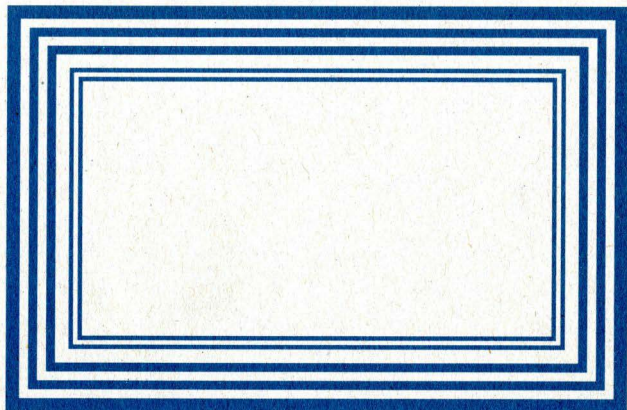




visitation

ARCHIVE: MEMORY AND PROMISE



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Yacou Ferrandous, *conhecedor do mundo Vasco (1479-1482)*, Visitação, c. 1800-1811, Museu de Lamego (português)

INTRODUCTION

The decision to present a history of the SCML from the point of view of the items in the historical archive was deliberate. Other themes were suggested to me but I insisted that this should be the subject of the inaugural exhibition at the Temporary Exhibitions Gallery: the history of the Santa Casa da Misericórdia de Lisboa. What better theme could there be?

The historical archive of the Santa Casa is the guardian of the institution's identity and the genuine treasures that it scrupulously preserves are the roots that not only allow us to discover who we are but also to continue to grow and, remaining loyal to the statutes adopted 516 years ago, to renew our mission of bringing hope to those from whom life has sometimes taken everything else.

In the year of its five-hundred-and-sixteenth anniversary, at a time in Portuguese life when the erosion of the social fabric has made the goals that we set ourselves more pertinent than ever, the Santa Casa da Misericórdia de Lisboa is a modern, dynamic and multifaceted institution that plays a part in the daily lives of the Portuguese in general and the inhabitants of Lisbon in particular and which we all believe that we know.

In a media-dominated age, this fame is not commensurate with what should be known about its history and heritage or the recognition that the institution is due for the remarkable work that it carries out in so many fields of knowledge and charitable areas. A tribute to this work should be paid.

Hence we have chosen the historical archive as a starting point, a silent witness to a never-ending and unparalleled journey which all those who pass through the Santa Casa are called upon to undertake. Do not expect to encounter a narrative bound by official history: a deliberate attempt has been made to proceed by closely examining the testimonies of anonymous and vulnerable people, giving them a voice and an important role.

Visitation - Archive: Memory and Promise will be an interpretation carried out today, a visitation that leads us to understand the archive as a living memory, containing within itself tokens and promises that raise questions. We believe that this five-hundred-and-sixteen year journey is just the beginning and that, in the future, we will continue to be able to reinvent this heritage, which makes us very proud and which we invite you to visit.

PEDRO SANTANA LOPES

Provost of the Santa Casa da Misericórdia de Lisboa

INTRODUCTION

It was with the greatest enthusiasm that we embraced the challenge set by the Provost of the Santa Casa da Misericórdia de Lisboa to stage an exhibition relating to the history of this institution on the occasion of its five-hundred-and-sixteenth anniversary.

Marking the opening of the Santa Casa's new Temporary Exhibitions Gallery, *Visitation - Archive: Memory and Promise* is the exhibition through which the Misericórdia de Lisboa has set up an encounter between its centuries-old history and contemporary art.

Seeking inspiration in the items in the Santa Casa's historical archive, particularly the series of documents relating to the 'foundlings', 'prisoners and captives', health, and social support, the eyes of the photographer Daniel Blaufuks, the filmmaker Pedro Costa, and the composer João Madureira have created new interpretations of some of the key moments in the history of the institution, using their artistic genius and a modern language to present them to the gaze of the *visitor*.

Far from being a retrospective, or an anthological or historicist look at the Misericórdia de Lisboa, this exhibition, which is curated by Paulo Pires do Vale, aims to allow the whole to be glimpsed through its parts. And in this case, to glimpse the whole is to sense the grandeur of a unique institution that has been a pioneering and deeply humanist provider of care since its inception and is now seen in the light of the new interpretations that the artists have been inspired to create by its documentary heritage.

In the certain knowledge that, as Bresson would also suggest, 'to create is to establish new relationships between people and existing things', *Visitation - Archive: Memory and Promise* is a product of the Misericórdia de Lisboa's rich past and its history of providing support, to which we are adding, in the present time of artistic creation, a future that is sensed in the ongoing nature of its mission.

Alongside what is considered to be its greater mission - helping the 'other', as inscribed in the Santa Casa's genetic code since it was founded by Queen Leonor in 1498 - investment in culture is becoming ever more important. With the help of the current Board and as a sign of this new development, the new Temporary Exhibitions Gallery is opening its doors. A dedicated space in which to encourage new reflections (to '*awaken curiosities*', to quote Bresson again), the new gallery represents a place of encounter between the past and the future, encounters that are possible in the unique moments brought about by artistic experimentation, a fertile

present in which to question the individual and the world(s) that he inhabits.

Based on the notion that time is circular, *Visitation - The Archive: Memory and Promise* indelibly unites the Santa Casa's tradition and history and the contemporary gazes of those who are marking out paths in the world of avant-garde art. Seeing culture as an element through which to encourage man to work towards knowledge of himself and the other, his neighbour, it is with particular satisfaction that the Misericórdia de Lisboa is shedding light on its outstanding past and present, which are recreated by Daniel Blaufuks, Pedro Costa and João Madureira in the works presented here for the enjoyment of visitors.

In considering the importance of teamwork throughout this project, it remains for me to thank all those many people whose kind efforts have contributed to the staging of this exhibition, particularly the institutions whose generously loaned works have greatly enriched the display. Gratitude is also due to Lusitânia Seguros, our partner in this cultural initiative.

A final word of thanks is due to the team at the Department of Building Management and Heritage, particularly its director Helena Lucas, for the work that it has carried out in enabling this Temporary Exhibitions Gallery to reopen.

MARIA MARGARIDA MONTENEGRO
Cultural Director of the Santa Casa da Misericórdia de Lisboa

VISITATION AND WANDERING: EXPOSING THE SELF TO THE ARCHIVE

for José Mattoso

The historian is a prophet facing backwards.
F. Schlegel¹

*In history, everything begins with the gesture of setting aside,
bringing together and transforming certain objects into documents,
distributing them differently.*
M. de Certeau

1. What remains

This exhibition proposes a relationship with an archive. With the *traces* that the past leaves in its wake. For this reason, history follows an 'evidential paradigm'.² As in medicine, where the disease is reached through the symptoms, the trail makes an *indirect* form of knowledge possible. But the doctor analyses something that still exists while the object of history no longer does – what we have access to are the *remains*. And it is these remains, this trace, that are the subject of this exhibition. Like history, it is the introduction of a gap in the present because *traces* refer to something that is missing; they relate to an absence. History – and this exhibition, taking this model as an inspiration – is the *practice of diversion*, in the words of Michel de Certeau.

At an early stage I realised that I was not going to create an exhibition with the educational goal of relating the 516-year history of the Misericórdia de Lisboa. I focussed on what is most specific and timeless in relation to this institution: the desire to carry out the fourteen *Works of Mercy* identified in the *Compromisso da Misericórdia de Lisboa* as its system of ideas. I used these ideas as a springboard from which to select documents from the archive that would show how this intention has been fulfilled or carried out over time, aiming not to be exhaustive but to present pertinent examples. Thus, despite not following a historical narrative, this exhibition is rooted in history and in our common historical condition, examining our relationship with the past and the methods used to select, conserve and classify the documents that become evidence or a testimony of an absent *other*. And according to the teachings of the pioneers of New History, the founders of the journal *Annales d'histoire économique et sociale*,³ this *other* has ceased to be only the King or the powerful, the key bat-

1. Fragment 80, unpublished translation by Bruno Duarte, whom I thank for his generosity and rigour – Friedrich Schlegel, *Fragments*, followed by *Sobre a incompreensibilidade*. Introduction, translation and notes by Bruno Duarte. Lisbon: Documents, 2014 (in the press).

2. Carlo Ginzburg, *Mythes, emblèmes et traces. Morphologie et histoire*. Paris: Flammarion, 1989, p. 154.

3. Founded in 1929 by Marc Bloch and Lucien Febvre.

4. José Mattoso, *A Escrita da História. Teoria e métodos*. Lisboa: Editorial Estampa, 1997, p. 21.

5. António Vieira, *História do Futuro*, vol. I. Lisboa: Sá da Costa Editores, 2008, p. 139.

tles or the dedication date of a cathedral, the glorifying event or extraordinary political incident, and has come to include those who had hitherto been 'without history' – those whom the *Misericórdia* serves. This change, this democratization of the object of history, is essential to the construction of this exhibition.

2. History and Prophecy

Looking back at the past does not mean directing our gaze at the dead. In the words of José Mattoso: 'The purpose of observing the past is not to undertake the macabre task of disinterring the dead. It is not a journey into the kingdom of shadows nor can it emerge from a fusty predilection for what time has sterilized. What is dead is dead. In fact, I am interested only in living things which question me and quarrel with me'. And if we understand this properly, we will not be surprised to hear this renowned medievalist say: 'I am only interested in the present and in the way in which I move around the space and time in which I live. By this, I mean that the past attracts me only in so far as it allows me to understand and live in the present'.⁴ This explains why history is a way of understanding the *world* and not only the past. It must help to guide us on the horizon that is or will be ours. It is our possibilities – my horizons of the possible – that we seek in historical research. We must recover from history that which gives life, which remains alive. The promises in it which are yet to be fulfilled. The forgotten, neglected or drowndrodden which could be vital. Revitalizing. As Fr António Vieira wrote in the book *História do Futuro*: 'Many novelties will be seen in this History of ours which are new not because they are new but because they are very old'.⁵ The past is never perfect. For this reason history, like science, is an infinite task.

This exhibition owes a debt to this relationship with the past – to a history that turns out to be a *prophecy*: it reveals us to ourselves and points out what is to come.

3. Memory and Identity

History cannot be made without the traces, marks or remains of an already absent past that we find in the present. Hence the importance of archives: collections, catalogues, inventories, lists.

Before there were archivists, the Greeks established the figure of the *mnemon*, whose social function was to serve as a repository of memory: he 'who guards the memory of the past

in relation to decisions taken by the law'. This may have been a person whose memory role was limited to an occasional act. For example, Theophrastus points out that under the law of Thurium, the three neighbours living closest to a property that had been sold received a coin 'for reasons of *memory* and *testimony*'. But it could also be a long-term role. (...) *Mnemon*es were used by cities as magistrates who were charged with remembering important religious (from the point of view of the calendar) and legal matters. With the development of writing, these 'living memories' were transformed into archivists'.⁶

A further reference of a mythological nature to the function of the *mnemon* is useful here in thinking about the importance of the archive: 'in mythology and legend, the *mnemon* is the servant of a hero who endlessly accompanies him to remind him of a divine order that, if forgotten, would bring death'.⁷ If we think of death as the *loss of identity*, we see that the role of the *mnemon*, the living memory, he whose role is to remind us of the past or of an unkept promise, is bound up with identity.

In considering this relationship between memory and identity, the example of King Emmanuel, who founded the *Misericórdia* de Lisboa at the request of his sister D. Leonor, is symptomatic: the importance of archives in relation to identity and the forging of the nation is evident in the reference that King Emmanuel makes in his will to the Torre do Tombo National Archive and its work.⁸ Throughout his reign, care was taken to store national documents, as shown by the codices containing the *Leitura Nova* (a new version of the charters) and the appointment of chief custodians such as Rui de Pina and Damião de Góis. And King Emmanuel took pains to 'preserve, order and solemnize his documents'.⁹

The archive is therefore a form of identification. To look at an archive is to look at an identity under construction – in this case, that of the *Misericórdia* de Lisboa. For this reason, the material that I have selected helps to tell a part of this history: because identity is a narrative that is always unfinished. Although it is not a historical exhibition, it is replete with the stories, events and lives that have interacted with this institution over the centuries. It has therefore become an exhibition of narratives.

4. Serving the face

This exhibition is not about an archive in the abstract sense or about 'archives' and the importance that they have for New History or contemporary art (and much has been written and exhibited on the subject in recent years that would require

6. Jacques Le Goff, 'Memória' in *Enciclopédia Einaudi*. 1. *Memória – História*. Lisboa: INCM, 1984, p. 20.

7. *Ibidem*, p. 20.

8. José Mattoso, *A escrita da História*, p. 94.

9. *Ibidem*, p. 84.

10. For more on the face, see Jean-Luc Marion, *De surcroît*. Paris: PUF, 2001, p.143. See also Paulo Pires do Vale, "Da excedência" in João Jacinto, *Tendências no deserto*. Lisbon: Fundação Carmona e Costa / Assírio & Alvim, 2010.

deeper reflection). This archive and the exhibition on which it is based aim to shed light on the work that has been carried out by the Misericórdia de Lisboa since its inception: that of serving the material and spiritual needs of man. For this reason, before we enter the Temporary Exhibitions Gallery in the Church of São Roque, two screenings entitled *Filhas do Fogo* by the director Pedro Costa show us the humanity of the face seen in the baroque grandeur of the church in all its dispersal and decoration. Its fragility. They bring man to the transept of the church, as if adding two side altars to it, not in order to worship him but to present him in his individual carnality. In his unique existence. And it is there, in his singular and radical individuality, in the irreplaceable character of each face, that we discover what is common to all of us. And it makes sense that they are here: in the second century, Saint Irenaeus highlighted man's centrality to the Church in this phrase: 'the glory of God is living man and the life of man is the vision of God.'

Those bodies and faces, as Levinas recalled, are the true Sinai, the revelation of the Decalogue – and the summary-law of all works of mercy. Every face that has ever existed, and we ourselves, are in these faces. Bare and naked. Defenceless. The face, its presence, is the true Law. Less as something forbidden than as a promise of bliss. A face can never be constituted as an object/phenomenon. It refuses. It confronts us. It returns our gaze: it is seen and sees. Levinas has shown us that we do not look at a face in the way that we look at anything else: it is not another *spectacle*. And it bears a message: 'Thou shalt not kill!' But we could replace this message with other messages: 'become what you are!', 'love me!', 'act in such a way that your actions...!', 'Do not do unto others what you do not want done to you!'... The face is an entreaty. This is what is pre-eminent in it: an appeal. A request for respect.¹⁰

To display the human at the heart of a church is merely a redundancy that might not be seen as such. The baroque ornaments and the gleam of the gold must not hide what is central to Christianity: the newness of a God stripped of himself, emptied of the self, who shows himself as a man in order to serve man. Perhaps that is why the legacy that He left was the proposal that we should set out to encounter the other. A form of visitation.

On several occasions, this exhibition will recover this dimension of the human in its historical reality, its individuality. Not that of the great and the powerful who have so often occupied centre stage in the historical narrative but that of the people who have been forgotten by official history. To place these images, faces and people at the start of the exhibition is to express an intention: to give voice and a place to

all those anonymous people who are at the base and the heart of the work of this institution. Unknown names and forgotten lives who acquire a central role here and are placed alongside King Emmanuel, Grão Vasco, D. Leonor and Brueghel. As Le Goff said of New History: 'the progress made by democracy leads us to seek more room for the "little people" in history, to situate ourselves on the level of daily life.'¹¹

For a long time, when historians selected documents, they selected those that they deemed worthy of being transmitted: the histories of great occasions, the biographies of great leaders or heroes, military or diplomatic events. Nowadays, history is made by paying attention to everything and everyone: the history of food, the history of sexuality and the family, the history of childhood, the history of death, the history of thought, all of those things which had been left on the margins of the great history. A history of those *without history*.

I can do no better than to recall the eloquent words of Michel de Certeau, who says about historians what I would like to say about curators engaged in the task of thinking/creating an exhibition: 'Historians are no longer people who wish to construct an empire. They no longer aim for the paradise of a global history. (...) They work in the margins. In that respect, they have become vagabonds. In a society that favours generalisation, equipped with powerful centralising means, they turn towards the movements of great suppressed areas. They 'veer off' towards witchcraft, madness, festivities, popular literature, the forgotten world of the peasantry, Occitan, which are all silent zones.'¹²

5. The Statutes

To place the two silent faces that constitute Pedro Costa's installation at the start of the exhibition, to enter the exhibition through a church that puts man on display is to define what Dona Leonor established as the programme of the Misericórdia de Lisboa from its inception: working for the dignity of the human, that of all humanity. For this reason, in the Gallery, after passing two different editions of the *Compromisso* in which we see a list of the works of mercy and the consoling image of Mary's protective cloak, we find a painting by Brueghel entitled *The Works of Mercy*, a foot-washing basin dating from the seventeenth century, and *The Good Samaritan*, a Caravaggio-inspired work by an anonymous seventeenth-century artist that has been attributed to Ribera. These pieces provide a visual, religious and intellectual context for what is cited as the purpose of the institution in its

11. Jacques Le Goff, "História"..., p. 181.

12. Michel de Certeau, *L'écriture de l'histoire*. Paris: Gallimard, 2007, p.109 – I would like to thank Maria João Branco and Marta Wengorovius for help with the translation and for discussing this quotation.

13. Here we can draw a parallel with the work of the historian. As Le Goff states: 'the work of the historian who chooses the document, extracting it from all of the information about the past, preferring it to other documents, attributing to it the value of a testimony, at least partly depends on his own position in the society of the time and on the make up of his mind, which places him in an initial situation that is even less "neutral" than his work. Documents are not innocuous. Above all, they are the result of a conscious or unconscious assembly of history, of the period, of the society that produced them, and also of successive periods during which they continued to exist, perhaps forgotten, and during which they continued to be handled, albeit by silence. Documents are things that remain, that endure, and the testimony, the teaching (to evoke the word's etymology) that they convey must firstly be analysed by demystifying their apparent meaning. Documents are a monument. They arise from the efforts made by historical societies to - voluntarily or involuntarily - impose certain images of themselves on the future. Ultimately, there is no document-truth. All documents are lies. The historian's job is not to play the role of the innocent.' J. Le Goff, "Documento/Monumento" in *Enciclopèdia Einaudi*... p. 103.

14. Buchalski, Konarski and Wolff quoted by Krystof Pomian, "Colección" in *Enciclopèdia Einaudi*... p. 53.

statutes: serving others.

The master switches roles and washes the feet of his disciples; the Samaritan helps the person whom the priests did not dare to approach because it was a holy day and they did not wish to be made impure before the religious service at the temple. Christianity questions established notions of the sacred and the profane, the pure and the impure, and presents in this subversion a God who is emptied of Himself, of His divine power, and becomes the master who serves, the paradoxical Messiah: one who rules by serving, who saves by dying. One who focuses His attention on the defenceless, the young, the marginalised, prostitutes, and wrongdoers rather than on the powerful, pure and healthy. Where is the real worship carried out? Where can the saint be identified? Where is God? Valuing the present, the unknown, the individual and destroying the old boundaries between the sacred and the profane are at the heart of the Gospel message: the kingdom of God is neither a founding reality that has been lost or embodied in an unchanging law handed to our ancestors nor a future time that will come at the end of days. The kingdom is among you now. That is the message. And whoever does right by a single child, sick person, prisoner or pauper is doing right by God himself. This is what lies at the heart of the *Compromisso* and the desire to carry out works of mercy. A subversion that involves recognising our equal status as brothers and sisters and the common dignity of everyone, even those condemned to death for abject crimes.

In the Historical Archive, we find documents that help us to reconstruct the responses made by the *Misericórdia* in its time in order to fulfil its initial plan, without forgetting that the Lisbon earthquake of 1755 destroyed a great deal of material and wiped out many traces. How was this written aim materialized and incarnated? Let us visit the archive.

6. Archiving

Archives are at once physical and social places. They fulfil an institutional mission of guarding memories and identities, or rather, of building those memories and identities, because their role is never neutral.¹³

Archives are 'institutions intended to safeguard, collect, classify, conserve, store and make available documents which, having lost their former daily usefulness, are considered superfluous to offices and repositories but still deserve to be preserved'.¹⁴ In other words, archives involve: 1. The desire to preserve the marks/testimony of an institution over the course of time (historical awareness); 2. The systematic phys-

ical and logical organisation of the set-aside items (taxonomic operation); 3. The availability of the items for consultation in accordance with certain access rules.¹⁵ Selecting, preserving, classifying and facilitating access. But everything begins 'with the act of setting aside, bringing together',¹⁶ collecting. Choosing what deserves to be preserved - and that varies over the course of history. What is considered to be historical or of historical value changes over time. Many documents that we now consider essential were unhesitatingly destroyed at certain times because they were not considered important or valuable. This reveals how the act of choosing what should be collected makes collections, collectors and archivists into agents who decide what version of history is to be created. And in each time and place, this depends on the circumstances and context: what to collect, how and why?

The methodological change that has taken place in *creating/writing history*, which has also changed archives, has led to a revolution in the world of documents. Documents are not only texts or pieces of writing: the historians that form part of the New History movement used the journal *Annales* to insist on the need to broaden the notion of the term document and, as Lucien Febvre asserted, 'to make mute things speak'.¹⁷ In 1949, the same historian stated that history 'is made from everything that the historian's ingenuity can use to make his honey when the usual flowers are missing: words, signs, landscapes and paintings; the shapes of fields and weeds; lunar eclipses and harnesses; studies of stones made by geologists and analyses of swords carried out by chemists. In short, everything that pertains to man and therefore depends on him, serves him, expresses him, and makes his presence, activity, tastes and personalities significant'.¹⁸ As Le Goff says, it is necessary to examine history through the gaps, lacunae, and blank spaces in it: 'We must make an inventory of the archives of silence and create history from documents and the absence of documents'.¹⁹

Returning to the words of José Mattoso: 'Archivists are therefore those who have accepted the huge and highly important task of taming this seven-headed hydra that the material traces of modern bureaucracy ceaselessly feed. They aim to prevent its irrepressible torrent from becoming a chaotic and destructive flood. Instead, they wish to turn it into the orderly and fertilising water of the society in which we live'.²⁰ Taming the hydra, controlling the current, so that the archive may become fertile and this spring may then be made accessible: this has also been my role as a curator who looks at an archive in order to make an exhibition from a small part of it. As in history, and paraphrasing Certeau, an exhibition also begins with the action of *setting aside*, bringing together. And creat-

15. Cf. Paul Ricoeur, *Le mémoires / Histoire / Oubli*. Paris: Seuil, 2000, p. 212.

16. 'In history, everything begins with the gesture of setting aside, bringing together and transforming certain objects into "documents", distributing them differently. This new cultural division is the first task. In fact, it consists of producing such documents by recopying them, transcribing or photographing these objects, at the same time changing their place and status. This act consists of isolating a body, as we do in physics, and of "denaturing" things to constitute them in parts that come to fill the gaps in a previously arranged whole. It creates the "collection". It has established things as a "marginal system", in the words of Jean Baudrillard; it exiles them from practice to establish them as "abstract objects" pertaining to a body of knowledge. Far from accepting the data, it constitutes them. The material is created by concerted actions that cut it out from the world of utility (...)' M. Certeau, *L'écriture*... p. 100.

17. Lucien Febvre cit in J. Le Goff, "Documento/Monumento"..., p. 98.

18. Lucien Febvre cit in J. Le Goff, "História" in *Enciclopèdia Einaudi*... p. 219.

19. *Ibidem*, p. 220.

20. José Mattoso, *A escrita da história*, p. 77.

21. In the case of curating, I would single out the George Didi-Huberman exhibition *Atlas. Como llevar el mundo a cuestas?* Madrid: Museo Nacional Centro de Arte Reina Sofía, 2010.

ing material that can be exhibited from things that have long been judged unworthy of such an honour.

7. Exhibiting the archive

Learning from historians, I have allowed the term 'document' to acquire an open meaning in this exhibition: works of art, letters, reports, lists, photograph albums, documentary films and pharmaceutical objects, among other things, become the living matter that, placed in a relationship, removed from their habitual context, deviating from it, acquire other meanings. This exhibition aims to highlight the wide-ranging nature of contemporary notions of the document and what is archived: Super 8 films, documents, engravings, maps, books, objects, fabrics, medals, photographs, reports, lists, digital documents...

The archive is a selection, albeit a broad one. An exhibition about an archive is a selection from a selection. A break and interruption in what, in the archive, is continuity. The exhibition is made from the discontinuous. How to show the multiplicity, recurrence and repetition that are common to archives while also showing their exemplary nature? How to present the archive as a collection of collections and how to highlight the importance of the serial nature of certain groups of items?

Like archivists and historians, who work on series and classify them, many artists in the 1960s and '70s were attracted by seriality. By the more or less exhaustive repetition (although it is never repetition) or gathering of a theme or motif. A form of cataloguing, listing or inventoring. I returned to this structure in order to present some of the elements that make up this exhibition. The gaze that I fixed on the archive was shaped not only by the past that lies within it but also by recognising the debt owed by my eyes to many works by artists, philosophers, historians and contemporary curators.²¹

For a researcher or curator, the archive is a proposal to wander. It is a field that is open to wandering. It involves knowing how to get lost. Not having definite ideas at the start. This apriorism negates the possibility of encountering the unexpected. But the researcher or curator must know how to deal with the apparently inexhaustible. And not sink beneath this uncontrollable mass of documents, histories and possibilities. The archive is a Borgesian labyrinth: a thread is needed that will guide us back to the exit.

The space of the exhibition and its purpose, which is to shed light, involves fighting against the apparent refusal of choice that is the archive. In fact, as we have seen, the archive

involves selecting and choosing which material to archive. The cut enacted by the exhibition, however, is much greater – and more distressing. The archive presents the ungraspable – compacted accumulation – as a programme; the exhibition must propose a graspable system and a direction.²² In a certain sense, it is an intensification of what the archive already is: a selection, treatment, classification, and making available of material. This also describes an exhibition – but without the weight of the intractable, the incommensurable, the exaggeration that is the mass of information that we sense in an archive. As Georges Didi-Huberman wrote about the relationship between the archive and the atlas: 'the archive certainly asks us to tackle the question of the inexhaustible and the unfathomable. But the atlas, through its own options (or, more precisely, through its montages), makes the inexhaustible and the unfathomable visible as such'.²³ It is a question of visibility: of the most immediate accessibility and perception. It must embrace differences and strangeness without erasing the disquiet of the multiple: hence its perpetual motion of interpretation, of ever-new meanings that the montage or re-montage makes possible.

What is shown in an exhibition about an archive is therefore a symptom of something greater. Of what remains absent – as in the relationship established with the past through its traces. The exhibition of an archive has to tackle the omission, the gap, the absence in that meaning: it cannot claim to be exhaustive or allegedly perfect and it cannot claim to tell or show everything. An exhibition involves exposing ourselves to the fragility of this impossibility. For this reason, what is shown is a symptom of something incommensurably greater – a weight under which the exhibition cannot collapse. To stage an exhibition about an archive is to reveal the gaps that make up all archives, even when the quantity of and multiplication of material involved aim to hide this and the desire is to be completist. An exhibition is a critical device: a space of enjoyment and analysis. A space of physical experience and thought. Only discontinuity, the break in what is continuous in the shelves and drawers of the archive can allow this space to be opened up. An exhibition requires voids. They are what create meaning(s). Knowledge through montage, as Didi-Huberman realised when reflecting on the example of Aby Warburg's *Atlas*.

In the case of this exhibition, we have chosen documents pertaining to areas in which some of the responses made by the Misericordia to fulfil its initial objective over time are clearly expressed. In the remarkable foundlings' tokens dating from the eighteenth and nineteenth centuries, which relate to the children that the Misericordia took in; in the

22. For more on the difference between the archive and the atlas, cfr. Georges Didi-Huberman, "Atlas. Inquieta गया ciencia" in *Atlas. Como llevar el mundo a cuestas?*, p. 187.

23. *Ibidem*, p. 187.

film showing the opening and party held at a young people's shelter in the 1960s; in the film about the work carried out with children by the Santa Casa's assistants and teachers in a run-down neighbourhood of Lisbon in the 1970s. In the treatment of the sick, from the Todos os Santos Hospital that opened in the sixteenth century and is evoked here by a seventeenth-century jug bearing the mark of that institution; in the concern clearly expressed in a document – issued immediately after the 1755 earthquake that destroyed that hospital – expressing the urgent need to open up a new one and draw up an inventory of the beds, mattresses and sheets required; in the doctors and surgeons' register book used by the institution at a certain time in the nineteenth century; in the mid-twentieth century album of extraordinary and disturbing photographs of artificial limbs originating from the Sant Ana Orthopaedic Hospital; and in the more recent material on the neuroscience research project to which the Santa Casa awarded the prize for the best research in this field of medical science. In this way, we have provided visitors with a comprehensive view of this 516-year history, from the Misericórdia's first hospital to its recent actions in support of scientific research. We have also selected material relating to the help given to the poorest: the great many photographs of facilities and queues of people that form part of a 1959 report on places that make and distribute soup to the poor. We have also displayed documents relating to less well-known areas of activity: the material or legal support given to prisoners and those sentenced to death; documents relating to the rescue of prisoners of war and the sums involved in these negotiations; and the holding of exequies and funerals. A group of letters of passage that shed light on the support given by the various Portuguese Houses of Mercy to the poor who needed to undertake a journey and the way in which these people were welcomed and supported by the Holy Houses in the places through which they passed on the way.

Calling this exhibition *Visitation*, with the multiple meanings that the word acquires in the context of revisiting the archive and history, is a way of drawing attention to another fact: the day on which Our Lady visited her cousin Elizabeth, which was previously celebrated on 2 July, is the day of the feast of the Misericórdia de Lisboa. But this is also a very powerful and fertile image to bear in mind when reflecting on the role played by this institution: going out to encounter others. A final group of works, situated before Daniel Blaufuk's previously unseen photographs, is presided over by Grão Vasco's painting *Visitação* (1506), in which the act of encountering is materialised and where the drapery of the dresses and veils, in their folds and double folds, also reveals the exultant dy-

namism of this promise-filled embrace: the wombs of the two cousins are already swelling with John the Baptist and Jesus Christ, their unexpected children. The encounter is the sign of an excess that remains a secret within it. A promise. The encounter points to a future time.

This group of works also contains some books and documents relating to the feast of the Visitation, including an antiphony or musical score that was written by Filipe Magalhães and chosen from the musical fund by the composer João Madureira, who composed a companion piece to it in the form of a *Magnificat* expressing the deeply political words of joy which, according to the Gospel, Mary uttered during this meeting with her cousin. Also included is a *Sermon* given by Fr António Vieira on the day of the Visitation, 2 July 1640, at the Church of the Misericórdia da Baía. In this sermon, Vieira says 'Oh! How I wish that the sovereign people who can give life with embraces and good words could hear me from here!'

8. Inactuality and Promise

We archive, we write, history is made, an exhibition is organised, always within a 'place of production'.²⁴ Framed within a particular present, seen from a particular point of view – already marked by history and its revolutions and continuities or survivals. In the words of Le Goff: 'we now know that the past partially depends on the present. All history is very contemporary to the extent that the past is understood in the present and therefore responds to its interests, which is not only inevitable but also legitimate. Since history is duration, the past is at once past and present'.²⁵

And we also know that we cannot succumb to historical illness, as Nietzsche warned us in 1872 in *Second Untimely Meditation: On the Use and Abuse of History for Life*. An excess of history can be fatal. Or anaesthetizing. We must be careful not to turn the meaning of history into a 'hypertrophied virtue'.²⁶ This historicism is to be avoided, the 'historical culture' that effaces life, the 'teaching that does not stimulate life, the knowledge that paralyses activity, the historical facts which are nothing but a tiresome and superfluous luxury'.²⁷ To be a child of the present is to be capable of being old-fashioned, untimely: to be capable of innovative gestures, which means not being imprisoned by a historicism that does not allow the new to break out.

For this exhibition, we therefore asked several artists to contribute their work: the director Pedro Costa, who will direct a film based on the archive in addition to the installation in the Church of São Roque; the photographer Daniel Balu-

24. Michel de Certeau, *L'écriture de l'histoire*, p. 26.

25. Jacques Le Goff, "Historia"..., p. 181.

26. Friedrich Nietzsche, "De l'utilité et des inconvénients de l'histoire pour la vie" in *Oeuvres Philosophiques complètes II. Considérations inactuelles I e II*, (org. G. Collin and M. Montmarin), Paris: Gallimard, 1990, p. 94.

27. *Ibidem*, p. 93.

28. A fact which is very obviously reflected by the title and texts of his book *O Arquivo. Um álbum de textos*. Lisbon: Vera Cortez Agência de Arte, 2008.

fuks, who has created a new series for this exhibition entitled *Corte*; and the composer João Madureira, who has chosen an old piece from the musical fund of the archive by the seveneenth-century composer Filipe de Magalhães and composed a new *Magnificat*. These musical works will be performed in concert at the end of the exhibition in the Church of São Roque, thereby fulfilling the task that is essential to this exhibition: transforming the archive into living and fertilising matter, a creative fund, an engine of creation.

The archive can become an engine of renewal. It can be the stuff of, and a factor in, creation. Returning to the archive is a way of demystifying the images that we have of the past. Questioning established dogmas and hasty constructions. The archive is not proof of what is already known but an opening to the unknown. The past is open, the past has a future to be fulfilled: 'the historian is a prophet facing backwards', claimed Schlegel in the fragment that I quoted as an epigraph. The same could be said of artists.

9. Corte

The series *Corte* (2014), which Daniel Blaufuks created specifically for this exhibition after making several visits to the archive, raises the question of the *decision*, choice, selection of some documents among so many millions of others in the archive. Because, above and beyond what those objects-documents represent, there is a cut that the photographer's choice opens up in the archive. He creates intervals. He isolates and individualises what had been accumulated. Choosing this rather than that document involves a caesura in the multiplicity and continuity of the archive.

In addition, Daniel Blaufuks' photographs focus on the foundlings' tokens, particularly those that have been cut, those that point to the original Greek notion of *symbolon*: the idea of two separate halves that fit into a unit – and which are a sign of a commitment, for example. One half of something that points to the other half that is missing, and which, in the case of these tokens, also indicate difficult family histories, abandonment (whether temporary or otherwise) and a desire to return, the inability to raise a child, or a re-encounter.

In Daniel Blaufuks' work, memory, testimony, history, ruins, and even archive²⁸ itself are recurring words or concerns, as is the possibility of accessing the already absent past through the material that *remains*. Through photographs, for example, which surround us with ghosts, as Walter Benjamin reminded us. Placing particular emphasis on tokens that are photographic is also a way of reflecting on the role and pow-

er(lessness) of the proffered photographic image. The role of photography may be that of guarding memory, the dead, the absent – acting as a witness, *in spite of everything* (as Didi-Huberman would say). In the case of this series, it is a dual absence: that of the parent who kept the other half of the photograph, playing card, medal, or print; and also that of the children, who no longer exist except through what they left behind in the archive. As the photographer stated in a conversation with Alexandre Estrela about the photographs chosen from another archive for the work *Sob Céus Estranhos*: 'I know that this is very symbolic but, in metaphorical terms, a second life is being given to these faces. They were faces that were shut up in an archive for years and suddenly they have come to the surface, they are seen! And obviously they're just images, they're just – they're not even shadows – pale references to people who lived, but this gaze is also the most that can be given back to them. A photograph is a mirror with a memory'.²⁹ And in a text in which he lists some possible *allegories of the photograph*, Daniel Blaufuks includes these words, which are highly appropriate in the context of this exhibition: *Archive, Library, Document, Ghost, Historian, Memento Mori, Memory, Death, Clue, Resurrection, Testimony*.³⁰

In a certain sense, these tokens are themselves an image of the archive as a whole marked by a lacuna, a gap. The certainty that 'something is missing', which we feel physically when faced with a ruin or a fragment. With a lost, already absent, whole of which only a minimal part has been preserved. This is what remains as testimony – and, as Giorgio Agamben realised, a 'testimony contains a lacuna that is the essential part of it'.³¹ What these tokens reveal about those lives cannot be other than inadequate and incomplete.

The tokens are an apt metaphor for the archive and for history itself: an archive points not only to what it contains but also to what is missing from it. What remains in silence there. What remains unarchived. Everything that is *unarchivable* to which it points.

10. Visitation: magnificat

This exhibition does not propose to offer an academic, sociological or historical view. Rather, it proposes an encounter: a visitation. Like the Gospel narrative, an act of going out and encountering the other – history itself is a *heterology*. In this visitation, in which the archive goes out towards those who come to find it, there is a dual exhibition: an *exhibiting* of the archive and an *exhibiting of the self* to the archive. And as in all encounters, we do not know what will emerge from it. In

29. Daniel Blaufuks, *O Arquivo...*, p. 45.

30. *Ibidem*, pp. 105-106.

31. Giorgio Agamben, *Ce qui reste d'Auschwitz*. Paris: Ed. Payot Rivages, 2003, p. 11.

genuine encounters, something new appears: a third thing, the fruit of the encounter. Like Mary and Elizabeth's joy over what is growing in their wombs. The same feeling will be experienced here, we hope.

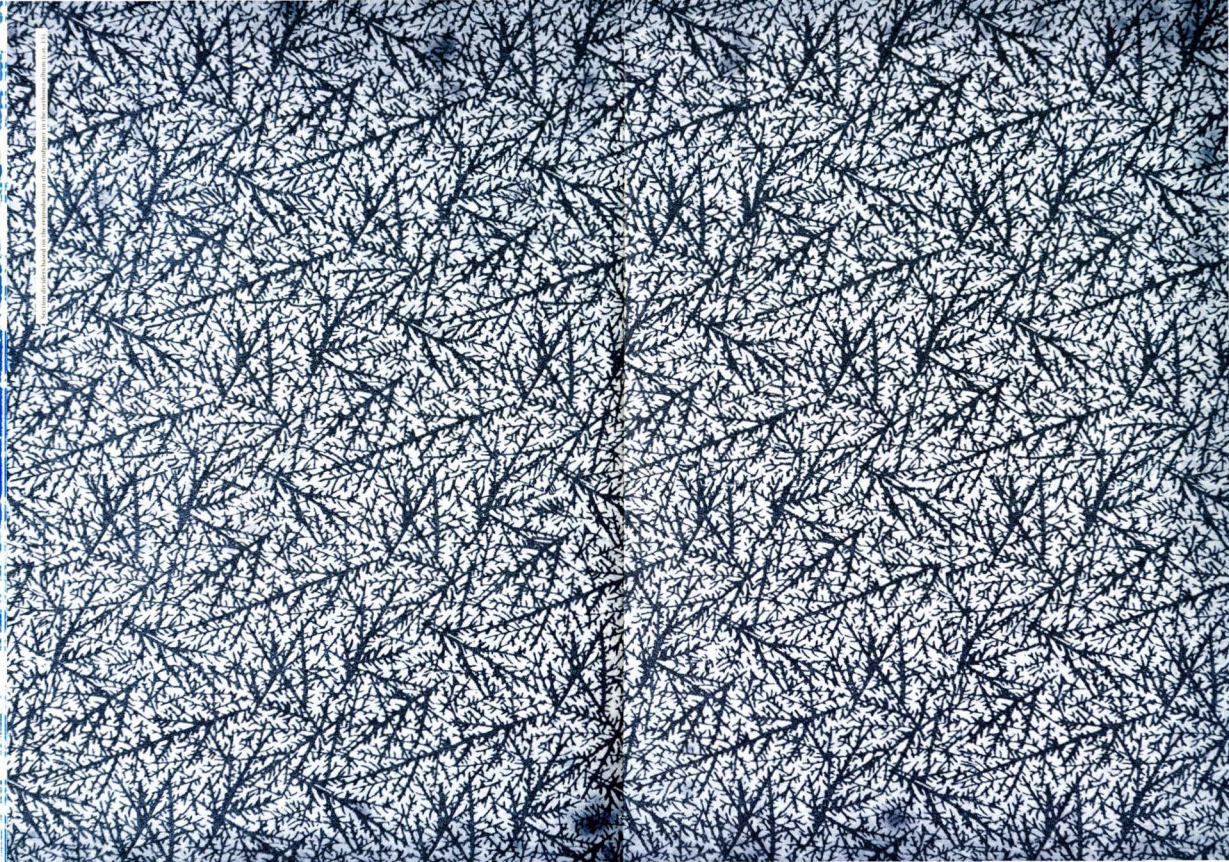
This exhibition aims to constitute a reflection on the conditions in which history is made, or even on the historical nature of an institution and what the documents *teach* us about it (teach, *docere*, is the etymological root of the word document). In selecting this material and thinking about how to present it, the reflections on history of historians and philosophers belonging to the New History movement were of great importance, as were those of contemporary artists and curators who work with archives and series. Thus past and present, historiography and contemporary art, are mixed together – which is also revealed in the heterogeneous material that I present and in the way that I present it. This also stems from wanting the exhibition to reflect the work carried out by the Misericórdia for over five centuries while allowing us to think about what an archive is – and what it promises.

