



**Universidade  
Europeia**

LAUREATE INTERNATIONAL UNIVERSITIES

2018

**Thais  
Gonçalves Pinheiro Costa**

***The Wonderful Wizard of Sintra*  
An Illustrated Fantasy Novel**





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Projeto apresentado ao IADE – Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design e Cultura Visual realizado sob a orientação científica do Doutor Eduardo Côrte-Real, Professor Associado do IADE – Faculdade de Design, Tecnologia e Telecomunicação.



To Imagination; our most powerful *magic*.



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**Palavras-chave**

Quinta da Regaleira; Harry Potter; Ficção; Ilustração; Simbolismo.

**Resumo**

Este projeto *The Wonderful Wizard of Sintra* teve por objetivo primordial a elaboração de uma narrativa de ficção ilustrada e baseada na História de Portugal e mais precisamente no edifício arquitetónico conhecido como Quinta da Regaleira, em Sintra.

A narrativa pretende resgatar os elementos mais simbólicos da supracitada propriedade, transportando-os para um universo fantástico inspirado em diversas obras de ficção e sobretudo na sequência de livros da autora J. K. Rowling que contam a história do bruxo Harry Potter.

Como é esclarecido adiante neste documento, é possível estabelecer paralelos entre a obra de Rowling e certos aspetos da cultura portuguesa, visto que esta pode ter servido como fonte de inspiração à autora. Deste modo, este projeto foi concebido no intuito de explorar esta conexão, através da realização de um livro ilustrado que poderia vir a configurar uma prequela à saga Harry Potter passada em Portugal.

A escolha da Quinta da Regaleira como palco principal a esta narrativa está relacionada ao carácter simbólico e misterioso do palácio e de seus jardins, que apresentam uma linguagem visual evocativa do universo da mitologia, dos contos de fada, e da fantasia em geral.

E ainda que esta narrativa seja essencialmente fictícia, ela articula os eventos históricos que se sucederam acerca da Quinta da Regaleira, de seu proprietário António Augusto Carvalho Monteiro, de Portugal e da Europa durante o início do século XX.

Finalmente, podemos dizer que através deste projeto foi possível não somente a criação de um livro ilustrado — e a apreensão de todo o aprendizado fruto deste processo — como também a concepção de uma obra que poderá futuramente enriquecer o imaginário entorno da Quinta da Regaleira, património português.



**Keywords**

Quinta da Regaleira; Harry Potter; Fiction; Illustration; Symbolism.

**Abstract**

This project *The Wonderful Wizard of Sintra* aimed to elaborate an illustrated work of fiction based on the History of Portugal and, more precisely, on the architectural complex known as Quinta da Regaleira, located in Sintra.

The story aspires to recover the most symbolical elements of the previously mentioned property, transporting them to a fantastic universe inspired by multiple literary works of fiction, especially by J. K. Rowling's series of books that narrate the tale of the wizard Harry Potter.

As it is further clarified in this document, it is possible to establish a few parallels between Rowling's work and Portuguese culture, since it is likely that the last served as a source of inspiration to the author. This way, this project was conceived with the intent of exploring this connexion, throughout the realisation of an illustrated book that could configure a prequel to the Harry Potter saga set in Portugal.

The choice of Quinta da Regaleira as main stage in this narrative is related to its symbolical and enigmatic character, with a palace and gardens that present a visual language which evokes the universe of mythology, fairy tales and fantasy, in general.

Still, though this narrative is essentially fictional, it articulates the historical events that happened around Quinta da Regaleira, its owner António Augusto Carvalho Monteiro, Portugal and Europe during the beginning of the 20th century.

Finally, we can say that through this project it was not only possible to create an illustrated book — and to apprehend all the learning resulting from this process — but also to conceive an object that could, in the future, enrich the imaginary that encircles Quinta da Regaleira, Portuguese heritage.



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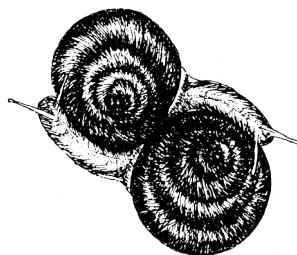
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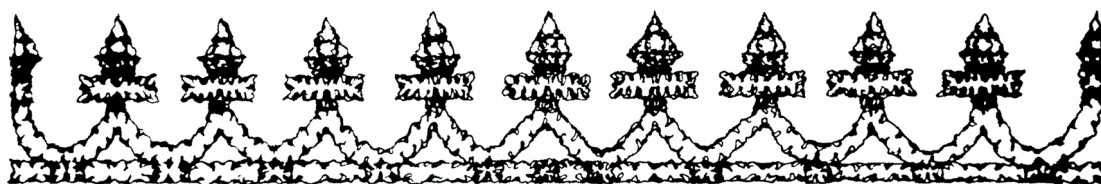
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# 1. Introduction

## 1.1. Framework of the Project

The material object around which this project revolves and ultimately aims to constitute is an illustrated printed book. The book, in general — or *codex*, as opposed to *scroll*<sup>1</sup> — has evolved in regard to its techniques of manufacture, style and even physical nature, if we take into account the relatively recent advent of the *E-book*<sup>2</sup>.

