

Decizie de indexare a faptei de plagiat la poziția 00447 / 1.02.2020 și pentru admitere la publicare în volum tipărit

care se bazează pe:

A. Nota de constatare și confirmare a indiciilor de plagiat prin fișa suspiciunii inclusă în decizie.

Fișa suspiciunii de plagiat / Sheet of plagiarism's suspicion		
Opera suspicionată (OS)		Opera autentică (OA)
Suspicious work		Authentic work
OS	IAVORENCIUC Emanuel. <i>Ordinul Templierilor. Între istorie și legende</i> . Timișoara: Hyperliteratura. 2019.	
OA	* * *. Convent of Christ (Tomar). 2005. Accesibil la: https://en.wikipedia.org/wiki/Convent_of_Christ_(Tomar) . Ultima modificare: 17.09.2019. Accesat la: 18.01.2020.	
Sursa suspiciunii: NECȘE Karina și TODIKA Raul-Alexandru. Recenzie extinsă: Emanuel Iavorenciuc, „Ordinul Templierilor. Între istorie și legende”, Timișoara, Editura Hyperliteratura, 2019. Disponibil la: https://www.academia.edu/41268426/Recenzie_Emanuel_Iavorenciuc_Ordinul_Templierilor_%C3%8Eentre_istorie_%C8%99i_1egende_Timi%C8%99oara_editura_Hyperliteratura_2019 . Ultima accesare: 23 ianuarie 2020.		
Incidența minimă a suspiciunii / Minimum incidence of suspicion		
P.01	p.204	fila 1
P.02	p.206 - p.207	fila 2 – fila 3
P.03	p.208 - p.209	fila 4 f- fila 5
P.04	p.209 - p.211	fila 5 – fila 6
Fișa întocmită pentru includerea suspiciunii în Indexul Operelor Plagiate în România de la Sheet drawn up for including the suspicion in the Index of Plagiarized Works in Romania at www.plagiate.ro		

Notă: Prin „p.72:00” se înțelege paragraful care se termină la finele pag.72. Notația „p.00:00” semnifică până la ultima pagină a capitolului curent, în întregime de la punctul inițial al preluării.

Note: By „p.72:00” one understands the text ending with the end of the page 72. By „p.00:00” one understands the taking over from the initial point till the last page of the current chapter, entirely.

B. Fișa de argumentare a calificării de plagiat alăturată, fișă care la rândul său este parte a deciziei.

Echipele Indexului Operelor Plagiate în România

Fișa de argumentare a calificării

Nr. crt.	Descrierea situației care este încadrată drept plagiat	Se confirmă
1.	Preluarea identică a unor fragmente (piese de creație de tip text) dintr-o operă autentică publicată, fără precizarea întinderii și menționarea provenienței și însușirea acestora într-o lucrare ulterioară celei autentice.	✓
2.	Preluarea unor fragmente (piese de creație de tip text) dintr-o operă autentică publicată, care sunt rezumate ale unor opere anterioare operei autentice, fără precizarea întinderii și menționarea provenienței și însușirea acestora într-o lucrare ulterioară celei autentice.	
3.	Preluarea identică a unor figuri (piese de creație de tip grafic) dintr-o operă autentică publicată, fără menționarea provenienței și însușirea acestora într-o lucrare ulterioară celei autentice.	
4.	Preluarea identică a unor tabele (piese de creație de tip structură de informație) dintr-o operă autentică publicată, fără menționarea provenienței și însușirea acestora într-o lucrare ulterioară celei autentice.	
5.	Republicarea unei opere anterioare publicate, prin includerea unui nou autor sau de noi autori fără contribuție explicită în lista de autori	
6.	Republicarea unei opere anterioare publicate, prin excluderea unui autor sau a unor autori din lista inițială de autori.	
7.	Preluarea identică de pasaje (piese de creație) dintr-o operă autentică publicată, fără precizarea întinderii și menționarea provenienței, fără nici o intervenție personală care să justifice exemplificarea sau critica prin aportul creator al autorului care preia și însușirea acestora într-o lucrare ulterioară celei autentice.	✓
8.	Preluarea identică de figuri sau reprezentări grafice (piese de creație de tip grafic) dintr-o operă autentică publicată, fără menționarea provenienței, fără nici o intervenție care să justifice exemplificarea sau critica prin aportul creator al autorului care preia și însușirea acestora într-o lucrare ulterioară celei autentice.	
9.	Preluarea identică de tabele (piese de creație de tip structură de informație) dintr-o operă autentică publicată, fără menționarea provenienței, fără nici o intervenție care să justifice exemplificarea sau critica prin aportul creator al autorului care preia și însușirea acestora într-o lucrare ulterioară celei autentice.	
10.	Preluarea identică a unor fragmente de demonstrație sau de deducere a unor relații matematice care nu se justifică în regăsirea unei relații matematice finale necesare aplicării efective dintr-o operă autentică publicată, fără menționarea provenienței, fără nici o intervenție care să justifice exemplificarea sau critica prin aportul creator al autorului care preia și însușirea acestora într-o lucrare ulterioară celei autentice.	
11.	Preluarea identică a textului (piese de creație de tip text) unei lucrări publicate anterior sau simultan, cu același titlu sau cu titlu similar, de un același autor / un același grup de autori în publicații sau edituri diferite.	
12.	Preluarea identică de pasaje (piese de creație de tip text) ale unui cuvânt înainte sau ale unei prefețe care se referă la două opere, diferite, publicate în două momente diferite de timp.	