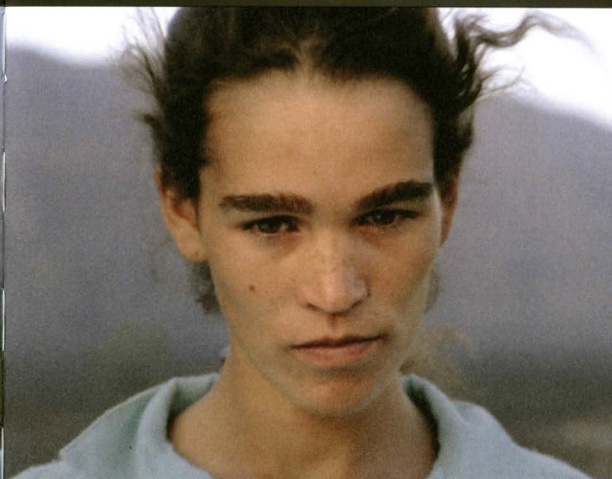
What is shown here is the result of my wanderings around the archive: the things that my eyes chose for aesthetic or rational reasons, because they astonished or interested me, or simply because of their strangeness. I have selected documents that allow us to grasp the living matter that is the archive, the fire that it contains, materials on which we can now focus a new, fresh gaze. Documents that escape standardisation and ready-made ideas and that also allow us to gain a more accurate view of history and the activities of the Misericórdia over time. With this exhibition, I have also tried to turn the archive into a place of contemporary creation. An archive is both memory and promise and we can experience an archive in the same way that Ernesto de Sousa suggested that we should look at tradition: as an *adventure*.³²

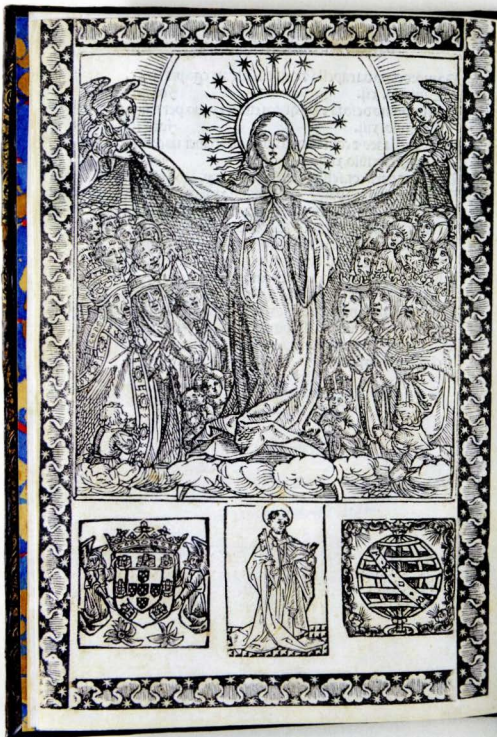
Paulo Pires do Vale

I would like to thank Tomás Maia for his careful reading of this text and for his comments and suggestions, which were a further stage in an endless conversation.









Co compromisso e regimento dos officios da sancta confraria de Misericordia.



Om Manuel per graça do Rey de Portugal e dos algarues da quem e daalem mar em affrica Senhor de guynce e da conquista, navegaçam e comercio de Ethiopia, Arabia, Persya e da India.

C quantos esta nossa carta vir em: fazemos saber, que pollo ptoicador e officios da confraria da Misericordia desta muy nobre e sempre leal çida de de Lxboa, nos soy apresentado huñ compromisso que pera bõa governança da dita cõfraria per elles era feito de que ho tr elado de verbo a verbo he o q se segue.

Cõtologo.



Eterno immenso e todo poderofo senhor ds, padre das misericordias: comço meo e fim de toda bondade, açeytando as preces e rogos de alguns justos e temétes a elle, quis repartir cõ os peccadozes parte da sua misericordia. E em estes deradeiros dias inspirou nos coraçõdes de alguns boos e fices xpãos, e lhe deu coraçam: titõ: forças e caridade: pera ordenar e hãa jrmãdade e confraria, sob titulo e nome e emvocaçam de nossa senhora a madre de ds virgem Aldaria da Misericordia, pella

Significat os impios. **Segunda**
obvia de misericordia he que es saber:
Significat in bono consilio a quem oportet
attracta obvia de misericordia he. f.
Significat con gratia de os que er
tam
Quarta obvia de misericordia he. f.
Significat os terribes de consilio
litos
Quinta obvia de misericordia he. f.
Significat a quem nos eron
Sexta obvia de misericordia he. f.
Significat in iurias compagen
cia:
Septima obvia de misericordia he. f.
Significat ad quos pollos inios e
pollos mortos.
Asto **primas** **San** onis **se** **re**
primera obvia de misericordia he. f.

Significat os impios et preslos in sita.
Segunda obvia de misericordia he. f.
Significat os enfermos.
Attracta obvia de misericordia he. f.
Significat os inios
Quarta obvia de misericordia he. f.
Significat a quem nos eron
Quinta obvia de misericordia he. f.
Significat a quem nos eron
Sexta obvia de misericordia he. f.
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tam quanto for posinell nam in cia
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4. Pieter Bruegel, the Younger (1601–1625), *Works of Mercy*, 17th century (first quarter) Museu Nacional de Arte Antiga.

On the following pages:

5. Anonymous, *The Good Samaritan*, 17th century (second quarter), Igreja de Santa Cruz do Castelo, Lisbon.

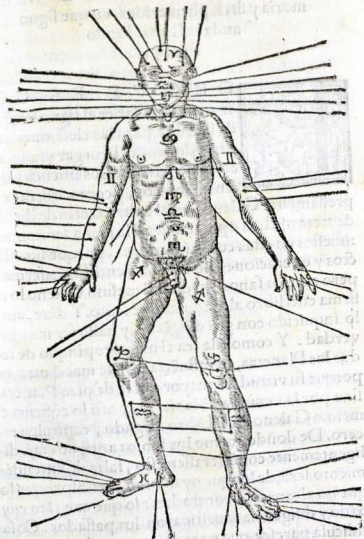


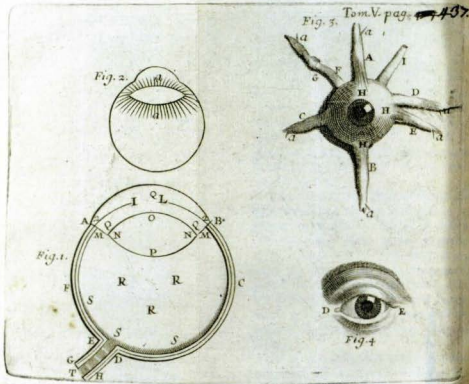
6. Bowl used in foot-washing ceremony, Lisbon, 17th century (second half).





PORQUE AVEMOS
ya hablado de las elecciones que se de-
uē tener en toda buena Phlebotomia,
parefciome poner aqui la siguiente fi-
gura, en la qual se notaran quasi todos
los lugares, de quien se fuelen hazer las sangrias. Y
porque la noticia y conofcimiento de esto per-
tenece mas à los buenos y doctos Medi-
cos, y así mismo à los Barberos,
à esta causa no ha-
blamos mas
en esta materia, porque
parefce fer fuera de
nuestro intēto
propue-
sto.





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prop longues à décrire, la connoissance que nous en aurions seroit entièrement inutile à la fin que nous nous proposons icy qui est d'expliquer les causes physiques des fonctions de la vûe.

Or s'il estoit possible de couper l'œil par la moitié sans que les liqueurs dont il est remply, s'écoulassent, ni qu'aucune de ses parties changèat de place, &c que le plan de la section passât justement par le milieu de la prunelle, il paroîtroit tel qu'il est représenté dans cette Figure.

AB est une partie de la premiere membrane ou envelope de l'œil qu'on appelle la *Tunique cornée*. BCDEFA est le reste de cette membrane qui se nomme la *Sclérotique*, dont les extrémités qui sont proches d'A & de B s'appellent le *Blanc de l'œil*. Toute cette membrane est une production de la dure mere.

L 2 est la tunique uvée, ou la partie antérieure d'une membrane qui tire son origine de la Pie-mere qui enveloppe le nerf optique, & dont la partie postérieure se nomme *Choroïde*. Il y a dans cette membrane un trou marqué I L qui s'appelle la *Prunelle*, laquelle paroît noire dans l'Homme à cause

² Ce que c'est que la Tunique cornée de l'œil.

³ Ce que c'est que la Tunique uvée.



9. Jug from the Todos-os-Santos Hospital, c. 1756-1775. With the insignia of the hospital: "OS" - *Omnium Sanctorum*, Museu da Farmácia, Lisbon.



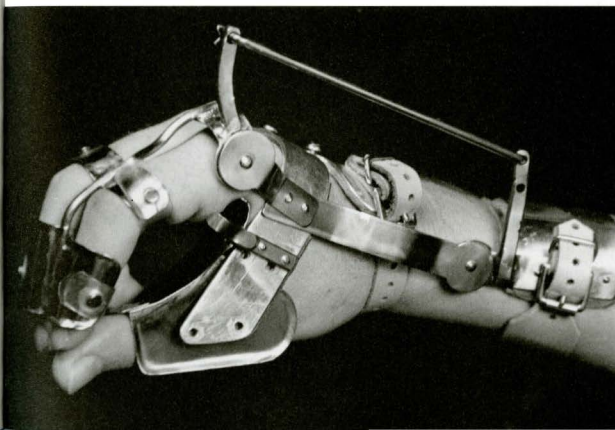
10. Mortar with pestle, Iberian Peninsula, c. 1450-1530, Museu da Farmácia, Lisbon.

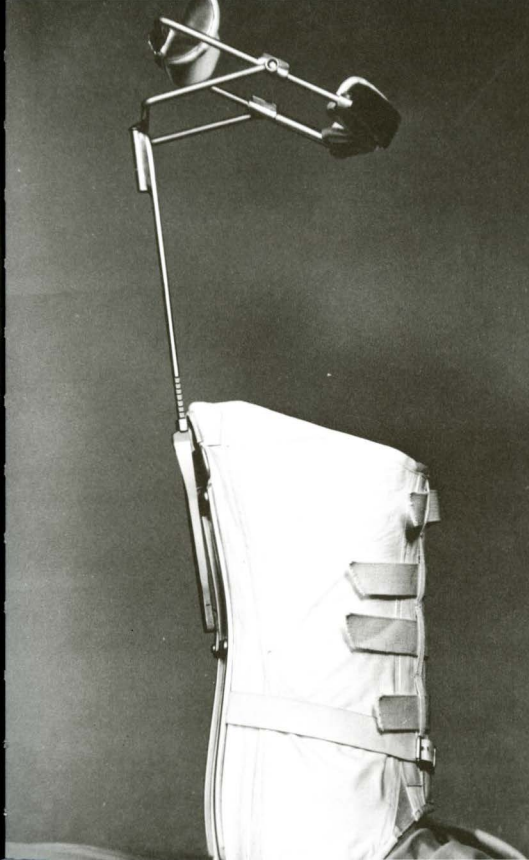
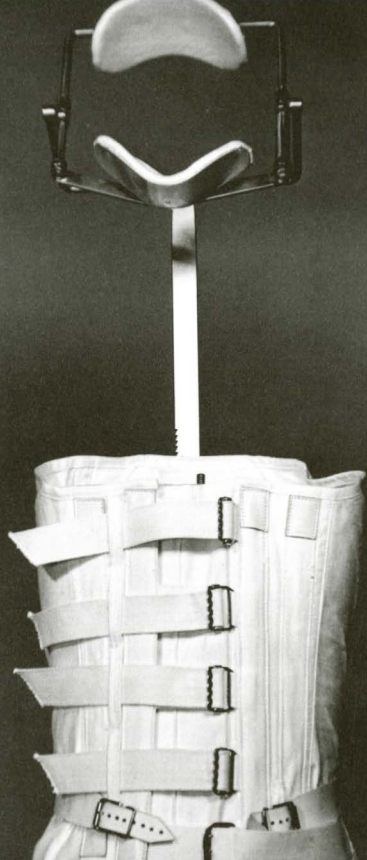
O Sr. Meu Senhor he Senhor ordena
 que V. S. mande logo a Real Provisão do
 mesmo Senhor hũa Relação que contenha:
 Primo, o numero de Coxeiros, que são ne-
 cessariamente necessarios para a mudança dos
 Enfermos do Hospital, e o que costumam custar
 cada hum d'elles: Segundo, o numero de Lavadeiras,
 que são necessarios para as cobertas e o custo
 d'ellas sendo do costumeado panno de Lenho
 grosso: Terço, do numero das mantas com-
 petente ás cobertas Camas, e custo d'ellas:
 Quarto, do numero de varas e paravento com-
 petente para as Cortinas, com que se devem
 reparar e cobrir os Leitos dos Enfermos das
 Comedias, que são por detraz d'elles, e Cortina
 dos para a entrada dos corpos mortos, sendo

11. Royal Ordinance of 14 January 1775.

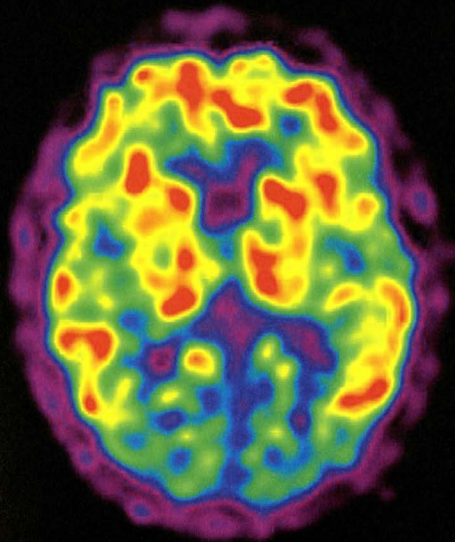
Order for the Santa Casa da Misericórdia de Lisboa to draw up a record of
 mattresses, sheets, blankets and fabrics required by the infirmaries of the New
 Royal Hospital [Hospital de São José], with an indication of the corresponding
 unit costs.

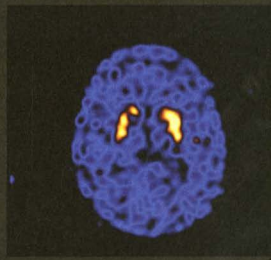
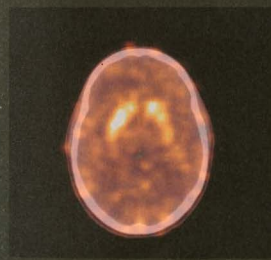
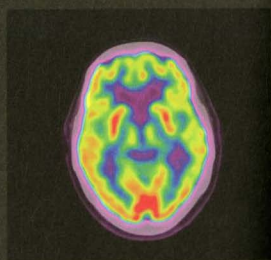
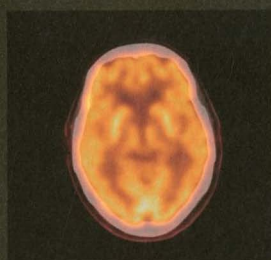
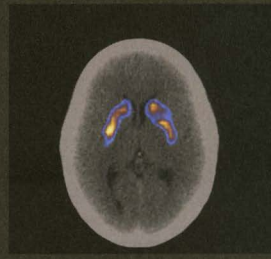
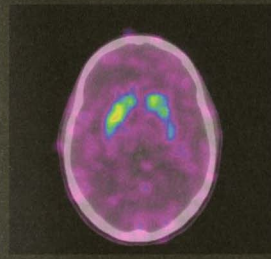
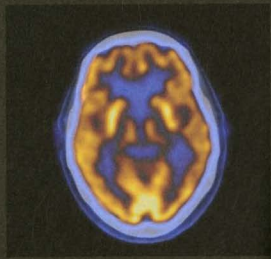
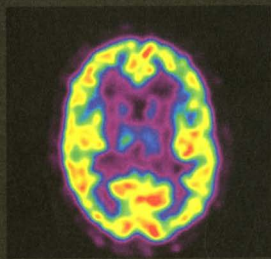
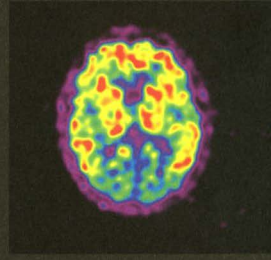
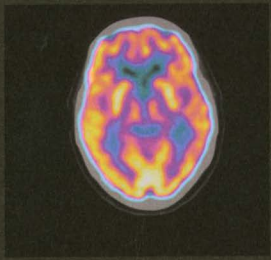
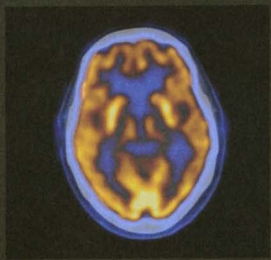
13. Photographs of orthoses, c. 1950-1960 (see Section 1).
Photographs that make up an album consisting of 84 prints produced by the Georgia
Warm Springs Foundation, United States of America. The photographs are associated
with the training of the first ortho-prosthetic technicians at the Orthopaedic Hospital of
Sant'Ana.





14. Brain imaging, research carried out by Prof. Ana Cristina Rego, 2013. The first Mamero Belard Neuroscience Prize was awarded by the SCML to a project whose aim was to carry out research into Huntington's disease. Huntington's disease is a genetic, neurodegenerative pathology which affects specific areas of the human brain and is characterised by changes in movement. The project will make it possible to determine whether cells and their organelles (specifically the mitochondrion, an important producer of energy in cells) are dysfunctional in the early stages of the illness, that is, before the neuronal death caused by Huntington's disease occurs. Thus, a new radiopharmaceutical, the compound $Cu(II)$ -ATSM FET, will be used to analyse brain imaging in a pre-symptomatic stage of the pathology, i.e., at an early stage when patients do not yet exhibit symptoms of the illness. This model makes it possible to detect where changes in the brain take place at a very early stage and to identify new therapeutic targets.





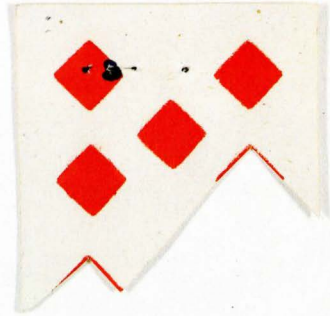
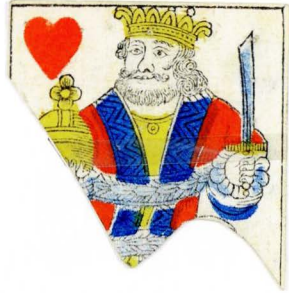




15. Foundlings' tokens (see Section 2)

Playing cards, some of which were cut out, which were carried by the children left in the care of the Santa Casa and would serve to identify them if their parents returned.







16. Party celebrating the opening of the redesigned facilities of the Alvor Residential School, 1960s, 16 mm film.

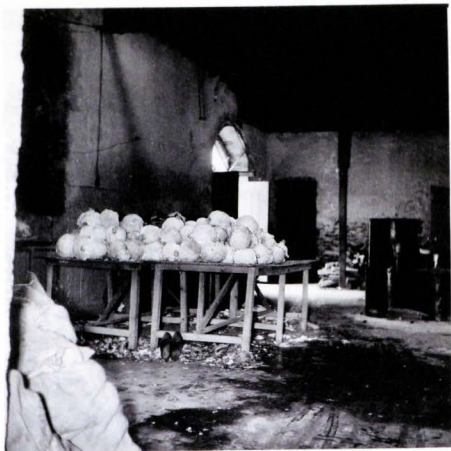


17. Report on the Children of the Cruzeiro Housing Estate in Lisbon, 1971. 16 mm film.





18. Photographs of Soup Kitchens, 1959 (see Section 3).
These photographs form part of Annex II of the report entitled *Information for the Study Aimed at Remodelling the System for Making and Distributing Soup to the Poor*, drawn up by the Santa Casa da Misericórdia de Lisboa in 1959.



15



21

20. Letter of passage written by Francisco Pedro Baptista, Provost of the Santa Casa da Misericórdia de Coruche, 1784.

Request for alms and assistance to be granted to Caetano dos Santos, son of Luis de Jesus and Maria dos Santos, a native of Lourçal, bishopric of Coimbra, who was travelling from Coruche to Setúbal Hospital. It includes records of his passage through the Holy Houses of Mercy of Muge, Salvaterra de Magos, Benavente, Samora Correia, Vila Franca de Xira, Alhandra, Alverca, Barreiro and Azeitão.



Q. d. de la Villa
710
Quarta Mis. de
Salvaterra em
1784



PROVEDOR, e Irmãos da Meza da Misericórdia desta Villa de Coruche, &c. Fazemos saber aos Senhores Provedores, e Irmãos da Meza das Misericórdias, a que esta nossa Carta de Guia for apresentada, que desta Villa vai

o Sr. Aguiral Alcaide da Villa de
Coimbra, e Sr. Antonio de Jesus
de Deus, e Maria dos Santos, de Vila de Lousal, Bis.
por de fora, e Sr. Maria de
Misericórdia, e Cavalgada

Mude de 80

E por nos constar de sua muita pobreza, e necessidade, foi provido com esmolas desta Santa Casa: Pelo que pedimos a vossas mercês, que indo seu caminho direito, o favoreção com sua esmola. Em Meza de 26 de Fev. de 1784

P. Francisco Pedro Baptista
P. Antonio de Jesus
Maria dos Santos
o Sr. Antonio de Jesus
o Sr. Antonio de Jesus



*Provedor Manuel
da Misericórdia de
Beja 1784
23 de Junho*



PROVEDOR, e Irmãos da Meza da Misericórdia desta Cidade de Béja, &c. Fazemos saber aos Senhores Provedores, e Irmãos da Meza das Misericórdias, a que esta nossa Carta de

Guia for apresentada, que desta Cidade de Beja

*Antônio Alvito de Beringel, de Galiza, de Beja com
Carvalhada*

E por nos constar de sua muita pobreza, e necessidade, se proveo com esmolas desta Santa Casa: Pelo que pedimos a Vossas Mercês, que indo seu caminho direito, o favoreçam com suas esmolas. Em Meza 24 de Junho de 1784

F. M. Digo de Beja.

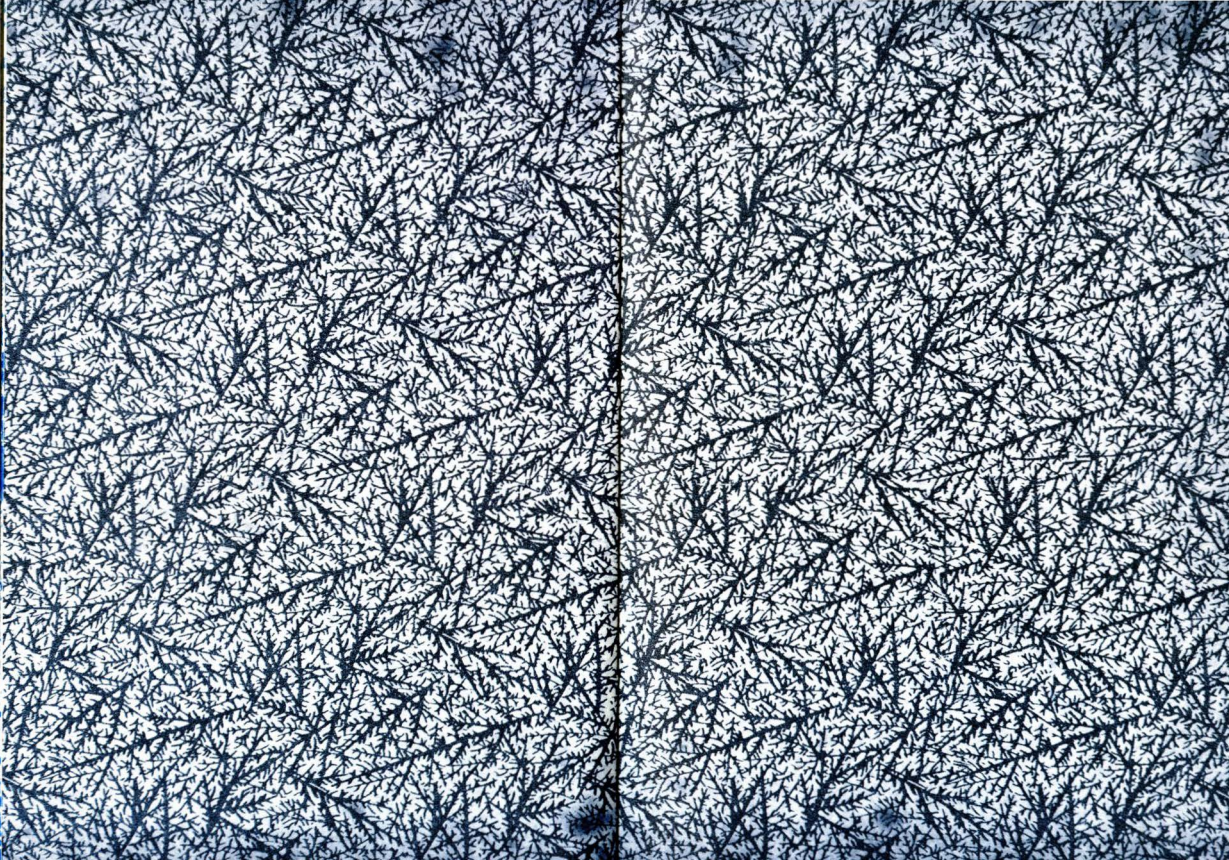
Ant. Beringel de Galiza

*Manuel do Cenáculo
Provedor e Irmãos da
de Beringel em Beja
de 1784*

*Manuel do Cenáculo
Provedor e Irmãos da
de Beringel em Beja
de 1784*

Com licença da Real Meza Censura.

21. Letter of passage written by Brother Manuel do Cenáculo [Vilas Boas Anes de Carvalho], Bishop of Beja and Provost of the Santa Casa da Misericórdia de Beja, 1784. Request for alms and assistance to be granted to Domingos António, a Galician travelling from Beja to Lisbon. It includes records of his passage through the Holy Houses of Mercy of Beringel, Alfundão, Alvito, Torráo, Alcácer-do-Sal, Setúbal and Palmela.



22. Staff of the Provost of the Santa Casa da Misericórdia de Lisboa, Portugal, 16th-17th century. The staff is surmounted by a finial on which scenes related to acts of mercy are shown: prayer and the burial of a dead man, spiritual and corporal support for prisoners, and the welcoming of pilgrims and the poor. It also includes a fourth scene depicting a wedding.



M^o E^o S^o 1743
N^o 32

1791

Ordem a 18 de Fev de
1791

Ordem a 26 de
Fev de 1791

Em nome em execução a Carta Osta-
toria q^a V^o E^o nolemos a favor do Sr.
João Baptista José Alfaiate Luis Francisco
cuja letimosa dypplicada est dypplicada

Em nome do Sr. Com^o de esta Carta de
acesso em nome do Sr. Com^o de
admitido a viverem por q^{ta} Moza e chamado
Antonio Baptista officia^l de Sanalcaiz de
de la guerra operario de el E^o grande
opinda Reforá admitido a vivimento.

Estimamos q^a V^o E^o nos
premita m^o o c^o de el E^o de Acqua armos
a la portada de la de V^o E^o de Alfaiate
de. E una am^o Moza de q^{ta} Moza de
Misericordia aq^{ta} de 29 de Jan de 1791

M^o E^o S^o de Évora,
enviando a Sr. Com^o de
da Sr. Casa da Moza
de 18 de Fev de 1791

João Baptista José Alfaiate
Luis Francisco

Ant^o de Évora
Ant^o de Évora
Ant^o de Évora

23. Official letter written by Joaquim A. de Évora, Provost of the Santa Casa da Misericórdia de Évora, 1791.

Sending of the letter of summons on behalf of the indigent prisoners Sebastião José Alfaiate and Luis Francisco. It asks that legal support be granted to the metalworker António Baptista, brother of the Santa Casa da Misericórdia de Évora, who was being held in Limeiro prison in Lisbon. It includes a note mentioning that this detainee had been sentenced to be deported to India for ten years.

Mo. e Ca. nos Sr. Prior e moçoym da Casa

N.º 36

1795

1795

Remunerado me fica o desfecho q' tive
nas frustradas dilig.ªs q' fiz a beneficio do Sr.
20.º com o gosto q' recibi agora da noticia q'
p.ª Ex.ª me fizeram a honra de partici-
parem de se lhe ter salvado a vida, sem
depend.ª da p.ª do Sr. Prior, q' tao viva-
m.º rezulto a todas as instancias.

Quira S. Benho q' elle empregue
melhor p.ª q' futuro a q' he concorreu e
nao meo dilatar as de S.ª Ex.ª p.ª 20.
corro dos infelices. Cada m.º p.ª gratifi-
ca a S.ª Ex.ª a honrosza Merce de me fa-
zerem sante deste triumpho da sua cari-
dade, honrando-me com a participacao de
ta boa obra. Mo. p.ª p.ª Ex.ª m.º an.
S.ª Ex.ª
N.º 22 de
Ago de 1795 Mo. p.ª p.ª e humil.º criado

Ant. P.ª Palha

24. Letter by Canon António Pereira Palha, 1795.
Information on the pardon granted to [Bernardino da Silva, a native of Benavente], an indigent prisoner [in Lisbon prison]. The prisoner had been condemned to death but his sentence was commuted to deportation to Mozambique for ten years.

Cum prae in forma
que sua Magestade
e Lixistado, Pacome
as q' d'ens, ne cuaras
pro em Magistade
e for del'ho

M. Ex. e

185

Ordeas ajustado o Legate dos Captivos, que
se achã em Maquinez, que sã 129, e costumã
a Honra da Misericórdia concorrer com quarenta
mil réis por cada um pelos Legados q' recebem por
na o'item cofre separado. Me ordena S.
Mag. participo al. Ex. o referido q' que a elle
se faça q' os seus Procuradores entreguem ao Sr.
Gen. dos Captivos a fôr de dita quantia
respectiva ao referido numero de Captivos, com
declaração q' vindo no Legate alguns pe'p'os Ede
suas, ou de distinctos q' de quaes a mesma
Honra deva concorrer a lacia de cem mil réis, e
q' se o Legate concorrerã com estas mais
as. Das q' al. Ex. Pal. a 3.º de Set. de

W. de
S. Conde del'ho

26. Royal Ordinance of 14 January 1775.
Contribution made by the Santa Casa da Misericórdia de Lisboa towards the
rescuing of captives in Maquinez, North Africa; the treasurer-general of the
captives had to be paid the sum of 40,000 réis for each of the 129 prisoners to be
freed.

99
 Já victoria, victoria, o Lulo aclama
 (Desfruida de todo a lbêra gente)
 Sendo aos mortos o campo eterna cama,
 Morada aos viuos, a prião vrgente:
 Que inuícto Capitão claro por fama
 Houe naidade antiga, ou na presente,
 Que por tanto triumpho glorioso
 Dêlle o nome a seu Rey de Victuoso?

100

Se não este (o Monarcha Augusto, & inuícto)
 Heroico defensor, por cujo zelo,
 Não lhe acha em todo o espherico distrito
 O mundo igual, a fama paralelo:
 Este somente em todo o marcio rito
 A Patria eternizando com desuêlo
 Leuantou com victorias singulares
 Templos á eternidade, á fama altares.

F I M.

ORACAM FVNEBRE

NAS EXEQUIAS QUE MANDO U
 fazer na Santa Casa da Misericordia desta Cida.
 de de Lisboa o muito Alto, & muito
 Poderoso Rey

D. AFFONSO VI.
 NOSSO SENHOR,

Aos Soldados Portuguezes, que morrerão gloriosamête
 em defensão da Patria, no sitio de

VILLA-VIC, OSA,

Ena batalha de

MONTES CLAROS,

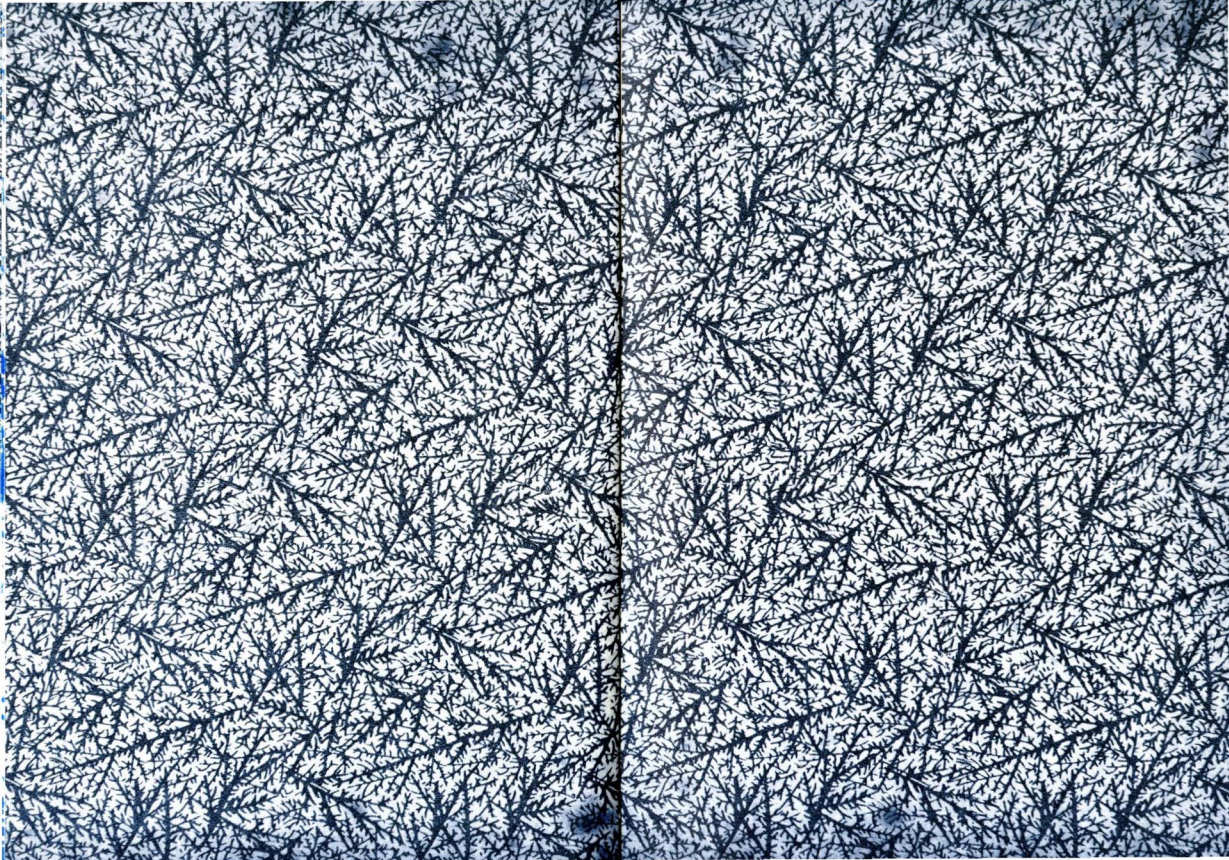
ESTE ANNO DE 1665.

Disse o Padrè Mestre
 FREY CHRISTOVAM DE ALMEIDA,
 Religiozo dos Eremitas de S. Agostinho, Doutor na sagrada
 Theologia, Pregador de S. Magestade, Qualificador do S. Offi-
 cio, Examinador das Ordens Militares, & Lente de Prima
 de Theologia no Collegio de S. Anam o Velho
 desta Cidade de Lisboa.

LISBOA.

Com todas as licenças necessarias.
 Na Oficina de Antonio Craesbeeck d'Mello Impressor
 de SUA ALTEZA. Ann. 1665.

MISERICORDIA DE LISBOA
 ARQUIVO
 BIBLIOTECA



nicioso nos ajudas a lutar,
poderoso Sancto, aquella tão
dilata da Prouincia, a mais
rica, & mais preciosa joya
desta Coroa; para que ou no
descanço de verdadeira paz,
ou na superioridade de victo-
riosa guerra, se luza a conha-

cida prudencia, & valor de
quem vos serue, & a gouerna
& o sempre, & em toda a pa-
te effica:z patrocínio de vossa
sagrada intercessão, pela
qual esperamos tambem, me-
diante a graça, a gloria.

Quam mihi, &c.

LAUS DEO.



SERMAM QVE PREGOV

O P. ANTONIO VIEIRA DA COMPANHIA
de Iesv, na Misericordia da Bahia de todos os
Santos em dia da Visitação de Nossa
Senhora Orago da Casa.

ASSISTINDO O MARQUES DE MONTALVAM
Visorrey daquelle estado do Brasil, & foy o primeiro que ouuio
na quella Prouincia.



EM COIMBRA;

Com todas as Licenças Necessarias.

Na Impressão de Thome Carualho Impressor da Vniuersid, Año, 1658.

Compromisso

dada, porq' pol' o mesmo caso, q' teue dinheiro, & valia pera impetrar o tal rescripto, & prouisoã se deue presumir que não he tão desemparado que aja de ser prouido pella misericordia. Isto com tudo não terá lugar sendo o caso de morte, porque então se fará o que melhor parecer ao Prouedor, & Irmãos da mesa, & a charidade Chriitã pede, que não seja desemparado.