In its earliest manifestations, the book was designed by hand — from where comes the term *manuscript* — reflecting a *uniqueness* which we, nowadays, seem to have lost. More than a mere support for the written word — *verbum* — the book used to be considered in western culture as a sacred object, a *vessel* carrying out the word of God to humanity (or for, at least, an *educated* humanity). The largest manufacturers of such items were — from 8<sup>th</sup> century Carolingian Renaissance until 15<sup>th</sup> century emergence of the printing press<sup>3</sup>— monastic scribes who worked in their *scriptoria*<sup>4</sup>, writing, copying and illuminating the sacred texts. The aesthetic beauty and religious significance of these manuscripts increased their popularity among the educated people from European nobility, turning the book into a valuable merchandise and collectible object. From holy to artistic, the European book-making industry flourished, revealing in the process the mastership and name of some prominent secular artists and manuscript illuminators such as the Parisian Master Honoré<sup>5</sup> and Jean Pucelle<sup>6</sup>, as well as the Dutch Limbourg brothers<sup>7</sup>.

With the invention of the movable type in Europe during the second half of the 15<sup>th</sup> century, books became less expensive to produce and therefore more widely accessible. Also, the figurative elements and ornaments accompanying the text — earlier manually illuminated — followed the same reproducible logic through adoption of the engraving process.

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1 *Codex* is a latin term used to describe a specific format of manuscript which is composed by a number of sheets of paper/ vellum or papyrus, where the pages are stacked and bound together by fixing one edge. From the first century to the fifth century of our era, this format gradually replaced the *scroll* format — where the pages are glued together to form a roll — for its many advantages over the last.

2 Electronic Book; supposedly invented during the second half of the 20<sup>th</sup> century.

3 By Johannes Gutenberg (c. 1400 – 1468).

4 A *scriptorium* (pl.: *scriptoria*) was a room in Medieval European monasteries, devoted to the production of (illuminated) manuscripts.

5 Master Honoré: a Parisian manuscript illuminator who lived and worked for the court of Philipp the Fair from 1288 to 1318.

6 Jean Pucelle (c. 1300 – 1355): another Parisian secular artist whose most famous illuminated manuscript is *The Hours of Jeanne d'Évreux*.

7 The Limbourg brothers (Herman, Paul and Johan; fl. 1385 – 1416) were Dutch miniature painters, famous for the *Très Riches Heures du Duc de Berry*.



Table 1: **Master Honoré**, *The Breviary of Philipp the Fair*, folio 154v (1296). (Wikipedia Commons, 2016).



Table 2: **Jean Pucelle**, *The Hours of Jeanne d'Évreux*, folio 154v (1324 – 1328). (Metropolitan Museum of Art, 2018).



Table 3: **The Limbourg brothers**, *The Très Riches Heures du Duc de Berry*, folio 6v (1412 - 1416). (Wikipedia Commons, 2017).

Finally, modern offset printing inaugurated an era of utmost dissemination of the printed book, accompanied by its late adaptation to digital multimedia in the 1990's. This new age for the book industry has indeed a major benefit in terms of accessibility and practicability when compared to this industry's past. However, at the same time, books have been progressively — if not completely — losing their status of “work of art” or “object of design”, by leaving behind old handcrafted procedures, by slowly abandoning figurative elements — nowadays mainly centered on juvenile literature — and ultimately, by discarding physicality itself.

Going on a reverse direction, this project intends to recover the “artistic” quality of the book from the past, by largely employing manual procedures when elaborating its design and illustrated material, as well as appealing to visual codes that were representative of manuscripts of that time — such as decorated margins, initials<sup>8</sup>, drolleries<sup>9</sup> or gilding<sup>10</sup>. Still, this search for the book's lost *uniqueness* does not imply a necessary denial of today's many technical advancements, which were indeed incorporated to the process of execution

8 Larger letters at the beginning of a chapter that used to be adorned in medieval manuscripts.

9 Also called a *grotesque*, drolleries were small decorative images located in the margins of illuminated manuscripts. As their name suggest, their purpose was to cause amusement to the reader of the book.

10 Decorative technique in which a golden leaf is applied to a surface.



of this project. Furthermore, since the book in question consists of a *Fantasy Novel* that revolves around the existence of a *magical world*, it is clear that the use of the latest technologies could help bring this magical element to life (specially in a further adaptation of this work to digital platform).