Alte argumente particulare: a) Prelucrările de poze nu indică sursa, locul unde se află, autorul real sau posibil.

Notă:

a) Prin „proveniență” se înțelege informația din care se pot identifica cel puțin numele autorului / autorilor, titlul operei, anul apariției.

b) Plagiatul este definit prin textul legii¹.

„...plagiatul – expunerea într-o operă scrisă sau o comunicare orală, inclusiv în format electronic, a unor texte, idei, demonstrații, date, ipoteze, teorii, rezultate ori metode științifice extrase din opere scrise, inclusiv în format electronic, ale altor autori, fără a menționa acest lucru și fără a face trimitere la operele originale...”.

Tehnic, plagiatul are la bază conceptul de **piesă de creație** care²:

„...este un element de comunicare prezentat în formă scrisă, ca text, imagine sau combinat, care posedă un subiect, o organizare sau o construcție logică și de argumentare care presupune niște premise, un raționament și o concluzie. Piesa de creație presupune în mod necesar o formă de exprimare specifică unei persoane. Piesa de creație se poate asocia cu întreaga operă autentică sau cu o parte a acesteia...”

cu care se poate face identificarea operei plagiata sau suspicioane de plagiat³:

„...O operă de creație se găsește în poziția de operă plagiată sau operă suspicioasă de plagiat în raport cu o altă operă considerată autentică dacă:

- i) Cele două opere tratează același subiect sau subiecte înrudite.
- ii) Opera autentică a fost făcută publică anterior operei suspicioase.
- iii) Cele două opere conțin piese de creație identificabile comune care posedă, fiecare în parte, un subiect și o formă de prezentare bine definită.
- iv) Pentru piesele de creație comune, adică prezente în opera autentică și în opera suspicioasă, nu există o menționare explicită a provenienței. Menționarea provenienței se face printr-o citare care permite identificarea piesei de creație preluate din opera autentică.
- v) Simpla menționare a titlului unei opere autentice într-un capitol de bibliografie sau similar acestuia fără delimitarea întinderii preluării nu este de natură să evite punerea în discuție a suspiciunii de plagiat.
- vi) Piesele de creație preluate din opera autentică se utilizează la construcții realizate prin juxtaponere fără ca acestea să fie tratate de autorul operei suspicioase prin poziția sa explicită.
- vii) În opera suspicioasă se identifică un fir sau mai multe fire logice de argumentare și tratate care leagă aceleași premise cu aceleași concluzii ca în opera autentică...”