Farão por alcançar perdão das partes, que accusão os prezos se os casos forem de calidade que sofraõ pedirenlho sem escandalo, & se for necessario darão auiso à mesa, para que as mande chamar, na forma que lhe parecer conueniente.

No liuramento dos prezos, & mais couzas seguirão o regimento, & ordem que lhes der o Prouedor, & mesa, & serão obrigados a dar conta todos os Domingos na mesa, dos termos, em que vão os feitos, & do modo, com que se corre com elles, estando presentes os sollicitadores dos prezos, & aduogado da casa. & o Escruião da mesa fará assento d'isso em hum liuro que pera elle effeito auerã.

Farão que os prezos se confessem, & communguem pella Quaresma, & pellos quatro lubileus do Arcebisgado, que são pella festa de nossa Senhora d'Agosto, pella festa de todos os Santos, pella festa do Natal, & pella festa do Espirito Santo.

Prouerão os prezos de paõ, que lhe baiste ao Domingo até a Quarta feira seguinte, & a Quarta feira os tornarão a prouer até o Domingo, de maneira q' lhes não falte em toda a somana de comer, & aos Domingos lhes darão mais hũa posta de carne com hũa escudela de caldo, & retrão tanto, que se não de a ração ordinaria àquelles, que a leuarem de doente.

Terão particular cuidado dos doentes informandose meudamente do que lhes falta, & perguntando se são visitados dos físicos, & s'urgião, & se ha falta no prouimento da botica, & o mais que he necessario pera sua cura, & achando nisto descuido que elles não possuão remediar, darão conta na mesa, & farão que se lhe applique o remedio conueniente.

Terão cuidado de proseguir as appellações dos prezos, que lhes forem commettidas para que se lhes faça justiça, & se despachem com breuidade.

Não aceitarão appellação alguma que lhe não seja entregue pella mesa, com rubrica do Escruião da casa, da qual conste, que fica lançada em hum liuro, & dos termos em que estuierem as ditas appellações, darão conta na mesa aos Domingos.

Terão particular cuidado com a embarcação dos degradados pello grande

Da Misericordia de Lisboa.

14

grande seruiço que fazem a nosso Senhor em os tirar das cadeas & em aliuar a casa da despeza, que com elles faz.

Não embarcarão nenhum degradado sem primeiro lhe entregarem sua sentença, & carta de guia, & sem terem negoçado (aos que vão pera fora do Reyno) o mantimento que se custuma a dar nos almazens.

Irão duas vezes cada anno visitar as galés para verem nellas as necessidades dos degradados, & saberem se tem comprido ja seus degedros, & tratar em de os soltar.

E assim terão à sua conta pedirem nos Almazens as couzas necessarias para a procissão das Endoenças, que nelles se costumão a dar. E darão conta todos os mezes ao Escruião da mesa, do dinheiro que recebem do Recebedor das esmolas pera liuramento dos ditos prezos.

CAPITULO DOZE.

Das Visitadores.

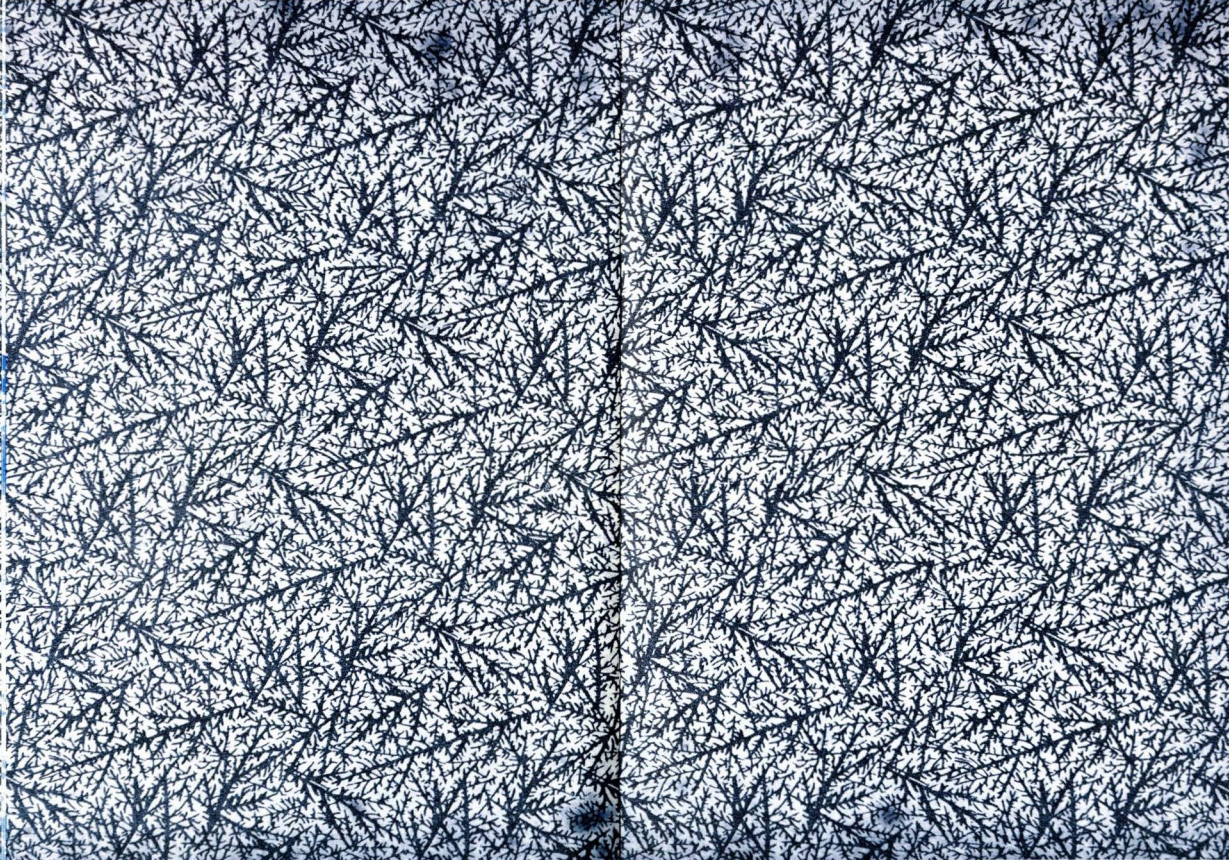
Este cargo de Visitador, que são seis Irmãos da mesa tem, & deuem ter sempre os mais velhos pella muita confiança, que delles se faz: he o mais occupado, & de mo' trabalho, que todos os que ha na Irmandade, porque são dous Irmãos em cada hũa das tres visitas tem obrigação em todo o seu anno, de prouer cada mez, & cada somana pessoalmente hũa tão grande cantidade de gente, como sempre tem no rol, da sua particular visita, andando para isso a pee, ambos juntamente os mais dos dias a terra, a parte de toda Lisboa, que lhe cabe em seu districto dos tres em que as tres visitas estão repartidas, & de se achar em todas as quatro mesas, que se fazem na casa da Misericordia, & na do Hospital cada somana, & de acompanhar todas as Irmandades nos enterros dos Irmãos defunctos, & de suas molheres, & filhos de que falem quasi todos os dias, & de assistir no banco da Misericordia todos os Domingos, & dias santos a todas as Missas do dia da obrigação da Igreja, & a outras da casa em particular em certos tempos do anno, & a todos os mais officios, a q' os Irmãos da mesa tem obrigação de estar presentes.

E porque se não compadece em lugar de lhes aliuar o trabalho acrescentarlho com outro, tanto mayor, como he o das informaçoes,

C 2

10bre





Pages 110-111:

34. Filipe de Magalhães (1563/65-1652), *Cantum ecclesiasticum praecibus apud Deum animas juvandi, corporaque humandi defunctorum officium, missam et stationes juxta ritum sacrosanctae romanae ecclesiae omnium ecclesiarum matris et magistrae*, 1691.

It was with great enthusiasm that I received Paulo Pires do Vale's invitation to compose a work for the exhibition *Visitation - Archive: Memory and Promise*. Immediately, I thought about the possibility of including quotations from the Musical Fund of the Historical Archive of the Santa Casa da Misericórdia de Lisboa, which I was able to access thanks to the boundless goodwill and kindness of Francisco d'Orey Manoel. Thus I was able to find the works of Duarte Lobo and Filipe Magalhães in this archive. And I also thought that, besides the works present in the archive, many other works by Filipe de Magalhães that would have been lost in accidents caused by events such as the 1755 Lisbon earthquake could also be cited as they may well have been composed as part of his duties at the Santa Casa da Misericórdia de Lisboa.

My interest in using the Portuguese repertoire of the second half of the sixteenth century is not a recent one. This desire intensified during the years that I spent studying outside of Portugal, where the greater knowledge that I gained of the musical traditions of central Europe strengthened my appreciation of the enormous quality and originality of sixteenth-century Portuguese musical heritage. However, I aim to approach all cultural heritage, and particularly religious heritage, in a dynamic way. By this I mean that I try not only to approach this heritage in the light of the current day but also to question the nature of our contemporary beliefs and convictions about the legacy of the past.

Finally, the staging of an exhibition on the theme of the *Visitation* led me to compose a *Magnificat* that is also given over to the theme of *visitations* between different musical languages. For this reason, *Magnificat* uses tonal and modal materials, although not in a conventional way. I would add that, as far as I am concerned, it makes no sense to ban the use of any particular type of object in musical composition. What I am interested in is the relationship between these objects and not the consideration of each object in itself. I therefore do not hesitate to use triads, perfect fifths or other objects from other languages, times or cultures. In fact, I do not see my composition as being isolated from a vast cultural repertoire that exists and demands an intertextual and dynamic relationship.

João Madureira



R egem cui om ni a vi vunt.



V e ni te a do re mus.

Pfal. 94.



V enite ex ultemus Domino: ju-



bi lemus Deo fa lu ta ri nostro: præocu-



pemus faciem ejus in confes si o ne,
&



& in psalmis ju bi le mus e i.



R egem cui om ni a vi vunt.



V enite a do re mus. Q uoniam Deus



magnus Dñs, & rex magnus super oēs Deos,



quoniam non repellat Dominus plebem suam,
quia

Magnificat: minha alma

Magnificat: minha alma
Magnificat: minha alma
Magnificat: minha alma

Handwritten musical score for Magnificat: minha alma. The score is written on five staves. The first staff is marked 'Canto' and contains a melodic line with various ornaments and slurs. The second staff contains a more complex melodic line with many ornaments and slurs. The third and fourth staves contain a rhythmic accompaniment with many ornaments and slurs. The fifth staff contains a melodic line with many ornaments and slurs. The score is written in a style that suggests a vocal or instrumental setting of the Magnificat.

Magnificat: ele deu-nos o alho

Handwritten musical score for Magnificat: ele deu-nos o alho. The score is written on five staves. The first staff is marked 'Canto' and contains a melodic line with various ornaments and slurs. The second staff contains a more complex melodic line with many ornaments and slurs. The third and fourth staves contain a rhythmic accompaniment with many ornaments and slurs. The fifth staff contains a melodic line with many ornaments and slurs. The score is written in a style that suggests a vocal or instrumental setting of the Magnificat.



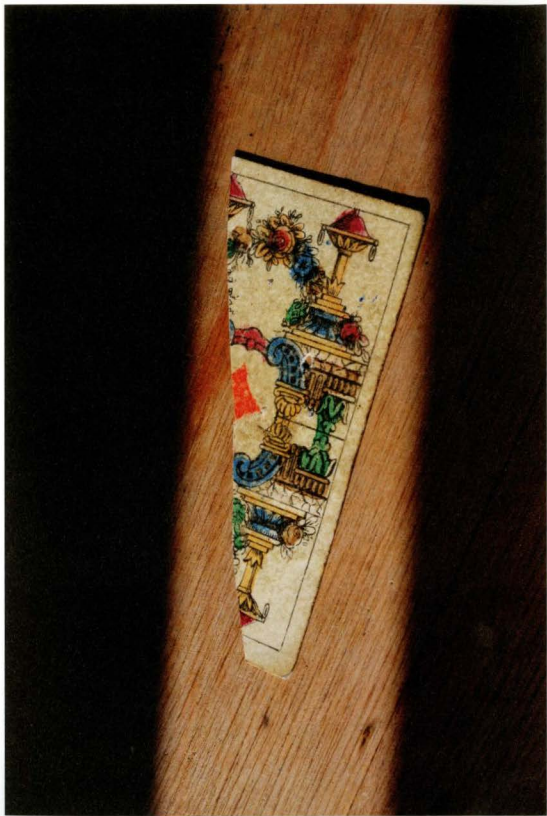
1815

DE LISBOA. N.º 3235
EXTRACÇÃO.

*do Sr. A. P. e. Príncipe Regente, N.º 101, ao
Procurador Criminal da Mesa da Junta
Geral della, Jacinto Fernandes da Costa. Com
elle pedeni meter no mesmo espazo, aqua n'ũa
Patena, que se ha de fazer na dita. Foi assignado,
em 10 de Junho de 1815, a mesma Patena.*

Jacinto Fernandes da Costa Bandeira

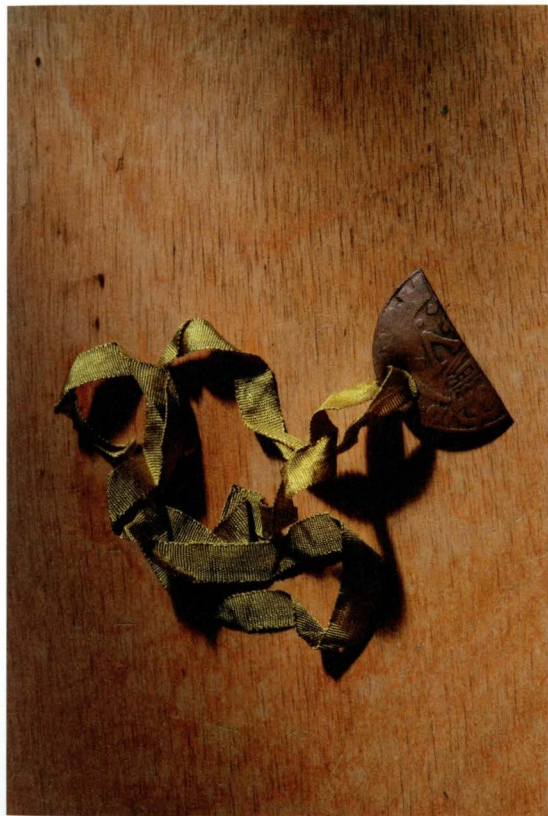




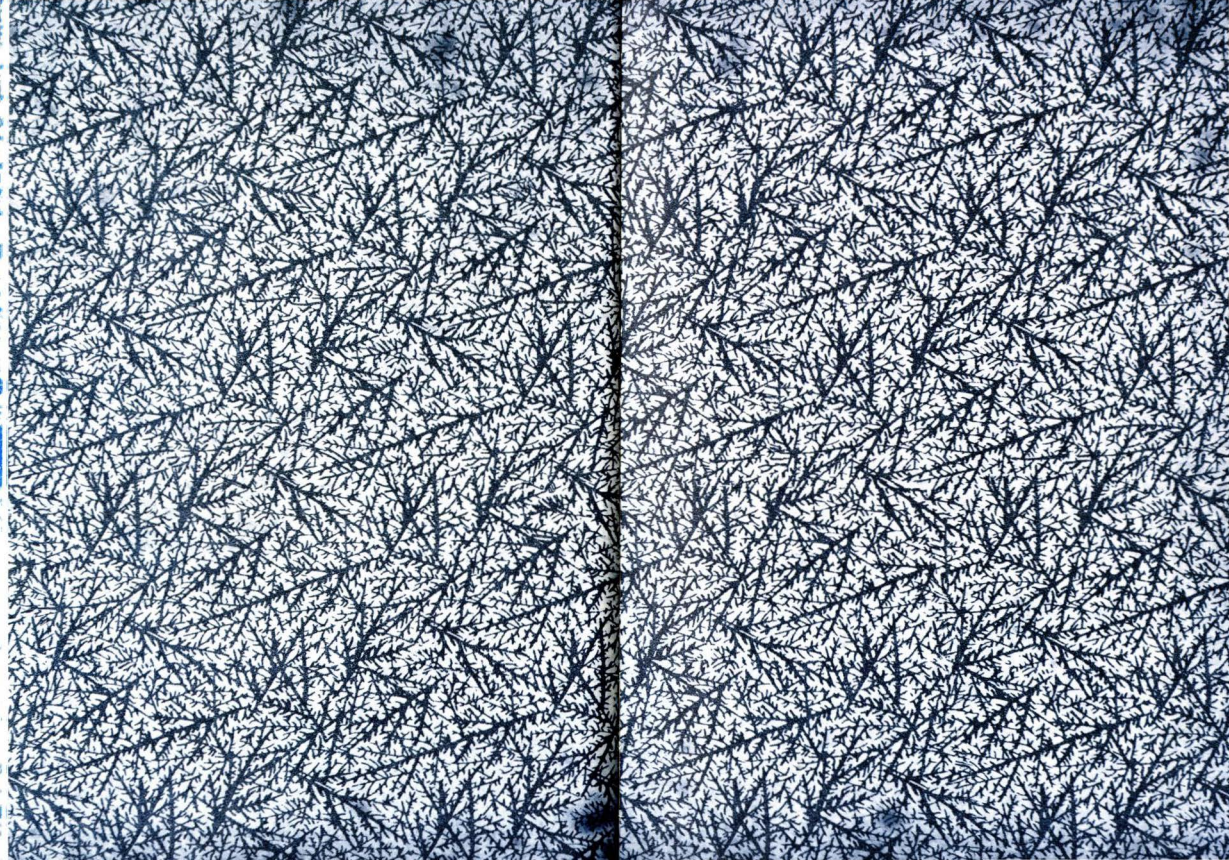












Semir catiuos e presos uisita.
Megunda obra de misericórdia corpo: all he. f.
Curar os enfermos.
Aterceira obra de misericórdia corpo: all he. f.
Trabar os nuus
A quarta obra de misericórdia corpo: all he. f.
A r de comer. aos famintos
A quinta obra de misericórdia corpo: all he. f.
A r de beber. aos que h. m. sede.
A sexta obra de misericórdia corpo: all he. f.
A r pou. da. aos peregrinos. e
 pobres.
A septima obra de misericórdia corpo: all he. f.
S mterrar os finados de. Is quaes
O bras de misericórdia se compri
 ram quanto for possiuell na manci
 abito de. a. do.
E r fundamento do qual os
 fundadores e firmados dita com

A VISIT TO 516 YEARS OF ACTION FOR
GOOD CAUSES

1. Origin of the challenge

In January 2014 the Provost, Pedro Santana Lopes, issued a major challenge to the Culture Directorate: to design an exhibition that would allow people to visit 516 years of activity of the Santa Casa da Misericórdia de Lisboa (SCML), drawing on the organisation's documentary archive to highlight significant actions which have taken place over those five centuries.

Since the Misericórdia de Lisboa's activity has encompassed many different areas, an extraordinary amount of information was available. Selection criteria had to be sectoral in approach, focusing on just some of the key aspects of the organisation's outstanding and continuous work over more than 500 years.

The long history of the Misericórdia officially began in 1498 when, in response to Queen Leonor's challenge to a group of 'good men', a confraternity was formed which had innovative characteristics for the time. The association's *Compromisso*³ specified that the group of 100 members would consist of Christians from various social classes⁴. All of them would be required to carry out 14 works of mercy⁵, take part in various activities implemented by the new confraternity and, annually, take part in the election to select the members who would govern it⁶. Fifty per cent of the elected members were aristocrats, while the other half were chosen from among the 'mechanical crafts'. After taking up their posts, this group of 13 governing members would meet around a table⁷, which in some cases was round⁸ so as not to draw attention to any member of the group, regardless of their social class of origin.

The role of these directors was to carry out specific functions⁹ and encourage the other members to make time to go forth and meet those who were weakest and most destitute. All were required to carry out actions with the most vulnerable (such as orphans, the sick or foundlings¹⁰), to defend the most disadvantaged (such as the poor, the homeless or the hungry) or to support the marginalised (such as those condemned to death). Their role was to offer material support and spiritual comfort, helping to reduce suffering in the city and to construct a more equitable social environment.

Throughout their life, and even beyond their presence in this world, the members of the Misericórdia confraternity supported those who were most in need, helping to lessen their physical, mental and spiritual problems. As a result of its extensive activity, the Misericórdia confraternity was hon-

1. Group of 100 men noted for their exemplary conduct and attitude. (see folio 3 of the *Compromisso da Confraria da Misericórdia*, printed in 1516, reference number: L.A.XVI.114).

2. This confraternity differed from the medieval confraternities in that its activities were outward-looking rather than based on mutual assistance. The aim was the reinforcement of Christian doctrine and, through charitable works, to provide solid support to the population, particularly its most disadvantaged sectors.

3. The *Compromisso* (meaning commitment or undertaking) is equivalent to what are today termed statutes.

4. Not all members of the Misericórdia confraternity were from the nobility. Tasks were frequently carried out by groups of two members, a nobleman and a commoner. This not only fostered cooperation between members of different social status, but also ensured that the different members carried out comparable tasks.

5. The comprehensive group of works of mercy consists of **seven spiritual works and seven corporal works**.

The former are primarily oriented towards moral and religious issues: to instruct the ignorant, to counsel the doubtful, to admonish the sinner, to comfort the afflicted, to forgive offences willingly, to bear wrongs patiently, to pray for the living and the dead. The corporal works predominantly concern material preoccupations: to ransom the captive and visit the imprisoned, to visit and cure the sick, to clothe the naked, to feed the hungry, to give drink to the thirsty, to shelter pilgrims and the poor, to bury the dead. As a result of this 'programme of action', far more diverse and complex than that established within earlier medieval confraternities, the Misericórdia's objectives remain relevant five centuries later and continue to guide the actions of the various Holy Houses of Mercy.

6. This election took place on 2 July, following the ceremonies to mark the Virgin Mary's visit to her cousin Saint Elizabeth, see Chapter II (folio 3 verso) and Chapter IV (folio 4 verso) of the *Compromisso* printed in 1516 (reference number: L.A.XVI.114 and reference number: L.A.XVI.115).

7. Subsequently, and due to the fact that decisions were made in meetings in which members were seated around a table, the Misericórdia's governing body became known as the 'Mesa' (table) or the 'Mesa Administrativa'.

oured by society with the title of 'Santa Casa' ('Holy House'). As mentioned above, the members of the Holy House were present at various stages in the life of the population:

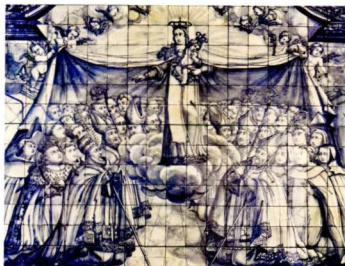
- to take in and educate the children¹³ who were given up to the care of the Misericórdia when families were unable to provide for the upbringing and education of their sons or daughters¹²;
- at times of suffering or difficulty, such as illness;
- encouraging prayer, organising religious events, specifically processions, which became unique occasions for strengthening faith and for bringing the population together with 'their' Misericórdia;
- at times of great misfortune, such as widow or orphanhood;
- providing some peace and spiritual comfort in times of difficulty and anguish, such as during disputes¹³ or even in circumstances leading to imprisonment;
- during death and burial, conducting celebrations and liturgical rituals, accompanied by sacred music, which helped stimulate a deeper interiorisation and encouraged the saying of prayers for the souls of those who had departed.

At both a political level and in the spiritual sphere, there was an interest in replicating this model and thus Misericórdia confraternities rapidly sprung up in almost all settlements of note, frequently serving as a charitable branch of the establishment. This intervention was visible, specifically in the royal promotion of new Holy Houses of Mercy, the creation of specific legislation which bestowed privileges, and even in the concession of benefits, which were frequently set out in testamentary dispositions.

It was in this context that the Misericórdia de Lisboa received new and imposing headquarters¹⁴, a building commissioned by King Emmanuel I and completed in 1534, during the reign of King John III.

The Misericórdia de Lisboa played an ever more significant role, to the extent that – in 1564 – the confraternity took over management of the large Todos-os-Santos Hospital, a charitable facility designed both for treating the sick and for supporting the poor and needy¹⁵.

The role played over the centuries by benefactors who were inspired by the *action of the Holy Houses to make significant donations should be stressed. Such donations made it possible to embark on new challenges involving support for the least fortunate, thus making a major contribution to the establishment and expansion of the Misericórdias.*



The Holy Mother of Christ, our Lady of Mercy, sheltering all humankind under her protective cloak (detail of a tile panel at Hospital de São José, Lisbon).

2. Art and documentation as a mechanism of affirmation and a sign of power

It should be noted that various forms of artistic expression have always been supported, since the early days of the various Misericórdia confraternities. Monarchs, provosts and benefactors encouraged the creation of works of art, in order to create a rich legacy and promote the activity of these confraternities.

Various pieces of particular artistic merit have been preserved by successive generations. These objects endowed the Holy House – and thus its members – with growing prestige and perpetuated the memory of the activities that had been implemented.

In some cases, all that is left of specific artistic, utilitarian or documentary pieces are written accounts, as in the case of:

- a) the books recording all the 'friendships' which the brothers brokered between people involved in disagreements. The records of these reconciliations were signed by witnesses to prevent the parties later denying these agreements, 'because the enemy of the cross always attempts to destroy all the good that has been done so that the Christian faithful cannot save themselves';¹⁶

- b) the 'pennant' or original 'flag'¹⁷ which, according to the earliest *Compromisso*, was required to have an image of Our Lady of Mercy¹⁸ on both sides;¹⁹

8. Examples are the round tables preserved by the Misericórdia de Abrantes and the Misericórdia de Vila Vicosa. All of these meeting tables had a pew consisting of four sections (each one with a number of seats), also circular in form. Despite the 'equality' of the participants, the extraordinary table conserved in Abrantes has an ornamental motif or palmette to distinguish the place occupied by the Provost. In the case of Vila Vicosa, the Provost's place was marked out by an individual chair, separate from the communal pew.

9. For example, going in groups of two members (a nobleman and another 'artisan') to help care for the sick, collect alms, aid prisoners, or visit those in need in each of the three 'visits' as Lisbon's zones were referred to, as cited in the *Compromisso da Misericórdia de Lisboa* (Lisbon: Pedro Craesbeek, 1619).

10. The 'foundlings' were the children left by their parents in the wheel in order to entrust their upbringing to a suitable institution.

11. From 1564, the Misericórdia confraternity took over management of the Todos-os-Santos Hospital, whose duties included taking in and educating the children entrusted to it when their parents were unable to care for them.

12. These children were referred to as 'foundlings'.

13. The early *Compromisso* included a chapter titled 'On helping others to restore friendship'. Reconciliation between those who were in dispute was encouraged and the 'friendships thus achieved' were recorded in a book (chapter XIX, folio XIII verso, of the *Compromisso* printed in 1516 – reference number: L.A.XVI.114 and L.A.XVI.115).

14. This Manueline building collapsed during the 1755 earthquake. Subsequently it was partially used in the construction of the Igreja da Conceição Velha on the same site. The tympanum on the new church's door consists of a sculpture with a fine representation of Our Lady of Mercy.

15. This is the description written in the caption to the engraving of Lisbon, produced by Sebastian Henric Petri in the late sixteenth century. A printed copy of this image is held by the SCML Historical Archive and has been used to illustrate one of the multimedia points in this exhibition. We are grateful to Dr. João José da Silva Santos for his valuable contribution in providing a translation of the text contained in the caption to this engraving, which is written in Old German.

16. Chapter XIX, folio XIII verso, of the *Compromisso* printed in 1516 (reference number: L.A.XVI.114).

17. These flags naturally deteriorated over time, since the *Compromissos* stipulated that the pennant should accompany the confraternity members during various ceremonies. They were thus very frequently used, even outside and sometimes in adverse weather conditions.

c) the 'handbell'²⁰ used to summon the confraternity members to participate in specific activities;²¹

d) the staffs of the confraternity members, the cloaks or 'skirts', the torches and lanterns, and the crucifixes that were used in the processions, from the late fourteenth century;²²

e) the 'biers' or 'litters' referred to in the first *Compromissos*²³, indicating the existence of a coffin for transporting the bodies of those condemned to death and another coffin for other corpses, whose burials were attended by the confraternity.

f) the 'coffers' or 'alms boxes'²⁴ for the safekeeping of donations that had been collected.

In the case of the Misericórdia de Lisboa, the devastating earthquake of 1755 destroyed the Manueline central building and rendered much of its contents useless.²⁵ However some pieces and documents regarded as important were recovered and preserved, leaving us with a collection containing elements of great significance, such as:

a) the Manueline gate of the old Misericórdia church, which survived the violent quake and was subsequently used as the entrance gate to the church built on the site, which was named the Igreja da Conceição Velha.

b) the other gate of the old Misericórdia church, which was transferred to the Carmo Archaeological Museum in Lisbon in 1873.²⁶

c) the staff (or formal ceremonial mace), made of silver, which was used by the Provost of the Misericórdia as a symbol of his power.²⁷ The top of this piece has a knob, decorated with four accomplished engraved scenes. Three of them show the following works of mercy, which are both spiritual and corporal:

. visiting prisoners, helping them to read the Holy Scriptures and taking them material sustenance by distributing bread to satisfy their hunger. A couple of details are worthy of note: one of the prisoners wears glasses and another peeks through a side window.

. burying the dead and praying for their souls. Note that, as well as the coffin containing the body wrapped in a shroud, the image includes a priest conducting the funeral rites and prayers, as well as the confraternity members who accompany the procession, wearing their cloaks and carrying the staffs, torches and flag of the confraternity.

. offering lodging to pilgrims and sheltering the poor, welcoming them and affording them protection, in order to provide them with physical respite and spiritual comfort.

Some authors refer to the fourth image as a depiction of a wedding ceremony.²⁸ Though the subject is not a work of mercy, marriage may have been chosen to feature on the



Details of the decoration on the staff of the Provost of the Santa Casa da Misericórdia de Lisboa, 16th/17th century.

18. Our Lady of Mercy, protecting the entire population beneath her immense cloak, held up by angels, is the oldest symbol of this confraternity and is skillfully depicted on various items from the beginning of the sixteenth century. This includes the statutes printed in 1516, which features a very fine depiction of the Mother of Christ (reference number: L.A.XVI.114 and reference number: L.A.XVI.115). The same iconography was also used in an illumination from the 1520 *Compromisso* (reference code: PT-SCMLSB/SCML/CR/0702), and on the tympanum above the side door from the old Manueline church of the Misericórdia de Lisboa. Over the centuries, this element has come to be identified with the Holy Houses of Mercy.

19. See folio 7 of the handwritten *Compromisso* produced by the scribe Gomes Peixoto, in 1502 (reference code: PT-SCMLSB/SCML/CR/0701). The stipulation that the image of the Virgin of Mercy should be shown on both sides of the pennant is also stated on the verso of folio 10 of O *Compromisso da confraria de Misericórdia*, produced by Valentim Fernandes and Hermão de Campos and printed in 1516 (reference number: L.A.XVI.114).

20. Mentioned in the handwritten *Compromisso* of 1502 (folios 2, 7 and 9) and in the printed *Compromisso* of 1516 (in folios 3 and 10 verso).

21. With respect to the original handbells we know that the Santa Casa da Misericórdia de Évora has one (profusely decorated, executed in metal and measuring 13 x 6.5 cm), which has an inscription on the base, recording the year 1555.

22. In the parish church of Nossa Senhora da Misericórdia de Belas (in the Patriarchate of Lisbon) there is a silver processional cross (executed in silver and dated 1548-1549), which includes a depiction of Our Lady of Mercy with her cloak spread to protect the population. Images of this exceptional piece are reproduced on page 174 of the exhibition catalogue for 500 anos das Misericórdias Portuguesas: solidariedade de geração em geração (Lisbon: Comissão para as Comemorações dos 500 anos das Misericórdias, 2000).

23. Described, for example, in folio 7 of the 1502 handwritten *Compromisso*, and in folio 10 verso of the 1516 *Compromisso*.

24. In the handwritten *Compromisso* of 1502 (folios 7 and 7 verso) and in the printed *Compromisso* of 1516 (folios 10 verso and 11) there are records of various 'coffers' or 'alms boxes' for collecting money, clothes and other donations.

25. During this earthquake, which took place on 1 November 1755, the Manueline building collapsed and was largely destroyed by fire. As a result, a vast legacy was lost, along with the institution's early documentation, which was kept in the large chancery. This loss of memory makes it impossible to reconstruct fundamental aspects relating to the activity of the Misericórdia de Lisboa during the first centuries of its existence.

staff since it is the sacrament which institutes the union of man and woman. The message of this sacrament is that each spouse should strive for the wellbeing and happiness of the other, thus promoting the spirit of the works of mercy. In addition, this sacrament symbolises both Christ's marriage to the Church of the People of God, and the merciful alliance of God with humanity.

d) the oil painting on wood which has traditionally been identified as a depiction of the third wedding of Emmanuel I. Painted in 1541 by Garcia Fernandes, this is a work of great artistic merit and particular significance for the Misericórdia de Lisboa, since one of the figures depicted is the Provost Dom Álvaro da Costa. As a result of these factors, and the various interpretations that have been made of this marriage, many studies have been made of this painting.²⁹



Detail of a painting by Garcia Fernandes held at the Museu de São Roque, recently identified as Saint Alexius' Wedding (1541), in which D. Álvaro da Costa, Provost of Santa Casa da Misericórdia de Lisboa, is portrayed.

e) a number of documents on different subjects which predate the 1755 earthquake,³⁰ particularly relating to:

e-1)-j) support for babies who, for various reasons, were placed by families in the foundling wheel.³¹ Referred to as 'foundlings', these children were handed over to the care of an institution entrusted with supervising their upbringing and education. In order to keep track of each of these children, many records were produced and kept by the Misericórdia, and these series of documents were described in the *Inventário da Criação dos Expostos* (Inventory of the Upbringing of Foundlings) (Lisbon: SCML, 1998).³² A notable feature of this documentation is the collection of 'foundling tokens' - objects which parents left with the children, for the purposes of identification and to establish a link between the child and his or her family. The great majority of 'tokens' consisted of a 'letter', a written document which conveyed recommendations, requests and other specific messages. Some times the 'letter' would include various kinds of objects, some related to the parents, others offering 'protection', such as those based on religious beliefs or superstitions.³³ When the parents came to claim their children they generally handed over an identical document or one which completed the token that had been submitted (a counterpart) which might, for example, have an irregular cut which matched and fitted together with the other half.

A parallel can be established between time and the 'foundling tokens'. In each case, the past history of these individuals would only be revealed when, in the future, the 'visit' of a family member took place. The message that had been originally deposited was thus completed and, from that moment, the life of the foundling was supplemented by family memories, offering a foretaste of a different future.

Other documents have been preserved relating to the issue of foundlings, such as information on the obligatory payment of a sum of money to assist with their upbringing. These include:

. the 1668 Decree requiring Lisbon city council to pay an annual sum for the foundlings (reference code: *PT-SCMLSB/SCML/CR/02/01/039*).

. the Pontifical Brief of 1676, which established the payment of a set amount from the bishop's income for the foundlings (reference code: *PT-SCMLSB/SCML/CR/02/01/052*).

. the Pontifical Brief of 1676 and the 1692 Decree concerning the allowances paid by the Archbishop of Braga to assist with the upbringing of foundlings (reference code: *PT-SCMLSB/SCML/CR/02/01/060 and /062*).

Other decrees were also issued, such as those designed to increase the number of nurses who cared for the foundlings,

26. This piece is described on pages 452, 453 and 470 of the catalogue of this museum, entitled *Construindo a memória: as coleções do Museu Arqueológico do Carmo* (Constructing memory: the collections of the Archaeological Museum of Carmo). It is stated that the gate has an inscription which refers to the year 1534 and that the museum's inventory, produced in 1891, refers to this piece as having been removed from the Igreja da Conceição Velha [...]. Its inventory number is 3867.

27. This object is of great value to the Misericórdia de Lisboa and is on display in the Museu de São Roque. It is item no. 624 of the silver and gold inventory.

28. See page 124 of the *Museu de São Roque catalogue* (Second edition, Lisbon: Santa Casa da Misericórdia de Lisboa, 2008) or page 28 of the book *Curiosaria e luminaria: século XV ao século XX* (Lisbon: Santa Casa da Misericórdia de Lisboa, 1998). The latter publication states that the staff 'was used during the weddings of orphans taken in by the Santa Casa' but, after a number of investigations, we have not been able to find any documentary evidence to confirm this statement. Vitor Ribeiro only states that this 'great staff [...] was carried by the Provost during the Casa's ceremonial acts' (see page 329 of his book *A Santa Casa da Misericórdia de Lisboa: subsídios para a sua história: 1498-1898*, Lisbon: Typographia da Academia Real das Ciências, 1902).

29. This painting is described in the second edition of the Museu de São Roque catalogue (Lisbon: Santa Casa da Misericórdia de Lisboa, 2008). Another reference source is the text written for the fifth volume of the work *Pintura: coleção de pintura da Misericórdia de Lisboa: século XVI ao século XX* (Lisbon: Santa Casa da Misericórdia de Lisboa, 1998). In *Colecção Património artístico, histórico e cultural da Santa Casa da Misericórdia de Lisboa*, volume VI, André Vitor Ribeiro is one of many to refer to this painting (see pages 288 to 295 of his work *A Santa Casa da Misericórdia de Lisboa: subsídios para a sua história: 1498-1898*. Lisbon: Typographia da Academia Real das Ciências, 1902).

30. For a more exhaustive list of the documents saved following the earthquake, see, for example, pages 313 to 328 of Vitor Ribeiro's work *A Santa Casa da Misericórdia de Lisboa: subsídios para a sua história: 1498-1898*. Lisbon: Typographia da Academia Real das Ciências, 1902, or the database being developed by the technical staff of the SCML Historical Archive.

31. Lisbon's founding wheel was in the Todos-os-Santos Hospital and, after the 1755 earthquake, this structure was transferred to the former Casa Professa de São Roque, a building which is still the Misericórdia's headquarters today. Handing over children remained anonymous until 1870, after which date the early's name and reasons for leaving the children were recorded.

as referred to in the Royal Charters of 1654, 1701 and 1746, or the 1735 Royal Court Decree (reference code: *PT-SCMLSB/SCML/CR/02/01/016*, /065, /088 and /080); these texts exempted the husbands and sons of nurses from military obligations.

e)-2) the area of **health**, such as:

· Royal Charters of 1532 and 1665 granting privileges to the *marchante*²⁴ of the Todos-os-Santos Hospital and identical benefits to the Misericórdia de Lisboa butcher (ex. reference code: *PT-SCMLSB/SCML/CR/02/01/003* and /024).

· decrees allocating this hospital priority with respect to the supply of goods to 'sustain' patients, such as the 1658 Royal Charter on the provision of wheat (reference code: *PT-SCMLSB/SCML/CR/02/01/019*), the 1665 documentation relating to the supply of vegetables, incense and other products (reference code: *PT-SCMLSB/SCML/CR/02/01/022*, /029 and /034), and the 1722 document relating to sugar allocation (reference code: *PT-SCMLSB/SCML/CR/02/01/072*).

