

*Lisbon*  
— *What the Tourist Should See* —

**The Pessoa Edition from Shearsman Books:**

*Selected English Poems*

*Collected Poems of Alberto Caeiro*

(translated by Chris Daniels)

*Collected Poems of Álvaro de Campos Vol. 1 (1916–1927)*

*Collected Poems of Álvaro de Campos Vol. 2 (1928–1935)*

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(bilingual edition; translated by Jonathan Griffin)

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Zbigniew Kotowicz: *Fernando Pessoa – Voices of a Nomadic Soul*

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**Fernando Pessoa**

**Lisbon**

—What the Tourist Should See—

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## Introduction

Fernando Pessoa wrote this guide to Lisbon, in English, at some point during the 1920s. It was never published and the manuscript was only found amongst his papers long after his death. Its interest is twofold: anything from Pessoa's pen is *de facto* of interest, but he is also the quintessential city poet, and very much the poet of the city of Lisbon. He loved the city, knew all its corners, and scarcely left it after his early years there, following his school-days in Durban. The book can still be used as a guide today. The text has been updated only so as to take account of the modern Portuguese spelling of names and places. Despite the fact that more than eighty years have elapsed since the manuscript was written, the book can still be used by tourists in Lisbon as a guide, but it is, above all, useful for fans of Pessoa's own work—and their numbers continue to grow. With very good reason.

The maps in this volume are taken from the 1920 French edition of the Baedeker guide to Spain and Portugal. The photographs are all from pre-war postcards, dating from roughly 1920 up until the late 1930s.

Tony Frazer  
May 2008

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 romanico-gothic-moorish style (*see photo on page 61*). 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



*Rocha do Conde de Óbidos*

**Escadinhas da Rocha do Conde d'Obidos  
e Doca.**



*Stairway from the Rocha do Conde de Óbidos, & docks*

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 Amelia, 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 Commercio*, 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 Verissimo 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 Nuno 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.