¹ Legea nr. 206/2004 privind buna conduită în cercetarea științifică, dezvoltarea tehnologică și inovare, publicată în Monitorul Oficial al României, Partea I, nr. 505 din 4 iunie 2004

² ISOC, D. Ghid de acțiune împotriva plagiatului: bună-conduită, prevenire, combatere. Cluj-Napoca: Ecou Transilvan, 2012.

³ ISOC, D. Prevenitor de plagiat. Cluj-Napoca: Ecou Transilvan, 2014.

Convent of Christ (Tomar) - Wikipedia

[https://en.wikipedia.org/wiki/Convent_of_Christ_\(Tomar\)](https://en.wikipedia.org/wiki/Convent_of_Christ_(Tomar))

Convent of Christ	
Convento de Cristo	
	
A view of the Convent and Castle complex of Tomar	
<p>Wikimedia © OpenStreetMap</p>	
General information	
Type	Monastery
Architectural style	Manueline
Location	Tomar (São João Baptista) e Santa Maria dos Olivais
Town or city	Tomar
Country	Portugal
Coordinates	39°36′17″N 8°25′3″W﻿ / ﻿39.60472°N 8.41750°WCoordinates: 39°36′17″N 8°25′3″W﻿ / ﻿39.60472°N 8.41750°W
Opened	1160
Owner	Portuguese Republic
UNESCO World Heritage Site	
Official name	Convent of Christ in Tomar
Criteria	Cultural: (i), (vi)
Reference	265
Inscription	1983 (7th session)

P.01

The **Convent of Christ** (*Portuguese: Convento de Cristo/Mosteiro de Cristo*) is a former [Roman Catholic convent](#) in [Tomar, Portugal](#). Originally a 12th-century [Templar](#) stronghold, when the order was dissolved in the 14th century the Portuguese branch was turned into the [Knights of the Order of Christ](#), that later supported Portugal's [maritime discoveries](#) of the 15th century. The convent and castle complex is a historic and cultural monument and was listed as a [UNESCO World Heritage](#) site in 1983.

History[\[edit\]](#)



-

The main church of the Convent of Tomar constructed by the Knights Templar



-

The Manueline nave, as seen from the Renaissance era cloisters



-

The elaborate pinnacles over the western facade of the church

-

Templars[[edit](#)]

The convent was founded by the [Order of Poor Knights of the Temple](#) (or Templar Knights) in 1118.^[1] Its construction continued until the final part of the 12th century with the construction of the oratory, in one of the angles of the castle, completed by the Grand Master D. [Gualdim Pais](#) (sometime around 1160).^[1] Around 1190 it was encircled and resisted the armies of caliph [Abu Yusuf al-Mansur](#) who was successful in taking strongholds in the south.^[1] (A plaque was erected near the entrance to the castle to commemorate this event).

During the second quarter of the 13th century, Tomar was transferred into the control of the Templars, becoming its seat.^[1] The castle became an integral part of the defence system created by the Templars to secure the border of the young Christian Kingdom against the [Moors](#), which at the time occupied the area to approximately the [Tagus River](#). But, following the dissolution of the Templar Order, on 14 March 1319, and following the request of King [Denis of Portugal](#), [Pope John XXII](#) instituted the [Order of Christ](#).^[1] The seat of the former Knights Templar was converted in 1357 into the seat of this new order.^[1]

The famous round church (*rotunda*) of the castle of Tomar was also built in the second half of the 12th century. The church, like some other templar churches throughout Europe, was modelled after the [Dome of the Rock](#) in [Jerusalem](#), which was believed by the [crusaders](#) to be a remnant of the [Temple of Solomon](#). The [Church of the Holy Sepulchre](#) of Jerusalem may also have served as model.

Order of Christ[[edit](#)]

Following the dissolution of the Templar Order, on 14 March 1319 (following the request of King [Denis of Portugal](#)), [Pope John XXII](#) instituted the [Order of Christ](#).^[1] The Templar order had been suppressed during most of [Europe](#) from 1312–1314, but in Portugal its members, assets, and partly its membership were transferred to the [Order of Christ](#).^[1] The seat of the former Knights Templar was converted in 1357 into the seat of this new order.^[1] As a result, at about the first half of the 15th century, work was completed to adapt the Templar oratory, introducing an open choir to the western niche, about half-way up the wall.^[1] What remains of this adaptation was the colonnade frame with interior arch.^[1] At the same time the main palace was constructed.