· Royal License of 1564, allocating the Misericórdia surplus chantry revenue²⁵ to be used to cure patients (reference code: *PT-SCMLSB/SCML/CR/02/01/006*).

· mid-eighteenth century documentation concerning the payment to the hospital of some of the income derived from the monopoly on sedan chairs, used to transport patients within the city of Lisbon (reference code: *PT-SCMLSB/SCML/CT/04/05/040*).

e)-3) **spiritual matters**, notably:

· Pontifical Brief of 1561, authorising the Todos-os-Santos Hospital to administer sacraments (reference code: *PT-SCMLSB/SCML/CR/02/01/005*).

· Pontifical Brief of 1681, granting indulgences to sufferers or those condemned to death who confessed, showed repentance and invoked the image of Christ (reference code: *PT-SCMLSB/SCML/CR/02/01/054*).

e)-4) **internal regulations and management of the House**, including:

· a handwritten copy of the *Compromisso*, produced by the scribe Gomes Peixoto, in 1502,²⁶ on parchment, held by the SCML Historical Archive (reference code: *PT-SCMLSB/SCML/CR/07/01*).

· the *Compromisso* of the Misericórdia de Lisboa, an illuminated parchment manuscript, dated 1520 (reference code: *PT-SCMLSB/SCML/CR/07/02*). This work of art was skilfully and faultlessly executed by the scribe André Peres and includes important illuminations attributed to António d'Holanda. Though it once belonged to the private library of the Counts of Castelo Melhor, this book was bought at auction in 1879.²⁷ It is now held in the Misericórdia Historical Archive.

· the book of privileges and favours (reference code: *PT-*

SCMLSB/SCML/CR/01/001). The Misericórdia had the right to an exclusive judgement, since a judge from the Supreme Court was assigned to deal with matters related to the Misericórdia, and this Exclusive Judgement on the Cases of the Misericórdia de Lisboa and the Todos-os-Santos Hospital took precedence over that of the Noble Houses.

3. An exhibition with a central theme

In recent years, cultural activities have increasingly been seen as mechanisms which can foster social integration. Strengthening such initiatives has thus become a way of putting works of mercy into practice, in a broader interpretation of guidelines stipulating the need to 'give good advice', 'teach' those who lack knowledge, and even 'provide sustenance' to all those in need. Accordingly, culture has gradually become accessible to a greater section of the community. This exhibition is also designed to appeal to different age groups and sectors of the population, in the hope that visitors can benefit from this initiative.

As explained at the beginning of this text, the aim of the exhibition is not to provide a chronological sequence of documents, covering every area of SCML's activity. The intention is rather to offer a seductive view, allowing the visitor to gradually discover key activities related to the important role carried out by the Misericórdia throughout its history. Drawing people in is an essential part of this, involving them in active discovery through an exhibition which incorporates several series of documents from the archive, complemented by other pieces which provide an insight into specific events. In addition, it was essential for the exhibition to have a strong artistic character and to be to be absolutely contemporary in tone. We thus called on the knowledge and enthusiasm of Paulo Pires do Vale, who accepted the challenge of curating this exhibition. After analysing the documentary archive, this cultural expert and researcher suggested the exhibition's title: *Visitation - Archive: Memory and Promise*. This name sets us on a path to an analysis of the past - memory through a reading of the archive documents and the reconstruction of historical facts related to the Holy House - but it also includes a reflection on the future - the promise that is gradually revealed to us moment by moment.

As they become immersed in the exhibition, visitors will realise that the title also relates to the liturgical celebration of the Virgin Mary's visit to her cousin Saint Elizabeth,²⁸ since this day was chosen in the fifteenth century as the day for commemorating the creation of the confraternity, and the day to initiate the election of the 'officers' who were to govern

32. This inventory is now available on the Misericórdia de Lisboa's website. It contains a description of the documentary archive which refers to the 'foundings left in the wheel'. The site also contains the most recent articles produced by SCML's specialist staff, which were published in the organisation's magazine, *Cidade Solidária*. Researchers can also access these articles, written in the last few years, at http://www.scmpl.pt/area_de_intervencao/cultura/arquivo_historico/trabalhos_publicados/

33. Medals or illustrations of Christ, the Virgin Mary or various saints. There are also fist-shaped amulets or other amulets, as well as braids of the mother's hair, coins, die or playing cards, fragments of lottery tickets, photographs, bracelets and earrings among many personal and highly emotional objects with special meaning.

34. A person linked to the slaughterhouses and the cattle business.

35. In this case, the expression 'chantry' is used in the sense of collection of material assets for carrying out religious ceremonies for the soul of the testator or another person nominated by the testator. Sometimes these stipulations were not carried out, leaving unused funds, thus this decree granted such assets to the Misericórdia.



Quid est quod me
mores eius aut si
luc deoq; vili
cum q; b.



Eccē dilect' meus
venit salūe i mōdi
p' trāfūco colles
p'p' rāpōe. C. 3.



Exergo maria
adōi i mōdūe q; s
fōmōne e vira
ut i pōmō. C. 3.



Quid maria e q; d
verōde e ocaōe
q; lōa p' vōtōre
q; dōe p' dōe dōe.



Quid est quod me
mores eius aut si
luc deoq; vili
cum q; b.



Quid est quod me
mores eius aut si
luc deoq; vili
cum q; b.



Quid est quod me
mores eius aut si
luc deoq; vili
cum q; b.



Quid est quod me
mores eius aut si
luc deoq; vili
cum q; b.

Quid est quod me
mores eius aut si
luc deoq; vili
cum q; b.

Quid est quod me
mores eius aut si
luc deoq; vili
cum q; b.



the Misericórdia. There is a logic to this choice of feast day for such a symbolic act, since the works of the Misericórdia reflect the attitude displayed by Mary when, despite being pregnant herself with Jesus, she showed her willingness to go on a journey to help her cousin, who was about to give birth to John the Baptist. This gesture was to serve as inspiration to the various confraternity members, ensuring their readiness, through constant *action* - modified according to the needs of each period - to carry out the works of mercy: *visiting*, sheltering and going forth and meeting those who were most in need. Thus a programme of transformation and improvement was developed, through the realisation of specific activities.

It is for this reason that the exhibition includes books containing musical texts and fifteenth-century images of the Visitation, as well as a sermon by father António Vieira made at the Misericórdia da Bahia, on the day that this liturgical feast was celebrated. To further emphasis this underlying theme, the exhibition also includes a *Compromisso* from 1619, open at the chapter which sets out the demanding work that the Misericórdia visitors had to carry out in the three areas into which the city was divided.

We invited Isabel dos Guimarães Sá, specialist in the history of the Misericórdias to talk to us about the Holy Houses of Mercy and the historical development of the processes which have changed over time, as well as the tasks which have remained unchanged. This professor from the Universidade de Minho provided us with a text which reveals important facts about the activities carried out by different Misericórdias.

The curator Paulo Pires do Vale suggested that major contemporary artists from various fields should take part in this event. Basing themselves on the documentary archive and making use of different items, these talented interpreters brought expressive forms up to date, ending each message with new meanings and purposes.

The starting point for João Lopes Madureira Silva Miguel was the Portuguese sixteenth-century musical repertoire³⁶ and the text of the *Magnificat*.³⁷ Though this theme has inspired many artists over the centuries, João Madureira brings a thoroughly contemporary vision to his musical composition, which will be heard for the first time in public at the close of the exhibition. The *Officium vocal group*, a group of sacred music singers led by Pedro Teixeira, was chosen to interpret this composition, alongside the musicians Ana Cristina Castanhito de Almeida, on the harp, João Afonso de Bragança Pereira Coutinho, on the flute, and Luis Miguel Oliveira Gomes, on the clarinet. A compact disc featuring the recording of the piece is included with the catalogue of this exhibition.

Daniel Blaufuks recreated documents and gave each ob-

36. The SCML's Historical Archive also holds two different copies of the first printed *Compromisso da Irmandade da Misericórdia*, dated 1516. The typography and engravings in these texts (which were distributed and used by all Holy Houses of Mercy) were of exceptional quality, with some differences in the design. The two books were produced with such skill by the earliest typographers that it would be fair to describe them, as Professor José Vitorino de Sina Martins does, as having been produced by a typographical tradition which showed great maturity and competence from the outset.

37. See the first resolution of the minutes of the Mesa session of March 1879, where it is stated that this book was bought for 27,500 réis. The first resolution of the minutes of the Mesa session of 23 October 1890 should also be consulted, where it is stated that these statutes were restored and bound in Paris, with the costs covered by the distinguished collector and bibliophile António Augusto de Carvalho Monteiro, a millionaire known for the symbolic and iconographic decoration of the palace at his Quinta da Regaleira in Sintra.

38. Though the date of this feast day has been changed in the liturgical calendar, the Misericórdia de Lisboa still celebrates its founding date on 2 July.

39. Particularly the scores of the Chapel Master of the Igreja da Misericórdia, Filipe Magalhães, who lived between 1563/65 and 1652.

40. This text is inspired by the virgin canticle recited by the Virgin Mary during her visit to her cousin, after Saint Elizabeth proclaimed her as Mother of the Saviour.

41. Notably the catalogue to the exhibition *Tarefas infinitas: quando a arte e o livro se ilimitam (Infinite Tasks: when art and book unbind each other)*, organised by the Calouste Gulbenkian Museum and Art Library in 2012.

ject a different meaning through his photographs. The group shown focuses on certain pieces which are elements from 'founding tokens'. This is a very specific reading, featuring strong images, reinforced by the fact that an analysis of the 'tokens' allows us to discover highly resonant messages, which transport us to the realm of the 'transcendent', compelling us to assume a respectful attitude like that we adopt when we 'tread on sacred ground'.

The filmmaker Pedro Costa offers us an installation with projected human figures who invite the audience to participate in this *visit*, depicting some of the *actions* which, over time, have been developed and carried out by the Holy Houses, in which each individual is seen as a unique and irreplaceable being, part of a complex and dynamic society.

As well as showing the beauty of the selected pieces, Filipe Alarcão's exhibition design allows the various documents to be highlighted within a gallery that forms part of a complex space which has recently reopened following major renovation. The presentation of each piece has been enhanced with the assistance of the renowned lighting specialist Vítor Vajão. In addition, the use of multimedia material will undoubtedly maximise visitors' understanding of specific elements.

Mention must also be made of the pieces that have been generously loaned by four institutions – the Museu Nacional de Arte Antiga, the Museu de Lamego, the Museu da Farmácia and the Church of Santa Cruz do Castelo (Lisbon) –, which have contributed enormously to this exhibition, allowing us to fully exploit the potential of this initiative and appeal to specific sectors of the population.

It was essential for the exhibition to be accompanied by a catalogue which, through originality and innovation, presented information in a captivating way. We presented this challenge to Sílvia Prudêncio, who took charge of the catalogue's graphic design. Our hope was that, with the talent she has shown on other occasions,⁴¹ she would produce an example of unquestionable aesthetic value.

4. The Archive now and in the future.

Archives hold information produced by people or institutions in the course of their activities. Whichever format is used for recording, the purpose of this accumulation of information is to provide proof or clarification of specific actions that have been implemented. Archives can thus be described as repositories for facts from the distant or recent past, which function like a memory that allows specific events to be accessed and reconstructed. To achieve this, it is vital that the archivist orders, describes, classifies, evaluates and selects the

documentary archive in an appropriate way, devising and establishing suitable conditions for its successful preservation. Only thus is it possible to ensure that the information can be recovered in the future, opening up a door into the past.

Another essential function of the archivist is to provide access to and disseminate existing documentation, allowing those who are interested to become acquainted with its content.

However, as new technology significantly alters the way that documents are produced, presenting new challenges for safeguarding and conserving information, the archivist's role has evolved. A dynamic attitude is needed, and the archivist must continually update his or her knowledge of information management, in order to ensure that the memory of an institution is preserved. Key elements for achieving this are:

- establishing rules which make it possible to standardise the tasks of assessing, selecting and classifying documentation,⁴² not only to allow information to be efficiently retrieved but also to confirm that all documents that are relevant to the institution's memory are preserved.⁴³ This also makes it possible to apply a consistent policy of gradually eliminating the elements of declining informational or evidentiary relevance.

- implementing measures to standardise and simplify procedures leading to the gradual dematerialisation of files. Technological modernisation is a vital step in achieving this and requires, for example, applying the principles of universality and interoperability and defining well-designed strategies that allow memory to be efficiently preserved in digital format.⁴⁴ This is a key aspect, given the ever more rapid obsolescence of technology.

- confirming that the documentary management system complies with the principles of information protection and security, such as: *authenticity, certifying that a message is transferred in its entirety and that it originates from the legitimate source; integrity, ensuring that the data has not been subject to unauthorised modifications, and that the information and the methods of processing are precise and secure; confidentiality, guaranteeing that the information is only accessed by authorised persons; availability, ensuring that the information and services remain accessible and operational when required by an authorised user.*

We realise that the challenge for the Archive is a significant one, at a time in which the proliferation of formats and the globalisation of information generate an uninterrupted and almost inhumanly fast flow of volatile experiences and short-term memories. The future demands that we know how to present proposals designed to achieve appropriate solutions.

42. The Misericórdia de Lisboa has been working to establish a functional documentary classification plan for the whole institution.

43. It will be vital to support and oversee the various stages and particularly to monitor the classification of the information, to allow selection and elimination to be processed automatically.

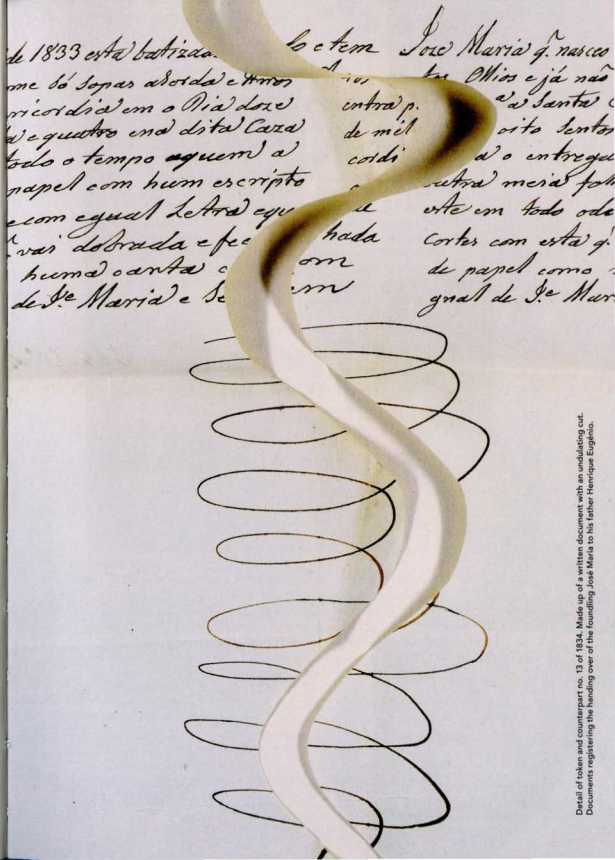
44. It is vital for the digital preservation plan (DPP) to be produced with great rigour, to ensure long-term access to the information recorded in new formats.

This visit to SCML's 516 years of activity was designed in the light of this challenge to modernise, aiming to throw a spotlight on five centuries of behind-the-scenes work for good causes, whose basis is still the works of mercy.

Paying homage to a past we are very proud of, our aim has been to showcase the action of the SCML and the exceptional quality and often innovative nature of its activities in defence of humanity. In addition, new forms of expression have been introduced to approach a theme that is frequently associated with a traditional and predictable register.

Before concluding this text, I must point out that this project has only been possible thanks to the enormous involvement, dedication and professionalism of a large team, to whom I enthusiastically convey my gratitude for their work; thank you for this action. I will leave the last word to the public who come to visit us.

Francisco d'Orey Manoel
Director of the Historical Archive of the
Santa Casa da Misericórdia de Lisboa



THE AGES OF THE MISERICÓRDIA DE LISBOA: THE OLD AND NEW POOR



4

Photograph of the Belem Soup Kitchen, 1959 (see Section 3). This photograph forms part of Annex II of the report entitled *Informations for the Study Aimed at Remodelling the System for Making and Distributing Soup to the Poor*, drawn up by the Santa Casa da Misericórdia de Lisboa in 1959 (cat.16).

This text examines 500 years of the history of the Santa Casa da Misericórdia de Lisboa in terms of the forms of deprivation it has tackled over time, and the way in which some of the recipients of its aid have disappeared. It focuses on the categories of the poor assisted during the first 300 years of its existence: those targeted at its foundation in 1498, and those who emerged or whose numbers grew between the sixteenth and eighteenth centuries. Since the nineteenth century, and during the twentieth century and the early years of the twenty-first century in particular, many 'new poor' have emerged: the homeless, women and child victims of many types of violence and drug addicts. Others have always existed, but their numbers have only recently risen to a level that constitutes a social problem: older people, migrants, the disabled... With regard to the last 200 years, only a limited amount of information has been available on the way these circumstances have compelled the Misericórdia de Lisboa to create specifically targeted services, and I have been unable to establish a precise timeline for the withdrawal and creation of new social action services. Providing an in-depth and rigorous account of the development of the Santa Casa's charitable activities is a task for more than one individual; it must be hoped that new collective projects will emerge to examine the changes that have taken place. What follows is thus an overview; I hope the reader will excuse any gaps or imprecision in my knowledge.

Recipients of charity are the result of an ideological construction, fostered by economic and social development, generally expressed through new labels for recent categories of need, or for situations which, though long-standing, are tackled in a new way. Over time, new terms replaced the word 'charity', precisely because the act of helping others was framed within new ideologies: the liberalism, freemasonry and then republicanism of the nineteenth century were accompanied by beneficence and philanthropy; there was a return to charity, or aid, under Salazar and, more recently, 'solidarity', 'social responsibility' or even 'human development' have taken its place. Though these changes are important, this text is not the place to examine them; its focus is the charitable actions of the Misericórdias, particularly the Misericórdia de Lisboa, and an attempt to understand

how they have changed over these past 500 years. I reiterate, however, that I have greater knowledge of the majority of the practices that will be examined for the period prior to the end of the eighteenth century since it hasn't been possible, in the brief period available to write this text, to establish exactly when some of the Misericórdia de Lisboa's new services were initiated.

The Misericórdia confraternities would not have existed were it not for the wave of lay associations which evolved throughout western Europe from the thirteenth century. Frequently encouraged and closely monitored by members of religious orders or ecclesiastical authorities, the confraternities were united by a common religiosity. They were part of a movement that predated the confessional upheaval of the sixteenth century, which strove for a more interiorised experience of faith, closer to the early manifestations of Christianity. This movement, known by the general name of *Devotio Moderna*, was greatly influenced by the mendicant orders, particularly the Franciscans, who set the scene for a focus on the poorest, by transforming voluntary poverty and charity into one of the main paths to eternal salvation. Many men and women who were unable to follow a cloistered life attempted to imitate Christ in their devotional practices, through a life of penitence, prayer and charitable works.

As a starting point, the very formulation of the works of mercy is worthy of note. They were based on the Holy Scriptures and the Gospel of St Matthew (25: 31-46) in particular, which refers to all the corporal works of mercy, bar the burial of the dead, which was introduced later when the ancient Roman tradition of cremation was abandoned in favour of interment. Meanwhile, chivalric culture – despite being based on the profane values of war rather than confined to Christian values – established a number of lasting categories of the needy, stressing three groups in particular: orphans, damsels in distress and widows. It was a profane definition, based on an ideology of gender, which regarded all those seen as lacking the qualities of physical force and arms (seen as strictly masculine qualities) as vulnerable. Nonetheless, it conceded protection on the weakest as a seigniorial duty and very few lords failed to provide for the upbringing of their foundlings, or to pay for young women to get married.

The founding of the Misericórdia de Lisboa is part of this late medieval devotional context, in which the faithful sought an interiorised experience of faith, adhering closely to Franciscan practice. The mendicant tradition was also (though not exclusively) responsible for increased hostility towards religious minorities, particularly Jews. On the other hand, the first Misericórdias were nurtured by the aristocratic Court –

not only the royal court itself but also the houses of members of the royal family and the upper echelons of the aristocracy, such as the house of Queen Leonor who was, as we know, the organisation's founder.

A VAST CATEGORY OF THE NEEDY: THE SOULS OF THE DEAD

Though the body gradually gained in importance, it would be fair to say the souls of the dead were deemed to be the chief entity in need of assistance. The emergence of Purgatory, a third place in addition to Heaven and Hell, whose birth in the Middle Ages has been traced by Jacques Le Goff, obliged the living to look for ways of shortening the time of atonement for venial sins, through commissioning masses for the soul.¹ Accordingly, it became customary for the faithful to leave assets for such masses to be celebrated for their own souls or those of their family members. Since it was believed that these masses had to be said until the day of Final Judgement – the end of time, in other words – donors left property, or interest, and requested that the masses be celebrated 'while the world lasts'. Further, belief in Purgatory helped create situations which legitimised the practice of applying interest, which the long-standing condemnation of usury made impracticable. In other words, charitable institutions were able to accept bequests or deposits of money which they lent at a low rate of interest, using the interest for charitable purposes and thus exempting it from condemnation. In this way, lending with interest, an essential component of commercial activity, was separated from the idea of usury, a mortal sin which businessmen and bankers were compelled to incur. The Portuguese Misericórdias took part in this movement, which was taking place all over Europe, by accepting bequests which, when converted into cash, had to be maintained over time through interest, albeit at rates below those of usurious interest.

It was income from the bequests of the dead that paid for the masses for the soul, which in turn provided a living for many members of the clergy. They could be held by any church or chapel, but it is certain that the Misericórdias attracted many donations, amassing significant estates, particularly from the second half of the sixteenth century, when Rome confirmed the existence of Purgatory. The Misericórdia de Lisboa was responsible for nearly 100,000 masses by the mid-eighteenth century. This was its chief charitable action, at a time when the spirit occupied a much higher place than the body in the hierarchy of values. Over time, this type of spiritual service gradually disappeared, partly because the Enlightenment in-

1. Jacques Le Goff, *The Birth of Purgatory*, University of Chicago Press, 1986

2. Numerous occurrences in the Historical Archive of the Santa Casa da Misericórdia do Porto. Series D, bank 8, books 3 and 4. In the case of Lisbon, they also appear among the annual expenses which the confraternity published as loose sheets. In *Colecção de Folhetos anuais de publicação em contas anuais da Misericórdia de Lisboa, do Hospital de Todos os Santos de Lisboa e da Mesa dos Inocentes* (séc. XVII-XVIII) (photocopies from different sources collected by the author). All the numeric data cited in this essay is from this source, previously discussed in 'Estatuto social e discriminação: formas de seleção de agentes e receptores de caridade nas Misericórdias portuguesas ao longo do Antigo Regime', *Actas do Colóquio Internacional Saúde e Discriminação Social*, Braga, University of Minho, 2002, pp. 303-334 (available at <http://hdl.handle.net/1822/3848>).

itated a process, albeit a gradual one, which prioritised the quest for earthly happiness over life after death. A corollary of this process was the growing value assigned to the body and to physical health. Later still, in the twentieth century, the decline in Christianity, which shattered belief in Purgatory, led to the disappearance of the practice of celebrating regular masses for the soul over extended periods.

WORKS OF CORPORAL MERCY

Ransoming the captive and visiting the imprisoned

Another service that disappeared, which featured particularly in the Misericórdia's early history, was the ransoming of captives and visiting the imprisoned, which together formed the first of the corporal works of mercy.

Due to the risk of conversion to other religions, the souls of prisoners of the war against the infidel were at risk of being lost forever. Though the ransoming of captives was not strictly an obligation of the Misericórdia de Lisboa, for reasons which are beyond the scope of this text, it was nonetheless an important practice; we are particularly aware of its existence in sixteenth-century Porto, a town traumatised by the capture of its fishermen.² Little or nothing remains of these two forms of assistance: the nineteenth century saw the establishment of the penitentiary prison, in which prisoners became a responsibility of the state. It would also be unthinkable today for a prisoner of war to be rescued on the basis of the possible risk of their conversion to another religion.

In the early sixteenth century, prisons began to be transferred from the seigniorial castle to the town council, a local authority more in step with the rise of royal influence. These, however, were simply facilities for awaiting judgement and there was no local or state funding to provide sustenance for the prisoners, who suffered hunger, disease and died in prison unless helped by family and friends. In religious terms, the prison was a metaphor for Purgatory; like souls, the prisoner awaited 'deliverance'. From the outset, the Misericórdia de Lisboa focused much of its activity on helping poor prisoners, designating members to visit and clean prisons, to take food to prisoners and to provide a doctor in the case of illness. The confraternity went further, however: it instigated extrajudicial agreements to free prisoners, frequently attempting reconciliation between enemies; it cut the time spent waiting for judgements; and it offered assistance in court through defending cases. In the eighteenth century this was a service which required considerable material and human resources

from the SCML, since the number of prisoners it assisted annually was between 900 and 2,000.

The sick poor

The Misericórdias were the chief administrators of hospitals between the sixteenth century and 1975, when they became nationalised throughout the country. The obligation to cure the sick poor was recognised in the second work of corporal mercy. Though initially the members only visited hospitals in order to provide spiritual assistance to the sick, they soon moved into the management of hospitals. Among other establishments, the Misericórdia de Lisboa managed the city's main hospital, the Todos-os-Santos Hospital.

The diseases which led to the hospitalisation of patients also changed over time. In the early fifteenth century, leprosy was already a disease in decline, while syphilis had made its sudden and devastating appearance in the final years of the century and was not eradicated as an incurable disease until the discovery of penicillin by Alexander Fleming in 1928. Until then, many hospitals had their own infirmaries to treat the French disease, as the illness was then known, or provided seasonal 'cures', hospitalising men and women and subjecting them to painful and useless treatments. Other less devastating, but equally uncomfortable, illnesses inspired specific cures, such as ringworm, which principally affected children and the young.

While many Misericórdias organised syphilis 'cures', the Misericórdia de Lisboa tended to use the Todos-os-Santos Hospital as its central location for treating the insane, a 'new' beneficiary of aid, for whom an infirmary was specifically created during the reign of King João III. Throughout the eighteenth century, the Misericórdia de Lisboa took these patients in from many Misericórdias across the country.³ In the second half of the nineteenth century and the first half of the twentieth century, 'asylums' appeared in many different locations, where patients could be detained for life.⁴ As we have seen with other categories, once again this was a somewhat transitory situation. In other words, the psychiatric hospital is now gradually disappearing, either through the dismantling of some of its former functions or through a process of profound restructuring.

The burial of the dead

The seventh work of corporal mercy – burying the dead – also led to another service offered by the Misericórdia, that of burying those too poor to afford a burial, and to commend

3. Laurinda Abreu, 'A Misericórdia de Lisboa, o Hospital Real e os insanos: notas para uma introdução', in *Museu São João de Deus – Psiquiatria e História*. Ed. Natália Correia Guedes, Lisbon, Editorial Hospitalidade, 2009, p. 112.

4. Paulo Araújo, Miguel Bombarda: médico e político, Casal de Cambra, Caleidoscópio, 2007.

5. Assuming, roughly, that this began at 18 years of age, or at 16, and that they married at the age of 28, or later. The ages at which women were first married are not the same throughout western Europe, or even throughout Portugal, but this estimate serves as a rough guide.

their souls. This was one of the most important services, particularly with respect to the many victims of infant mortality buried by the Misericórdias. Among the adult poor, in the eighteenth century, the Misericórdia de Lisboa carried out between 700 and almost 2000 free burials per year. In addition, another important charitable service, which has also disappeared, was the pro bono burial of slaves, though officially the expenses for these were supposed to be covered by their respective masters.

POVERTY AND THE LIFE CYCLE: CHILDREN AND THE OLD

It is important to mention a fundamental difference between the modern period and the present day: during the former period, children were the overwhelming focus of aid. From a demographic point of view, this makes sense: the population pyramid had a wide base which decreased through each age group, in the form of a triangle. In other words, many children were born but the high rate of mortality left its mark, causing the pyramid to taper upwards from the base; few people reached an advanced age. The pyramid today still has the form of a triangle, but it is inverted, with few children and many older people. This theme is examined again later in this text, in relation to the latter group. For the moment, the text focuses on the high number of children born, with no real means of contraception other than delaying the average of the first marriage in order to 'waste' around 10 to 15 years of women's fertile cycle.⁵ Partly because sexuality was never confined within the strict boundaries of marriage and partly because not every family was able to care for all the children who were born, there was a gradual increase in child abandonment between the fifteenth century and the second half of the nineteenth century, as illustrated by the very history of the SCML. Whether because it was relatively easy to abandon a newborn anonymously (at churches or other places where people congregated, or at the door of private houses) or whether because a device – the foundling wheel –, was introduced which meant children could be left safely, without revealing the identity of those responsible, the phenomenon grew exponentially.

In Portugal 'enjeitados' (literally 'rejected children', the name that was initially given to such cases) feature in the wills of the nobility from the early sixteenth century, though conspicuously few abandonments are mentioned here. For example, both the duchess of Beja, Dona Beatriz (the mother of King Emmanuel I) and the archbishop of Braga, Dom

Diogo de Sousa, provided for abandoned children in their wills, leaving money to those responsible for the children's upbringing, few though they were in number, and identifying those who brought them up.⁶ Even before this, Elizabeth of Aragon, the wife of King Denis, had created a hospital for foundlings in Santarém in the thirteenth century.⁷ There must already have been an increase in child abandonment during the reign of King Emmanuel I, since he brought in specific legislation on identifying those responsible for their upbringing.⁸ This, however, was nothing compared with what was to come. Over the centuries that followed, there was an overwhelming increase in numbers until, by the nineteenth century, thousands of foundling children entered the Misericórdia de Lisboa each year. At this time, they were referred to as both rejected children and 'foundlings', a semantic shift whose sense is hard to grasp. Though child abandonment still exists today in various forms, the scale is by no means comparable. It rarely occurs anonymously, other than in those cases which – by virtue of their exceptional nature – hit the headlines, with those who have abandoned them generally identified through police investigation.

Historians ascribe the scale of abandonment in the sixteenth to nineteenth centuries to a combination of poverty and illegitimacy. Though some stress the former over the latter, and vice versa, the anonymous nature of the phenomenon makes it hard to be sure on this matter. Let's look at how and when this mass abandonment disappeared and what followed it. Before the end of the eighteenth century, there was no opposition to the abandoning of children; suffice it to say that it was Pina Manique, chief superintendent of police under Queen Maria I, who attempted to institutionalise the anonymous abandonment of children throughout the kingdom, through the circular decree of May 1783 ordering foundling wheels to be established in every seat of government.⁹ In other words, he regulated a *de facto* situation, legalising the system of abandonment, and also attempted to ensure that the practice was evenly distributed around the country rather than concentrated in the largest cities. The foundling wheels did not disappear until nearly 100 years later, following extensive public debate. At this point, voices emerged accusing the parents of foundlings of irresponsibility; thus anonymity was replaced by requests from mothers and fathers, who were fully identified, for the upbringing of their children to be paid for. The phenomenon came to a fairly abrupt end, supporting another possible explanation for the scale of abandonment, namely that it grew because people saw the wheels as a state-funded service and when the possibility of abandoning children anonymously was withdrawn, the phenomenon

6. Anselmo Braamcamp Freire, 'Inventário da Infanta D. Beatriz 1507', *Arquivo Histórico Português*, vol. IX, Lisbon, 1914, p. 66; '1531, Novembro 14, Braga, Testamento de D. Diogo de Sousa com os documentos da publicação e execução do mesmo', in Rui Maurício, *O Mecanato de D. Diogo de Sousa Arcebispo de Braga (1505-1532)*, vol. II, Leiria, Magno, 2000, pp. 344-345.

7. Maria Filomena Andrade, *Rainha Santa, mãe exemplar*, Isabel de Aragão, Lisbon, Circulo de Leitores, 2012, pp. 201-208.

8. *Ordenações Manuelinas*, book 1, title 67, § 10

9. 'Ordem Circular da Intendência da Polícia de 10 de Maio de 1783' in *Arquivo da Assembleia Distrital do Porto*, Book 1 of the Register, pp. 150-152.

10. Joana Catarina Vieira Paulino, 'Os Expostos em Números. Uma Análise Quantitativa do Abandono Infantil na Santa Casa da Misericórdia de Lisboa (1850-1902)', Atas do IX Encontro Nacional de Estudantes de História, Porto, Universidade do Porto, Faculdade de Letras, Biblioteca Digital, 2014, *ibidem*, p. 190.

11. A. Cortez Bremer, *Universo Jurídico ou Jurisprudência Universal, Canónica e Cesárea, Regulada pelas disposições de ambos Direitos, Common e Patrio*, Lisbon, Oficina de Domingos Rodrigues, 1749, pp. 42-45.

12. According to Pascoal de Melo Freire (1738-1798), adoption was not used in Portugal, with reference to the practice of filiation. See http://www.lusitaniae.fch.unl.pt/verliver.php?id_parte=120&id_obra=76&pagina=273 (facsimile of the Portuguese version, of 1966, of the work *Instituições de Direito Civil Portuguesa*), consulted on 27 April 2014. On filiations see also Ana Luísa de Castro Pereira, *Unidos pelo sangue, separados pela lei: família e legitimidade no Império Português, 1700-1799*, doctoral thesis, Braga, University of Minho, 2009.

13. In societies of the modern period the term family could include domestic servants, slaves, permanent guests and people related by blood, with a hierarchy of status within all these subgroups. In other words, the family, now as in the past, is far from egalitarian.

14. Viviana Zelizer, *Pricing the Priceless Child: The Changing Social Value of Children*, New York, Basic Books, 1985.

decreased drastically. In 1853, the Santa Casa introduced an allowance for mothers without means during the first three years of a child's life, to encourage them to bring up their children. This was a precursor to new ways of helping children which were no longer based on the anonymity of their parents. What is certain is that, from 1870 onwards, when the SCML closed its wheel following the 1867 decree abolishing them throughout the country, the abandonment of children in the city of Lisbon fell sharply.¹⁰

In any event, the end of anonymous abandonment paved the way – albeit after a considerable period of time – for the introduction of a new service by the Misericórdia de Lisboa: legal adoption. Until the end of the eighteenth century, there was a surprising lack of legislation on this issue, to the extent that the model was Roman law, ill suited to the social reality of the modern period.¹¹ All that existed was filiation, which frequently involved a recognition of paternity (and more rarely, maternity) and gave the filiated child inheritance rights.¹² The fact is that, despite the very high death rates in the founding wheels, it was possible for anyone to incorporate a founding child into their household or co-residing group, with or without legal rights. At a time in which all members of the 'family' (in the old meaning of the term¹³) contributed to the finances of the family through work, foundlings carried out domestic service, or worked in agriculture, workshops or factories. In some rarer cases, they took the place of non-existent children, with the right to inherit property. In other words, it was possible to integrate a founding into numerous different situations, almost all of them flexible, in which those taking on responsibility could return them to the founding wheel, or leave them to their own fate. These days, legal adoption, which is practically irreversible and results in the full legal integration of the child in a new family, is one of the most important functions of the Misericórdia de Lisboa, which coordinates important services in this sector, at a time in which a low birth rate has resulted in fewer so-called 'biological' children, a recent expression that illustrates a new social reality, in which children tend to be regarded – to use Viviana Zelizer's apposite phrase – as 'economically useless but emotionally priceless'.¹⁴ Services that the SCML offers or has offered in the recent past, such as family planning (from 1978), the establishment of crèches, and a greater involvement in the areas of education and training, should be considered as part of this move towards the social valuing of children as their economic value declines.

However, the bulk of the assistance provided by the Misericórdias is today at the other extreme of the life cycle, as the main groups in need shift to the top of the population

pyramid. During the modern period, people worked for as long as they were physically able to and the number of people who reached an advanced age was low. There were already institutions, usually of limited capacity, to house them, almost always alongside the physically disabled (known at the time as cripples). Two such institutions in Lisbon were the Sant Ana hospital for women and the Amparo hospital for both sexes; in the eighteenth century an average of 15 to 20 people per year were accommodated in the former, and around 60 in the latter. However, residential facilities or support centres for the elderly emerged most significantly after the Revolution of 25 April 1974, to the extent that there was barely a Portuguese administrative district in which the Misericórdias had not created one of these institutions. The case of the Misericórdia de Lisboa is symptomatic of the variety of areas covered by the organisation's support for the elderly: home care and integrated home care, day centres, residential facilities, sheltered accommodation, temporary accommodation, and telephone support.¹⁵ The number of older people has increased not only due to the demographic changes already mentioned, but also to new ways of living, in which the privacy of the nuclear family is paramount. The increase is also due to the exodus from the rural regions of the country over the last 40 years, particularly by younger generations, leaving the oldest family members in Portugal's small towns and villages. The increase in the number of older people is circumstantial, however, representing a balancing of the declining birth rate and the aging of the population and may also be more transitory than it first appears.

MARRIAGE DOWRIES

While foundlings or rejected children no longer exist in the former sense of the term, other categories of the poor have disappeared completely. One such category consisted of poor orphan girls, who competed for the hundreds of dowries that the Misericórdia de Lisboa gave out each year. The funds for these dowries came from donations or from private bequests, increasing particularly after the Catholic Reformation which tightened control over women's sexual honour, leading to the institution of dowries becoming one of the most popular charitable practices among those giving funds. The Misericórdias administered many of these dowries, left in the wills of its benefactors, providing the possibility of marriage to women who were usually orphaned – a state which applied above all to those who had lost their father.

Wedding dowries were one of the former services offered

15. http://www.scmf.pt/areas_de_intervencao/acao_social/pessoas_idosas/, consulted on 5 May 2014.

by almost all Misericórdias; in the eighteenth century, an average of 150 young women received them each year from the Misericórdia de Lisboa. In the economies of the modern period, it was very unusual for a woman to marry unless her family negotiated a dowry with the family of the groom. This led to the creation of a new economic unit based on the new couple, and was a key moment for the transfer of property, at least as important as inheritance *post mortem*. It was the dowry that allowed many artisans to set up their own workshops, financed the businesses of merchants, bolstered the fortunes of penniless nobility, or simply made it possible to form a new financially sustainable household, particularly when it involved acquiring an area of land suitable for feeding a new family. In the absence of a family inheritance, or paternal protection, many women risked remaining unmarried, and suffering the loss of social status caused by sexual activity outside marriage. As a result, they had to turn to public charity, requesting wedding dowries from institutions. In societies with a high rate of mortality, many more women were orphaned than now.

The female dowry had almost disappeared by the first half of the twentieth century (though it still exists in India, for example) and marriage itself is no longer the only form of conjugal union. The disappearance of the dowry can be explained in part by the increase in women in paid employment across a wide range of occupations, many of them made possible by women's access to higher education, allowing them to earn an income and/or to make an independent contribution to family finances. Even more importantly, modern conjugal unions became based primarily on affection, and economic interests were relegated to secondary importance.

