

VITOR MANUEL ADRIÃO



SECRET LISBON



JONGLEZ PUBLISHING

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FERNANDO PESSOA'S TABLE

③

Where Pessoa dreamed of the 'Fifth Empire'

Martinho da Arcada café-restaurant
Metro Terreiro do Paço

The Martinho da Arcada café-restaurant will always be linked with one of its regular customers, Fernando Pessoa, who wrote most of his poems there, including those of the only book he published during his lifetime – *Mensagem*.

In a quiet corner, enjoying a cup of coffee, a glass of brandy and a cigarette, he evoked Bandarra and António Vieira, dreamt of a secret king and a Fifth Empire, and tried to reveal and announce Portugal's greatest destiny with certitude (see p. 64).

To honour the greatest contemporary defender of the Portuguese language, the manager of Martinho da Arcada has left the table and chair where the poet habitually sat. Photographs and autographs of the author surround it. Today, it is the inevitable meeting place for the literary gatherings of Pessoa specialists and admirers. Some of them, and more than just a few, are so immersed in their passion that they have adopted the poet's mannerisms.



Fernando Pessoa

There is no clear evidence proving that poet and essayist Fernando António Nogueira Pessoa (Lisbon, 13 June 1888 – Lisbon, 30 November 1935) was, in fact, a Freemason, even if nowadays many factions of this institution claim to be the poet-prophet's followers. Fernando Pessoa had an early interest in occultism and even frequented this milieu between 1910 and 1920, driven by the desire to know more about the mysteries of life. This was how he came into contact with spiritualism and theosophy in 1912 and began translating English theosophical books into Portuguese in 1915. An astrology buff, he set himself up as an astrologer in Lisbon in January 1916, under the pseudonym Rafael Baldaya, completing more than a thousand horoscopes. Pessoa's insatiable thirst for knowledge, together with his great familiarity with occultism, led him to develop his thinking based on the notion of spiritual 'Portugueseness', linked to the coming of the Fifth Empire (see p. 64). At the time of António Salazar's rise to power and the establishment of the *Estado Novo* in 1933, Fernando Pessoa quickly declared himself against Salazar, especially when his essays and poems began to be censored. He then wrote a series of anti-Salazar poems. Salazar decided to abolish all the Initiatory Orders and spiritual movements in Portugal. When deputy José Cabral's bill prohibiting secret associations and, notably, Portuguese Freemasonry, was presented before Parliament, Fernando Pessoa publicly opposed it in a brilliant article published in the *Diário de Lisboa* on 4 February 1935. In defence of the religious freedom and traditional spirit that characterised Freemasonry, he declared, 'I am not a Freemason and I belong to no other order, similar or not. Yet I am not anti-Freemasonry either, for what I do know about it persuades me to be fully in favour of it.' Because of this article, Fernando Pessoa remains connected to Freemasonry. There are even lodges that bear his name, despite the fact that he was never a member. He was simply a fervent defender of the freedom of expression and of religious worship, whether it be Freemasonry or some other leaning. Finally, in his work 'Identity Card', written in Lisbon on 30 March 1935, Fernando Pessoa openly revealed his position on spirituality. '*Religious opinion: Christian gnostic and consequently opposed to all organised churches, and especially the Church of Rome. Loyal to the secret tradition of Christianity that is intimately linked to the secret tradition of Israel (the Holy Kabbalah) and to the occult spirit of Freemasonry. Initiatory position: initiated, directly from Master to Disciple, in the three inferior degrees of the Knights Templar of Portugal (apparently abolished).*' At last, as Fernando Pessoa summed up in his poem 'São João' (9 June 1935), 'If you are a Freemason, I am more – I am a Templar'.

THE MEDALLION OF TWO JOINED HANDS

Fraternal union between two squares

Corner of rua do Amparo
Metro Rossio

8



A few metres from Praça do Rossio and Praça da Figueira (Fig Tree square), at the corner of rua do Amparo (Mutual Aid street), a rather discreet medallion on the side of the building depicts two joined hands. A typical Masonic symbol, here it signifies the mutual aid between two squares.