During the internship of [Prince Henry the Navigator](#) as its leader (1417–1450), the Order of Christ initiated the construction of two cloisters under the direction of master Fernão Gonçalves: the *Claustro do Cemitério* (*Cemetery Cloister*) and *Claustro das Lavagens* (*Washing Cloister*).^[1] Prior to these large works, Henry began work on constructing the Chapel of São Jorge sometime in 1426 and was responsible

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for urban improvements in the town of Tomar.^[1]

In 1484, King D. [Manuel](#) (who became Master of the Order in 1484 and King of Portugal in 1495) ordered the construction of a sacristy (today the Hall of Passage), that connected the choir to the Chapel of São Jorge, linking the choir with the wall of the stronghouse.^[1] By the end of the century, the convent's General Chapter, decided to expand the convent (sometime around 1492), with 3,500 [reis](#) being spent on the public works in 1499: the chapterhouse, main altar, ironworks for the niche/archway, paintings and sculptures (for the same) and the choir were all expanded or remodelled.^[1]

A new meeting of the Chapter to reform the Order, ordered by the King 1503, expropriated the old Vila de Dentro, within the walls and closed the *Sun Gate* and *Almedina Gate*.^[1] On 11 October 1504, Francisco Lopes was nominated as masterbuilder for the project, by King [John III](#), receiving 8\$000 reis annually and 120 reis for meals. By 1506, D. Manuel decided to order the construction of the church's [nave](#).^[1]

The successor of Manuel I, [King John III](#), demilitarised the order, turning it into a more religious order with a rule based on that of [Bernard of Clairvaux](#). He also ordered the construction of a new cloister in 1557, which is one of the best examples of [Renaissance architecture in Portugal](#).

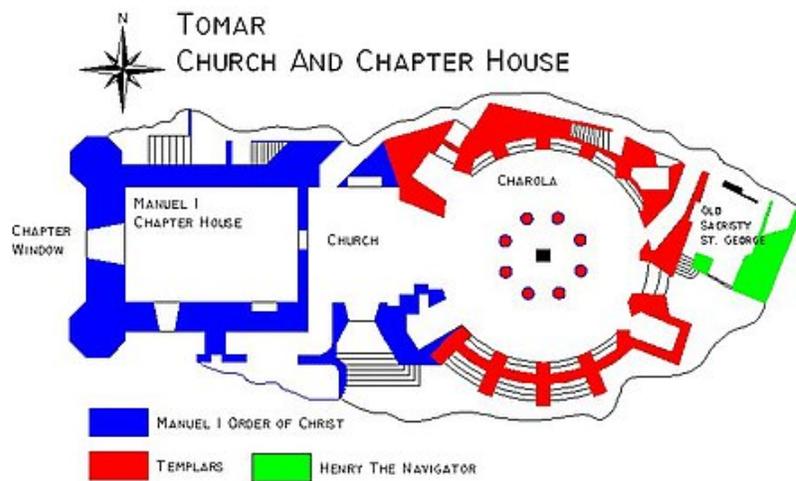
In 1581, after a [succession crisis](#), the Portuguese Nobility gathered in the Convent of Christ in Tomar and officially recognised [Philip II of Spain](#) (Philip I of Portugal) as King. This is the beginning of the [Iberian Union](#) (1581–1640), during which the Crowns of Portugal and Spain were united in a [dynastic union](#). The aqueduct of the Convent was built during this period (aqueduct completed in 1614).

Architecture[[edit](#)]



The entrance of the Convent church in [Manueline](#) style.

The castle and Convent of Christ have examples of [Romanesque](#), [Gothic](#), [Manueline](#) and [Renaissance](#) architectural styles.



Floorplan of the church of the Convent of Christ. The Templar round church (late 12th century) is indicated in red, while the manueline nave (early 16th century) is in blue.