The need to preserve the honour of women who lacked adequate family protection demanded specific facilities, buildings where they could live until they married or – if this did not occur – which would house them for the rest of their life. In the modern age, and during the eighteenth century in particular, most Misericórdias had a *recolhimento*, or conservatory, an institution where such women lived a life that was very similar to that of convents, wearing habits, adhering to prayer, work and rest timetables and taking communal meals, though there was still an expectation that they would leave to get married. In Lisbon, there was the *Recolhimento das Donzelas* (Conservatory for Young Women), created in the 1580s and expanded in the following century;¹⁶ by the eighteenth century its capacity was around 55 to 65 young women.

In the past, there was another specific category of poor people – the 'shamefaced poor', which has also disappeared. This consisted of people who were from the middle or upper

social classes but who lacked the financial capital to live in accordance with their status. The Misericórdia provided them with discreet services and charitable funds, designed to preserve their social standing. It was a restricted service, based on assistance provided at home by the Misericórdia members, and was carried out on a regular basis, sometimes over many years. As a result it was fairly costly. With the advent of liberalism, under which everyone was regarded as equal before the law, the service tended to disappear, or to survive with different titles, which reflected a wider interpretation of domestic assistance, targeted at a greater range of social groups and with a particularly strong presence in the poor districts of large cities. In the case of the Misericórdia de Lisboa, the *numerus clausus* of the service declined from 600 to 400 people over the course of the eighteenth century, which is understandable given the per capita cost involved.

From the end of the eighteenth century charitable institutions, who – as we have seen – had already destigmatised the practice of lending with interest by justifying the use of the profits in masses for the soul and poor relief – had the same success with so-called lawful games, for very similar reasons. According to Christian theology, all games of chance were sinful since, just as interest implied the sale of time, fate was the sole preserve of God. Once again, legitimisation was based on the purposes for which gambling proceeds were used: helping the poor. Lotteries began to spring up around Europe, largely for foundlings, whose care was so costly that no institution was able to support them without injections of capital. Queen Maria authorised the first lottery in 1783, and since then the Santa Casa da Misericórdia has maintained a monopoly, later adding 'totobola', a football betting game and, more recently the 'totoloto' lottery game. This is in fact a state monopoly since, in 1834, the Misericórdia de Lisboa's confraternity structure was replaced by an administrative committee named by the regent of the time. Some of these games led to new areas of activity by the SCML, as in the case of totobola, created in 1961, which made it possible to build the physical rehabilitation centre of Alcoitão, which also incorporated a training school for specialist staff in this area.

FINAL CONSIDERATIONS

In the early days of the Misericórdia de Lisboa, the 'visit' had a special place among charitable practices: the organisation's members had the responsibility of visiting the sick at home or in infirmaries, entering the houses of the poor, particularly the 'shamefaced poor', and gaining access to prisons to reach

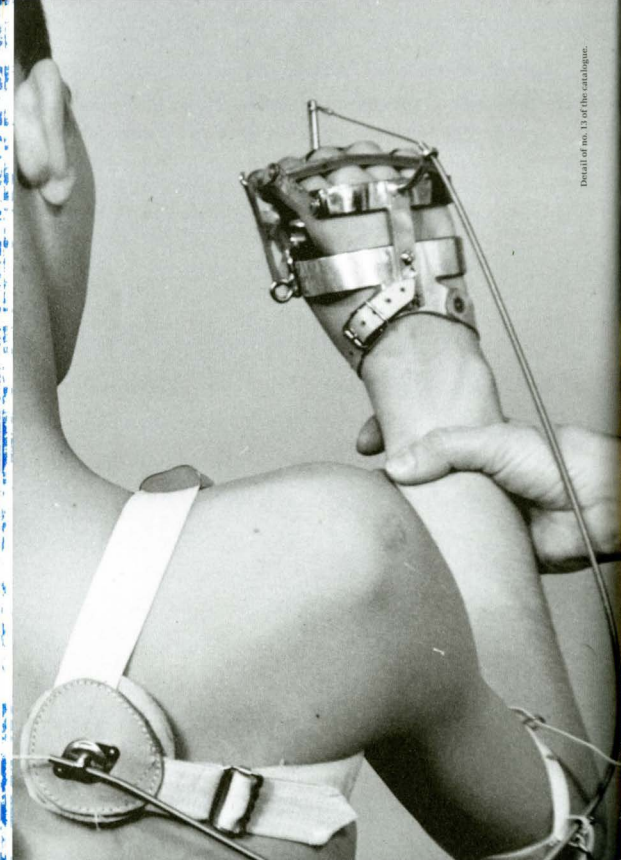
the most destitute prisoners. Many of these practices were encompassed within the corporal and spiritual works of mercy, which was a language understood by all, since they were learnt alongside other basic notions of the catechism, such as mortal sin, the commandments, and the theological and cardinal virtues. Today, the 14 works of mercy no longer relate to the categories of need that existed when the Misericórdia de Lisboa was created. As we have seen, however, new forms of deprivation have emerged over time while the earlier forms have not been completely eradicated. For example, the end of the nineteenth century (the Misericórdia de Lisboa's first soup kitchen was created in 1887) saw the emergence of soup kitchens in an attempt to satisfy the hunger of people affected by the economic crises, and lasted until the end of the Second World War. At the time of writing, the distribution of food in the street has once again become part of the urban landscape of large Portuguese cities, in addition to the institutions who distribute food in a less public way.

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Photograph of the Beato Soup Kitchen, 1959 (see Section 3). This photograph forms part of Annex II of the report entitled Information for the Study Aimed at Remodelling the System for Making and Distributing Soup to the Poor, drawn up by the Santa Casa da Misericórdia de Lisboa in 1959 (cat.16 - detail of the photograph).





Detail of no. 13 of the catalogue.



Detail of no. 6 of the catalogue.

LIST OF WORKS

1. Pedro Costa, *Daughters of Fire*, 2013, 2 HD films.2. *The Statutes of the Confraternity of the Misericórdia, 1516.*

Lisbon: by Valentim Fernandez and Hartman de Campos, 1516 (26 cm).
Reference Number: L.A.XVI.114.

3. *The Statutes of the Confraternity of the Misericórdia, 1520.*

With the seven spiritual works of mercy on the left-hand page and the seven corporal works of mercy on the right-hand page.
24.5 x 36 x 2 cm.; 34 folios; illuminated parchment and paper.
Reference code: PT-SCMLSB/SCML/CR/07/02.

[fl. 7] [...] As sete spirituaes Sam estas com/uem a saber. / [fl. 7 v] Emsinar os simprezas. A segunda / obra de misericórdia he courear a saber. / Dar boom conselho a quem o pedir. / A terceira obra de misericórdia he .a saber. Castigar com caridade os que er/ram / A quarta obra de misericórdia he .a saber. / Conossollar os tristes e desconsol/ados / A quinta obra de misericórdia he .a saber. / Perdoar a quem nos errou / A sexta obra de misericórdia he .a saber. / Soffrer as iniurias com pacien/cia. / A septima obra de misericórdia he .a saber. / ROguar a deos polos uiuos E / pollos mortos. / As corporaões sam outras sete a / primeira obra de misericórdia corpall he .a saber. [fl. 8] Rleemir cativos e pessos uisitar. A segunda obra de misericórdia corpall he .a saber. Cuiar os enfermos. / A terceira obra de misericórdia corpall he .a saber. / Clubrir os nusos / A quarta obra de misericórdia corpall he .a saber. / DAR de comer aos famintos / A quinta obra de misericórdia corpall he .a saber. / DAR de beber aos que ham sede. / A sexta obra de misericórdia corpall he .a saber. / Dar pouasada aos peregrinos. E / pobres. / A septima obra de misericórdia corpall he .a saber. / Enterrar os finados etc As quaes / abaixo de misericórdia se compri/ram quanto for postu[el] na maneira / abaixo decira->do. / P[er]a fundamento do quall os / Pfundadores e irmaões <da> dita com [fl. 8 v]

4. Pieter Brueghel, the Younger (1601–1625), *Works of Mercy*, 17th century (first quarter).

Oil painting on wood, 41.5 x 56 cm (with frame 61 x 75.5 x 6 cm). Museu Nacional de Arte Antiga, MNA A inv.1469.

5. Anonymous, *The Good Samaritan*, 17th century (second quarter)

Oil painting on canvas, 110 x 152 cm. Church of Santa Cruz do Castelo, Lisbon.

6. Bowl used in foot-washing ceremony, Lisbon, 17th century (second half).

Portugal, Lisbon (L-515), Silver, 10.8 x 41.5 cm (diameter); 1300 g.
Santa Casa da Misericórdia de Lisboa, MSR inv. Or. 621.

7. Jerónimo de Chaves (1523–1574), *Chronicle of the most copious and accurate repertory of the times to have appeared to date, 1520.*

Composed by the astrologer and cosmographer Hieronymo de Chaves. In Seville: at the home of Alonso Escriuano, (20 cm).
Reference number: L.A.XVI.31.

8. Pierre-Sylvain Regis (1632–1707), *Système de philosophie: contenant la logique, métaphysique, physique & morale* [Philosophical system: containing logic, metaphysics, physics and morals] by Pierre-Sylvain Regis. 5th volume. A

Lyon: chez Anisson, Pousset & Rigaud (17 cm) 1691.
Reference number: L.A.XVII.0074's.

9. Jug from the Todos-os-Santos Hospital, c. 1756–1775.

With the insignia of the hospital: 'OS' Omnium Sanctorum. White faience; cylindrical shape with a handle; blue sponged paint.
31.5 x 19.5 cm (diameter). Museu da Farmácia (Lisbon).
MF inv. 7761.

10. Mortar with pestle, Iberian Peninsula, c. 1450–1530.

Bronze; triangular shape. Three handles studded by 15 supports (five on each panel, triangular and in alternating positions). 13 x 6.3 cm (diameter); length of pestle: 10 cm. Museu da Farmácia (Lisbon).
MF inv. 5084.

11. Royal Ordinance of 14 January 1775.

Order for the Santa Casa da Misericórdia de Lisboa to draw up a record of new mattresses, sheets, blankets and fabrics required by the infirmaries of the New Royal Hospital [Hospital de São José], with an indication of the corresponding unit costs.

1775-1-14 – 1775-1-18. 2 folios; paper.

Reference code: PT-SCMLSB/SCML/CR/02/02/041.

[fl. 1] <186>

El Rey meu Senhor he servido ordenar. / que Vossa Senhoria mande logo a Real Presença do / mesmo Senhor hãa relaçaõ, que contenha: / Primo, o numero de enxerginos, que saõ pre/cisamente necessarios para a mudança dos / Enfermos do Hospital, e o que costuma custar / cada hum delles: Segundo, o numero de Lancões, / que saõ necessarios para os sobredellos, e do custo / delles, sendo do costumado panno de Linho / grosso: Tercio, do numero das mantas com / petente às sobreditas camas, custo dellas: / Quarto, do numero de varas de panno com / petente para os cortinas, com que se devem / separar, e cobrir os Leitos dos enfermos dos / corredores, que ficam por detraz deles, destina/dos para a extracção dos corpos mortos; sendo do [fl. 1 v] do panno ordinario de cores, ou de colxoens / grosseiros: Quinto, do custo, que deve fazer / o concreto das barras existentes, e de algãas, / que seja necessario acrescentar de novo à / propozcaõ das Sobreditas camas. / Deos guarde a Vossa Senhoria Paço em 14 de Janeiro/ de 1755 /

a) Marquez de Pombal /
Senhor Luiz Diogo Lobo / da Silva. <folio 40>

[fl. 2] Cumpra se e se reziste Menza 19 de Janeiro / de 1775 / Registado a fólhos 54 verso

a) Almeida Silva //

1. Segue-se rubrica ilegível.

12. Letterbook no. 2 of ordinances, decrees and reports, 1816–1823.

Between folios 157 v. and 160 is the transcription of the official letter of the Santa Casa da Misericórdia de Lisboa, sent on 7 February 1823 to the Secretary of State of the Affairs of the Realm, with the roll of the employees of the Santa Casa da Misericórdia de Lisboa and their salaries, in accordance with the Ordinance of 8 January 1823. The book contains a record of the documents issued by the Crown's central governing body that concerned the granting of privileges and the donating of assets to the Santa Casa da Misericórdia de Lisboa as well as the regulations governing its management, the holding of lotteries and the appointment of individuals to various posts within the institution.

[1816-2-28 – 1823-7-24]. 30 x 43 x 5 cm; 148 folios; paper.

Reference code: PT-SCMLSB/SCML/CR/04/002.

[fl. 158 v] Antonio Gregorio Gomez – Praticante supranumerario, serve ha / 8 annos e vence 200\$000 / He Proprietario, encartado, no officio de Agente das / ordens Militares, de SorThiago, e São Bento de Aviz, / com 4 moios de trigo, e 30\$000 réis em dinheiro. / Jacinto Paulo de Figueiredo, diro supranumerario, serve ha / 6. Anos; e vence 200\$000 / Theodoro Luiz Alvez Ferreira da Piedade, diro serve ha 6 / annos, e vence 200\$000 / O Padre Bernardino Pinto do Valle Peixoto, Capellaõ do / Baptismo, e Organista da Igreja, vence 27\$000 / Advogadão das Causas. / Gregorio Tiamatungo dos Santos 100\$000 / He Advogado da Basilica de Santa Maria, de que vence 96\$000 réis / Joze Antonio Coelho 100\$000 / Manoel Monteiro de Castro 100\$000 / Medicos / Joã Laurearno Nunes Léger, com vencimento quetido/anno na Casa dos Expostos 200\$000 / He Médico da Camara de Sua Magestade com 100\$ réis de ordenado / Jgnacio Antonio da Fonseca Benevides, destinado ao curativo / das Visitadas, e servos da Misericórdia, moradores no / districto da Vista de Santa Cruz, das orfãs, e familia / do Recolhimento, e do Hospital das Entreadas de / Santa Anna – vence provisionalmente 210\$000 / He Medico dos Hospitales Regimentales, de que / vence gratificação mensal, e pessoal / Antonio de Azevedo Correia Cardozo, destinado ao curativo / das Visitadas, e servos da Casa, residentes no dis/tricto da Vista de Nossa Senhora, vence pro/ visionalmente 150\$000 / He Medico da Familia da Capella da Bem/posta, com 70\$000 réis de ordenado – / Antonio Joze da Costa – como o antecedente – / res/pectivo ao districto da Vista de Santa Catharina 140\$000 / Cirurgiões

/ Francisco Cardozo de Andrade, encarregado, como o sobredito / Medico Benevides, vence tambem provisionalmente 1065000 / He Cirurgião da Camera Constitucional, e de São / Lazaro, com 705000 réis - / Ma [fl. 159] Manoel Joze Henriques Teixeira, encarregado como o sobredito / Medico Correa, tendo mais a Casa dos Expostos, que visita / diariamente, vence provisionalmente 1735000 / He Lente de Anatomia no Hospital de São Joze, com 4805 réis / pela Folha do Concelho da Fazenda. E tem os Partidos do mes/mo Hospital com 2005000 réis, e da Real Camara com 1005000 réis / Antonio Joaquim Farto - encarregado como o sobredito Medico - / Costa - vence provisionalmente 705000 / He Lente de Operaçoens no dito Hospital, de que ainda / requer o ordenado no mesmo Concelho da Fazenda. E tem / os Partidos, do referido Hospital com 2405000 réis - da Ca/mara de Sua Magestade com 1005000 réis, e da Casa Pia com 725000 réis / Henrique Joze Pereira, Sangrador - vence 325000 / Procuradores / Joze Joaquim Pereira da Fonseca Banha 805000 / Antonio da Cruz Leal 805000 / Antonio Joze Pereira - encarregado de agenciar a creação dos / Expostos, em que se entrega diaria, e effectivamente - / Porteiro da Mesa / Antonio Luis Alves - com residencia diaria - vence 2505000 / Tem hum andar de casas em que habita, junto ao Edficio / da Misericórdia - / Homens do azul / Joze Pedro do Amaral - He Porteiro do Recolhimento das Orfas - vence 1635990 / Tem raçaõ, e casas junto ao mesmo Recolhimento / Francisco Joze Martins - com residencia na Casa dos Ex/ postos - vence 1378950 / Tem raçaõ, e humas Lojas em que habita / Manoel Henriques da Cruz e Oliveira - he Porteiro da Con/tadoria, Cartorario, faz as buscas dos assentos dos Bap/tismos dos Expostos para se extrahirem Certidoens, paga / diariamente as Amas as creações delles, e recebe / o dinheiro que as partes satisfazem a boca do / cofre, que todas as semanas entrega ao Thesoureiro / geral no ultimo dia della em que se fa cofre - vence 1975950 / Tem raçaõ, e casas no Edficio - / Joao Pedro Vicente - he cobrador das rendas, e agencia as / causas dos Presos - vence 2905950 / Tem humas Lojas, juntas ao Edficio, em que / móra - / Fran [fl. 159 v]

13. Photographs of orthoses, c. 1950-1960 (see Section 1).

Photographs that make up an album consisting of 84 prints produced by the Georgia Warm Springs Foundation, United States of America. The photographs are associated with the training of the first orthodontic technicians at the Orthopaedic Hospital of San'Ana.

14. Brain imaging, research carried out by Prof. Ana Cristina Rego, 2013.

The first Mantero Belard Neuroscience Prize was awarded by the SCML to a project whose aim was to carry out research into Huntington's disease. Huntington's disease is a genetic, neurodegenerative pathology which affects specific areas of the human brain and is characterised by changes in movement. The project will make it possible to determine whether cells and their organelles (specifically the mitochondrion, an important producer of energy in cells) are dysfunctional in the early stages of the illness, that is, before the neuronal death caused by Huntington's disease occurs. Thus, a new radiopharmaceutical, the compound Cu(II)-ATSM PET, will be used to analyse brain imaging in a pre-symptomatic stage of the pathology, i.e., at an early stage when patients do not yet exhibit symptoms of the illness. This model makes it possible to detect where changes in the brain take place at a very early stage and to identify new therapeutic targets.

15. Foundlings' tokens (see Section 2)

Playing cards, some of which were cut out, which were carried by the children left in the care of the Santa Casa and would serve to identify them if their parents returned.

16. Party celebrating the opening of the redesigned facilities of the Alvor Residential School, 1960s, film.

9 minutes and 43 seconds; 16 mm film; black and white; no sound. The children play and explore the facilities of the school. This establishment, which was dependent on the Lisbon District Assembly, was merged with the Santa Casa da Misericórdia de Lisboa as a result of Decree-Law No. 50/83 of 31 January.

17. Report on the children of the Cruzeiro Housing Estate in Lisbon, 1971, film.

24 minutes and 55 seconds; 16 mm film; in colour; no sound. Panoramic view of the estate, the living conditions and the supervision of social care work carried out to assist children and young people.

18. Photographs of Soup Kitchens, 1959 (see Section 3).

These photographs form part of Annex II of the report entitled Information for the Study Aimed at Remodelling the System for Making and Distributing Soup to the Poor, drawn up by the Santa Casa da Misericórdia de Lisboa in 1959. 30.2 x 22 cm; photographic prints 17.5 x 12.5 cm; black and white.

19. Letter of passage written by Lourenço Borges Pereira Pacheco, Provost of the Santa Casa da Misericórdia de Braga, 1784.

Request for alms and assistance to be granted to the Frenchman Guilherme Bacharam, who was travelling from Braga to Lisbon. This letter of passage is also signed by the confraternity members Domingos José Gomes Ribeiro, António de Lira Trancoso e Menezes, Gaspar Falção Costa de Menezes, Lucas Joaquim Monteiro da Costa, António de Sousa e Menezes, António José Guimarães e António José da Silva Pereira. It includes records of his passage through the Holy Houses of Mercy of Porto, Feira, Coimbra, Leiria, Batalha, Alcobça, Poços, Vila Franca de Xira, Alhandra, Alverca and Lisbon, among others.

1784/03/12-1784/04/07. 1 folio, paper.

Reference code: PT-SCMLSB/SCML/GA/02/00504.

<Passou Março de 1784 / a) Provedor Serra> <Passou nesta Misericórdia de Vila Franca de / Xira em 31 de Marzo de / 1784 / o Provedor Aguiar Barreto > / <Passou na forma ordinária na Misericórdia / de Coimbra 17 de Marzo de / 1784

a) Britto Provedor > / 'O Provedor, e Irmãos da Casa da Santa Mizeri/córdia da muito antiga, Augusta, nobre, e sem/pre leal Cidade de Braga abaixo assignados: Fa/zemos saber aos Senhores Provedores, e Irmãos / das Santas Misericórdias, a quem esta nossa Carta de Guia / for apresentada, que desta Cidade, e Hospital della vai / / Guilherme Bacharam de Nação Fran/ceiza em direitura para Lisboa > <Passou nesta Misericórdia de Porto / a 20 de Março de 1784 / a) Provedor / Puggo / > 'E por ser noble he mandamos passar a presente, pela / qual pedimos a Vossas Mercês, por Serviço de Nosso Se/nhor, o mandem favorecer com suas esmolras, como fare/mo pelas semelhantes de Vossas Mercês: Em Meza, Bra/ ga de 17 / E eu / Domingos / Joze Gomes Ribeiro / Escrivão da Santa Casa a escrevi, / <Passou na Misericórdia / de Leiria em 23 / de Março de / 1784 / a) >

a) Provedor Lourenço Borges Pereira Pacheco a) Domingos José Gomes Ribeiro / a) Dom Antonio de Lira Trancoso e Menezes /

a) Gaspar Falção Cotta de Menezes / a) Lucas Joaquim Monteiro da Costa / a) António de Souza e Menezes / a) Antonio José Guimarães a) Antonio Joze da Silva Pereira / a) Sebastião /

[fl. 1 v] <Passou nesta Misericórdia de Vila / Brava a) Alares> <Passou Santa Cruz de Coimbra 17 de Março / de 1784> / <Passou nesta Misericórdia de em / 20 de Março de 1784 / a) Azevedo / > <Passou Nesta Misericórdia de Feira 12 de / Março de 1784 a) Provedor Souza> / <Passou nesta Misericórdia de Alcobça / em 27 de Março de / 1784 o Secretário da / Meza / a) Almeida e Souza> / <Passou nesta Misericórdia de Batalha / a 24 de Março de 1784 / a) Mendez> / <Passou Neste Mosteiro Real de / Alcobça aos 27 de Março / de 84 a) O Porteiro Mór> <Passou nesta Santa Casa da misericórdia / de Poços 31 de março de / 1784 / a) / > <Passou nesta Santa Casa de Misericórdia / da Vila de Sãthandrea em 1 / de Abril de 1784. / a) Ferreira> <Passou nesta Santa casa de / de [sic] Misericórdia da Villa de Alverca / a) Oliveira //

1. Segue-se texto impresso.
2. Segue-se texto manuscrito.
3. Segue-se assinatura ilegível.

4. Segue-se texto impresso.
5. Segue-se texto manuscrito.
6. Segue-se texto impresso.
7. Segue-se texto manuscrito.
8. Segue-se assinatura ilegível.
9. Segue-se palavra ilegível.
10. Segue-se rubrica ilegível.

20. Letter of passage written by Francisco Pedro Baptista, Provost of the Santa Casa da Misericórdia de Coruche, 1784.

Request for alms and assistance to be granted to Caetano dos Santos, son of Luis de Jesus and Maria dos Santos, a native of Lourical, bishopric of Coimbra, who was travelling from Coruche to Setúbal Hospital. This letter of passage is also signed by the confraternity member Father José de Sousa dos Santos. It includes records of his passage through the Holy Houses of Mercy of Mage, Salvaterra de Magos, Benavente, Samora Correia, Vila Franca de Xira, Alhandra, Alverga, Barreiro and Azeitão.

1784/02/26-1784/05/19. 1 folio; paper.

Reference code: PT-SCMLSB/SCML/GA/02/00990.

[fl. 1] «Passou nesta Misericórdia de vila / franca de xira em 14 de / Maio de 1784 / a) Provedor Aguiar Barreto» «Regueiros de Santarem / Passou nesta Misericórdia de / Salvaterra em / 13 de Mayo de / 1784 a) Alves» 'O PROVIDOR, e Irmãos da Meza da / Misericórdia desta Villa de Coruche, / etc. Fazemos saber aos Senhores Provedores, e Irmãos da Meza das Misericórdias, / a que esta nossa Carta de Guia for apresentada, / que desta Villa vai para o Hospital Real de Villa de / Setúbal' Caetano dos Santos, solteiro, filho de Luis / de Jesus, e Maria dos Santos, da Villa de Lourical Bis/pado de Coimbra, Socorrido com as Escolas desta / Misericórdia, e Cavalgadura' / E por constar de sua muita pobreza, foi provido com esmolas desta Santa / Casa: Pelo que pedimos a vossas mercês, que / indo seu caminho direito, o favoreção com sua / esmola. Em Meza' de 26 de Fevereiro de 1784

a) O Provedor Francisco Pedro Baptista

a) O Padre Joaz de Souza dos Santos

«Passou Nesta Misericórdia de / Muja em 22 de / Marso de 1784 / a) o Provedor Barboza»

[fl. 1 v.] Passou nesta Misericórdia de Benavente / em 13 de Maio de 1784 / a) O Escrivão Andrade Valente» «Passou por esta Misericórdia de Samora / Correa em 13 de Mayo de 1784 a) O Escrivão Alvarez» «Passou nesta Misericórdia do Barreiro em 18 / de Mayo de 1784 / a) O Provedor Feyo» «Passou nesta Santa Casa da Misericórdia / desta Vila de Alhandra em 14 / de Mayo de 1784 / a) Borges / Passou nesta Santa Casa da Misericórdia / desta Vila Aluerca 15 de Mayo de 1784 / a) Sylva» «Passou em esta Misericórdia de Azeitão aos / 19 de Mayo de 1784 a) Pauleto />

1. Segue-se texto impresso.
2. Segue-se texto manuscrito.
3. A palavra 'Setúbal' foi grafada sobre a palavra 'Santarém'.
4. Segue-se traçado manuscrito e texto impresso.
5. Segue-se texto manuscrito.

21. Letter of passage written by Brother Manuel do Cenáculo [Vilas Boas Anes de Carvalho], Bishop of Beja and Provost of the Santa Casa da Misericórdia de Beja, 1784.

Request for alms and assistance to be granted to Domingos António, a Galician travelling from Beja to Lisbon. This letter of passage is also signed by the confraternity members Romão António de Vargas e Abreu, João Manuel da Veiga and Bernardo Dias Poças. It includes records of his passage through the Holy Houses of Mercy of Portugal, Alfindão, Alvito, Torrao, Alcácer-do-Sal, Setúbal and Palmela.

1784/02/28-1784/03/13. 1 folio; paper.

Reference code: PT-SCMLSB/SCML/GA/02/00426.

[fl. 1] «Passou nesta Misericórdia / de Alvito em 3 / de Março de 1784 / a) Provedor galião»

'O PROVIDOR, e Irmãos da Meza / da Misericórdia desta Cidade de Béja, / etc. Fazemos saber aos Senhores Provedores, e Irmãos da Meza das Misericórdias, a que esta nossa Carta de / Guia for apresentada, que desta Cidade vai 'Domin' / gos Antonio solteiro natural de galliza para Lisboa com / cavalgadura' / E por nos constar de sua muita pobreza, e neces/sidade, se proveo com esmolas desta Santa Casa: / Pelo que pedimos a Vossas Mercês, que indo seu / caminho direito, o favoreção com suas esmolas. / Em Meza 26 de Fevereiro de 1784. *

a) Frei Manuel Bispo de Beja. /

a) Escrivão Romão António de Vargas e Abreu /

a) João Manoel da Veiga /

a) Bernardo Dias Poças /

«Passou nesta Misericórdia / de Bringel em 1 de Março / de 1784 / a) Pereira»

«Passou neste ospital de / Alfindão em 2 de Mar/ço de 1784 a) Manuel

Fernandez» «Passou nesta Misericórdia de vila' / em 4 de Marso de 1784 a)

Gama» /

[fl. 1 v.] «Passou nesta Santa Casa da Misericórdia / do Torrao em 5 de Março / de

1784. a) Provedor Cardozo» «Passou nesta Misericórdia de Alcácer do / Sal 9 de

Março de 1784 / a) Provedor Correia» «Passou nesta Misericórdia de / Palmela

em 13 de Março / de 1784 *» «Passou nesta Santa Casa da Misericórdia / de

Setúbal 12 de Março de 1784 a) Barreto />

1. Segue-se texto impresso.
2. Segue-se texto manuscrito.
3. Segue-se texto impresso.
4. Segue-se texto manuscrito.
5. Segue-se palavra ilegível.
6. Segue-se rubrica ilegível.

22. Staff of the Provost of the Santa Casa da Misericórdia de Lisboa, Portugal, 16th/17th century.

The staff is surmounted by a finial on which scenes related to acts of mercy are shown: prayer and the burial of a dead man, spiritual and corporal support for prisoners, and the welcoming of pilgrims and the poor. It also includes a fourth scene depicting a wedding. Spun and engraved silver. 97 x 15 cm (diameter); 1290 g.

Santa Casa da Misericórdia de Lisboa. MSR inv. Or.624.

23. Official letter written by Joaquim A. de Evora, Provost of the Santa Casa da Misericórdia de Evora, 1791.

Sending of the letter of summons on behalf of the indigent prisoners Sebastião José Alfaiate and Luis Francisco. It asks that legal support be granted to the metalworker António Baptista, brother of the Santa Casa da Misericórdia de Evora, who was being held in Limeiro prison in Lisbon. This letter of passage is also signed by the confraternity members António Carlos de Abreu Almada da Cunha Perestrelo, António José Soares, José António da Fonseca and António Ribeiro Marrocos. It includes a note mentioning that this detainee had been sentenced to be deported to India for ten years.

1791/01/29-1791/02/26. 3 folios; paper.

Reference code: PT-SCMLSB/SCML/GA/02/01143.

[fl. 1] «Ilustríssimo e Excelentíssimo Senhor / < Número 32> «Respondia a 12 de Fevereiro de / 1791» Pozemos em execução a Carta Cita/toria, que Vossa Excelência nos remeteu a favor dos Pre/zos Sebastião Joazé Alfaiate e Luis Francisco / cuja remetemos despachada, e fes de despeza / 942 reis «novamente respondia em 26 de / Fevereiro de 1791» Em O Limoeiro dessa Carta [sic] se / acha prezo hum Irmão desta Irmãndade / admitido a Livramento por esta Meza, e chamado / Antonio Baptista official de Saralheiro, se / elle requerer o patrocinio de Vossa Excelência grande / esmola lhe fará admitido o Livramento. / Estimaremos, que Vossa Excelência nos / permitia muitas ocaziões de obzequiar-mos / a respeitavel Pessoa de Vossa Excelência que Deus Guarde muitos / annos. Evora em Meza da Santa Casa da / Misericórdia aos 29 de Janeiro de 1791 / «Ilustrissimo Excelentissimo Senhor Provedor, / e mais Senhores Irmãos da Meza / da Santa Casa da Misericórdia / da Cidade de Lisboa»

a) Joaquim A. de Evora. /

a) António Carlos de Abreu Almada Perestrelo. /

- a) António José Soares. /
a) José Antonio da Fonseca /
a) Antonio Ribeiro Marrocos

[fl. 3] O prezo que veio recomendado / da Mizericórdia [sic] de Evora por / nome António Baptista ao-se / ja sentenciado em des annos / para a India por culpa de reis/tensia e aqada de fca pende / sobre embargos tem procurador / que lhe trata da cauza / carta 29 de Janeiro de 1791 -já respondida / em 12 de Fevereiro [sic]. 1791 //

1. Refere-se a "Carte" e não a "Carta".

24. Letter by Canon António Pereira Palha, 1795.

Information on the pardon granted to [Bernardino da Silva, a native of Benavente], an indigent prisoner [in Lisbon prison]. The prisoner had been condemned to death but his sentence was commuted to deportation to Mozambique for ten years.
1795/08/22. 1 folio, paper.
Reference code: PT-SCMLSB/SCML/GA/02/01148.

Jllustrissimos e Excelentissimos Senhores Provedor e mais Jrmãos da Meza / <Número 36> / Bem remunerado me fica o disassar, que tive / nas frustradas diligências, que fiz a beneficio do Fre/zo, com o gosto que recebi agora da noticia que / Vossas Excelências me fazem a honra de partici/par me, de se lhe ter salvado a vida, sem / dependencia do perdão da Parte, que tão viva/mente rezestio a todas as instancias / Queira Nosso Senhor que elle empregue / melhor para o futuro a que lhe conservou: e / não meo dilatar as de Vossas Excelências para so correr das culpas. Eu da minha parte gratifi/co as Vossas Excelências a honrosa mercê de me fa/zerem sientie deste triunfo da sua caridi/dade, honrando me com a participação des/ta boa obra. Deus Guarde a Vossas Excelências muitos annos / <Evora 22 de / Agosto de 1795> De Vossas Excelências / Muito Venerador, e humilde creado
a) António Pereira Palha //

25. Official letter written by [António Freire Gameiro de Sousa], Bishop of Aveiro, Provost of the Holy House of Mercy of that city, 1796.

Information on the legal support provided to João Luis de Sousa and the crippled Manuel Marques, prisoners in the city of Aveiro, and the uncollected charitable bequests in that district in 1795. This official letter is also signed by the confraternity members Francisco Luis Gomes Mascarenhas, João Baptista de Castro and Father José Bernardino da Costa Valente. It includes a list of the expenses arising from the legal support to the aforementioned prisoners as well as an official letter written by Manuel José de Almeida, the procurator appointed by the Santa Casa da Misericórdia de Lisboa to collect the aforementioned bequests, stating that the sum of 159,985 réis had been collected.
1796/01/09-1796/02/13. 3 folios, paper.
Reference code: PT-SCMLSB/SCML/GA/02/00283.

[fl. 1] Jllustrissimo e Excelentissimo Senhor <Número 10> / Dezejando eu satisfazer mai pontualmente a pissima / recommendaçãõ que Vossa Excelência foi servido fazer-me ultimamente a / favor dos prezos, João Luiz de Souza, e Manuel Marques, o coixo: mandei sem perda de tempo cuidar nas diligências rela/tivas a cada hũ deles. E ainda que a de Ovar teve de levar / mais tempo, por pertencer aquella Villa ao Bispado do Porto, tenho eu a satisfaçãõ de as poder agora remeter to/das a Vossa Excelência, expidas na forma que se requeria, indo jum/tamente a lembrança da despeza que fizeram, para Vossa Excelência a poder / mandar satisfazer, como for servido. / Pelo mesmo dezojo de servir a Vossa Excelência, fiz averiguar/te, se havia, ou não, algũa cobrança de Legados não cum/pridos, pertencente a essa Santa Caza, e soube achar-se na / mio do Procurador respectivo, a quantia, que consta da pro-memória / incluza: a qual por isso espero ainda neste mez poder reme/ter a Vossa Excelência pelo primeiro portador que mandar o Adminis/trador do tabaco desta Cidade, com todas as clarezas necessarias. / E para tudo mais que for do Serviço de Vossa Excelência, e dessa Meza, es/taremos nós sempre prontissimos, e com a mais ampla, / e obziquiãõ

vontade Deos Guarde a Pessoa de Vossa Excelência por muitos / annos Aveiro em Meza de 9 de Janeiro de 1796. /

- a) António Bispo de Aveiro e Provedor
a) Francisco Luiz Gomez Mascarenhas
a) João Baptista de Castro
a) o Padre Joze Bernardino da Costa Valente

[fl. 2] Pelas custas da citação feita na vila de / ovar para o Escrivão ----- 400 / para o Corregedor ----- 100 / para o Procurador <e> que foy agenciar a delegência 18900 / Paga 28400 / Custas das culpas / de Jhaue /Aprezentam da ordem do Dezenburgal ----- \$0.54 / Trasilado do ----- \$220 / Dito do sumario ----- \$ 105 / Dito da Devaçãõ ----- \$955 / Dito do sequestro ----- \$030 / Somma 13364 / Seguro do Correo ----- 300 / O escrivam da dita vila / Somma tudo ----- 45064
a) André Fernandez Pessoa //

[fl. 3] Excelentissimo Senhor / < Respondida em 13 de / Fevereiro de 1796> / Fui, como Vossa Excelência me ordenou, para entregar / os 159985 pertencentes aos Hospitais da / cidade de Lisboa, dos Legados não compridos deste Bispaudo; ao Administrador dos / laboços desta cidade; e me respondei / que para o dinheiro lhe pella Admestiraçãõ, / não tinha ordem dos contratadores gerais / de Lisboa para o receber, e que por isso o da/viada fazer, Vossa Excelência dara a pro/vidência que lhe pareser. Justa Aveiro / 23 de Janeiro de 1796 / De Vossa Excelência / O maior respectador, e mais omilde criado / O procurador dos Legados não compridos /
a) Manoel Joze de Almeida //

26. Royal Ordinance of 30 September 1760.

Order requiring that a contribution be made by the Santa Casa da Misericórdia de Lisboa towards the rescuing of captives in Maquinez, North Africa; the treasurer-general of the captives had to be paid the sum of 40,000 réis for each of the 129 prisoners to be freed.
1760-9-30-1760-10-7. 2 folios, paper.
Reference code: PT-SCMLSB/SCML/CR/02/01/129.

[fl. 1] <Cumpra ce na forma / que sua Magestade ordena / e rezistado, Pacem ce / as ordens, necessarias / Lisboa em Meza 7 de / outubro de 1760 / > <685> Jllustrissimo e Excelentissimo Senhor / Por estar ajustado o resgate dos captivos, que / se achão em Maquinez, que são 129, e costumar / a Menza da Mizericordia concorrer com quaren/ta mil réis para cada hum pelos Legados que recebem pa/ra o que tem cofre separado: me ordena Sua / Magestade participe a Vossa Excelência o referido, para que a Me/za faça que os seus thezoureiros entreguem ao /zoureiro Geral dos captivos a sobredita quantia / respectiva ao referido numero de captivos; com / declaraçãõ que vindo no resgate algũa pessoa Eccl/estias, ou de distincãõ para as quaes a mesma / Meza deva concorrer a razeãõ de cem mil réis, che/gado que seja o resgate concorrerã com estas maioria/s. Deos guarde a Vossa Excelência Paço a 30 de Setembro de / 1760 /
a) Francisco Xavier de Mendonça Furtado //
<Senhor Conde de Val de Reis.>

[fl. 1 v] <686> Registrado a folhas 10 do Livro de registro / dos avizos e de Creptos //

1. Segue-se rubrica ilegivel.

27. Royal Ordinance of 18 October 1760.

Payment of 12,000 cruzados to Nuno Álvares Pereira de Melo, who led an expedition to rescue captives in North Africa.
1760-10-18-1760-10-22. 2 folios, paper.
Reference code: PT-SCMLSB/SCML/CR/02/01/130.