Indeed, a fictional narrative was developed exclusively for this project in order to constitute the book and later be illustrated. It addresses key elements taken from existent fantasy novels — the enchantments and general structure from *Harry Potter*, as well as creatures from *Fantastic Beasts and Where to Find Them*<sup>11</sup> and *Lord of the Rings*<sup>12</sup> — though it relocates these elements in order to fit a specific period in Portuguese history and retell the life events of António Augusto Carvalho Monteiro — owner of the villa known as Quinta da Regaleira<sup>13</sup> — from a total imagined perspective.

For those who might not be entirely familiar with the *Harry Potter* books, it is worth including in this introduction a brief explanation, since this work of fiction lies at the base of this project’s execution, also being a major source of inspiration both in visual and literary aspects.

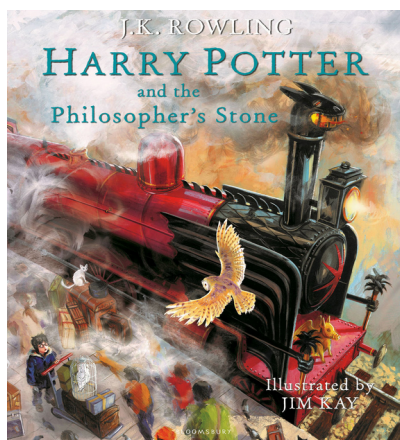


Table 4: J. K. Rowling, *Harry Potter and the Philosopher's Stone* (illustrated edition by Jim Kay). (HarryPotter Shop, n. d.)

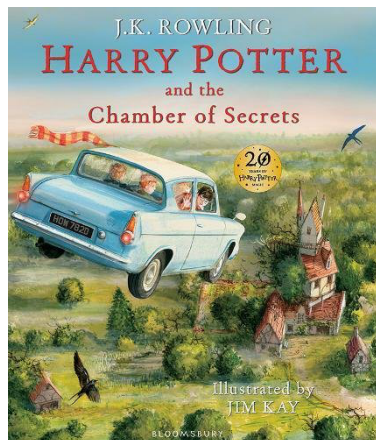


Table 5: J. K. Rowling, *Harry Potter and the Chamber of Secrets* (illustrated edition by Jim Kay). (Amazon, n. d.)

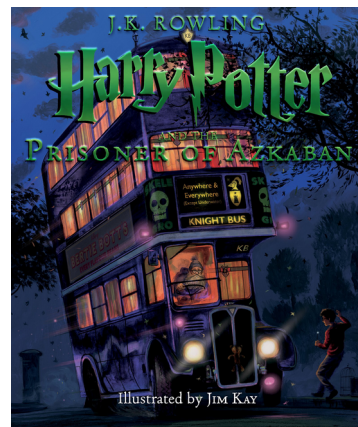


Table 6: J. K. Rowling, *Harry Potter and the Prisoner of Azkaban* (illustrated edition by Jim Kay). (Amazon, n. d.)

11 Screenplay written by J. K. Rowling (same author of the *Harry Potter* sequence) in 2001 and adapted to Cinema by director David Yates in 2016.

12 Epic fantasy novel written by English author J. R. R. Tolkien between 1937 and 1949 and later adapted to Cinema by director Peter Jackson, between 2001 and 2003.

13 The historical events and symbology concerning this villa will be discussed in the following chapters. For now it suffices to retain that it is a vast property that encloses a palace and an enigmatic garden, and it is located in the municipality of Sintra, in the region of Lisbon, Portugal.

*Harry Potter* consists of a series of seven fantasy novels written by British author J. K. Rowling (full name Joanne Rowling) that became specially popular among the young public after the release of the first novel *Harry Potter and the Philosopher's Stone* in 1997. This sequence was posteriorly adapted to eight films distributed by Warner Bros. and released between 2001 and 2011.

The plot narrates the main events of the life of an orphan boy named Harry Potter, who discovers he is actually a wizard and is invited to study sorcery at Hogwarts School of Magic. During his years of study at the school, he faces many dangers, notably architected by the darkest wizard of his time and also murderer of his parents, Lord Voldemort. Harry is then somehow “chosen” to defeat Voldemort and free the world of this evil, although he can always count with the help of his friends Ronald Weasley and Hermione Granger to do so.

## **1.2. Objectives**

In short, *Harry Potter* may well be understood as a simple tale of fantasy for children and young adults to be entertained with. However, if one is capable of seeing beyond its extravagances and complicated names, one might realize it is nothing but a mirror to reality. Like all the greatest works of fiction — be it fantasy or science fiction — the purpose in *Harry Potter* is to convey a message and portray real problems in a way that is easier to digest than it would be in a documentary, for example. The social critique is there disguised in every word, be it in a spell, a creature or a wizarding war. In a literary work of fiction, the fiction itself is barely a symbol for something that has become so ordinary, so conventional, that only by adding rays of light igniting from magical wands can we give it the attention necessary to start questioning it. It is a dubious engagement, for sure; after all, the same tool chosen to deconstruct reality might create the opposite effect, reinforcing the cement that keeps reality intact. The fiction that is supposed to examine might become the same fiction that alienates, if consumed as pure entertainment. However, if nowadays the entertainment industry (largely supported by broadcast and digital media) reaches so effectively developing individuals and creates such a powerful impact on them, isn't it worth the risk to use it in favor of criticism?

