

Igreja do Santíssimo Sacramento do Carvalhal

Known as the "*Capela*" do *Santíssimo Sacramento* because of its discreet size and situated in the small square in the centre of the village of Carvalhal, it is the only three-nave church in the county. Its foundation is said to have been ordered in the first half of the 16th century by Queen D. Leonor, as it belonged to the patrimony of the *Casa das Rainhas*, although the construction began after her death. The construction work continued until the 18th century - with refinements and modifications - culminating in the full coating of the walls with blue, white, and yellow "carpet" tiles. Curiously, the original altarpiece of the high altar - currently in the sacristy - corresponds to a post-tiling construction, dating from 1600, by the Mannerist painter António da Costa, son-in-law, and disciple of master Diogo Teixeira. Last note to the bell tower that will have been added in 1747.

The church is classified as property of public interest.

Igreja de Nossa Senhora da Purificação – Capela do Espírito Santo (Roliça)

Founded in 1555 by Francisco Gorjão and his wife, Brites Henriques, according to an inscription on a gravestone inside the church, this chapel is a representative example of the early Renaissance.

The square-shaped building, attached to the right side of the church, opens onto a single nave, as was relatively common during this period. The large entrance vestibule to the chapel, which is indirectly inspired by Roman antiquity, is also noteworthy.

Other highlights include the church's triumphal arch, which appears to be from the late 17th century, and the High Altar in gilded carved wood from the 18th century, whose altarpiece is by the workshop of the painter Diogo Teixeira. In this church you will also find several tombstones (including a chest on the outside that may date from the 14th century), nave, bell tower, sacristy, and the baptismal chapel.

Ermida de Nossa Senhora do Socorro

According to the inscription on the tombstone, this hermitage was built in 1574 by Salvador Gil and Bárbara Henriques, who were buried here. The first striking feature is the dome of the galley, which is semi-spherical and of classical root, as it is not covered by a roof. This hermitage is one of the examples in the county where the tile covering gains prominence since, on the walls of the temple, we find several panels allusive to the life of the Virgin Mary, by Nicolau de Freitas, dated around 1733. The single nave and the chancel are covered by a vaulted ceiling with coffered ceiling decorated with paintings. It also has a stone altarpiece with the image of Our Lady of Perpetual Help.

It has been classified as a building of public interest since 1993.

Santuário do Senhor Jesus do Carvalhal

It is known that in this location there already existed a chapel dating back to the Middle Ages, called *Ermida de São Pedro de Finisterra*, which is said to have collapsed because of the 1755 earthquake. Rebuilt during the 19th century, it acquired its present name of

Senhor Jesus e São Pedro, of whose parish it is the Mother Church. Two important dates can be highlighted: 1876, with the completion of the first tower, and 1907, with the completion of the second. The surrounding trees were planted in 1847.

The church, with a single nave, has a wooden ceiling decorated with 15 panels of fleuron, containing symbols of the Passion of Christ. In the High Chapel there is a Tabernacle in gilded wood carvings and an altarpiece consisting of two Corinthian style columns, in wood, among which are the images of the Sacred Heart of Jesus and the Immaculate Heart of Mary and, at the back, in an elevated position, the throne carved in Joanine gilded wood carvings, where the venerated image of the Lord Jesus is kept. There is also a tomb altar with the image of the Dead Lord.

According to legend, a man walking along the seashore in Peniche picked up a crate dragged by the waves onto the beach and carried it effortlessly to the chapel of São Pedro. Here, the box became so heavy that, not being able to carry it any longer, the man went to call the priest who opened it and found the Image. This event marked the beginning of the "círios", with the exposition of the Image to public veneration. The Shrine is currently visited by about eighteen "círios".

Igreja do Santíssimo Salvador do Mundo (Bombarral)

After the primitive church, built in 1548 in the current *Largo Comendador João Ferreira dos Santos*, was desecrated in 1915, and later demolished, a new parish church was built with the patron saint of *Santíssimo Salvador do Mundo*.

Inaugurated on July 5th, 1953, by the Cardinal Patriarch of Lisbon D. Manuel Cerejeira, its architectural project, by the Leiria architect Fernando de Barros Santa Rita, was carefully thought out both because it occupied a space of constant movement and because of the financial restrictions imposed by the post-war period.

This imposing building, with simple modernist lines, has on its main façade a six-metre-high relief by the sculptor Luís Fernandes, representing the Church's patron saint. Inside, we can find the Baptismal font of the primitive church and the original head of the statue of *Senhor dos Passos*, saved during the vandalization of the church.

Igreja Sagrado Coração Jesus (Vale Covo)

Designed by the architect Veloso Reis Camelo, the *Igreja do Sagrado Coração de Jesus*, located in Vale Covo, inaugurated on March 19th, 1967, displays an architectural style influenced by the *Movimento de Renovação de Arte Religiosa* (MRAR) and considered conceptually innovative for the time, on a national level.

This church is recognised for its ornamental simplicity, but with a high use of space and light, we find a renewal of the religious spirit that appeals to the functionality of the place and to the emotions. Behind the High Altar, there is a remarkable panel, twelve-metres-high, in Florentine mosaic, depicting the last supper, by the sculptor António Lino. Besides the wide main nave, the church has a small side nave for more intimate celebrations.

Capela do Senhor Jesus da Boa Hora (Columbeira)

Featuring a simple façade, the oldest known reference to this church dates to 1722 and is engraved on a lintel on the side door. Of the various invocations it received, the best known is that of *Santa Justina* and *Santa Rufina*, in 1758 (represented in a 17th century painting by Josefa de Óbidos, which can be found inside).

In this chapel there are also two sculptures of *Santa Justina* and two others of *Santa Rufina*, the polychromed limestone ones being very old. The most important sculpture is, however, of *Santa Ana*, dated from the 18th century, in upholstered and polychromed wood.