Castle [\[edit\]](#)



Interior of the Round church decorated with late Gothic painting and sculpture.

P.03

The castle of Tomar was built around 1160 on a strategic location, over a hill and near river Nabão. It has an outer defensive wall and a [citadel](#) (*alcáçova*) with a [keep](#) inside. The Keep, a central tower of residential and defensive functions, was introduced in Portugal by the Templars, and the one in Tomar is one of the oldest in the country. Another novelty introduced in Portugal by the Templars (learned from decades of experience in Normandy and Brittany and elsewhere) are the round towers in the outer walls, which are more resistant to attacks than square towers. When the town was founded, most of its residents lived in dwellings located inside the protective outer walls of the castle.

Church [\[edit\]](#)

The Romanesque round church is a [Roman Catholic Church](#) from the castle (*charola*, *rotunda*) was built in the second half of the 12th century by the Knights Templar. From the outside, the church is a 16-side polygonal structure, with strong buttresses, round windows and a bell-tower. Inside, the round church has a central, octagonal structure, connected by arches to a surrounding gallery ([ambulatory](#)). The general shape of the church is modelled after similar round structures in [Jerusalem](#): the [Mosque of Omar](#) and the [Church of the Holy Sepulchre](#).

The [capitals](#) of the columns are still Romanesque (end of the 12th century) and depict vegetal and animal motifs, as well as a *Daniel in the Lions' Den* scene. The style of the capitals shows the influence of artists working on the [Cathedral of Coimbra](#), which was being built at the same time as the round church.

The interior of the round church is magnificently decorated with late gothic/manueline sculpture and paintings, added during a renovation sponsored by King Manuel I starting in 1499. The pillars of the central octagon and the walls of the ambulatory have polychrome statues of saints and angels under exuberant Gothic canopies, while the walls and ceilings of the ambulatory are painted with Gothic patterns and panels depicting the life of Christ. The paintings are attributed to the workshop of the court painter of Manuel I, the Portuguese [Jorge Afonso](#), while the sculptured decoration is attributed to Flemish sculptor *Olivier de Gand* and the Spaniard *Hernán Muñoz*. A magnificent panel depicting the [martyrdom of Saint Sebastian](#), by Portuguese painter [Gregório Lopes](#), was painted for the Round Church and now hangs in the [National Museum of Ancient Art](#) in [Lisbon](#).

Manueline nave [\[edit\]](#)



Detail of the round church, view from the nave



The famous chapterhouse window, made by Diogo de Arruda in 1510-1513.

P.04

During the administration of [Prince Henry the Navigator](#) (first half of the 15th century), a gothic nave was added to the round church of the Convent, thus turning the round church into a church [apse](#). From 1510 onwards, [King Manuel I](#) ordered the rebuilding of the nave in the style of the time, a mix of late gothic and renaissance that would be called [Manueline style](#) by art historians. The architects involved were the Portuguese [Diogo de Arruda](#) and the Spaniard [João de Castilho](#).

From the outside, the rectangular nave is covered by abundant Manueline motifs, including gargoyles, gothic pinnacles, statues and "ropes" that remind the ones used in the ships during the [Age of Discovery](#),

as well as the Cross of the Order of Christ and the emblem of King Manuel I, the [armillary sphere](#). The so-called Window of the Chapter House (*Janela do Capítulo*), a huge window visible from the Saint Barbara Cloister in the Western façade of the nave, carries most of the typical Manueline motifs: the symbols of the Order of Christ and of Manuel I, and fantastic and unprecedented elaborations of ropes, corals and vegetal motifs. A human figure in the bottom of the window probably represents the designer, Diogo de Arruda. This window of the Convent constitutes one of the masterworks of Manueline decoration. Above is a smaller circular window and a balustrade. The façade is divided by two string courses of knotted ropes. The round angle buttresses are decorated with gigantic garters (alluding to investiture of Manuel I by the [Order of the Garter](#) by the English king [Henry VII](#)).

The entrance of the church is done through a magnificent lateral portal, also decorated with abundant Manueline motifs and statues of the Virgin with the Child as well as the Prophets of the Old Testament. This portal was designed by João de Castilho around 1530.