[fl. 1] <Cumpra ce na forma / que sua Magestade orde/na, e se rezistie Lisboa / 22 de outubro de 1760 / > <687> Jllustrissimo Excelentissimo Senhor / Sua Magestade he servido que Vossa Excelência / como Provedor da Mizericordia mande Lo/go entregar a Dom Nuno Alvarez Pereira de / Mello os doze mil

cruzados que se achão prom/ptos pertencente aos captivos, por se achar / encarregado pelo mesmo Senhor da expedição do / ditto Resgatte: / Deus Guarde a Vossa Excelência Paço 18 / de Outubro de 1780

a) Francisco Xavier de Mendonça Furtado /

Senhor Conde de Val de Reys

[fl. 1 v.] «1688» Registrado no livro do Registo / de cartas DeCretos e avizos / a fólhas 11 //

1. Segue-se rubrica ilegível.

28. Cristóvão de Almeida (1620-1679), Funeral prayer in the funeral rites ordered to be carried out at the Santa Casa da Misericórdia in this city of Lisbon by the very great and powerful King Our Lord Affonso VI to the Portuguese soldiers who died gloriously in defending the Fatherland on the site of Villa-Vieiosa and in the battle of Montes Claros in this year 1665, read by Padre Mestre Frey Christovam de Almeida, a monk of the Hermits of S. Agostinho, doctor in Holy Theology... 1655. Lisbon: in the workshop of Antonio Craesbeeck d' Mello, Printer to His Highness, 1665. (20 cm).
Reference number: L.A.XVII.0576³.

29. Roman Missal, 1522.

Catholic Church. Liturgy and Ritual. Missal. Roman Missal - *Missale romanum Noviter impressa et annotatissimum in margine ad facilitate...*, et quâ altissus selecti missa *perfecta est...* Venetiarum - Luceantonij de Giunta, 1522 (22 cm).

Reference number: L.A.XVI.27

30. Antiphony, 18th century

Antiphony [without title page] Catholic Church [S.l.: s.n., 18th century]
2nd vol. (45 cm).

Reference number: L.A.Mp.XVIII.077²

31. António Vieira (1608-1697), Sermon preached by Fr Antonio Vieira of the Society of Jesus at the Misericórdia da Bahia de Todos os Santos on the day celebrating the Visitation, Orago da Casa..., 1658.

In Coimbra: at the printing office of Thome Carualho, University Printer.

Reference number: L.A.XVII.0578²

32. Statutes of the Misericórdia de Lisboa, 1619.

In Lisbon: by Pedro Craesbeeck, 1619 (26 cm).

Reference number: L.A.XVII.0688

33. Vasco Fernandes, known as Grão Vasco (1475-1542), Visitation,

c. 1506-1511.

Oil painting on wood, 177 x 93 cm.

Museu de Lamego. Inv. 16.

34. Filipe de Magalhães (1563/65-1652), Cantum ecclesiasticum praecibus apud Deum animas juvandi, corporaque humandi defunctorum officium, missam et stationes juxta ritum sacrosanctae romanae ecclesiae omnium ecclesiarum matris et magistrae..., 1691.

[Antiphony. Gradual. Processional] Antverplae: apud Henricum A Ertssens, (19 cm).

Reference number: L.A. Mp. XVII. 002.

35. João Madureira, Magnificat, 2014 (draft).

36. Daniel Blaufuks, from the series Corte, 2014, 110 x 160 cm.

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Officium Vocal Group
Ana Cristina Gastanhito de Almeida (harp),
João Afonso de Bragança Pereira Coutinho (lute)
and Luís Miguel Oliveira Gomes (clarinet).

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Curator

Paulo Pires do Vale

Exhibition plan

Filipe Alarcão

Restoration

Maria José Passanha

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Museu da Farmácia (Lisbon)
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THIS CATALOGUE OF THE EXHIBITION
VISITATION - ARCHIVE, MEMORY
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VOLUME IN FOUR TOMES, AND
WAS PRINTED AT GRÁFICA
MAIADOURO, S.A.
BETWEEN JUNE
AND JULY
2014.



DA MISERICÓRPIA
A DA MISERICÓRPIA

SANTA
CASA

Misericórdia de Lisboa. Por boas causas.



visitation

SECTION 1

Photographs of orthoses, c. 1950–1960

Photographs that make up an album consisting of 84 prints produced by the Georgia Warm Springs Foundation, United States of America. The photographs are associated with the training of the first ortho-prosthetic technicians at the Orthopaedic Hospital of Sant'Ana.

Only part of this album has been reproduced.



Plain corset - Front view



Plain corset - back view

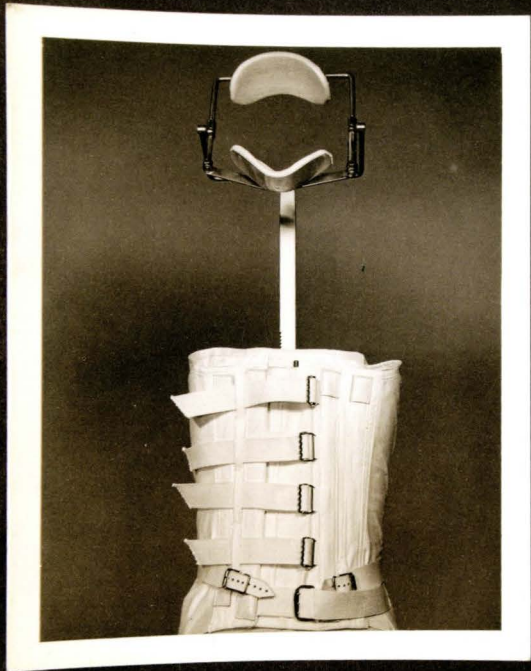


Shiffet corset to The right
back-view



Three point pressure
corset
back-lateral
view





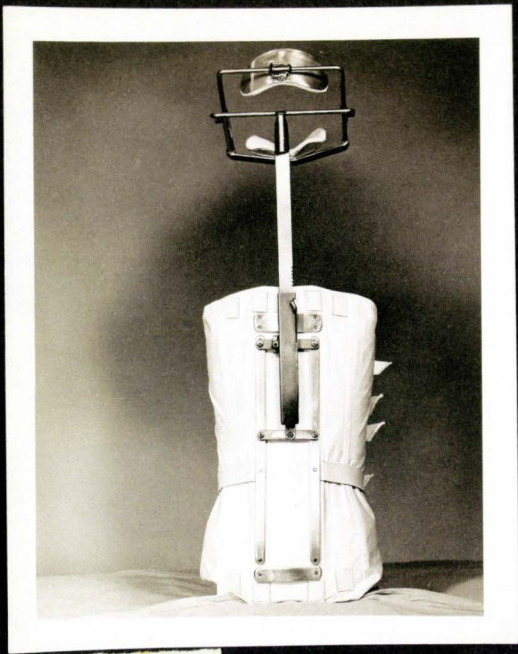
Plain corset with
head Traction attached

Front view

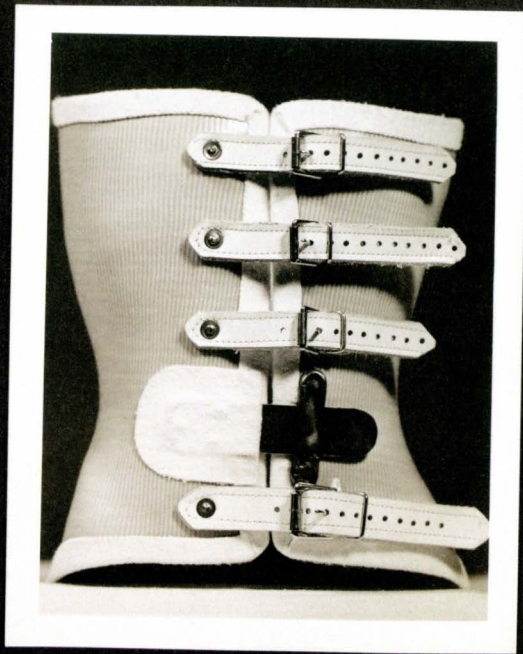


Plain corset with head traction
attached

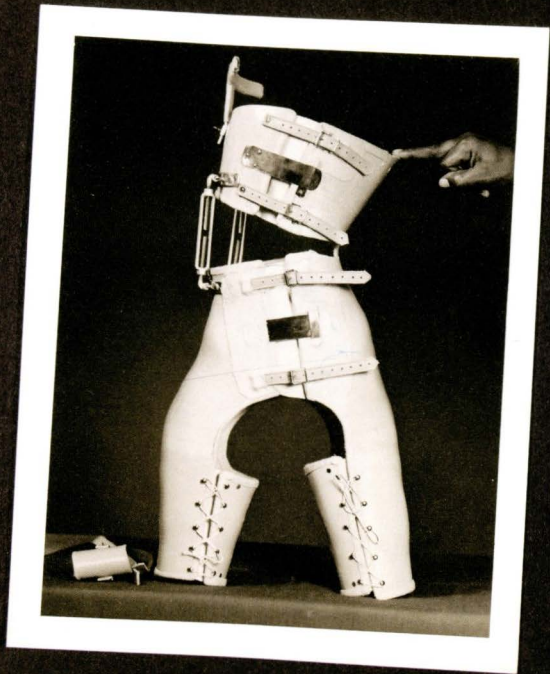
Side view

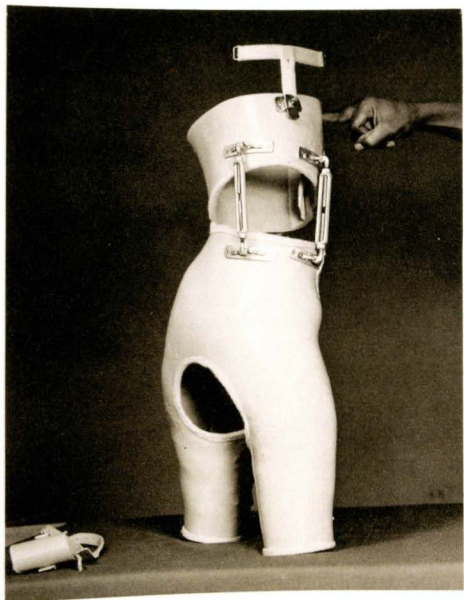


Plain corset with head traction
attached
back view



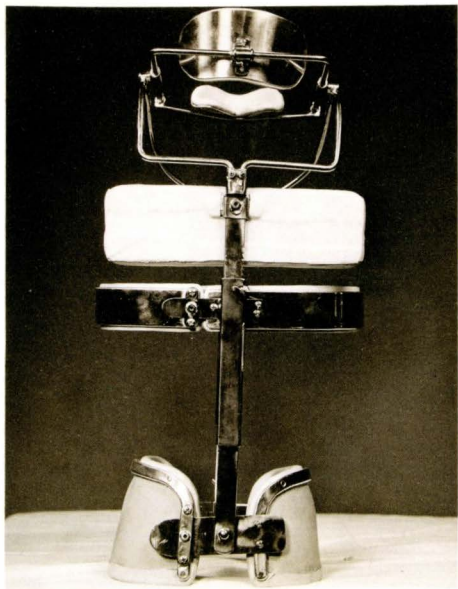
Plain polyester jacket
Front view







Milwaukee
Frame
Front view



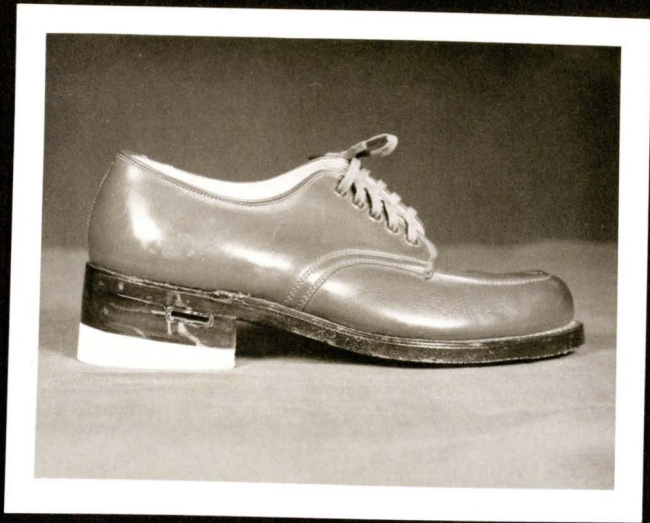
Milwaukee
Frame
back view



Forefoot abduction splint
inside view

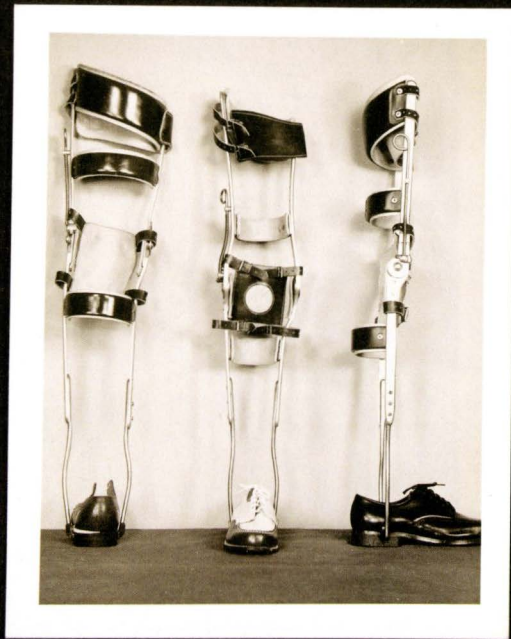


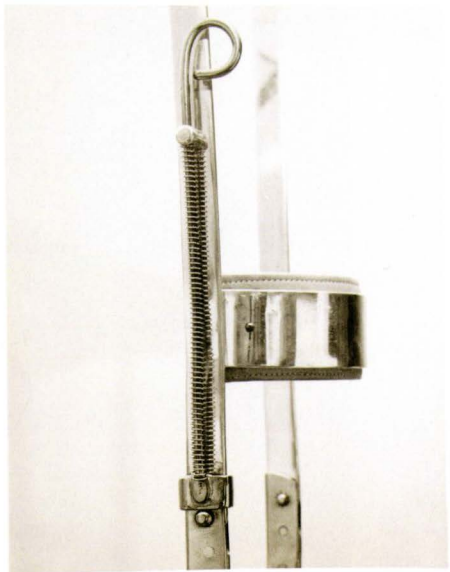
Forefoot abduction splint
outside view

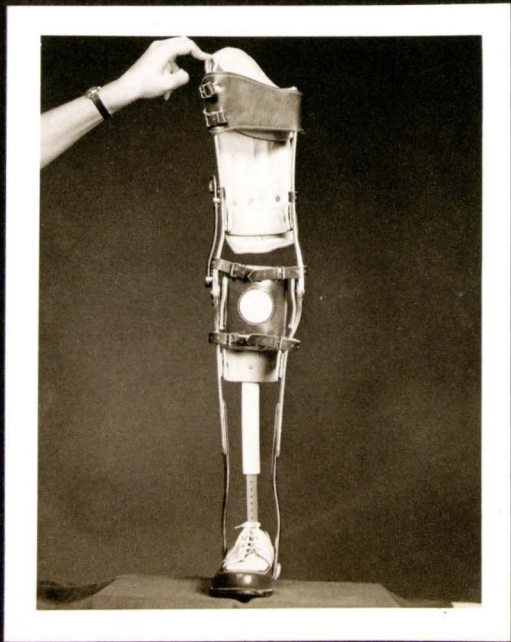


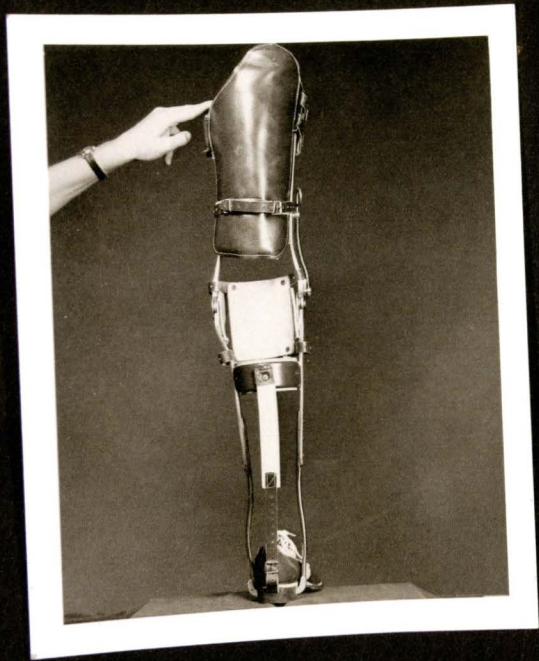


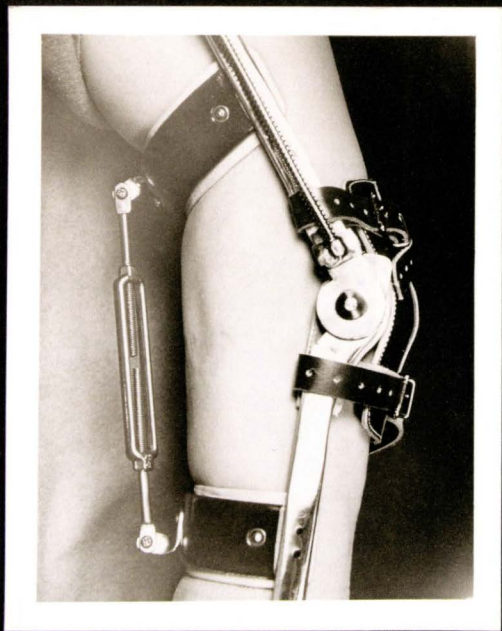








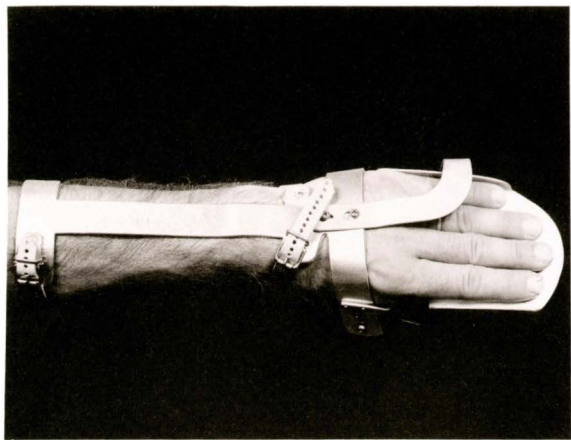


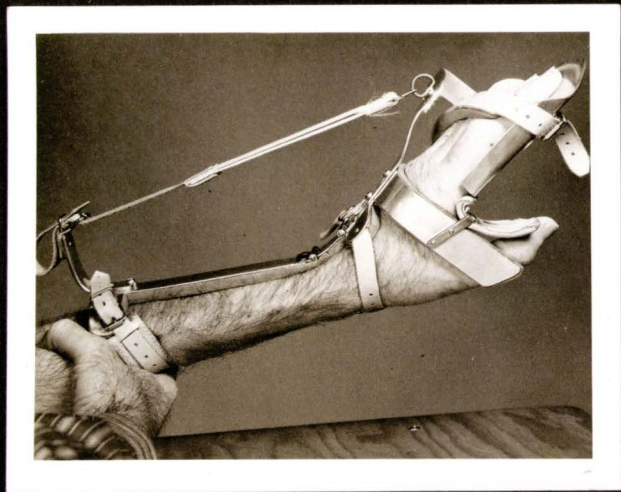


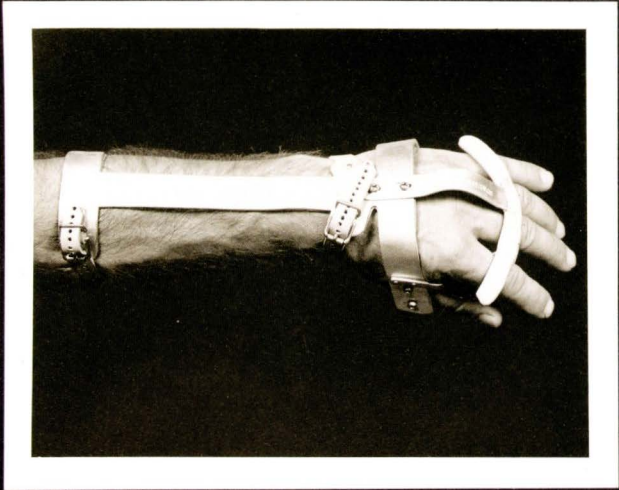


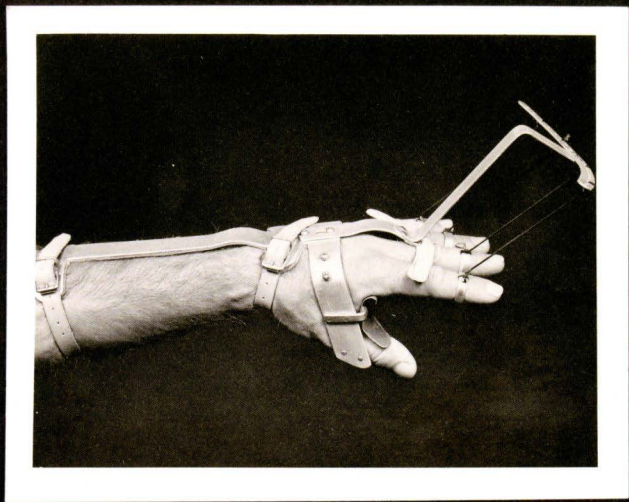


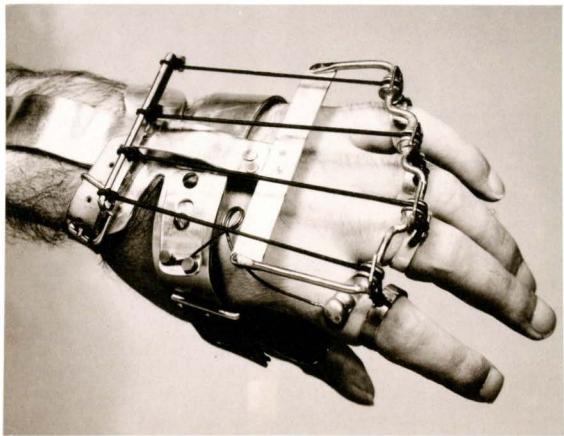




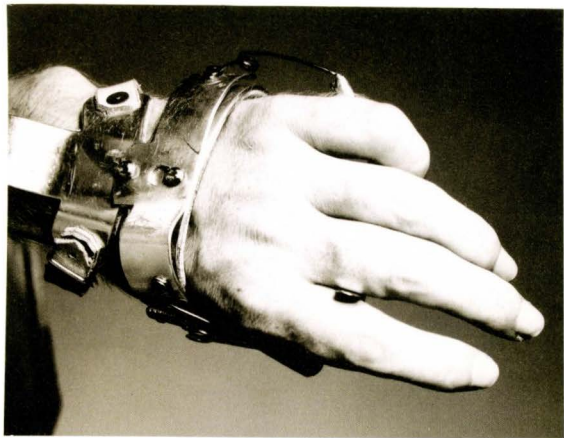




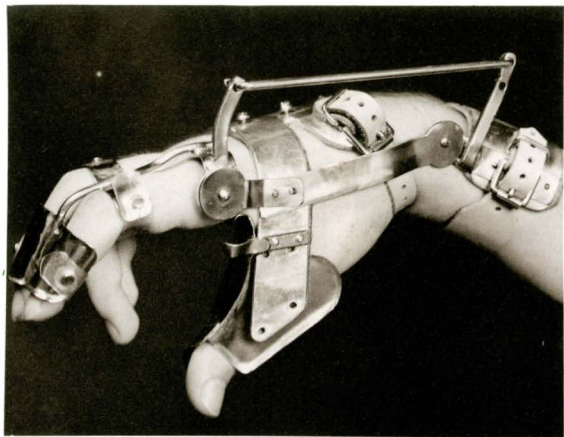


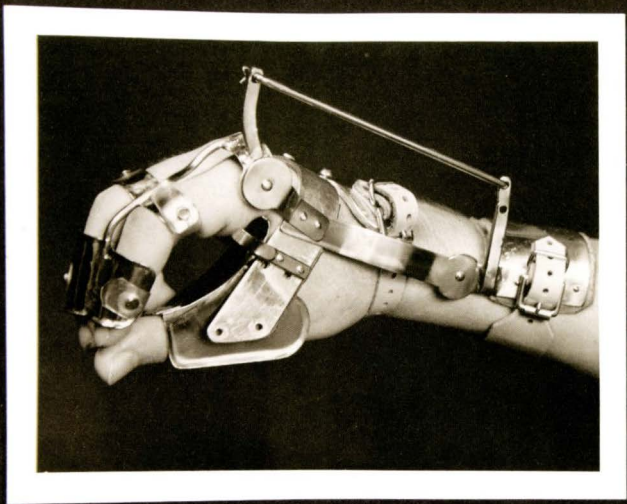


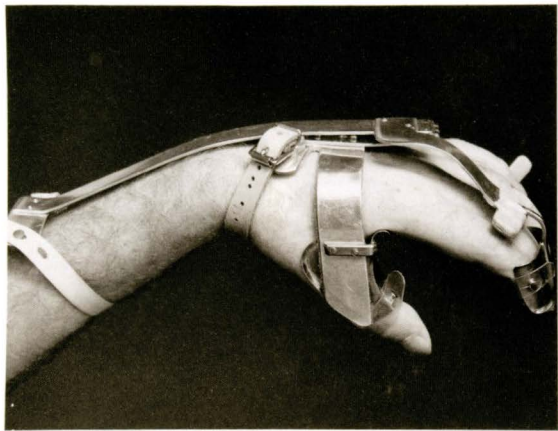


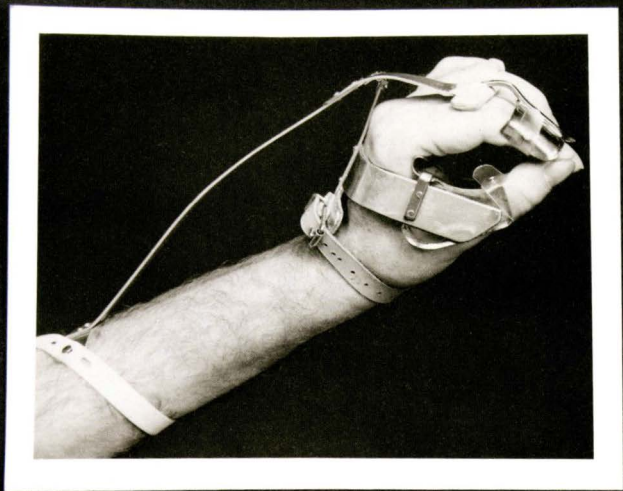


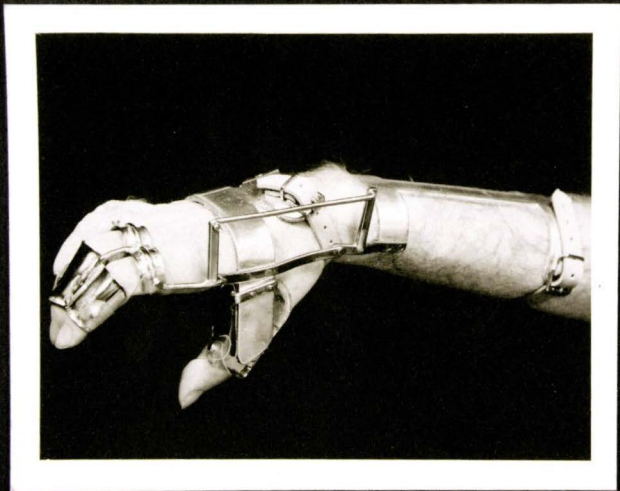


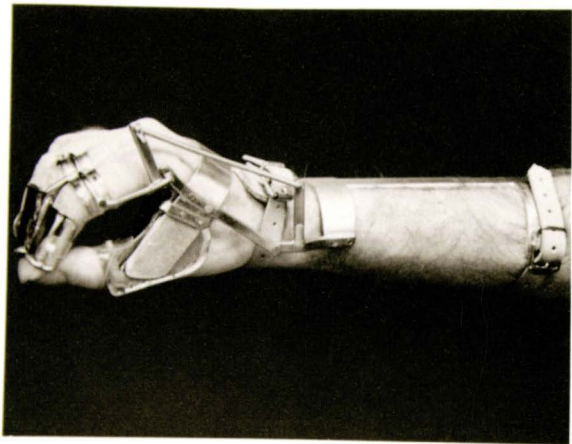


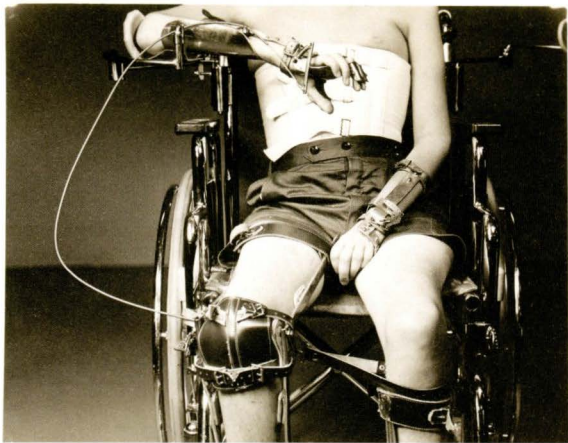




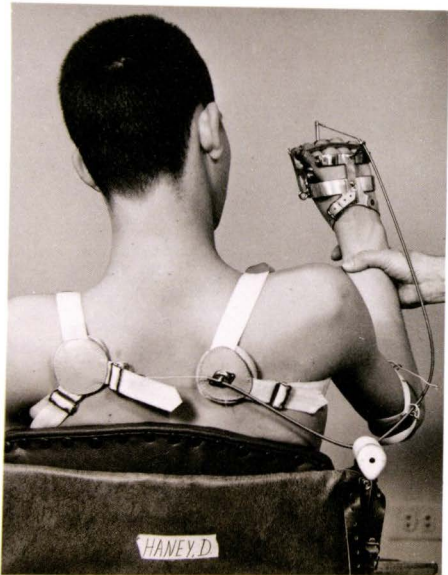


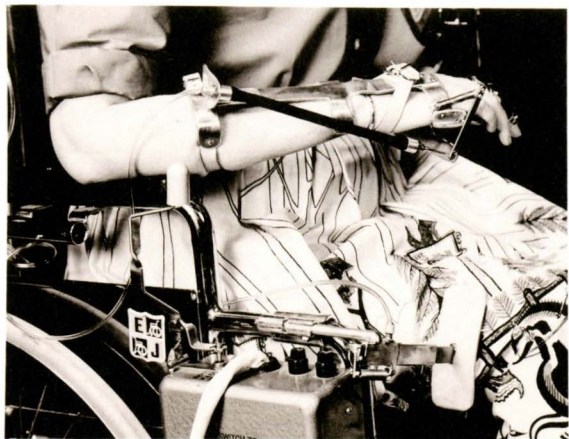










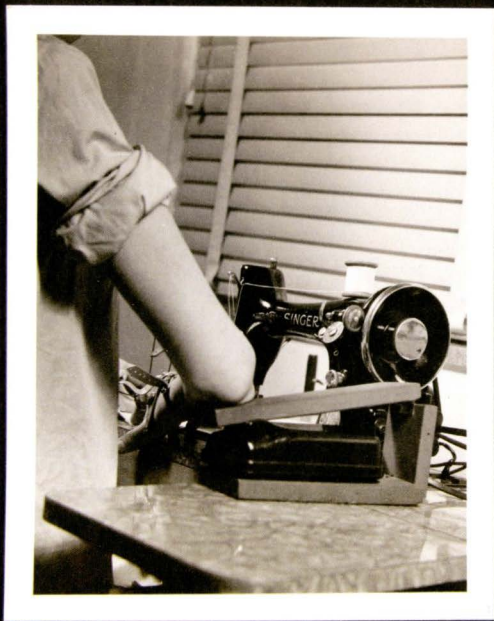


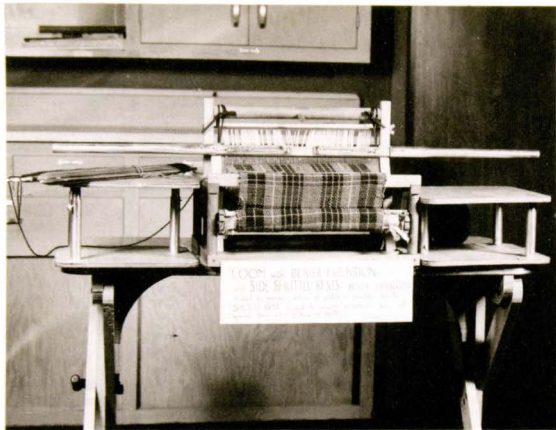








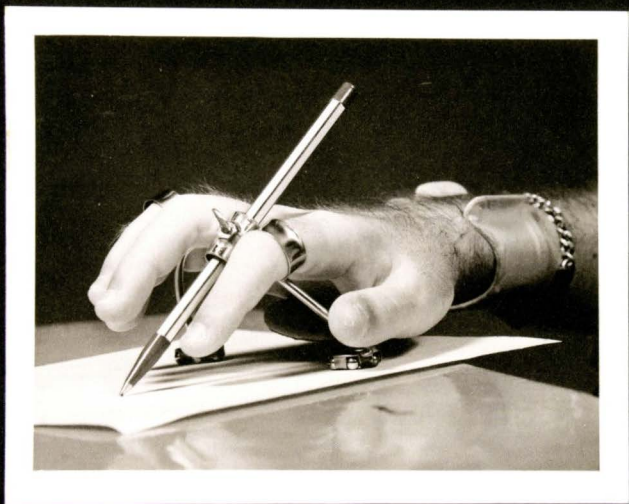




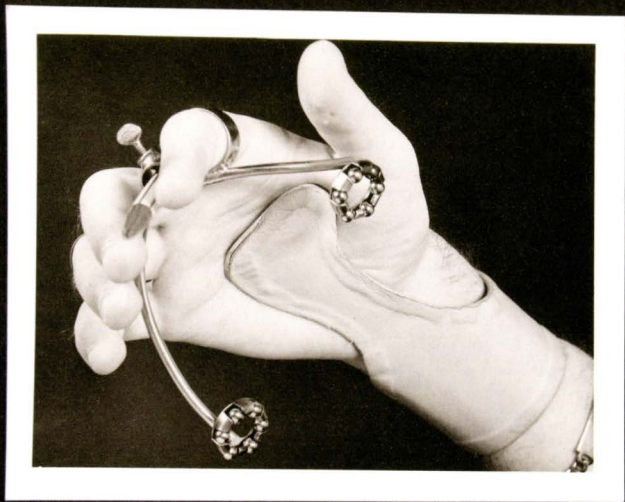
LOOM with BEAR EMBROIDERY
and SIDE SHUTTLE WEAVE. WEAVER
GAIL F. BROWN. MADE IN U.S.A. 1940. 1940.
GAIL F. BROWN. MADE IN U.S.A. 1940. 1940.



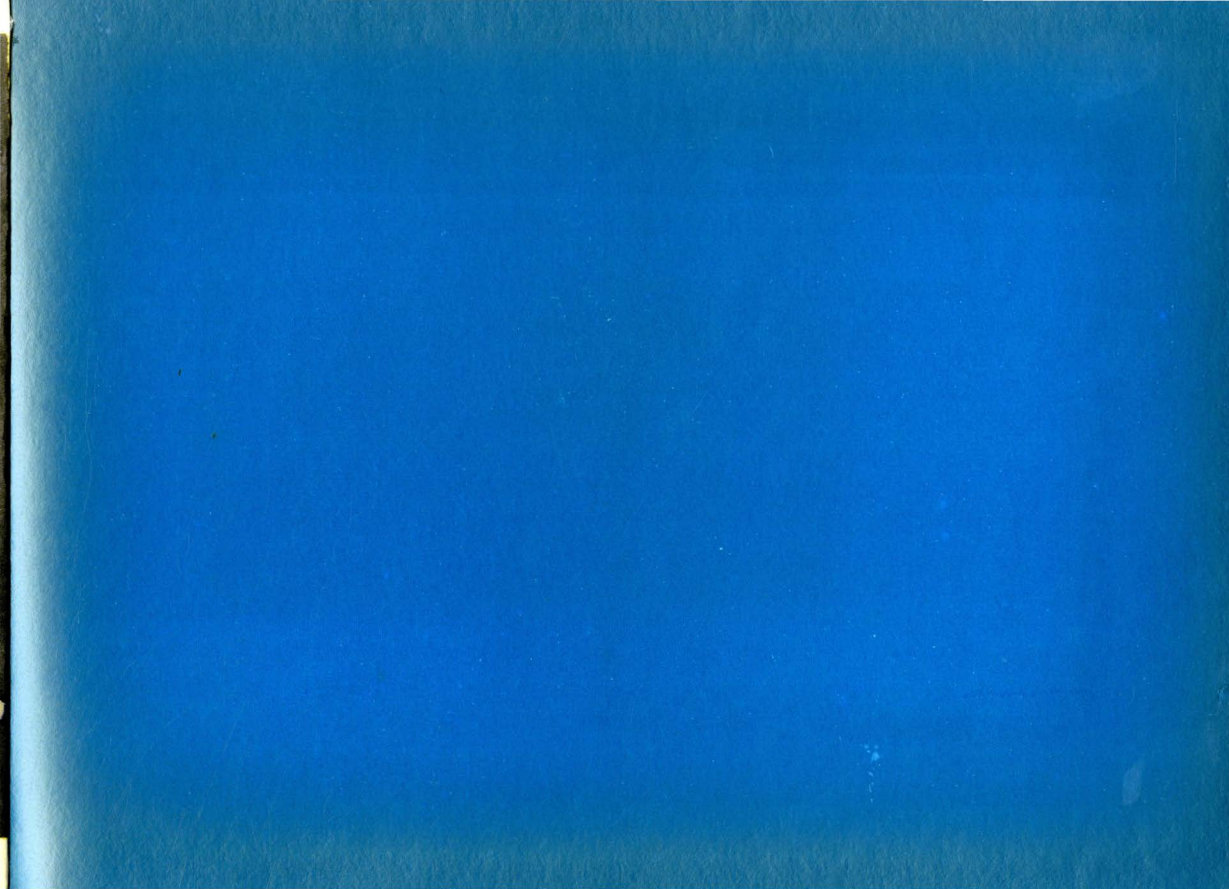






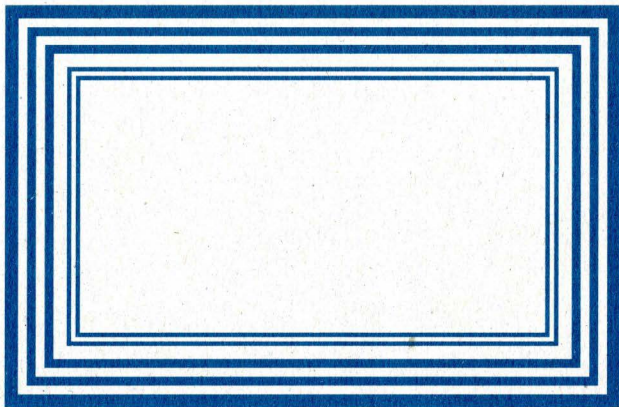






SANTA
CASA

Misericórdia de Lisboa. Por boas causas.



visitation

SECTION 2

Foundlings' tokens

Tokens carried by the children left in the care of the Santa Casa which would serve to identify them if their parents returned (cat. 15).

