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# Lisbon

What The Tourist  
Should See

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The spelling of names and places was adjusted according to the current rules.

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## Lisbon

### What The Tourist Should See

Over seven hills, which are as many points of observation whence the most magnificent panoramas may be enjoyed, the vast irregular and many-coloured mass of houses that constitute Lisbon is scattered.

For the traveller who comes in from the sea, Lisbon, even from afar, rises like a fair vision in a dream, clear-cut against a bright blue sky which the sun gladdens with its gold. And the domes, the monuments, the old castles jut up above the mass of houses, like far-off heralds of this delightful seat, of this blessed region.

The tourist's wonder begins when the ship approaches the bar, and, after passing the *BUGIO* lighthouse - that little guardian-tower at the mouth of the river built three centuries ago on the plan of Friar João Turriano - the castled *TOWER OF BELÉM* appears, a magnificent specimen of sixteenth century military architecture, in the romantic-gothic-moorish style. As the ship moves forward, the river grows more narrow, soon to widen again, forming one of the largest natural harbours in the world, with ample anchorage for the greatest of fleets. Then, on the left, the masses of houses cluster brightly over the hills. That is *LISBON*.

Landing is easy and quick enough; it is effected at a point of the bank where means of transport abound. A carriage, a motor-car, or even a common electric tram, will carry the stranger in a few minutes right to the centre of the city. On the wharf every facility awaits him, for the officials he finds there are invariably polite and ready to give him every indication he may require, whether he address the customs officials or those of the port or immigration police.

Outside the Customs building there is a small police station which comes in very useful, as it controls the portorage of luggage, to avoid the abuses which, but for that, would be inevitable anywhere in such circumstances. This station sends luggage to any part of the city and takes upon itself the responsibility for the delivery. The officials are fully competent and speak several languages.

We shall now ask the tourist to come with us. We will act as his cicerone and go over the capital with him, pointing out to him the monuments, the gardens, the more remarkable buildings, the museums – all that is in any way worth seeing in this marvellous Lisbon. After his luggage has been handed to a trustworthy porter, who will deliver it at the hotel if the tourist is staying awhile, let him take his place with us in a motor-car and go on towards the centre of the city. On the way we will be showing him everything that is worth seeing.

Right in front of the wharf he has just left is the *ROCHA DO CONDE DE ÓBIDOS*, an eminence crowned with a well kept garden which is reached by two large stone stairways; from the garden itself, at the top, there is a fine view over the river. Going along the *RUA 24 DE JULHO*, we pass the Santos Gardens (or Vasco da Gama Gardens) and soon afterwards the Gardens of *PRAÇA DE DOM LUÍS*, where there is the bronze statue of one of the heroic commanders of the liberal campaigns, the Marquis de Sá da Bandeira; the monument itself, sculptured by Giovanni Ciniselli, was cast in Rome, and the base made in Lisbon by Germano José de Salles and erected in 1881.

A little further on, and after passing the fine building where the services of the National Aid to Consumptives (*Assistência Nacional aos Tuberculosos*), founded by Queen Amélia, are installed, let us notice this square that stretches right up to the river; on the left there is a monument to the *DUKE DA TERCEIRA* who freed Lisbon from the absolutist government, and on the right a small but interesting marble statue figuring a sailor at the helm. This monument is due to the sculptor Francisco dos Santos, the Duke's to the sculptor Simões de Almeida. Near by are the provisional railway station of the Cascais line, and on the river the quay for the small steamers which cross the Tagus. There is also a motor-car stand here.

Our car moves on, goes through the Rua do Arsenal, and passes the Town Hall (*CÂMARA MUNICIPAL*),

one of the finest buildings in the city. It is remarkable both outside and inside and is due to the architect Domingos Parente, the collaboration of celebrated artists being noticeable in the stone, in the paintings, etc. The monumental staircase which leads to the first floor is worth seeing, especially on account of the magnificent paintings which decorate the walls and the ceiling; and the several rooms of the building are no less nobly decorated with frescoes and canvases by Sequeira, Columbano, José Rodrigues, Neves Júnior, Malhoa, Salgado, etc., representing historical and other figures, with a great picture by Lupi representing the Marquis de Pombal and the reconstruction of Lisbon effected by him after the great earthquake, as well as with busts by the foremost sculptors, artistic fireplaces, furniture, etc.