In the interior, the Manueline nave is connected to the Romanesque round church by a large arch. The nave is covered by beautiful [ribbed vaulting](#) and has a high choir that used to have Manueline choir stalls, unfortunately destroyed by [invading Napoleonic troops](#) in the early 19th century. Under the high choir there is a room that used to be the sacristy of the church. Its window is the famous Chapter House Window already mentioned.

Cloisters [\[edit\]](#)



[Gothic](#) Cloister of the Cemetery (first half of the 15th century).

The Convent of Christ has a total of eight [cloisters](#), built in the 15th and 16th centuries. Some examples:

- **Claustro da Lavagem** (Washing Cloister): Two-storey gothic cloister built around 1433 under Henry the Navigator. The garments of the monks used to be washed in this cloister, hence the name.
- **Claustro do Cemitério** (Cloister of the Cemetery): Also built under Henry the Navigator, this gothic cloister was the burial site for the knights and monks of the Order. The elegant twin columns of the arches have beautiful capitals with vegetal motifs, and the walls of the [ambulatory](#) are decorated with 16th-century [tiles](#). In a manueline tomb (circa 1523) rests *Diogo da Gama*, brother of navigator [Vasco da Gama](#).
- **Claustro de Santa Bárbara** (Saint Barbara's Cloister): Built in the 16th century. The Chapter House Window and the West façade of the manueline nave of the church are visible from this cloister.
- **Claustro de D. João III** (Cloister of John III): Started under [King John III of Portugal](#), was finished during the reign of [Philip I of Portugal](#). The first architect was [Diogo de Torralva](#), who began the work in 1557, to be finished in 1591 by Philip I's architect, the Italian [Filippo Terzi](#). This magnificent, two-storey cloister connects the dormitory of the monks to the church, and is considered one of the most important examples of [Mannerist](#) architecture in Portugal. The storeys are connected to each other by four elegant helicoidal stairways, located at each corner of the cloisters.

See also [\[edit\]](#)

- [History of Medieval Arabic and Western European domes](#)

References [\[edit\]](#)