This high relief was probably designed by Freemason architect Carlos Mardel who built Praça do Rossio and made it the central and vital pole of the city by moving the rural market that was once held there to the nearby Praça da Figueira. It was here that the main market was set up in 1755 after the ruins of the Todos os Santos hospital, which had burned down in 1750 and then collapsed in the earthquake, were cleared. This central market, which is now installed in an enclosed space in Art Nouveau style, had several successive names: *Horta do hospital* (Hospital vegetable garden), *Praça das Ervas* (Herbs square), *Praça Nova* (New square). In 1849, a wrought-iron fence with eight gates was installed around the already covered market. The square thus became one of the emblems of Pombaline Lisbon, thanks to its remarkable construction for the period and its importance as the true supply centre of the Baixa district.

Da Figueira, Rossio and Comércio squares became the three principle poles of the city's activities. The political or ministerial sector formed around Praça do Comércio, making it the centre of the country's political life, while the commercial or urban sector was centred on Rossio, with its countless shops and offices. And finally, rural life was focused on Figueira central market.

Thus, the two hands that join in a fraternal fashion unite Baixa's two squares and, through their traditional symbolism, express the union between the countryside and the city.

The Masonic salute

Freemasons salute each other by shaking hands in a distinctive manner. By pressing with their thumb, they indicate their rank. Using the tip of the thumb of the right hand, an apprentice will lightly touch the first knuckle of the other person's right index finger three times: two rapid touches and one long one. A companion will do the same, but will use his right thumb to touch the first knuckle of the other person's middle finger five times: two rapid touches, a long one, and two more rapid ones. A master will do likewise, but with seven touches: four rapid ones and three long ones.

THE PANELS OF THE RESTORATION

12

The forgotten azulejos of the Independence

Gardens of the palace of the Counts of Almada

213 241 470

Guided tour by reservation on weekdays (minimum 5 people)

213 241 475

Metro Rossio



Located at the centre of Lisbon's Baixa quarter, near Praça do Rossio and São Domingos church, the Palace of the Restoration is known by several names: *Palácio dos Condes de Almada* (Palace of the Counts of Almada), *da Restauração* (of the Restoration), or *da Independência* (of the Independence). When the patriotic revolt of 1 December 1640 took place, the palace's owner, Dom Antão de Almada, reunited here the 40 conspirators that gave Portugal back its independence after 60 years of Castilian rule. The conspirators met in secret in the palace gardens, which Dom Fernando de Almada, a captain of the Portuguese army, and his wife had bought from nobleman Dom Nuno de Barbudo in the 15th century. Upon entering the gardens, two large, cone-shaped brick towers can be seen on the roof (similar to the conical chimneys of the royal palace in Sintra) that Dom Antão de Almada had built and which illustrate the typical style of the Restoration period. Hardly touched by the earthquake of 1755 and relatively unknown to most Lisbon residents, the azulejo works called the *Panels of the Restoration* are located in the palace gardens. Dating from 1696, they are the work of Gabriel del Barco. One of them depicts the conspirators meeting here, in the gardens, as the title indicates: *Blessed place, honourable meetings where Portugal's Redemption was fulfilled*. Other panels show the victorious attack against the Spanish regents at the palace of Ribeira and the triumphal procession celebrating the Restoration.

In the garden, against the fernandina wall (from the period of King Dom Fernando in the 14th century) and to the right of the fountain and azulejo panels, lies another room where the conspirators' secret meetings were supposedly held. The participants descended the staircase in the fernandina wall, knocked on the door below, and, as a sort of password needed to gain entrance to the pavilion, showed a small silver tube that had a hidden spring at one end. Once activated, an image of Nossa Senhora da Conceição, the protector of Portugal, would appear.

When Christ blessed liberated Portugal

The fountain in the centre of the garden shows an angel below the words, '*Redemption of Portugal, Fidelity and Love triumph*.' This fountain represents the *Angel of Portugal Restored*, a theme based on the pious and patriotic legend that recounts that, during the procession celebrating the nation's independence, the Christ at the top of the crucifix held by Father Nicolau da Maia supposedly detached his right arm from the cross to bless the population and thus all of newly liberated Portugal.