In the middle of the square we shall see the Pillory (*PELOURINHO*), very well-known abroad; it is a masterpiece of the late eighteenth century, a spiral made out of a single stone. On the right side of this square, as we pass it, we shall note the Naval Arsenal (*ARSENAL DA MARINHA*) a vast building containing, besides the arsenal and the workshops - which, with the docks, are on the river and therefore invisible to us -, the Naval College (*ESCOLA NAVAL*), established in 1845, and the Court of Appeal (*TRIBUNAL DA RELAÇÃO*), in the halls of which some fine specimens of old tapestry may be admired. Other public offices, of lesser note, are also installed in this building. Further on, in a different but not separate



part of the building, facing the side of the Town Hall, are the Post and Telegraph Offices, though only the entrance to the Poste Restante part of the former is on this side.

We now reach the largest of Lisbon squares, the *PRAÇA DO COMÉRCIO*, formerly *TERREIRO DO PAÇO*, as it is still commonly known; this is the square which is known to Englishmen as Black Horse Square and is one of the largest in the world. It is a vast space, perfectly square, lined on three sides by buildings of a uniform type, with high stone arches. All the chief public offices are installed here – the Ministries (except that of Foreign Affairs), the Postal and Telegraphic Offices, the Customs House, the Attorney General of the Republic, the Emigration Office, the Administrative Court, the central office of the Red Cross, etc. The fourth, or South, side of the square is formed by the Tagus itself, very wide in this part and always full of shipping. In the centre of the square stands the bronze *EQUESTRIAN STATUE* of King José I, a splendid sculpture by Joaquim Machado de Castro, cast in Portugal, in a single piece, in 1774. It is 14 metres high. The pedestal is adorned with magnificent figures depicting the rebuilding of Lisbon after the great earthquake in 1755. There is a figure guiding a horse which treads the enemy under its hoofs, another with the palm of Victory, Fame in another group; and the aggregate is remarkable indeed. Besides this, we can see there the Royal Arms and the portrait of the Marquis de Pombal, as also an allegory

figuring Royal Generosity rebuilding Lisbon from its ruins. High railings, joined to columns, surround the monument, and marble steps lead up to it.

On the North side of the square, facing the river, there are three parallel streets; the middle one issues from a magnificent triumphal arch of great dimensions, indubitably one of the largest ones in Europe. It is dated 1873, but it was designed by Veríssimo José da Costa and began to be built in 1755. The allegoric group which crowns the arch, sculptured by Calmels, personifies Glory crowning Genius and Valour; and the recumbent figures, which represent the rivers Tagus and Douro, as well as the statues of Nun'Álvares, Viriato, Pombal and Vasco da Gama, are due to the sculptor Victor Bastos.

The Terreiro do Paço is one of the places where boats are taken to cross the river; on the right-hand side, facing the river and on it, is the provisional station of the Southern Railways. It also often happens that tourists land here, as commonly do the crews of foreign men-of-war which visit the port. There is also a carriage and motor-car stand in this square.

The general aspect of the square is of a kind to give a very agreeable impression to the most exacting of tourists.

From the Praça do Comércio we can go on to the centre of city by any of the three streets which go North from there - Rua do Ouro on the left, Rua Au-

gusta (the one with the arch) in the middle, and Rua da Prata on the right. Let us choose Rua do Ouro, which, owing to its commercial importance, is the main street of the city. There are several banks, restaurants, and shops of all kinds in this street; many of the shops, especially towards the upper end of the artery, will be found to be as luxurious as their Parisian equivalents.