Convent of Christ (Tomar): Revision history

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- (cur | prev) 02:51, 21 June 2006 [Fsouza](#) (talk | contribs) . . (11,190 bytes) (+149) . . (undo)
- (cur | prev) 01:37, 21 June 2006 [Fsouza](#) (talk | contribs) . . (11,041 bytes) (+27) . . (→Cloisters) (undo)
- (cur | prev) 23:58, 20 June 2006 [Fsouza](#) (talk | contribs) . . (11,014 bytes) (+1,657) . . (undo)
- (cur | prev) 05:30, 19 June 2006 [Fsouza](#) (talk | contribs) . . (9,357 bytes) (+2,629) . . (undo)
- (cur | prev) 19:43, 18 June 2006 [Fsouza](#) (talk | contribs) . . (6,728 bytes) (+359) . . (undo)
- (cur | prev) 04:26, 18 June 2006 [Fsouza](#) (talk | contribs) . . (6,369 bytes) (+868) . . (undo)
- (cur | prev) 03:55, 18 June 2006 [Fsouza](#) (talk | contribs) . . (5,501 bytes) (+776) . . (undo)
- (cur | prev) 23:39, 17 June 2006 [Fsouza](#) (talk | contribs) . . (4,725 bytes) (+51) . . (undo)
- (cur | prev) 23:36, 17 June 2006 [Fsouza](#) (talk | contribs) . . (4,674 bytes) (+1,003) . . (undo)
- (cur | prev) 21:23, 17 June 2006 [Fsouza](#) (talk | contribs) . . (3,671 bytes) (+627) . . (undo)
- (cur | prev) 15:26, 16 June 2006 [BBird](#) (talk | contribs) **m** . . (3,044 bytes) (-2) . . (→Gallery: fixed pic caption) (undo)
- (cur | prev) 22:55, 13 June 2006 [Fsouza](#) (talk | contribs) . . (3,046 bytes) (-42) . . (undo)
- (cur | prev) 22:51, 13 June 2006 [Fsouza](#) (talk | contribs) . . (3,088 bytes) (+784) . . (undo)
- (cur | prev) 23:31, 9 May 2006 [That Guy, From That Show!](#) (talk | contribs) . . (2,304 bytes) (+1) . . (typo/grammar patrolling ([WP:Typo](#) and [WP:Grammar](#) you can help!)) (undo)
- (cur | prev) 07:30, 19 April 2006 [CristianChirita](#) (talk | contribs) . . (2,303 bytes) (0) . . (→Gallery) (undo)
- (cur | prev) 06:58, 17 April 2006 [Elonka](#) (talk | contribs) . . (2,303 bytes) (-41) . . (Disambiguating link using [AWB](#)) (undo)
- (cur | prev) 20:02, 15 March 2006 [Mário](#) (talk | contribs) . . (2,344 bytes) (-183) . . (created gallery) (undo)
- (cur | prev) 19:14, 11 March 2006 [Durova](#) (talk | contribs) **m** . . (2,527 bytes) (+9) . . (changed a category) (undo)
- (cur | prev) 08:54, 13 February 2006 [Aitch Eye](#) (talk | contribs) **m** . . (2,518 bytes) (+66) . . ("Templars" linked to "Knights Templar (military order)" to bypass redirect to disambiguation page) (undo)
- (cur | prev) 04:19, 28 October 2005 [Cuchullain](#) (talk | contribs) . . (2,452 bytes) (+4) . . (undo)
- (cur | prev) 04:19, 28 October 2005 [Cuchullain](#) (talk | contribs) . . (2,448 bytes) (+160) . . (undo)
- (cur | prev) 04:32, 18 September 2005 [GalaazV](#) (talk | contribs) **m** . . (2,288 bytes) (-35) . . (→Images of Medieval Templars HQ in Portugal: inserting image of the 'Chapter Window' already available) (undo)
- (cur | prev) 03:55, 18 September 2005 [GalaazV](#) (talk | contribs) **m** . . (2,323 bytes) (+243) . . (photos suggestions (as internal comment)) (undo)
- (cur | prev) 03:42, 18 September 2005 [GalaazV](#) (talk | contribs) **m** . . (2,080 bytes) (+84) . . (being more accurate) (undo)
- (cur | prev) 03:17, 18 September 2005 [GalaazV](#) (talk | contribs) **m** . . (1,996 bytes) (+19) . .

- (Charola: octagonal) (undo)
- (cur | prev) ⌵ 03:09, 18 September 2005 GalaazV (talk | contribs) m . . (1,977 bytes) (+290) . . (adding description note about the Templar's Convent) (undo)
 - (cur | prev) ⌵ 17:31, 14 September 2005 Kbdank71 (talk | contribs) . . (1,687 bytes) (+15) . . (recat) (undo)
 - (cur | prev) ⌵ 13:28, 12 September 2005 CristianChirita (talk | contribs) . . (1,672 bytes) (+16) . . (undo)
 - (cur | prev) ⌵ 13:12, 12 September 2005 CristianChirita (talk | contribs) . . (1,656 bytes) (+27) . . (undo)
 - (cur | prev) ⌵ 11:46, 12 September 2005 BBird (talk | contribs) m . . (1,629 bytes) (+4) . . (link) (undo)
 - (cur | prev) ⌵ 00:04, 11 September 2005 CalJW (talk | contribs) . . (1,625 bytes) (+47) . . (amended cat) (undo)
 - (cur | prev) ⌵ 21:30, 30 August 2005 BBird (talk | contribs) m . . (1,578 bytes) (+2) . . (fix 2 typos) (undo)
 - (cur | prev) ⌵ 21:28, 30 August 2005 BBird (talk | contribs) m . . (1,576 bytes) (0) . . (Convento de Cristo moved to Convent of the Order of Christ) (undo)
 - (cur | prev) ⌵ 21:06, 30 August 2005 BBird (talk | contribs) . . (1,576 bytes) (+882) . . (contrution to put some real content in it. source is IPPAR interpreted and translated by me) (undo)
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