SYMBOLS OF THE CELL DOORS OF HIERONYMITE MONKS ③

The Hieronymites and Joachim of Fiore's three ages of the world

Monastery of Santa Maria de Belém

Praça do Império

Tuesday to Sunday, 9.30am–5.30pm (October to June), 9.30am–6pm (July to September)

Tram 15E



The cells of the monks of the Order of Saint Jerome, or the Hieronymites (Jerónimos), of the Santa Maria de Belém Monastery were connected to the cloister and to the interior of the church. Striking symbols on the doors of these cramped rooms can still be seen today.

The Hieronymite religious order, founded in Italy in 1377, is an evolution of the movement led by Tommasuccio da Duccio (a member of the Third Order of Saint Francis of Assisi in his earlier days) towards the inspired spirituality of the Fathers of the Desert, to which Saint Jerome belonged.

The spirituality of the monks of the order was centred on mental prayers on Christ's wisdom, as Saint Jerome had practised. The Hieronymites followed the messianic and millenarian theories of the Fraticelli Franciscans, inspired by Joachim of Fiore, the author of the three ages of the world concept (see following double page). The last of these three ages, that of the Holy Spirit, was represented by Emmanuel, with whom Dom Manuel I shared his name, which partly explains why he offered this monastery to the Hieronymites who, as a result, came from Penha Longa de Sintra to settle here.

A sculpted Janus or Tricephalous Christ can be found on one of the cells. It symbolises the three ages of the world: the Past for the Father and Adam (associated with Jerusalem); the Present for the Son and Christ (Rome); and the Future for the Holy Spirit and Saint Benedict (Joachim of Fiore was a Cistercian, and thus also Benedictine) (Lisbon).

This concept is repeated in other compositions such as that of the three dogs, representing the guardians of the universal Church (*dominicanes*, dogs of the Lord or, in other words, the guardians of traditional Wisdom), or that of the three principles of alchemy: Sulphur, for the Spirit and the Father (an eagle on a Moor's head); Mercury, for the Soul and the Son (a head crowned with two angels, symbols of the winged androgyne); and Salt, for the Body and the Holy Spirit (a winged dragon with a three-horned baphometric head). Silver is represented by a crowned queen and Gold by the crowned Mercury.

Etymologically, Jerónimo or Hierónimo comes from *Hiero-Manas*, meaning 'inspired Spirit' or 'universal Wisdom'.

THE POMPEIA ROOM OF PALÁCIO DA EGA

8

Forgotten marvels

Freguesia de Alcântara

Calçada da Boa-Hora, 30

Free guided tour by reservation (Instituto de Investigação Científica Tropical:
213 616 330)

Tram 15E



Hidden behind Ega Moniz hospital, the Pátio do Saldanha palace, better known as Palácio da Ega, contains part of Lisbon's lost history. To visit this splendid 16th-century palace, take the calçada da Boa-Hora (Right-Time road), where the Overseas Historic Archives are now located.

Surrounded by a beautiful garden embellished with a large lake, the building bears the coat of arms of the Coutinho, Albuquerque and Saldanha families on its central gate.

Inside is the magnificent Pompeia room, dating from the beginning of the 18th century, also called the 'music room', 'column room' or 'room of the marshals'. Especially notable are the statue of the god of music, the magnificent columns, the dome, and the frescoes on the walls, as well as the eight 18th-century azulejo panels depicting Europe's main ports, the work of Dutch artist Boumeester.

The room's current design dates from the 19th century, when it was entirely remodelled. The original wooden ceiling was removed, the upper windows were filled in, and a false dome resting on eight hollow wooden columns was constructed. The panels were also repainted in the style of the period, leaving the original azulejos untouched.