Almost at the upper end of the street, on the left-hand side as we go up, there is the *SANTA JUSTA ELEVATOR*, so called because the transversal street in which it is built is called Rua de Santa Justa. This is one of the "sights" of Lisbon and always compels great admiration from tourists from everywhere. It is due to a French engineer, Raoul Mesnier, to whom other interesting projects are also due. The elevator is all built in iron, but it is extremely distinctive, light and safe. There are two lifts, worked by electricity. It goes up to Largo do Carmo, where there are the ruins of Carmo Church, now the Archeological Museum. Authority is needed to go right up to the top, above where the lifts themselves stop; from there a magnificent panorama is got of the whole city and the river. The elevator belongs to the Electric Tramway Company.

We have now reached *PRAÇA D. PEDRO IV*, commonly known as *ROCIO* or *ROSSIO*. This is a vast quadrangular space lined on all sides except the North one by buildings of the Pombal type; it is the chief Lisbon centre, almost all lines of transport passing there. In the middle of the square stands the statue of D. Pedro IV,

which dates from 1870; it was designed by Davioud and sculptured by Elias Robert.

This monument is one of the highest in Lisbon, being over 27 metres high. It comprises a stone base, a marble pedestal, a column of white marble, and a bronze statue. The lower part contains four allegorical figures, representing Justice, Strength, Prudence and Temperance, as well as the shields of sixteen of the chief Portuguese towns. North and South of this monument there are two ponds with bronze fountains, surrounded by flower-plots.

On the North side of the square stands the *TEATRO NACIONAL ALMEIDA GARRETT*, which dates from 1846, and is due to the Italian architect Fortunato Lodi. The front of this building is remarkable; it includes six monumental columns which were formerly part of the Church of S. Francisco da Cidade. The statue of Gil Vicente and those of Thalia and Melpomene are by Assis Rodrigues, on sketches by António Manuel da Fonseca; the figures representing Apollo and the Muses by the same artist; while other figures, representing certain dramatists, and the reliefs figuring the four phases of the day, were sketched by Fonseca and worked by Assis Rodrigues. All these render the building very interesting. It is no less interesting inside, the theatre itself being a fine one, with a ceiling painted by Columbano. The hall is also very fine.

It was almost on this very spot that the old Inquisition stood.

The great movement and traffic to be seen in the Rossio is due to the fact that the greater part of the tramway lines pass through the square, to the great number of shops, hotels and cafés which the square contains, and also to the proximity of the Lisbon Central Railway Station, of the Portuguese Railway Company (Companhia dos Caminhos de Ferro Portugueses).

The station building faces the western side of the theatre. The front is in "Manueline" style profusely *dentelée*, with great windowed doors of horse-shoe shape. The clock at top is an electrical one, and connected with those inside the station. On the ground floor are the ticket-offices for the general lines, an information bureau and a luggage clearance office. There is a lift for those who do not wish to go up the stairway to the top floor, which is in level with the railway lines themselves, a perplexing circumstance for those who forget the hilly character of the city. On this top floor we find the ticket-offices for the suburban lines, a police station, the station-ticket office, a hand-luggage dépôt and another dépôt for the clearance of heavier luggage. Several doors give admittance to the station properly such. This top floor or pavement of the station is also reached by an incline going up from two points in Rua Primeiro de Dezembro; this is the approach chosen by carriages and motor-cars, which thus go right up into the covered space which leads into the top floor. Within this covered space there is a postal and

telegraphic office which is open up to the departure of the last mail-trains.

The building of this Railway Station, which was designed by the architect José Luiz Monteiro, was begun in 1887 and completed three years afterwards, the official opening taking place on the 11<sup>th</sup> June, 1890.

We are now therefore right in the middle of Lisbon. The tourist, whether he has come by sea, or has stepped out here from the railway station, is now in the right place to choose his hotel, should he not be leaving that very day. As a matter of fact the chief hotels are situated in Rossio itself, or very near it.

Once he has booked his rooms, the tourist will naturally walk out to see the city. Two steps outside Rossio, going East, he will find the *PRAÇA DA FIGUEIRA*; this is the central Lisbon market, and is built on a site formerly occupied by All Saints Hospital, by the Convent of St. Camillo and by other buildings.

