

Cultural spaces – Areas that combine a heritage aspect with a specific landscape framework. It includes areas of heritage value – whether of architectural, archaeological or natural value - located in rural land, that it is necessary to protect and preserve.

URBAN LAND

Residential areas – This category corresponds to existing or predominantly residential areas, where the dominant use is housing. The dominant typology is single-family dwellings (terraced houses, semi-detached houses or detached houses). Complementary functions to residential uses - such as trade, services, tourism and facilities - are accepted. Industrial establishments may also be classified as being of complementary use, subject to conditions.

Low-density urban spaces – The dominant typology is single-family dwelling (semi-detached or detached).

Green spaces – Green spaces of collective use or with framing functions and private gardens.

Areas for special use of equipment – These are public or private facilities, that include facilities and locales intended for training activities, teaching and research, health and hygiene, public safety, culture, leisure, physical education, sports and public supplies, or which concern collective installations.

Areas for economic activities – Area predominantly occupied by restaurants or bars.

7. DOCUMENTATION

Municipal Master Plan - Notice no. 11741/2015, of 14 October
Extract from the Constraints Map

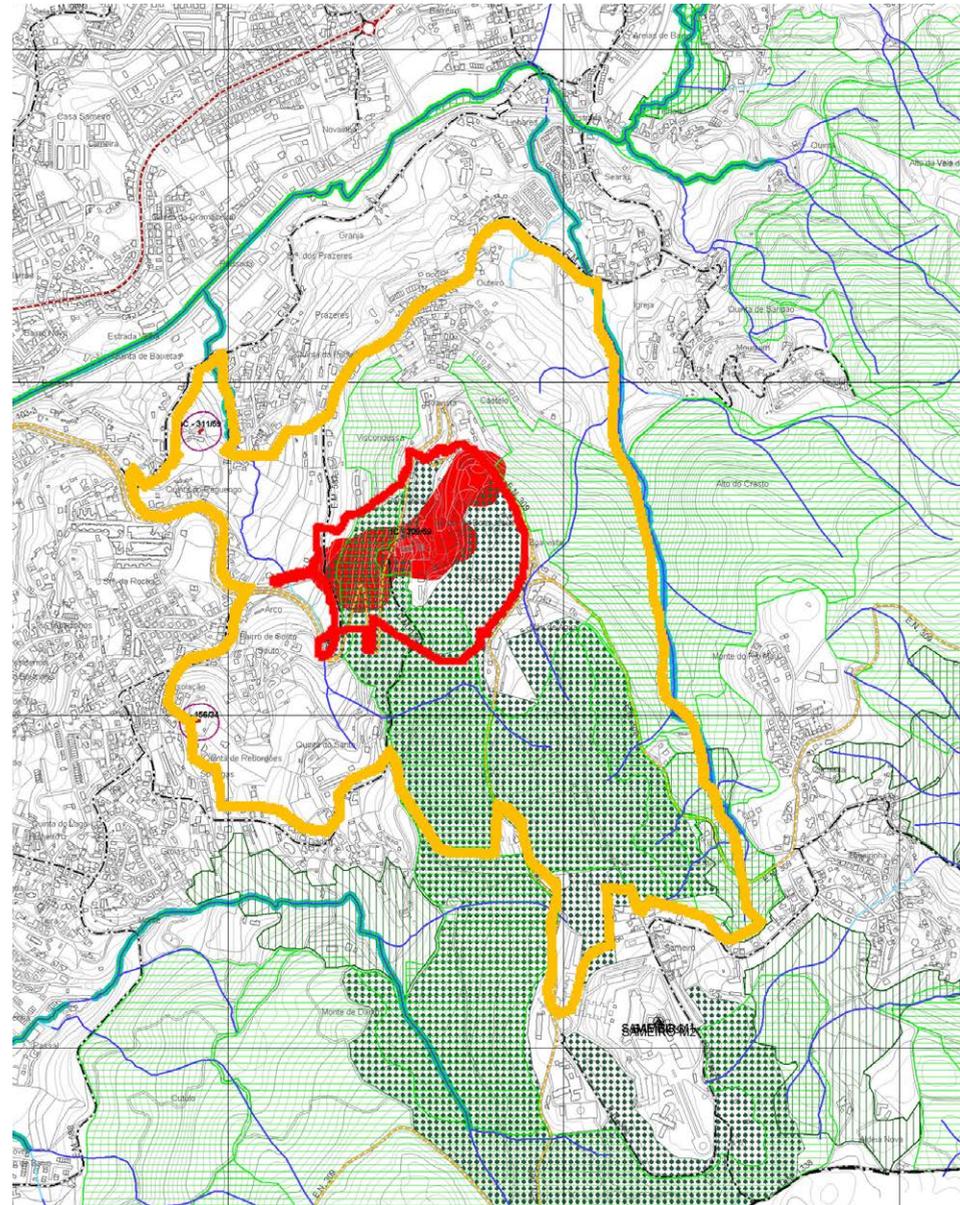
(simplified legend)

National Ecological Reserve (REN) - REN is a biophysical structure that includes all the areas that are given special protection due to their ecological value and sensitivity, or exposure and susceptibility to natural risks. REN is a public utility restriction, subject to a special territorial regime, that establishes a set of conditions for land use, occupation, and transformation, identifying uses and actions that are compatible with the objectives of this regime in the various types of areas. (Decree-Law No 166/2008 of 22 August articles 2nd - 1 and 2).

Forestry Regime - Forestry Regime is related to the Decree of 11 July, 1905. The forestry regime is total or partial, as is respectively applied in the lands owned by the State, overseen and administered by the State, or the land owned by municipal councils, agricultural councils, when they have been established, parish associations, private establishments, associations, or private individuals. The decree of 9 August, 1930 submits, by public use the partial forestry regime of the lands belonging to Confraternity of Bom Jesus do Monte.

Property of Public Interest - A property is considered to be of public interest when its protection and valorisation represents a cultural value of national importance, but for which the protection regime inherent to classification as a property of national interest is disproportionate. (Law no. 107/2001, of 08 September)

-  Boundary of the property
-  Boundary of the buffer zone
-  National Ecological Reserve
-  Forestry Regime
-  Property of Public Interest



7.c FORM AND DATE OF MOST RECENT RECORDS
OR INVENTORY OF PROPERTY

**Direção Geral do Património Cultural.
Sistema de Informação para o Património Arquitetónico (SIPA)**

1994 - Isabel Sereno e Miguel Leão

2004 - Paula Figueiredo

http://www.monumentos.pt/site/app_pagesuser/sipa.aspx?id=5694

7.d ADDRESS WHERE INVENTORY, RECORDS AND
ARCHIVES ARE HELD

Confraria do Bom Jesus do Monte

Arquivo

Monte do Bom Jesus

4715 - 056 Braga

Portugal

<http://bomjesus.pt>

Arquivo Nacional Torre do Tombo

Alameda da Universidade

1649-010 Lisboa

Portugal

<http://antt.dglab.gov.pt>

Biblioteca Pública de Braga - Universidade do Minho

Universidade do Minho

Largo do Paço

4704-553 Braga

Portugal

<http://www.bpb.uminho.pt>

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