On the previous pages:

Token no. 1189 of 1797

Token made up of a written document with writing and an irregularly cut drawing. The writing on this token has the particularity of being written as if the child were speaking in the first person.

Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/017/1797/1189

[Reto do escrito]

Número 1.189 / Da Piedade desta Santa Casa da mize/ricórdia, se vale esta Innocente, rogando ao /
Excelentissimo Senhor Provedor, e mais aos Illustrissimos Senhores Irmanos desta Santa Casa, me
ascitem no santo / Hospital, mandando cuidar da minha criação / e Baptismo, ponde me o nome de
Luiza; fui na çida em tres deste mez de outubro do presente an / no de 1797 pelas oito horas da noite,
cujo asen / to se fara com toda esta clareza, pois assim he / do agrado de meos Payes, emquanto me
reconhecerem / por filha e vierem buscar me, e não serel entregue / senão a quem outra igual carta
como esta apresentar, / e metade do papel asignado dizendo as rascas / huas com as outras declarando
o dia mes e anno / do meu nascimento, e nome, e dia em que vim pa / ra este Hospital. Este favor se roga
pelo / amor de Deos, e pela vida e saude de Vossa Excelência / e mais Senhores desta Santa Casa Lisboa
sin / co de outubro de 1797 / E Receberá Merce //

Nasceu no dia 24 de Março de 1842, não está Bapti-
zada, deve chamar-se Julia, ou Dezideria, e p'isso seja Padrinho
o Illmo. Sr. Antonio Izidoro de Almeida, leva pobres vestidos
dois cueiros verdes dibruados de chita, leva numa meia
cautilla, pedee p' tanto a Pessoa encarregada da Adm.
dos expostos, todo o favor, pois se atempu for prospero, como
Paij espera pouco tempo hade ter de demora a sua
estada ahi. Lisboa vinte e quatro de Março de
1842 //

Barros

Token no. 480 of 1842

Token made up of a written document and part of a ticket for the lottery run by the Santa Casa da Misericórdia de Lisboa.

Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/114/1842/0480

[Reto do escrito]

Nasceu no dia 24 de Março de 1842, não está Bapti-
zada, deve chamar-se Julia, ou Dezideria, e pesso
seja Padrinho / o Illustrissimo Senhor Antonio Izidoro de Almeida, leva pobres involtas / dois cueiros
verdes dibruados de chita, e leva numa meia a / cautilla, pede ce portanto a Pessoa encarregada da
Administração / dos expostos, todo o favor, pois se o tempo for prospero, com o / Paij espera pouco
tempo ha de ter de demora a sua / estada ahi. Lisboa vinte e quatro de Março de / 1842

a) Barros //

[Verso do escrito]

Livro 116 folio 22 Verso Número 480 / Entra as dez horas do / dia 25 de Março de / 1842 //

[Verso da cautela de lotaria de 1812 cortada]

Fica igual a esta metade

a) Barros //

Fica igual a esta metade

Barros

N.º 30 ~~245~~ ²⁴⁵ ~~245~~ ²⁴⁵
Sem heca Menina 2.ª Morte, e Sábias
Esta Batizada Chumace Jethudes Thomaz
Na Cella Nodia de S. Jethudes com 13 de 3.ª.
de 1807. V.ª E por qd' este sustento Sua Maj
anao pode Criar e por a frugalidade de seu
Pai, nao ter hem que ganhar a Sua Vida
a Sua Pele e Senhores Prevedores que
a Manda Criar que a todo o tempo que Deos
portha o Nosso Pai, hea q'is ^{deve} ~~deve~~ ^{deve} ~~deve~~
hama tronca de Cavalo de Maj para Sna e
chuma fita atada Nipe directo Assim
todo o tempo Sera para Ologar a Deo, pe la
Viola e seu de dos Senhores Prevedores

Lisboa 28 de Juny de 1808



On the previous pages:

Token no. 105 of 1800

Token made up of a written document and a braid of the child's mother's hair tied with a ribbon.
Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/040/1806/0105

[Reto do escrito]

Livro 50º 245 <245> Número 105 <105> / Tem heça Menina 2 Mezes E 6 dias / Esta Batizada Chama
çê Jertrudes Thomazia / Nacêta No dia de Santa Jertrudes hem 15 de novembro de 1800? / E por falta de
sustento sua Mãj / a naõ pode criar e por a Infelicidade de seu / Paij não ter hem que Ganhar a Sua
Vida / asim Pede o Senhores Prevedores que / a Mande Criar que a todo o tempo que Deos / ponha o
Nosso ReinO hem pás a Procurã <Procurã> Leva / huma tranca de Cavelo da Mãj para Sinal / e huma
fita atada No pé direito Asim / todo o tempo Sera para Rogar a Deos pela / Vida e Saude dos Senhores
Prevedores / Lisboa 21 de Janeiro de 1800 //

1. Seguem-se as palavras "folio 245 folio" riscadas.
2. Seguem-se duas letras ilegíveis no original.

Token no. 1354 of 1806

Token made up of a written document and part of a lottery ticket
Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/037/1806/1354

[Reto do escrito]

Livro 48 Novembro de 1806 Número 1354 / A quatro de Noeuvbro de mil e oitocentos e seis / Vai
para a Santa Caza da Miziricor [sic] hum Me/nino por Bautizar que se ha de chamar Jozé Maria / Leua
para sinal coeiros brancos de baeta Mangu/itos do mesmo huna fita na sintura cor de laran/já com
salpicos brancos e riscas pretas e para o que / ficou dois bucados das pontas para se amostarem / e
ue se condiz com que leua tambem leua cozido / neste papel hum bucado de bilhete da loteria / da
Miziricordia recortado e fica o resto para Ver / se condiz co Numro do dito bilhete he Numero 9119 //

Livro 50º 245 de 1806

N.º 1354

A quatro de Noeuvbro de mil e oitocentos e seis
Vai para a Santa Caza da Miziricor hum Me
nino por Bautizar q se ha de chamar Jozé Maria
Leua p.º si nel coeiros brancos de baeta Mangu
itos do mesmo huna fita na sintura cor de laran
ja com salpicos brancos e riscas pretas e para
ficar dois bucados das pontas p.º se amostarem
antes se condiz com q leua tambem leua cozido
nesto papel hum bucado de bilhete da loteria
da Miziricordia e fica o resto para Ver
se condiz co N.º do bilhete he N.º 9119

1806 ANNO 1806 LOTERIA DA MISERICORDIA DE LISBOA 1806

O Portador deste Bilhete (que por permissão de S.ª M.ª R.
Senhor rei assignado de chancelaria pelo Realme de
S.ª Casa de Misericordia de Lisboa
Bandeira em 1806

nota 710
N.º 9119
1806

Token no. 1459 of 1824

Token made up of a written document, a piece of fabric and part of a ticket for the lottery run by the Santa Casa da Misericórdia de Lisboa.

Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/081/1824/1459

[Reto do primeiro escrito]

Via Por Baptizar os senais são hum Papel Igual / a este hua Camiza Pios Bordada Com folho Bordado / hum Coeiro de huettla Branca Com duas Pregas / hua tira de Pano de Linho uma touca de Caça Com folho / de Roda fita azul emfiada de Roda 1 vis/tido averto com azul Berde e carnado 1^o / branco Com Riscas emCarnadas. Já uzado hum / Bilhete da Lotaria da Real Caza Pia Número 553 / recortado fica ca a Metade outro como este i o que fica / Levera o Meze Dia hora sendo Preciso a todo tempo //

[Verso do primeiro escrito]

Livro 86 folho 215 Número 1.459 / Para hir este Me/nino há de Chamar / ce Joaõ //

[Reto do segundo escrito]

Novembro 4 de 1824 / Entra na Santa Caza da Meze/ricordia hum Menino que se á de / chamar Joaõ
Leva de senais hum / coeiro de Flanela Branca hum ves/tido de Chita Azul com silvado Verde / Amarelo
Emcarnado e Branco o vestido / he Novo huma fita cor de Roza de / Ceda com hua carta emfiada //

1. Segue-se palavra ilegivel.

Via Por Baptizar os senais são hum Papel Igual
a este hua Camiza Pios Bordada Com folho Bordado
hum Coeiro de huettla Branca Com duas Pregas
hua tira de Pano de Linho uma touca de Caça
Com folho de Roda fita azul emfiada de Roda 1 vis/tido
averto com azul Berde e carnado 1^o / branco
Com Riscas emCarnadas. Já uzado hum
Bilhete da Lotaria da Real Caza Pia Número 553
recortado fica ca a Metade outro como este i o que
fica Levera o Meze Dia hora sendo Preciso a todo tempo //

Nota de 1824
Conto na Santa Casa da Misericórdia
de Lisboa hum Menino que se á de
chamar Joaõ. Leva de senais hum
Coeiro de Flanela Branca hum ves/tido
de Chita Azul com silvado Verde
Amarelo emcarnado e Branco o vestido
de Novo hua fita cor de Roza de
Ceda com hua carta emfiada //

SEGUNDO SEMESTRE
V.º [redacted]
O Senhor, em cumprimento de suas
commissões, assignou a Reverenda
Mesa Fiscal, com elle presidido, os
contos desta Lotaria, que se ha de
terminar e se publicou para a successão
de [redacted]
D. [redacted]
[redacted]

Token no. 884 of 1817

Token made up of a written document and part of a ticket for the lottery run by the Santa Casa da Misericórdia de Lisboa.

Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/064/1817/0884

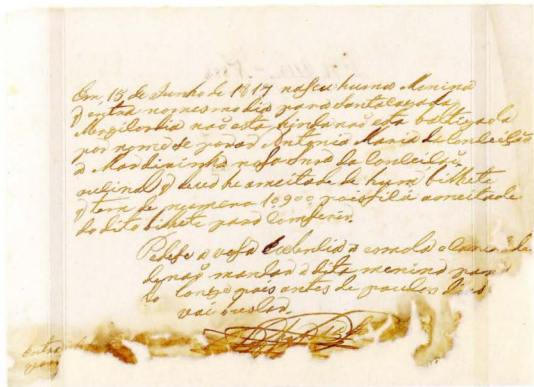
[Reto do escrito]

Em, 15 de Junho de 1817 nasceu huma Menina / que entra no mesmo dia para Santa Caza da /
Merzicórdia não esta hinda não esta baltizada / por nome se pora de Antonia Maria da Conceição /
a Mardiminha nosa Senhora da Conceição / ou cinal que leua he a metade de hum bilhete / que tem
de numero 10 900, pois fica a metade / do dito bilhete para comferir. / Pede se a vosa Exlencia ficij a
esmola e caredade / de não mandar a dita menina para / ho Convento pois antes de poucos dias / vai
buscar / Entra //

[Verso do escrito]

Livro 71 fólio 114 Verso Número 884 //

1. Segue-se texto ilegível em resultado da deterioração do suporte.



L. 65 / 426^{vo} N. 7347

No dia 3^o de 14 de 1810 foi deixado
aposta de hum Negociante desta cidade de
Lix. hum Menino que acompanha este bi-
lhetete, e que leva o sinal seguinte
Hum Bilhetete da Lotaria abrangida de la-
teria de Argel de 1811 N. 5067 humo
sivo pardo atacadado com fitas; hum ves-
tido de cheta escura Preto Rozas escuras /
na touca hum Rigor cor de cana, no cinto /
hua feta branca Lavrada, hua toalha de
Algodao com hum sinal azul.

Este Negociante fogue a casa de
Lix. de hum casa de exposto o seguinte
de nome Baptista, e que fogue a casa
de exposto da contadoria da dita casa de
Lionardo de Figueiredo, e este para nome
de batizar Felipe para sahír para fora

O Portador do Bilhete
que se apresenta de chavella por Francisco Antonio
de Almeida, Membro da Commissão nomeada
Abastada no Archivo de Argel, entrega dos mil
reales na mesma cidade seguinte de premio que lhe
for

Token no. 1317 of 1813

Token made up of a written document and part of a ticket for a lottery held for the benefit of captives in Algiers.

Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/053/1813/1317

[Reto do escrito]

Livro 63 folio 196 verso Número 1317 / No dia 3.^o feira 14 de setembro de 1813 foi deixado / a porta de hum
Negociante desta cidade de / Lixboa hum Menino, que acompanha este bi/hete, e que leva os sinais
seguintes / Hum Bilhetete da Lotaria a beneficio dos ca/tivos de Argel de 1811 Número 5067 hum co/iro
pardo atacado com fitas; hum ves/tido de cheta assente Preto Rozas escuras / na touca hum Rigor cor
de Cana, no cinto / hua feta branca Lavrada, hua Toalha de / Algodao com hum sinal azul. / O mesmo
Negociante Rogua ao Excelentissimo senhor Mor/domo da Rial casa dos expostos o obsequio / de o faser
Baptisar, e que seja Padrinho, / official da contadoria da Santa Casa Jozé / Lionardo de Figueiredo, e
se lhe porá o nome / de Antonio Filepe para sahír para fora //

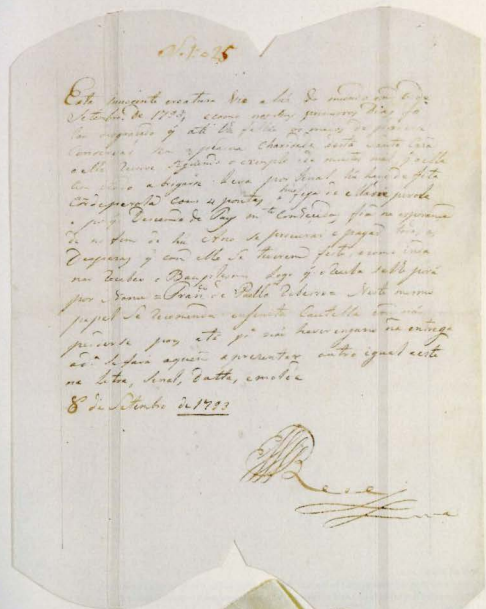
Token no. 1025 of 1793

Token made up of a written document, a white silk ribbon, and a chain with a fist-shaped, mother-of-pearl amulet.
Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/008/1793/1025

[Reto do escrito]

Número 1.025 / Esta innocente creatura Vio a luz do mundo em 6 de / Setembro de 1793; e como nos seus primeiros dias foi / taõ desgraçado que até lhe faltaõ os meios de poder se / conservar sem a piedozã charidade desta Santa Casa / a ella recorre seguindo o exemplo de muitos mil, que a ella / tem vindo abrigar se. leva por sinal hã laco de fita / cõr de perola com 4 pontas, e <chã> figa de Madreperola / e porque Descemde de Pais muito conhecidos fica na esperança / de no fim de hã Ano se procurar e pagar todas as / Despesas que com elle se tiverem feito, e como indã / nao recebeu o Bapuzismo logo que o receba se lhe porã / por Nome - Françoço de Paulla Ribeiro - Neste mesmo / papel se recomenda infinita Cautella em não / perder se pois até para não haver engano na entrega / a dita se fará a quem apresentar outro igual a este / na letra, sinal, datta, e molde / 8 de Setembro de 1793

a) [fabrica ilegível]/



Token no. 964 of 1815

Token made up of a written document (on the back of the title page of the Dictionnaire universel, historique, critique et bibliographique...) and a fragment of a white and pink embroidered and embellished ribbon.

Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/057/1815/0964

[Reto do escrito]

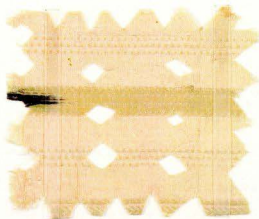
No dia 10 de Julho de mil e oitoCentos, e quinze entrou / para a Santa Caza da MizeriCordia desta Cidade de Lixboa - / Maria da Conceição de idade anno, e meio Cabelos Loiros / olhos pardos Com hum Sinal inCarnado em huma / Fonte da Cabessa não sera a dita entregue sem que seja / apresentado outro pela fraze deste. Lixboa 10 de Julho de / 1815. //

[rubricas ilegíveis]

[Verso do escrito]

¹ DICCIONAIRE [...]
Livre 87 folio 102 Número 964 //

1. Segue-se texto impresso, em francês.



Token no. 1430 of 1850

Token made up of a written document inserted into half of a drawing featuring symmetrical shapes.
Reference code: FT-SCMLSB/SCML/CE/EE/EB/08/129/1850/1430

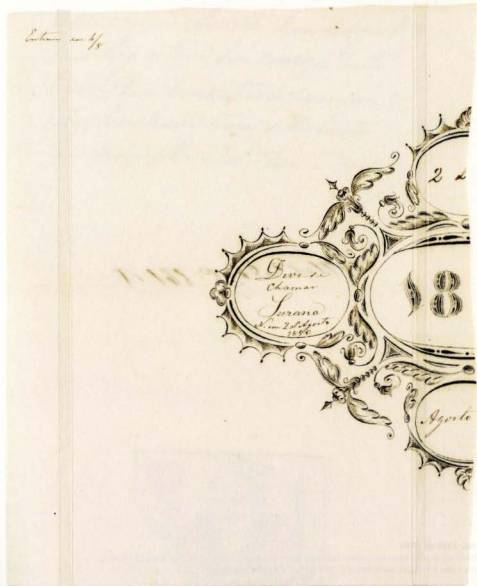
Sinal n.º 1430 de 1850

[Reto do escrito]

Entrou em 4/8 / 2 d[...]/ Deve se / chamar / Suzana / Nasceu em 2 de Agosto / 1850 / 18 [...]/ Agosto //

[Verso do escrito]

Livro 128 Folhas 25 verso Número 1430 //



Hoje 18 de Agosto de 1836, entra hum
menino que vai por Bauptizar e ha
depois chama Arnato, leva de signal
hum Rei de Copas, leva coiros [sic] de baeta
branca, leva hum vestido de riscas ama-
rellos, leva huma touca de Bobinete
com huma fita aZul clara



Token no. 1318 of 1836

Token made up of a written document and an irregularly cut playing card (the King of Hearts).

Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/104/1836/1318

[Reito do escrito]

Hoje 18 de Agosto de 1836, entra hum / menino que vai por Bauptizar e ha / de sse chamar Arnato, leva de
signal / hum Rei de cópas, leva coiros [sic] de baeta / branca, leva hum vestido de riscas ama/rellos, leva
huma touca de Bobinete / com huma fita aZul clara. //

[Verso do do escrito]

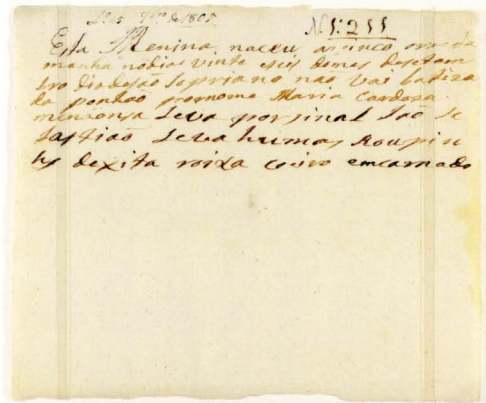
Libro 109: folio 17: verso: Número 1.318: //

Token no. 1211 of 1805

Token made up of a written document and half of a printed image of Saint Sebastian.
Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/035/1805/1211

[Reto do escrito]

Litro 45 setembro de 1805 Número 1:211 / Esta Menina nasceu a cinco ores da / manha no dia vinte e seis do mes de setem/bro dia de São sopriano não vai batiza/da ponhaõ pror nome Maria Cardosa / mendonsa leva por sinal São se/bastião leva humas Roupin'/hos de xita roixa coeiro encarnado //



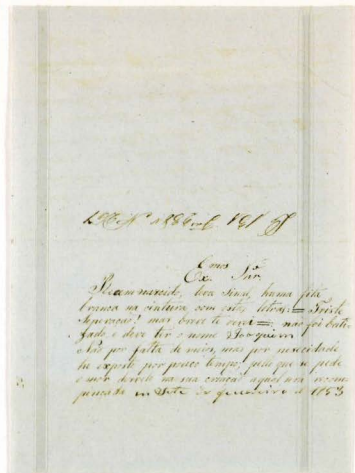
Token no. 267 of 1853

Token made up of a written document and a cream-coloured ribbon with a sentence written on it: "Sad separation! But I will see you soon".

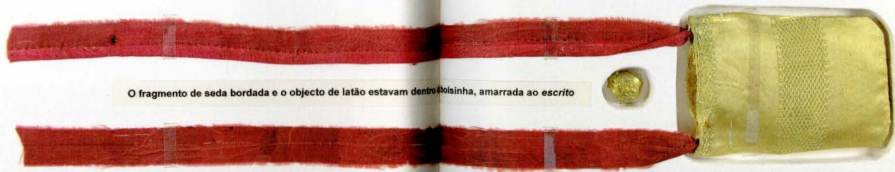
Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/133/1853/0267

[Reto do escrito]

Livro 131. Folhas 238 verso Número 267 / Excelentísimos Senhores / Recem nascido, leva sinal, huma fita / branca na cintura com estas letras: - Triste /Seperação! Mas breve te verei -; não foi bati/zado e deve ter o nome Joaquim / Não por falta de meios, mas por nescicidade / he exposto por pouco tempo; pelo que se pede / o mor desvelo na sua criação, a qual será recom/pinçada em Sete de feueireiro de 1853 //



*Alto sagham - Arimazad que sempre
nasceu de deus, mas de deus sempre
por sua mão que o criou e sustenta
e sempre de o seu lado por sempre
Pretent - e sempre para que de deus
Liber - que o lado sempre por sempre
Liber 20 de Junho 1761*



O fragmento de seda bordada e o objecto de latão estavam dentro da bolsinha, amarrada ao escrito

On the previous pages:

Token no. 2004 of 1841

Token made up of a written document and a yellow satin purse with two red strings, containing a piece of an embroidered handkerchief with floral motifs and half of a brass object.

Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/113/1841/2004

[Reto do escrito]

Ahi vaj huma Criança que nasceu / no dia 24 deste mez As 4 horas da Noite / por sua maj não se achar
Em termos / Em termos [sic] de o Criar leva por sinais huma / Bolcinha o pescoço Roga que lhe deonizto
[sic] / Lisboa que a todo o tempo sera procurado / Lisboa 24 de dezembro 1841 //

[Verso do escrito]

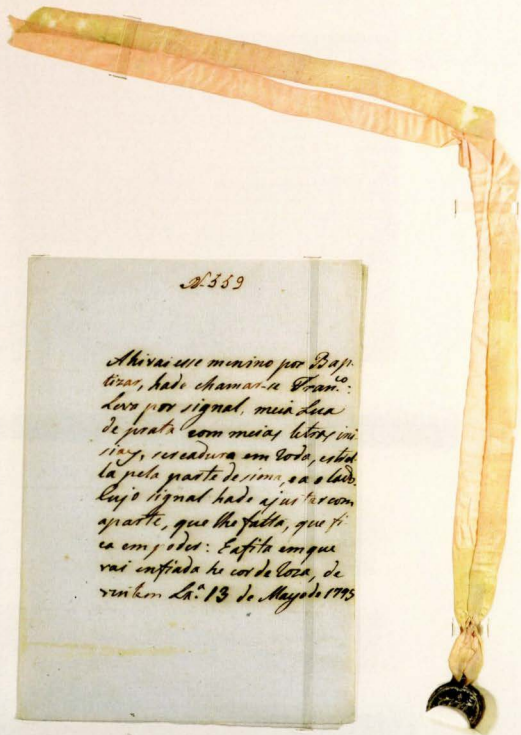
Livro 115 folio 275 Número 2004. //

Token no. 559 of 1795

Token made up of a written document, a pink silk ribbon and a fragment of a silver medal.

Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/012/1795-0559

Número 559 / Ahi vai esse menino por Bap/tizar, ha de chamar-se Francisco: / Leva por signal, meia Lua
/ de prata com meias letras ini/slaes, sercadura em roda, estrel/la pela parte de sima, e ao lado. / cujo
signal ha de ajustar com a parte, que lhe falta, que fica em poder: E a fita em que / vai enfiada he cor de roza, de
roza, de / vintem Lixhoa 13 de Mayo de 1795 //



Token and countersign no. 13 of 1836

Made up of a written document, several ribbons and a coin (10 réis). Documents registering the handing over of the founding Amália Cristina to her parents.

Reference code: PT-SCMLSB/SCML/CE/EP/02/04/1848/13

[Sinal]

[R. 1] Aos 20 de Julho de 1835 mando Depozitar minha Filha no Azilo / da Jnoçencia abandonada possa ella zhi encontrar hã mã terna / e carinhosa que lhe sirva de May athe que aquella que a Natoreza lhe / deu a possa reclamar. para que não haja ingano na Jnoçente Victima / que Jnproizas circumstancias hoje me fazem abandonar. Vou dar hã / Relaçã eZata do Fato que leva prencipiando por hã camiza de / Paninho com huma custura pellas / costas da mesma, hũ coeiro de Beitilha / branca debruado de chita escura cujos restos de debrum fião na minha / mã, hũ Volvedoro acrecentado em hũ dos lados e no outro dobrado / a ma/neira de tres bicos levando cozido aõ do meio hã fita de linha dobrada / hum Vestido de Rescadinho cor de Roza de chadres miudo ficando / alguns Rjetalhinhos do mesmo em meu poder que deverã hũ dia / ser cotigados com o mesmo Vestido leva atada na cabeça hũ / lençinho branco de tres pontas com risca Roxa em roda, leva / hã Toca de Paninho Guarnecida de espiguiha e na mesma / hum laço de fita de Gaze cor de Roza e iguais atar, ficando igualmente com hũ bocado da mesma para tambem ser apre/zentada, leva aõ Pesçoço meia vara de fita estreita de seda cor [R. 1 v.] de Azeitona de Elvas e pendente da mesma, Metade de huma Moeda / de dez Reis, ficando na minha mã a outra metade de fita com a outra me/tade da mencionada Moeda, e para maior clareza quando se Recla/me a menina, se deverã apresentar hum Bilhete em tudo igual / a este, levando os sinais que o mesmo refere. dezeja-se que a menina / se chame Amalia Christina. a menina Vai involta em hũ / saule de chita Escarlate com Barra e Ramos amarelos e Verdes / advertiro que a metade da moeda que a menina leva a tem a letra / J e aqui fica em meu poder a letra V vulgar. / <Livro 167. fólio 304 Verso. Número 1110' > //

[Contra-sinal]

[R. 1] Aos 20 de Julho de 1835 mando Depozitar minha filha no Azilo / da Jnoçencia abandonada Possa ella zhi encontrar hã mã ter/na e carinhosa que lhe sirva de May athe que aquella que / a Natoreza lhe deu a possa reclamar. Para que não haja ingano / na Jnoçente Victima que Jnproizas circumstancias hoje me fazem / abandonar. Vou dar hã Relaçã eZata do fato que leva prencipi/ando por huma camiza de paninho com huma custura pellas / costas da mesma, hum coeiro de beitilha branca debruado de chita / escura cujos restos de debrum fião na minha mã, hum Volve/douro acrecentado em hum dos lados e no outro dobrado a maneira de tres bicos levando cozido ao <do> meio hã fita de linha dobrada, hum / Vestido de rescadinho cor de roza de chadres miudo ficando alguns / Retalhinhos do mesmo em meu poder que deverã hum dia ser / cotigados com o mesmo Vestido, leva atado na cabeça hum lenç/inho branco de tres pontas com risca roxa em roda leva hã touca / de paninho Guarnecida de espiguiha e na mesma hum laço de Fita / de Gaze cor de Roza e iguaes atar ficando igualmente com hũ bucado [R. 1 v.] da mesma para tambem ser apresentada leva ão pesçoço / meia vara de fita estreita de seda cor d azeitona de Elvas e pen/dente da mesma metade de hã moeda de dez reis ficando / na minha mã a outra metade de fita com a outra metade / da mencionada moeda e para maior clareza quando se Re/clamar a menina se devera apresentar hum bilhete em tudo / igual a este, levando os sinais que o mesmo Refere Dezeja-se que / a menina se chame Amalia Christina. a menina vai involta / em hum saie de chita escarlate com barra e ramos amarelos / e verdes, advertiro que a metade da moeda que a menina leva / tem a letra J e aqui fica em meu poder a letra U vulgar. / Entregue a sua Mã / em 30 de Agosto de 1836. / Livro 3 de entregas fólio 122. //

1. Trata-se, na realidade, do número 1210.



Token no. 1229 of 1835

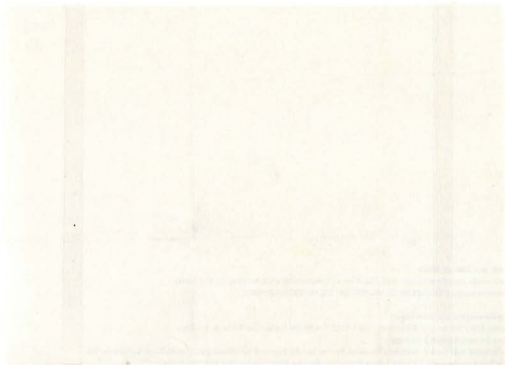
Token made up of a written document and half of a playing card (the Jack of Spades)
wrapped in blue paper.

Reference code: PT-SCMLS/SB/SCML/CE/EE/EB/08/102/1835/1129

[Reto do escrito]

Quem apresentar / hum sinal igual / a este pode entregar / esta crianca. //

Quem apresentar
hum sinal igual
a este pode entregar
esta Crianca.



Token no. 266 of 1805

Token made up of a playing card (the Five of Diamonds) with writing on the back.
Reference code: PT-SCMLS/SCML/CE/EL/EB/08/033-1805/0266

[Reto do escrito/carta de jogar]

Número 266 / Livro 44 / Fevereiro / de / 1805 / <Nesta Caza / da Roda de Lixhoa> //

[Verso do escrito/carta de jogar]

Esta Minina não Esta / Batizada ha de se Procu/rar foi Esposta no Domingo / Gordo Com Coeiro de Ba/
hecta Roxa atado Com / huma Ligua Emcarna'da e se aSentara o / Dia em que Entrou //



L. 114. p. 23. v. N. 1393,



Token no. 1393 of 1840

Token made up of pieces of straw which were originally tied to the child's right arm.
Reference code: PT-SCMLS/SCML/CE/EE/EB/08/111/1840/1393

[Reto do "escrito"]
Livro 114, folio 23, verso Número 1393. //

Esta menina nasceu no dia 13
de Junho de 1864 pelas 5 horas da
tarde hadase chamar Antonia vai
vestida com um coiro de botella branca
com um mandrião de riscadinho com
de ganga um xale de lãuzinha
de cores ja uzado lenco de caca de
riscas branco



Token no. 1315 of 1864

Token made up of a written document and a cut lottery ticket.
Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/156/1864/1315

[Reto do escrito]

Esta menina nasceu no dia 13 / de Junho de 1864 pelas 5 horas da / tarde ha da se chamar Antonia vai / vestida com um coiro de botella branca um mandrião de riscadinho cor / de ganga um xale de lãuzinha / de cores ja uzado lenco de caca de / riscas branco //

[Verso do escrito]

Livro Baptismos fólio 220 - Número 1311 / 13 - Número 6 //

1. Trata-se, na realidade, do número 1315.

Hum menino q hentra no dia 12
do mes de Maio q nasceu no dia 9 do
dito mes com lenço de crambraia atado na
cabeça hama Ropinhas azues hum
coeiro cor de cafe e hum dado para
sinal

1835

Token no. 842 of 1835

Token made up of a written document and an ivory die.
Reference code: PT-SCMSLB/SCML/CE/EE/EB/08/102/1835/0842

[Reto do escrito]

Hum menino que hentra no dia 12 / do mes de Maio que nasceu no dia 9 do / dito mes com lenço de
crambraia atado na / cabeça huma Ropinhas [sic] azues hum / coeiro cor de cafe e hum dado para / sinal
/ 1835

<a) Matta > //

[Verso do escrito]

Litro 107: fólio 211: Verso: Número 842://



L. 37 25 p

Na manhã 4 de Julho de 1820 nasceu
no Colégio de S. Barbara, deste Hospital
de S. Joze, um menino filho de Fay magrude, e de
Theodora M.ª, e qual menino se Remete
para essa Real Casa de Expostos, para
nella se Crear e Baptizar com o nome
de Antonio. Espera-se da Comenda de S.
Joze, haja de mandar admitir. Hospita-
l de S. Joze 7 de Julho
de 1820.

Joaquim José do Nascimento



Token no. 973 of 1820

Token made up of a booklet from the delivery ward of Hospital de São José de Lisboa with the drawing of a die.
Reference code: PT-SCMLS/SCML/CE/EE/EB/08/072/1820/0973

[Reto do escrito]

Livro 3 folio 25 / Na manhã 4 de Julho de 1820 nasceu / na Enfermaria de Santa Barbara, deste Hospital, / hñ menino filho de Fay incognito, e de / Theodora Maria o qual menino se Remete / para essa Real Casa dos Expostos, para / nella se Crear, e Baptizar; Com o nome / de Antonio. Espero da Caridade de Vossa / Excelência haja de o mandar admitir. Hospi- / tal Real de São Joze 7 de Julho / de 1820
a) Joaquim Joze do Nascimento

[Verso do escrito]

Livro 77; folio 268: Verso Número 973: //

Token no. 94 of 1887

Token made up of a cut business card belonging to a piano player and music teacher.
Reference code: PT-SCMLS/SCML/CE/EE/EB/08/182/1887/0094

[Reto do sinal/cartão profissional recortado]
Livro Barismos 1887, folio. 59. Número. 94 //

[Verso do sinal/cartão profissional recortado]
Número 3 Dia 18 <1.º Abril 87> //

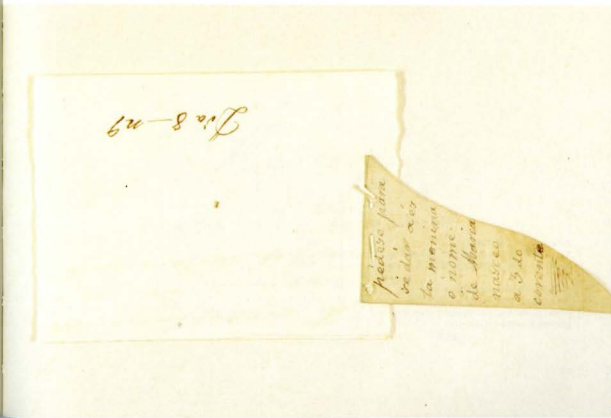
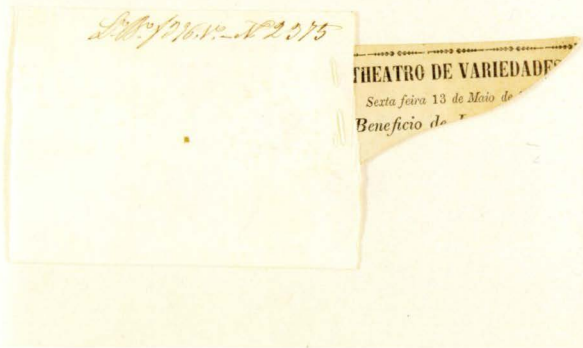


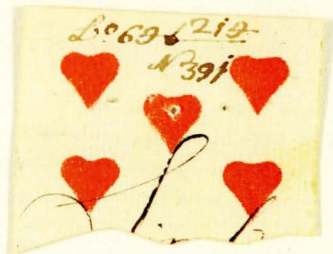
Token no. 2375 of 1864

Token made up of a fragment of a ticket to the Teatro de Variedades with writing on the back.
Reference code: PT-SCMLS/SB/SCML/CE/EE/EB/08/054/1864/2375

[Reto do escrito/ingresso de teatro recortado]
Péde se para / se dár a és'ta menina / o nome / de Maria / nasceo / a 3 do / corente
<Dia 8 - número 9 //>

[Verso do escrito/ingresso de teatro recortado]
Livro. Battimos. fôlho 396. verso. - Número 2375 //





Token no. 391 of 1814

Token made up of a playing card (the Nine or Ten of Hearts), irregularly cut.
Reference code: PT-SCMLSb/SCML/CE/EE/EB/08/054/1814/0391

[Reto do escrito/carta de jogar recortada]
Para / Maria Joze / Ja Baptizada / Silha de António [...] //
[Verso do escrito/carta de jogar recortada]
Livro 64 fóllo 214 / Número 391 //



Token no. 54 of 1841

Token made up of a written document and a playing card (the Jack of Hearts), irregularly cut.
Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/112/1841/0054

[Reto do escrito]

O prezente Menino, e filho legitimo, vai / por Baptizar; pede-se que se lhe ponha o no/me de Constantino, e se mande annun/ciar no proximo Diario do Governo - a en/trada, e o Baptismo, e de guardar a inclui/za Senha //

a) J. Coelho

[Verso do escrito]

Livro 114, folio 169. verso. Número 54

[Verso da carta de jogar]

9 de Janeiro / de 1841 - às / 4 horas da / manhã - J. Coelho //

O prezente Menino, e filho legitimo, vai
por Baptizar; pede-se que se lhe ponha o no-
me de Constantino, e se mande annun-
ciar no proximo Diario do Governo - a en-
trada, e o Baptismo, e de guardar a inclui-
za Senha

Coelho

Token no. 1097 of 1865

Token made up of a written document and part of an irregularly cut photograph (the portrait of a man) and a white cotton string.
Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/054/1865/1097

[Reto do escrito]

Entrou na Santa Casa da Misericordia de Lisboa no dia 19, de Malo do / corrente anno de 1865, entre as 8. e 9. horas da noute hum Menino para Baptizar / pede-se que lhe deem o nome de Carlos Artur; nasceo as 5 horas da tarde: / leva Camiza de panno patente nova, Fralda de panno de linho, dois Coeiros / de baetilha novos, Vestido de chita cor de roza, Toca de cassa branca com / fita azul para atar; e vae embrulhado num Shalle pequeno de Cazemi/ira escura em chadrez; leva mais por Signal metade de hum Retrato / em Photographia pendurado ao pescoço num cordão de algodão branco. //

[Verso do escrito]

Dia 19 - Número 10 /

Livro Baptismos 1865 a folhas 183 verso Número 1097. //

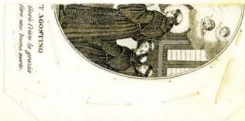


Entre na P.^{ta} Casa de Misericórdia de Lisboa no dia 17 de Maio de
constate anno de 1685. entre as 9. e q. horas da manhã sua Mãe para bytá
pede-se que elle deem o nome de Carlos de Jesus: nasce as 8 horas da tarde.
aos 20 dias de pauroo pátente noos, filha de pessoa de bom nome
de bantilha noos, Verde de estado cas de vosa, e de capital de vosa com
fita azul para aq. e vna excochilada n'hum chicle peyruo de Coroa
na escuro cas chadroz: he na mais por sepul metado de hum metado
na theatrophytia peducida ao pexcep n'hum cordão de algodão branco.



Manaus de 1853 dia 29 de Agosto
Passo desta Minera de 2 horas de marcha
nao satisfeita como he Madin e nabe
da Minerao para tanto heve ha
metade de hum rebato de 10 to
Agostinho peduse q aija todo Custado
mas na Cinco haer todo tempo de percoas

Conto Minera
de 1 Peço de
Lisboa ai 2 haer
de todo



Token and countersign no. 7 of 1854

Made up of a written document and a religious print of Saint Augustine. Documents registering the handing over of the foundling Maria to her mother Madalena Vicentina Bertuletti.