This market is very popular and lively; it is built in iron with a glass roof, and is made up of a large number of small shops and stalls, facing the streets and the inside of the building. The best time to see it is in the morning when it offers an animated scene.

Let us, however, take up our course from the point we had arrived at – the Central Railway Station. Going further up, we enter the great *Avenida da Liberdade*, or, to be more precise, the *PRAÇA DOS RESTAURADORES* which is the beginning of it. In the middle of this

“square” we shall find the monument which commemorates the Campaigns of Restoration, which date from 1640 onwards. The monument, with base, pedestal and obelisk, is 30 metres high and is due to a design by Antonio Thomaz da Fonseca. On its lower part are two figures symbolizing the geniuses of Victory and of Liberty, the former by Simões de Almeida and the latter by Alberto Nunes; the monument also bears the dates of the chief battles in the campaigns which followed the Revolution of 1640. This obelisk was erected in 1886. In this “square” there are carriage, motor-car and motor-cycle with side-car stands.

A little higher up, at the corner of Calçada da Glória, there is the large building called *PALÁCIO FOZ*; it is in this building that the Club dos Restauradores (Maxim’s) is installed.

The *AVENIDA DA LIBERDADE* (i.e., Liberty Avenue), opened in 1882, is the finest artery in Lisbon. It is 90 metres wide and 1500 metres long, full of trees from beginning to end, and includes small gardens, ponds, fountains, cascades and statues. It goes up in imperceptible incline and offers a magnificent perspective. This great improvement in Lisbon is due to Rosa Araújo who was then president of the Town Council.

Right at the beginning of the Avenida we find two marble ponds, one on either side of the mainway; further up there are, in the same manner, two fine cascades, girt round by luxuriant vegetation, the waters of which come from two figures representing the rivers

Douro and Tagus. A little higher up, on the right, we see a small but interesting monument to *PINHEIRO CHAGAS*, an author and journalist; the monument represents him and also the heroine of one of his dramatic works. This monument was erected by the initiative of the weekly *Mala da Europa* in 1908.

On the left-hand side, at the place where Rua do Salitre begins, the first stone was placed on the 9th April 1923 for the monument to be erected to the memory of these fallen in the Great War. In front of this place, on the same side, is the Club Avenida Palace, and, at the back of this, with entrance by Travessa do Salitre, the Avenida Parque, where there are theatres and other popular amusements.

The garden plots which follow on up the Avenida are closed by four marble statues representing Europe, Africa, Asia and Oceania. In the Avenida da Liberdade there are two theatres, four cinemas and several cafés and confectioners; it contains also some palatial residences. During the summer months, some of the cafés spread their service up into the central garden-plots, which are profusely lit; this open-air service, with the music added to it, enlivens the whole Avenida on summer evenings.

The Avenida ends in what is called the Rotunda, or, officially, *PRAÇA MARQUÊS DE POMBAL*. This is the site chosen for the erection of the monument to this great Portuguese statesman. The first stone for this monument was laid on the 8th May 1882 – the centenary of



the Marquis's death – by King Luís; the monument itself, which is in process of erection, is designed by the architect Adães Bermudes and by António Couto, the sculpture work by Francisco dos Santos. It will be 36 metres high, commanding five large avenues which meet at that spot. The foundations rest on a rocky basis at a depth of 18 metres. The monument, according to the project, will represent the great statesman on his pedestal of glory, contemplating his formidable work – the reconstruction of Lisbon after the great earthquake, the substitution of slavery by Work and Study –, and will also show the chief collaborators of the Marquis in this great achievement: José de Seabra, Dom Luís da Cunha, Conde de Lippe, Luís Antonio Verney, Dr. Ribeiro Sanches, Manuel da Maia, Eugénio dos Santos and Machado de Castro. There will also be seen numerous inscriptions describing the chief acts of the great reformer. The base of the monument will be of granite, the bowls and columns in coloured marble and gilt bronze, the statues and bas-reliefs in cast bronze, the statue of Lisbon in white marble, as also the trophies, the eagles and the support of the terminal group; the inscriptions will be in gilt bronze and in cast bronze the group which completes the monument itself.