The most famous resident and owner of this palace was the Countess of Ega, Dona Juliana Maria Luisa Carolina Sofia de Oyenhausen e Almeida, who, in 1795, wed the second count of Ega (the name of a village near Coimbra), Aires José Maria de Saldanha. The countess was a very beautiful woman and had several famous lovers, including General Junot and Marshal Beresford.

The origin of Stroganoff

After the count's death, the Countess of Ega remarried. Her new husband was the Count of Stroganoff, a Russian from Saint Petersburg, the city where she would die in 1827. During her time there, she discovered a recipe from the count's chef that later became famous in Portugal. By browning beef, tomatoes and mushrooms in a casserole, then adding sour cream, it is easy to make Stroganoff, to be served with rice.

THE LISBON OBSERVATORY

⑩

A visit out of time

Tapada de Ajuda

213 921 808

geral@museus.ulisboa.pt

museus.ulisboa.pt/observatorio-astronomico-de-lisboa

Free guided tours every Wednesday afternoon in Portuguese, without reservation

Tram18E



On Wednesday afternoons, cancel all other commitments to visit the magnificent Lisbon Observatory on the heights of Alcantara (no reservation required), set in a delightful timeless atmosphere. It was completed by King Dom Pedro V, who ceded this privileged space in the heart of his hunting ground, thus allowing Portugal to contribute to international research on the cartography of the universe and the stars. The building is in the shape of a cross, with the four points oriented according to the cardinal points, and was built between 1861 and 1867. It was inspired by the Russian Pulkovo observatory.

As well as playing an important role in the history of astronomy, the observatory signalled daylight saving time, and the return to standard time, of Portugal until 2022: all the country's clocks were in fact synchronised according to this institution.

During guided tours, you can admire a selection of the 200 objects housed here: globes of the celestial vault, the first communication machine in Morse, Portugal's first telephone, clocks and all sorts of instruments for measuring time and observing the sky, including magnificent period telescopes and their spectacular sunroofs.

It was here that Gago Coutinho came to set up his instruments to make the first seaplane flight between Portugal and Brazil. The view from the large windows on the top floor overlooking the Tagus River and the Tapadas de Ajuda, which miraculously still extend over 100 hectares of the city, is truly unmissable.



THE HEAD OF DIOGO ALVES ⑨

The head of this 19th-century Lisbon serial killer is kept in formaldehyde

Teatro anatomico della Facoltà di Medicina di Lisbona

Av. Prof. Egas Moniz

217 985 153

museu@fm.ul.pt

Visit by appointment at the office of the School of Medicine

Metro Cidade Universitária



Diogo Alves, a Galician born at Santa Xertrudes de Samos, in Lugo, came to live in Lisbon at a very young age. Nicknamed *Pancadas*, he quickly became famous as the Assassin of the Águas Livres Aqueduct. From 1836 to 1839, he committed a series of ghastly crimes there at the instigation of his girlfriend, Gertrudes Maria, nicknamed *Parreirinha* and who was the owner of a tavern in Palhavã. After robbing his victims, he would throw them off the top of the aqueduct (65 metres high) at night to simulate a suicide. The authorities finally captured him in 1840, after he and his gang killed a doctor and his family during a burglary. Curiously, they were condemned to death by hanging for this crime, but not for the aqueduct murders, which were not even mentioned in the trial.

He carried one secret to the grave – how he had obtained duplicate keys to the aqueduct galleries where he would lie in wait before attacking and assassinating his victims. It was not until after he was imprisoned and the apparent suicides ended that they were discovered to be the work of the sinister Diogo Alves, who killed 76 people in the summer of 1837 alone.

Once the death sentence had been carried out at the Cais do Tojo, at 2:15pm on 19 February 1841, scientists at the Lisbon School of Medicine and Surgery were so intrigued by his criminality that they retrieved his head for study. It can still be seen today in the anatomy theatre of the School of Medicine, preserved in formaldehyde. His calm expression provides no hint of the man he truly was.