Reference code: PT-SCMLSB/SCML/CE/EP/02/05/1854/07

[Reto do escrito do sinal]

No anno de 1853 dia 29 de Agosto / Nasseo esta Menina as 2 horas da manha / vai batizada o nome he Maria Izabel / d aNusiacaõ para sinal leva huma / metade de hum rezisto de Santo / Agostinho pede se que aja todo cuidado / na sua criaçaõ para todo tempo se procurar / entra Na caza / de São Roque de / Lisboa as 2 horas / da tarde //

[Verso do escrito do sinal]

Livro 132 Folha 149. Número 1661. //

[Reto do escrito do contra-sinal]

No anno de 1853 dia 29 de Agosto / Nasseo esta Menina as 2 horas da manha / vai batizada o nome he Maria / Izabel d aNusiacaõ para sinal leva / huma metade de hum rezisto de Santo / Agostinho Pede se que aja todo cuidado / na sua criaçaõ para todo tempo se procurar / entra Na caza / de São Roque de / Lisboa as 2 horas / da tarde //

Token and countersign no. 15 of 1848

Made up of a written document and two ornamented cards with plant motifs. Documents registering the handing over of the foundling Hipólita to her parents Pantaleão de Oliveira Sousa da Gama and Leopoldina Maria do Carmo Ferreira.

Reference code: PT-SCMLSB/SCML/CE/EP/02/04/1848/07

[Reto do sinal]

Esta Menina Nasçeo / no MEZ DE Agosto DIA / 13 de 1847.

[Reto do contra-sinal]

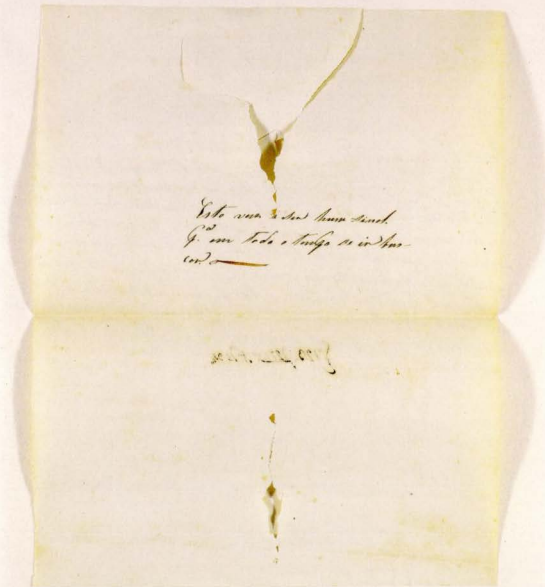
Esta Menina Nasçeo / <no> MEZ DE Agosto DIA / 13 de 1847.

[Reto da nota recordatória]

Esto vem a ser hum sinal / para em todo o tempo se ir bus/car

[Verso da nota recordatória]

Livro 123. folio 271. verso. Número 1594.



*Esta menina nasceu
em 29 de Agosto de 1853
e com todo o cuidado se ir buscar
em Lisboa*



*Esta Menina Nasçeo
no MEZ DE Agosto DIA
13 de 1847*



*Esta Menina Nasçeo
no MEZ DE Agosto DIA
13 de 1847*

Signal
No

João Maria q. nasceu em 5 de Fev. de 1833 esta batizado em os Santos Olhos e já não mamava como se fosse aborrido e trouxe e entrou p. a Santa Casa da Misericórdia em o Dia deze de Julho de mil oitenta e quatro em a dita Casa da Misericórdia e entregaria a todo o tempo aquem a apresentar outra meia folha de papel com hum escripto igual a este em todo o dizez e com equal Letra e que condigua nos Cortes com esta q. vai dobrada e fechada em uma carta com uma meia folha de papel como hum carta e a Letra por fora Signal de Jo. Maria e sem abrida

Signal
No

João Maria q. nasceu em 5 de Fev. de 1833 esta batizado e tem os Santos Olhos e já não mamava como se fosse aborrido e trouxe e entrou p. a Santa Casa da Misericórdia em o Dia deze de Julho de mil oitenta e quatro em a dita Casa da Misericórdia e entregaria a todo o tempo aquem a apresentar outra meia folha de papel com hum escripto igual a este em todo o dizez e com equal Letra e que condigua nos Cortes com esta q. vai dobrada e fechada em uma carta com uma meia folha de papel como hum carta e a Letra por fora Signal de Jo. Maria e sem abrida



Token and countersign no. 13 of 1834

Made up of a written document with an undulating cut. Documents registering the handing over of the founding José Maria to his father Henrique Eugênio.
Reference code: PT-SCMLSB/SCML/CE/EP/02/01/1834/13

[Reto do sinal]

Signal / De / Jozé Maria que nasceu em 5 de Fevereiro de 1833 esta batizado e tem / os santos Oílios e já não mama come só sopas asorda e Arrois / e entra para a santa Casa da Mezericordia em o Dia doze / de Julho de mil oitoseitos trinta e quatro e na dita Casa / da Mezericordia o entregará a todo tempo a quem a /prezentar outra meia folha de papel com hum escripto / igual a este em todo o dizer e com equal Letra e que[] / condigua nos cortes com esta que vai dobrada e fechada / em meia folha de papel como huma carta [om] / o letreiro por fora signal de Jozé Maria e s[em] / obreira //

[Verso do sinal]

Livro 106, fólio 221. verso. Número 892. //

[Reto do contra-sinal]

Signal / De / Jozé Maria que nasceu em 5 de Fevereiro de 1833 esta batizado e tem os San'tos Oílios e já não mama / come só sopas asorda e Arrois e / entra p[er] a santa Casa da Mezericordia em o Dia doze de Julho / [de mil] oitoseitos trinta e quatro e na dita Casa da Mezeri / cordija o entregará a todo tempo a quem apresentar / [outra] meia folha de papel com hum escripto igual a / este em todo o dizer e com equal Letra e que condigua nos / cortes com esta que vai dobrada e fechada / em meia folha / de papel como huma carta com o letreiro por fora si[gnal] de Jozé Maria e sem / obreira //

1. Segue-se a palavra *60* riscada.

Token and countersign no. 20 of 1840

Made up of a written document and a ribbon. Documents registering the handing over of the founding Ema Carolina do Espírito Santo to her mother Maria Carolina do Espírito Santo.
Reference code: PT-SCMLSB/SCML/CE/EP/02/03/1840/20

[Escrito do sinal]

[fl. 1] Ilustrissimo e Excelentissimo Senhor Administrador. / Em 1837 tive a honra de lhe mandar / um menino e que fosse Baptizado com / o nome - Carlos -, mandei algum tem/po depois para o retirar e pagar as des/pesas, e agradecer a Vossa Excelência o incomodo, / e a pessoa teve em resposta que não viveo / que tres Dias; hoje me acho na mesma / circumstancia, e Remeto uma menina / que nasceu hontem 30 de Maio ás 6 ho/ras da manhã, deve ser Baptiza-da com os nomes seguintes Emma Ca/ rollina do Espírito Santo, rogando a Vossa Excelência / seja huma Ama fóra da terra; e / poder Vossa Excelência viver descaçando quem toda / e qualquer despeza será a seu devido / tempo paga, e lhe ficará eternamente / agradecido quem por hora não pode / declarar-se a Vossa Excelência por justos motivos de familia Lisboa 31 de Maio de / 1839. / Esta Carta fica em duplo com os / signaes que leva, para serem a Vossa Excelência apre/zentados ou a quem será preciso, e por [fl. 1 v] e por [sic] isso se roga a Vossa Excelência, haja registro / no livro competente. / E Receber Mercê / Signaes. / Huma fita encarnada com cercaduta / amarella e azul. / Huma Camiza de Linho. / Huma Tóca de Caça aberta com renda. / Hum coeiro de Baeta branca de/broado de Xita. / Hum mandrão de Ramagem / amarelo com passaros. //

[fl. 2 v] Livro 112. fólio 165. verso. Número 863. / Entregue a sua Mãe em 28. de setembro de 1840. Livro 3. fólio 195 de Entregas / aos Pais / o Padre Gomes.

[Escrito do contra-sinal]

[fl. 1] Ilustrissimo e Excelentissimo Senhor Administrador. / Em 1837 tive a honra de lhe mandar / um menino e que fosse Baptizado / com o nome - Carlos - mandei algum / tempo depois para o retirar e pagar as / despezas, e agradecer a Vossa Excelência o incomodo, / e a pessoa teve em resposta que não viveo, / que tres Dias; hoje me acho na mesma / circumstancia, e Remeto uma menina / que nasceu hontem 30 de Maio ás 6 ho/ras da manhã; deve ser Baptiza-da com os nomes seguintes Emma Caro/ lina do Espírito Santo, rogando a Vossa Excelência se-ja huma Ama fóra da terra; e poder / Vossa Excelência viver descaçando quem toda e qualquer / despeza será a seu devido tempo paga, / e lhe ficará eternamente agradecido quem / por hora não pode declarar-se a / Vossa Excelência por justos motivos de familia. / Lisboa 31 de Maio de 1839. / Esta Carta fica em duplo com os / signaes que leva, para serem a Vossa Excelência [fl. 1 v] apre/zentados ou quem será preciso, e por / isso se roga a Vossa Excelência, haja registro no li/vro competente. / E Receber Mercê / Signaes. / Huma fita encarnada com cer/caduta amarella e azul. / Huma Camiza de Linho. / Huma Tóca de caça aberta com / renda. / Hum coeiro de Baeta branca de/broado de Xita. / Hum mandrão de Ramagem / Amarelo com passaros. //

Token no. 300 of 1868

Token made up of a written document and part of a photograph (the portrait of a man), a yellow metal medal, a fish-shaped ivory amulet and brown string.
Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/165/1868-0300

[Reto do escrito]

Entra para a Santa casa uma / menina que nasceu no dia 3 de / Fevereiro de 1868 Leva de senal / coeira branco debroada de cor de roza / xambre de rescado debroado de / amarelo toca branca, deseja que / se xame Maria Leva metade / hum retrato//

[Nota recordatória]

Livro Batismos 1868 a fólhos 51 Número 300 / Dia 3 - número 7//

Carta para a Junta da casa
de misericórdia que nasceu no dia 3 de
Fevereiro de 1868. Para a Junta
da casa de misericórdia da cidade de
Lisboa de respeito do Sr. Dr. de
Amorim Teófilo Brasil de Aguiar
de nome illustre. Sem metado
deem selada.

L. B. 1908, / 51 11.300

Ding 219



e saqueo pube. El honor, e mi in du mamba, amia
nac e Bys trido = deo se clamar = la hira B. me
de Regaty ob dia. El de Su Ho) = Sig nes = Am
mao mio a budo, y untado, por mio = huan huce
ejon, pntado a juvub se unca pntado = avio
aruo pntado y juvub = cano. De huan e B. huan
huan ob can = budo = con una fite huan =

L. B. B. B.



On the previous pages:

Token no. 1338 of 1848

Token made up of a written document and a baby's sock made of white cotton thread.

Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/126/1848/1338

[Reto do escrito]

Nasceu pela [sic] 11 horas, e meia da manhã, e ainda / não é Baptizado - deve sse chamar - Sabino Bento / do Resgate (do dia 11 de Julho) - Signaes - Leva / uma meia aberta <re>-cortada por cima - hum Lenço de / cassa pintada ficando cá uma ponta - coelhos / azues ferretes - Iguais - camiza de Panno de Patente / toca de caça bordada - com uma fita branca - / 1848 //

[Verso do escrito]

Livro 124 Folhas 390 verso Número 1338 //

Pages 74-75:

Token no. 1122 of 1823

Token made up of a written document, a blue silk ribbon and a white cotton sock with the cross-stitched initials "IAMCSV".

Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/078/1823/1122

[Reto do escrito]

esta Menina Nasco em 30 de Julho de 1823 / entra para A santa caza no 1 de agosto / por sinal leha 1 Meia com huma fita / azul Ma'rcada com 6 letras i a m c s v / por nome ha de se chamar / Maria Joze Monteiro de campos //

[Verso do escrito]

Livro 83 fólio 419 verso Número 1:122 //

1. Seguem-se riscadas as letras "re"

Pages 76-77:

Token no. 1858 of 1841

Token made up of a written document and an irregularly cut playing card (the Nine or Ten of Diamonds).

Reference code: PT-SCMLSB/SCML/CE/EE/EB/08/113/1841/1858

[Reto do escrito]

Pela falta de Meios ce manda / esta' menina tem 2 Annos e / meio e chama ce Jozefa Enrrequeta / e a todo u tempo que haja meios para / ce tirar co ce entregara a Peçoua / que Apresentar a Outra metade desta / Car [sic] de Jugar. 1.º de dezembro de 1841 //

[Verso do escrito]

Livro. 115. fólio 238. verso. Número 1258. //

1. Seguem-se as letras "Me" riscadas.
2. Trata-se, na realidade, do número 1858.

Esta menina nasceu em 30 de julho de 1823
em 1ª 4ª porta casa nº1 de agosto
morrinha de ba f. cheia com honra f. ta
seu nome kadesse chamava

Maria Jozeilton Leira de castro



Reb. J. de la. de. Misos de Muela
este ~~la~~ mexicana Tomo 2 Anos e
misos e chamuce. Louisa. Emnegata
e. a todo o tempo e haiza misos para
se tirar co se emnegata a Secura
e Apuzentan a Outra. metale desta
Caro de Eugén. 1º d. de Junho d. 1843



Token no. 1924 of 1870

Token made up of a written document, a green silk ribbon and a calfskin purse (with handwritten text) containing a ticket and a portrait of the child's father.

Reference code: PT-SCMLSBS/SCML/CE/EE/EB/08/172/1870/1924

[Reto do escrito]

Eu F. A. F. Pai Declaro que emjeitei minha filha por não ter meios / para a crear de que peço que lhe ponhão ao Batismo o nome de / Julia das Nesciedades Ferreira Nasceu no dia 28 de Agosto de / 1870 pela uma hora da tarde levando por signal uma fita / azul de ceda azulina com uma bolsa de vitella moura cozida / com retos azul atada a cintura pesso que esse pobre innocente / não seja entreguei [sic] a todo tempo que alguem a vá requezitar se/não ao proprio Pai, no caza [sic] de falecer não entreguem a crian/ça senão a pessoa que apresentar os sinais que vão esclare/cidos que vem a cer um bocado de fita azulina que ha de acer/tar com aquella que ella levou a centura com o resto do no/me do Pai da criança e das roupas que leva vestidas deve lhe faltar / um bocado em cada peça de que a pessoa que a for buscar deve / apresentar os bocados todos para comfrir com as ropas da / criança e esté bilhete deve combinar com o talão que fica em / poder do pai com os mesmos dizeres, de que a pessoa o deve / aprezentar para comfrir Note Bem: Deu entrada a criança na San/ta casa da Misericordia de Lisboa na noite de 30 de Agosto / de 1870 ás 9 horas e 3 quartos / Lisboa 30 de Agosto de 1870 / a) Francis[co] [d] Assis [Ferreira] //

[Verso do escrito]

Número 6 - Dia 30

Livro Batismos 1870 a folios 30 Verso Número 1924 //

[Reto do bilhete]

Se Deus destinar que não vejas / o Original de teu Pai repara nes/te retrato que é verdadeiro re/trato [de] teu Pai que foi tirado / tendo 17 annos de ida/de ainda era solteiro Adeus / filha eu té deuto a sua bençoa / e pesso que me perdoás o eu / te ter emjeitado mas não foi / malvadez mas sim a minha / má sorte Adeus Adeus Filha / aceita um beijo e um abraço / deste teu Pai que fica lastimando / a tua sorte Deus se lembre de ti filha / do coração / Francisco de Assis Ferreira //

[Bolsinha]

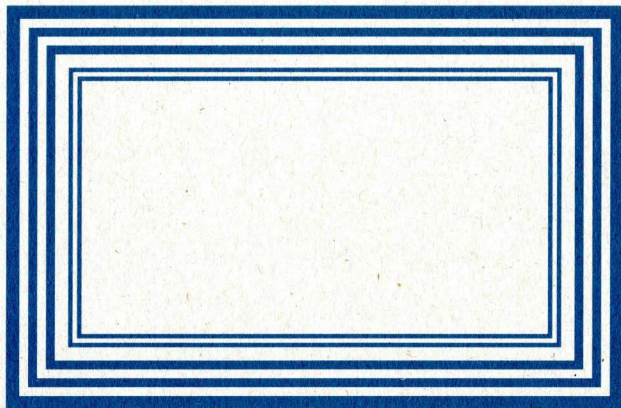
[no lado esquerdo] Julia das /Nescidades / Ferreira.

[no lado direito] F.A.F. / 18 ³⁰/₈ 70 //

1. Segue-se parte da assinatura recortada.
2. Seguem-se palavras riscadas.

SANTA
CASA

Misericórdia de Lisboa. Por boas causas.



visitation

SECTION 3

SANTA CASA DA MISERICORDIA DE LISBOA

SUBSÍDIOS PARA O ESTUDO

DA

RENOVAÇÃO DO SISTEMA DE CONFEÇÃO E DISTRIBUIÇÃO

DAS

SOPAS DOS POBRES

Documentação Fotográfica

Anexo II

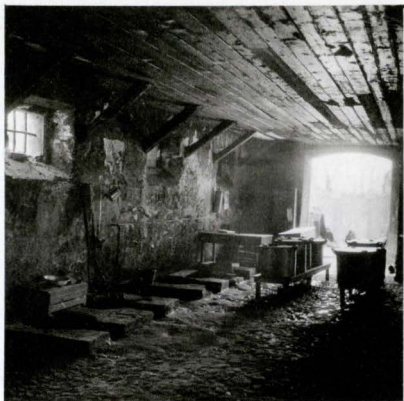
1 9 5 9

*Study Aimed at Remodelling the System for Making
and Distributing Soup to the Poor - Annex II, 1959.
(no. 13)*

Only part of this report has been reproduced.



FOTO Nº. 1 - Cozinha de Belém - Aspecto exterior



2

FOTO Nº. 2 - Posto de Distribuição de Belém

Local onde funcionavam os caldeiros
de campanha para a confecção da sopa.

3



3

100 003

FOTO Nº. 3 - Posto de Distribuição de Belém

Caldeiros de sopa confeccionada na co-
zinha de Alcântara, prontos para a dis
tribuição

3

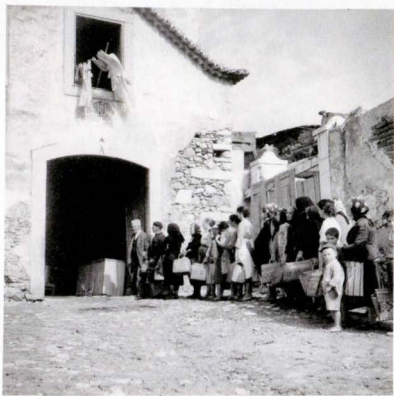
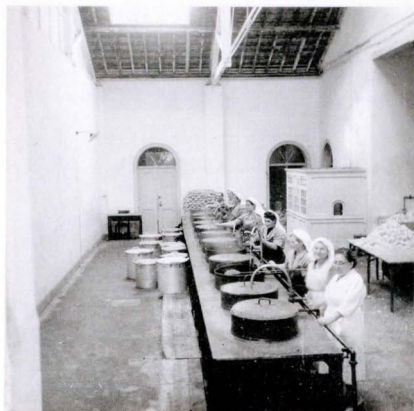


FOTO Nº. 4 - Posto de Distribuição de Belém

Aguardando a distribuição da sopa

4



1859 Cozinha de Alcântara, ¹⁹¹⁷ Alameda do S. S. S. S.
(Arquivo Histórico/Processo nº 1074)

FOTO Nº. 5 - Cozinha de Alcântara

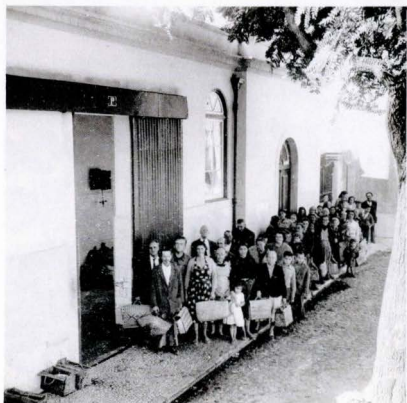
A confecção da sopa

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FOTO Nº. 6 - Cozinha de Alcântara

Um pormenor da despensa.



7

FOTO Nº. 7 - Cozinha de Alcântara

Assistidos aguardando a distribuição da sopa.

7



8

FOTO Nº. 8 - Cozinha de S.Bento

Confecção das sopas.

7a



9

FOTO Nº. 9 - Cozinha de S.Bento

Formenor da Despensa



10

FOTO Nº. 10 -- Cozinha de S.Bento
Assistidos aguardando a distribuição.

20



FOTO Nº. 11 - Cozinha de S.Bento

A distribuição da sopa, vendo-se um pormenor do
refeitório, apontamento a indicar o que deverá
ser feito nos outros Centros de Distribuição...

72



12

FOTO Nº. 12 - Cozinha de Campo de Ourique

Assistidos aguardando na rua, a distribuição da sopa.



13

FOTO Nº. 13 - Cozinha de Campo de Ourique

Confecção da sopa



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FOTO Nº. 14 - Cozinha de Campo de Ourique

Confecção da sopa, praticamente ao ar livre.



FOTO Nº. 15 - Cozinha de Campo de Ourique

Pormentor da despensa



17

FOTO Nº. 17 - Cozinha de Benfica

Pormenor da zona de confecção

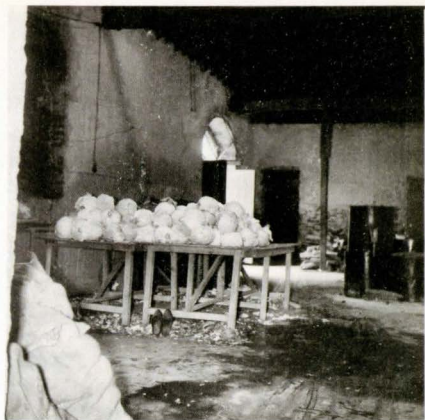


FOTO NQ. 18 - Cozinha de Benfica

Zona de preparação de géneros



11

FOTO Nº. 19 - Cozinha de Benfica

Pormenor da arrecadação da lenha



FOTO Nº. 20 - Cozinha de Benfica

Um aspecto da distribuição da sopa



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FOTO NQ. 21 - Cozinha de Benfica

Outro aspecto da distribuição da sopa



FOTO Nº. 22 - Cozinha de Campolide

Local da confecção



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FOTO Nº. 23 - Cozinha de Campolide

Um pormenor das despensas e da zona de preparação
de géneros

19



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FOTO Nº. 24 - Cozinha de Campolide

Aguardando a distribuição da sopa



25

FOTO Nº. 25 - Cozinha dos Anjos

Zona de confecção das sopas

25



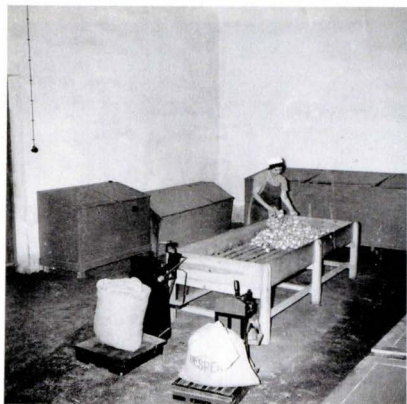
26

Cozinha dos Anjos ¹⁹³⁸ - Cozinha com Sopas
(Anjos Mulheres) (Batalha de SENE)

FOTO Nº. 26 - Cozinha dos Anjos

Outro aspecto da confecção das sopas.

22

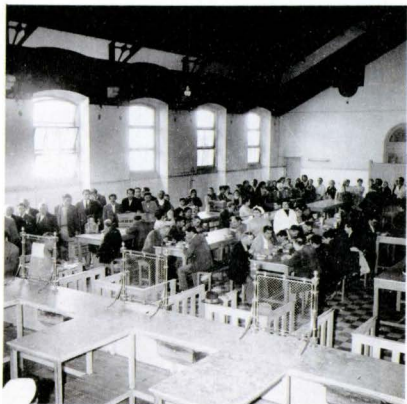


27

FOTO Nº 27 - Cozinha dos Anjos

Forménor da despensa

23



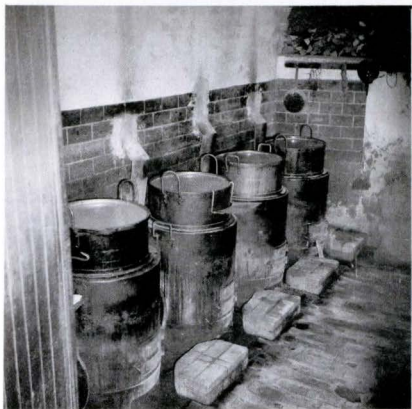
Cozinha dos Anjos, 1957. Aspecto do Refeitório

29

FOTO Nº. 29 - Cozinha dos Anjos

Aspecto do refeitório

25



30

FOTO Nº. 30 - Cozinha do Lumiar

A confecção das sopas

26



FOTO Nº. 31 - Cozinha do Lumiar

Um pormenor das arrecadações



32

FOTO Nº. 32 - Cozinha do Lumiar

Aguardando a distribuição

38



33

FOTO NO. 33 - Posto de Distribuição de Marvila

29

Caldeiros contendo sopa confeccionada nos Anjos, prontos para
distribuição



*Posto de distribuição de Marvila, 1959. Aguardando a dis-
tribuição de sopa
(Arquivo Histórico/Biblioteca da SCML)*

34

FOTO Nº. 34 - Posto de Distribuição de Marvila

Aguardando a distribuição da sopa



FOTO Nº. 35 - Posto de Distribuição dos Olivais

Um pormenor das instalações



36

FOTO Nº. 36 - Posto de Distribuição dos Olivais

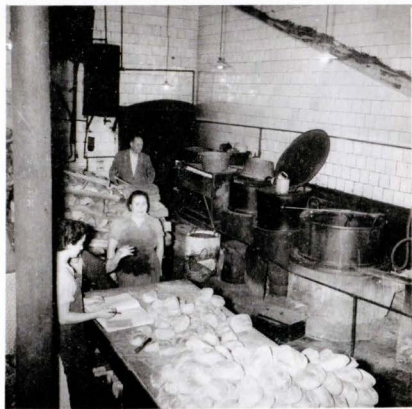
Aguardando a distribuição da Sopa

32



FOTO Nº. 45 - Posto de Distribuição de Carne

Caldeiros com sopa confeccionada na Cozinha dos Anjos, prontos
para a distribuição



Cozinha das Mónicas ^{MFM} Aspecto da confecção de sopa e pão

47

FOTO Nº. 47 - Cozinha das Mónicas

Aspecto da confecção

42



48

FOTO NQ. 48 - Cozinha das Mônicas

Aguardando a sopa.

48



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FOTO Nº. 49 - Cozinha da Charneca

Zona de confecção das sopas

49



50

FOTO Nº. 50 - Cozinha da Charneca

Gabinete da encarregada que também serve de
arrecadação de géneros e de pão.

(46)

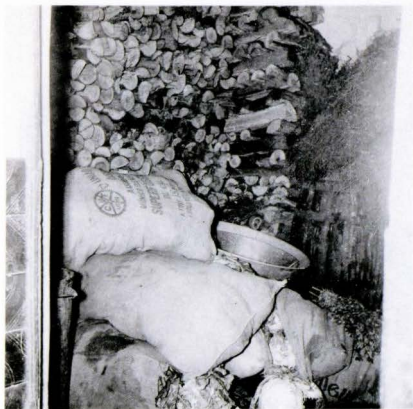


FOTO Nº. 51 - Cozinha da Charneca

Arrecadação de géneros e lenha



41

FOTO Nº. 52 - Cozinha da Charneca

Aguardando a distribuição da sopa

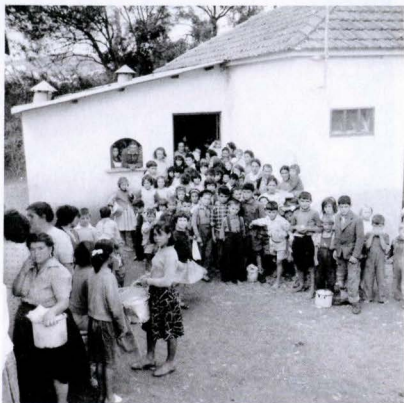
48



43

FOTO Nº. 53 - Cozinha da Urmeira

Zona de confecção de sopas



54

FOTO Nº. 54 - Cozinha da Urmeira

Aguardando a distribuição

50



FOTO Nº. 55 - Posto de Distribuição da Boavista

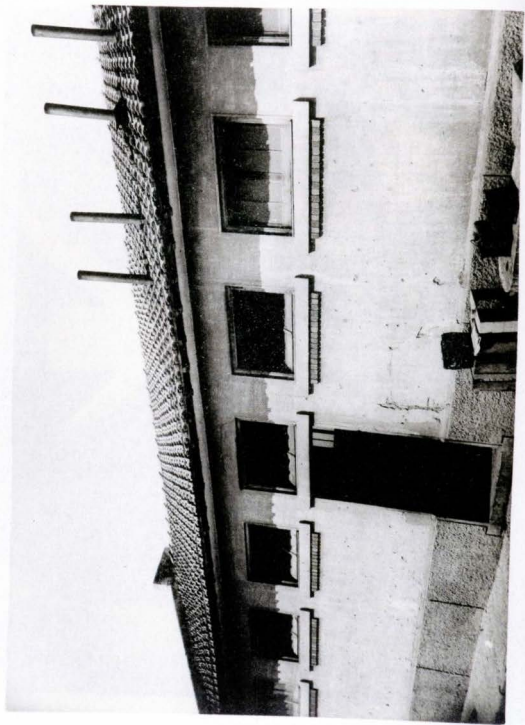
Aspecto de distribuição da sopa



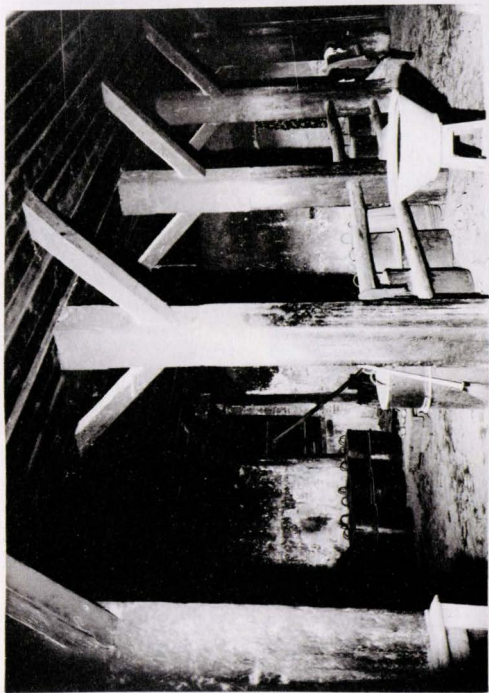
Posto de distribuição da Boavista, 1989. Aspecto de distribuição
da Sopa
(Arquivo Histórico/Biblioteca da SEM)

FOTO Nº. 57 - Posto de Distribuição da Boavista

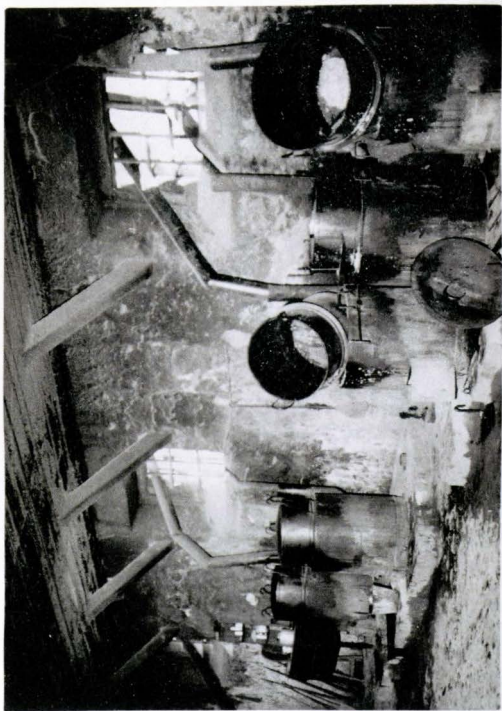
Aspecto da Distribuição da sopa



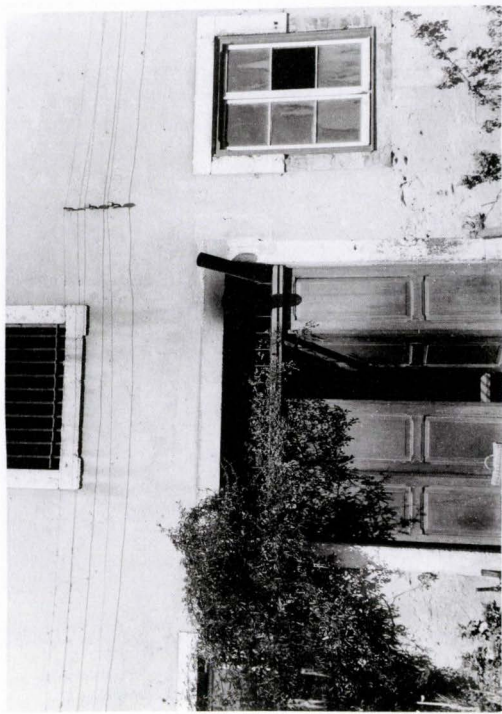
Sede dos Fobres n.º 1 - Matão



2) Interior - Arrendatário de Câmara

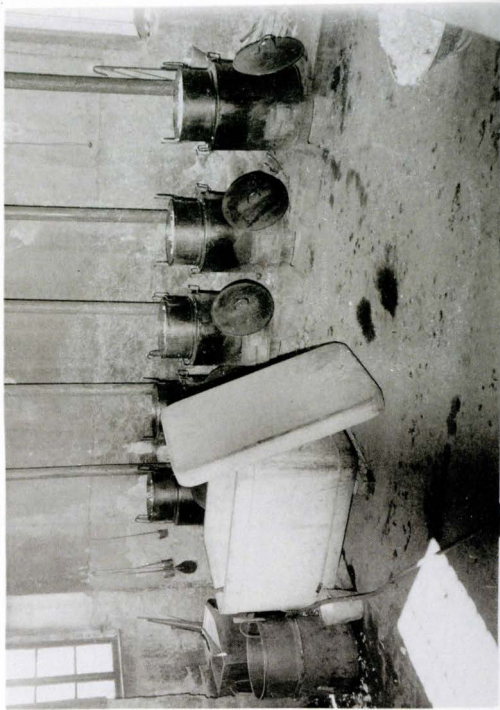


casas das Fobras nº.6 - Benfica



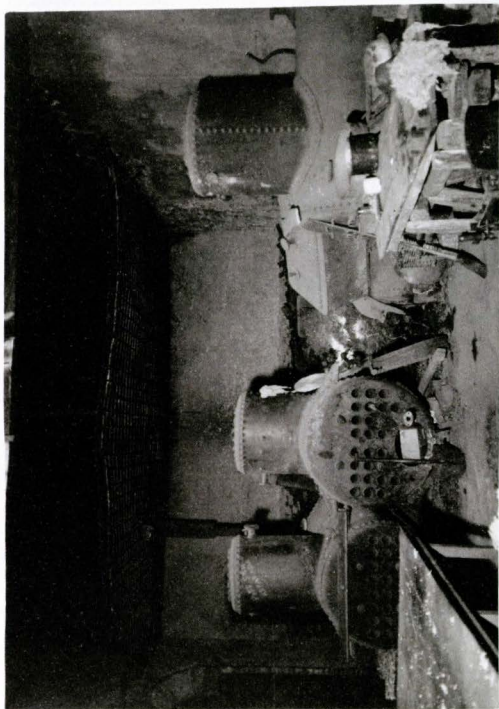
1) Entrada da Cozinha

Coza dos Tubros nº.6 - Benfica



2) Colheiros de campanha

Copa dos Tubos nº. 6 - Tuntões



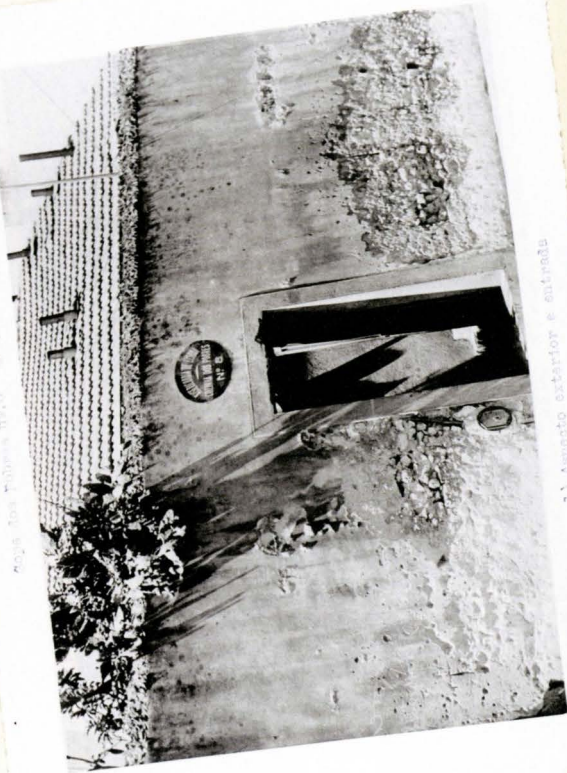
4) Arrecadação de materiais

Copa das Robras nº. 2 - Campolide



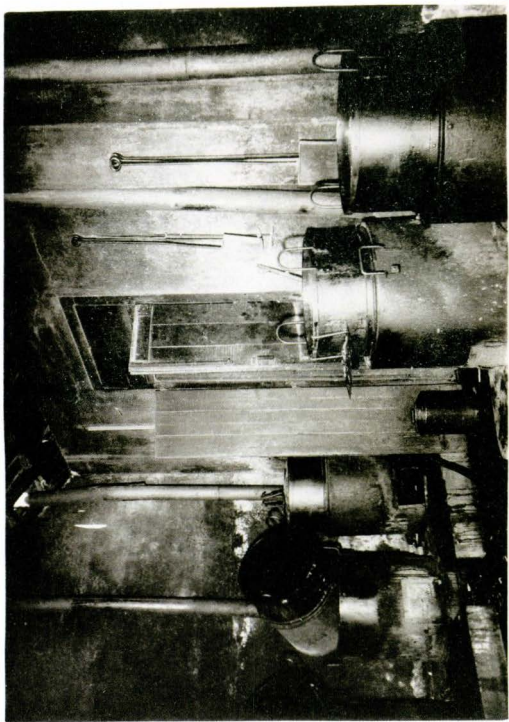
3) Arracalagos

1935 - São Tomé n.º 9 - Comissão



1) Aspecto exterior e entrada

Copie des plans n. 8 - Compagnie



2) Caldeiras de companhia

SANTA
CASA

Misericórdia de Lisboa. Por boas causas.