The crimes of serial killer Diogo Alves, the last person to be condemned to death in Portugal in 1841, became the subject of one of the country's first silent films. His romanticised biography, which made his story famous, was first published in 1877 and reprinted in 2006. In 2005, his head was part of the exhibit *Cem peças para o museu de Medicina* (One hundred pieces for the Museum of Medicine), organised by the Museu Nacional de Arte Antiga.

Small businessmen and travelling merchants of the area frequently took the passeio dos Arcos (promenade of the Arches), the entrance of the public path to the aqueduto das Águas Livres (aqueduct of the Free Waters). It was closed in 1844, however, following the killings of Diogo Alves.

SOCIEDADE DE GEOGRAFIA DE LISBOA

17

A journey back in time

Rua Portas de Santo Antão, 100

213 425 401

Check the opening times on the website museu.socgeografialisboa.pt/visitas

Tours can be booked in other languages or on a particular theme

Metro Restauradores



Until work on the building is complete (date as yet unknown), when it should open more regularly, the Geographical Society of Lisbon offers guided tours once a month on reservation.

The tour, a journey back in time, begins in an old-fashioned salon with green velvet sofas before continuing up the central staircase.

On the first floor is an austere room with a large and elaborate ebony table, around which the institution's geographers, scientists, soldiers and other explorers used to gather.

The walls are hung with oil portraits of former society presidents, from the founder in 1875, Luciano Cordeiro, a naval officer with a special interest in Africa, to the current director Luís Aires Barros, who sometimes shows visitors around himself.

On the second floor, the most impressive sight is the 50-metre Portugal Room, with its furnishings upholstered in carmine and two floors of galleries where artefacts from various expeditions and the most important maps are kept.

The size of this museum gives an idea of the spirit of the 19th century, the international challenges faced by the European powers in their expansion throughout Asia and Africa, and the privileged position of Lisbon, the westernmost point of Europe, where 'the land ends and the sea begins', in the words of the great national poet, Luís de Camões.

Adjoining the Portugal Room is a small conference hall with a huge illuminated planisphere showing the routes of the Discoveries by Portuguese navigators, from Vasco da Gama to Gago Coutinho and Sacadura Cabral.



PANOPTIC PAVILION OF HOSPITAL MIGUEL BOMBARDA

20

Original architecture in the heart of the city

Rua Dr. Almeida Amaral, 1 (Campo Santa Ana)
largo.residencias.com/info/ver
Metro Anjos, Picoas, Intendente

A stone's throw from Campo dos Mártires da Pátria, the first psychiatric hospital of its kind in Portugal (opened 1848) forms an enclave in the heart of the city.

Behind the imposing neoclassical 18th-century convent of Rilhafoles, now converted into a hospice, stands the dazzling white Pavilhão de Segurança (Security Pavilion, 1896).

The avant-garde contours of this building, like a circus ring without its big top, anticipate the industrial aesthetic of the 1930s. Through its circular profile and perfect symmetry, architect José Maria Nepomuceno

sought to symbolise reason and perfection.

A panoptic (all-seeing) tower, now demolished, a single point of entry and an overhanging anti-escape roof, 40 m in diameter, allowed for the efficient and discreet surveillance of the inmates in an orderly setting. The 'accursed pavilion' held up to 80 mental health patients, some of whom were a danger to society.

The building, then known as the Rilhafoles Hospital, was based on the ingenious clinical and social methodology of Dr Miguel Bombarda. This modern-thinking psychiatrist and surgeon was director of the establishment from 1892 while actively involved in the revolutionary cause to depose the monarchy and set up a Portuguese Republic (1910).

In accordance with his theories, the hospital was built with curved walls and the fittings had rounded edges to prevent injuries to patients. The open-air patio reduced the spread of contagious diseases and oxygenated the brain.

Recalling traditional Portuguese architecture, the walkway benches were designed to encourage appropriate behaviour. Finally, the garden and the many skylights made the place more welcoming than a traditional prison.



The former cells, treatment room and refectory now show a selection of the patients' 6,000 drawings, paintings, writings and poems. They illustrate Dr Bombarda's innovative methods, the forerunner of art therapy. Taken from a collection of 1,200 photographs, dozens of portraits show the physiognomic (facial features or expression) development of the inmates.



Displayed in old-fashioned cabinets, electroconvulsive therapy equipment, a straitjacket, a cranial perforator and a scarificator (bloodletting instrument) give a more primitive image of the practices of the time.

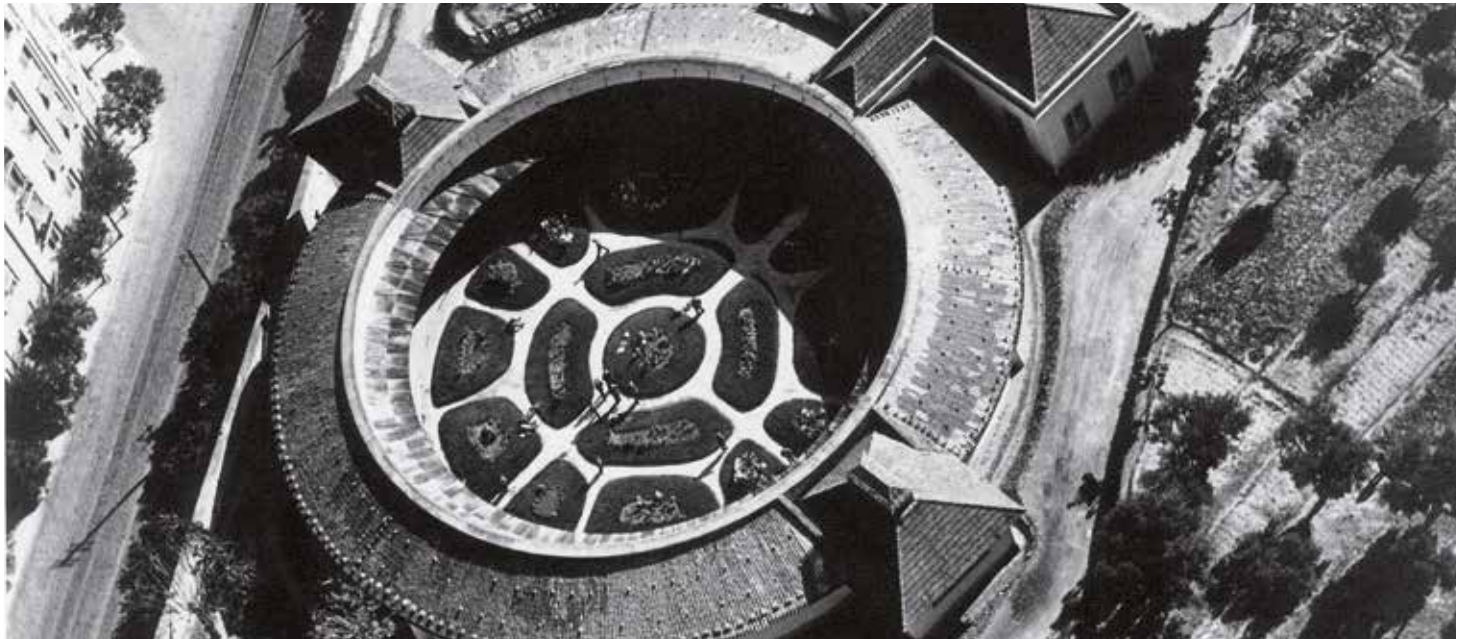
On 3 October 1910, Dr Bombarda was murdered by an insane patient while in his office, which can be seen through a half-open window, on the ground floor to the left, just beyond the entrance gate.

What is panoptic architecture?

The 'panopticon' was introduced into penitentiary design by the liberal British philosopher Jeremy Bentham (1748–1832). Prison cells were to be arranged around a central tower or guardhouse so that detainees were always under surveillance ...

Outside the Security Pavilion, the Dona Maria II Bath House – a harmonious combination of Romantic, neo-Gothic and neo-Renaissance styles – indicates the emergence of therapeutic baths for use in the treatment of mental illness. The queen opened the facility in 1853 before an extended royal visit to the hospital.

The Security Pavilion has inspired several documentaries about the ambience of this forbidden place. In *Jaime* (1974), António Reis portrays a schizophrenic patient who produced numerous incoherent writings and drawings during his thirty years of incarceration. Karize Kresteniuk's *A cor do silêncio* (*The Colour of Silence*, 2007) takes a close look at mute patients who paint. *O tenente* (*The Lieutenant*, 2010) by Rafael Martins revisits the assassination of Dr Miguel Bombarda.



CHURCH OF SÃO FÉLIX DE CHELAS

②1

The place where Ulysses came looking for Achilles?

Largo de Chelas, Marvila

Visit by appointment. Contact the army archives on 218 391 600



Still largely unknown (visits by appointment only), the church and convent of São Félix de Chelas have a rich and fabulous history that goes back to the time of the Greek hero Ulysses and his travelling companion, Achilles, and extends through the Visigoth period. It held so many objects to be admired or talked about that it became known as the 'temple of marvels' and inspired the name *Maravilha* (Marvel), and also *Marvila*, which became the name of the neighbourhood. In an ambiance of miraculous legends, visitors can admire the relics of the church's 26 patron saints which in 1604 were placed in sculptures commissioned by Dona Luísa de Noronha, the convent's benefactor. They are exhibited on the altars of the church apse. There are also vestiges from the Roman occupation to be discovered, such as the famous *Sarcophagus of the Writers*, so-called because of the four muses (Thalia, Melpomene, Polyhymnia and Clio) who accompany the writer on the frieze. The Christian origin of the convent dates back to at least AD 665, when Recceswinth led the Visigoth monarchy. He supposedly received the relics of Saint Felix (tortured to death in Gerona in AD 30) by a boat that crossed the estuary that then covered the Chelas valley. In the 9th century, Afonso III of León took Lisbon from the Moors and gave the convent the relics of the martyrs Saint Adrian and his wife, Saint Natalia, that came from Galicia. In 1147, Dom Afonso Henriques rebuilt the edifice, had it consecrated again, and gave it to the Order of the Knights Templar, who became the beneficiaries of the entire Chelas valley and the eastern side of the city. In 1290, this religious building already belonged to the Order of Saint Augustine, which, up until 1219, maintained two reclusive communities here, one for men and one for women; only the female community survived. From 1757, archbishop Dom Miguel de Castro had the relics placed in chests donated by Dona Isabel Scota to the *Nascimento* (Birth) chapel, and placed below the entrance where mothers passed through with their sick babies to invoke the protection of the martyr saints, before then going to wash them in the water of a well located on the estuary's former quay. This former convent still has its Manueline gate, the atrium's polychrome azulejo panels, the cloister's fountain and benches with sloping backs, blue-and-white azulejo planters, and staircases covered in azulejos.

A temple of the vestal virgins dedicated to Thetis, queen of the *Nereids* (sea nymphs) or *Tágides* (Tagus nymphs), apparently stood at this same spot in the 7th century BC. According to legend, Ulysses came looking for Achilles who had taken refuge here, living dressed as a woman and probably participating in a sort of matriarchal initiation. *Achelas* and *Chelas* (which was also spelled Celhas during the reign of Dom João I) are supposedly derivatives of the name Achilles.

VITOR MANUEL ADRIÃO



SECRET LISBON

The most beautiful hidden tiles of the city, the head of the serial killer Lisbon preserved in formalin, the Kabbalistic principles of the south portal of the Jeronimos Monastery or the theory of the fifth Portuguese empire of which we find so many traces in the geography of the city, charming forgotten dead ends, the outstanding panoptic architecture of a former hospital, the impressive wax masks from the Dermatology Museum, a secret passage at the Avenida Palace Hotel, the mysterious abbey below Palacio Foz, the reason why the coat of arms of the Portugal is inclined at 17 ° on the facade of the Rossio station ...

Far from the usual crowds and clichés, Lisbon still keeps well-hidden treasures that it reveals only to inhabitants and travellers who know how to think outside the box.

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