Indeed, the project that lies dissected in the following pages can be justified from two concomitant approaches: one which relates to the issue discussed in the previous paragraph — that of a work of literary fiction being used as a symbol that conveys a message; in this case, a work of fiction predominantly based on *Harry Potter*, transmitting the message manifested in Quinta da Regaleira. And the second approach that addresses this project from a more technical point of view and recognizes it as a challenge; one that attempts to recover a more ancient and traditional aesthetics for the illustrated book while incorporating modern methods.

### **1.3. Structure of the Document**

For that, this document is organized in two parts: the first, which is focused on that first approach and is devoted to understanding the symbology behind Quinta da Regaleira and how it can be related to *Harry Potter*. Constituting this first part, there are three different chapters: one that attempts to uncover the history and the philosophy that surround Quinta da Regaleira; another that examines the personality of António Augusto Carvalho Monteiro, proprietor of this villa and key piece for comprehending the building with no misconceptions; and a final chapter that briefly relates Quinta da Regaleira to *Harry Potter*, justifying this parallel.

Finally, there is a second part to this document that aims attention to the technical challenge that was conceiving an illustrated book. It is also divided into chapters: firstly, one with some general considerations about the project; secondly, a chapter that describes the methodological approach; thirdly, a chapter that is centered on the intended audience that this book, if indeed materialized, could bring some impact; and there's a fourth chapter, one that exposes in detail the elements that compose this project and were necessary for its elaboration: the narrative, the illustrations and the book itself.

For now, however, let us begin exploring the history of the building known as Quinta da Regaleira; the legacy of António Augusto Carvalho Monteiro and the starting point for this project.



## PART ONE — Theoretical Research

### 1. Chapter One — Quinta da Regaleira: A Moving Opera

#### 1.1. A Brief Chronology from the 17<sup>th</sup> Century until Present Time

However recurrent it is to instantly correlate the name “Quinta da Regaleira” to its most remarkable proprietor — Brazilian-Portuguese bourgeois António Augusto Carvalho Monteiro — the history of this property located in the Sintra mountain range (part of the homonym municipality, in Lisbon Region) can be traced centuries before its acquisition by “*Monteiro dos Milhões*”<sup>14</sup>.

The earliest recordings we possess today attest that part of the grounds that would constitute Quinta da Regaleira belonged to José Leite by the year 1697. In 1715, Francisco Alberto Guimarães de Castro is responsible for the plumbing of water from the sierra to a fountain of the gardens of his property, then called “*Quinta da Torre do Castro*” — which corresponds to the Regaleira. Documentation still certifies the existence of a *via sacra* passing throughout the Regaleira’s area, at least since the year 1717.

Between 1787 and 1817, the Quinta da Torre is gradually expanded due to the acquisition of new portions of land by João António Fernandes and his successor Manuel Bernardes Lopes Fernandes. In 1840, the property is purchased by D. Ermelinda Allen Monteiro de Almeida, 1<sup>st</sup> Baroness of Regaleira. Following the baroness death in 1858 (Denise Pereira, Paulo Pereira & José Anes, 1998), the villa therefore known as “Quinta da Regaleira” would be passed on amongst the Allens, until ultimately being sold during a public auction in 1893 by Paulo Carlos Allen de Morais Palmeiro, 3<sup>rd</sup> Baron of Regaleira.



Table 7: **Baroness of Regaleira.** (Flickr, 2010)

It is during this auction that António Augusto Carvalho Monteiro acquires Quinta da Regaleira. Only two years afterwards, in 1895, Carvalho Monteiro orders the first architectural project for his newly bought property to the French architect Henri Lusseau.

However, Lusseau’s proposition would never come to past. Instead, Carvalho Monteiro decides to entrust this project to the Italian architect and scenographer Luigi

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<sup>14</sup> “*Monteiro dos Milhões*” was the informal title by which António Augusto Carvalho Monteiro was known by his contemporaries. This title can be translated as “Millionaire *Monteiro*”, evidently referring to Carvalho Monteiro’s immense fortune.

Manini (Crema, 1848 – Brescia, 1936), who had been living in Lisbon since 1879, working for São Carlos Theater. The new project is elaborated in 1898 and the construction works start around the year 1900. By that time, Carvalho Monteiro and his family already made use of Quinta da Regaleira for accommodation (Manuel Gandra, 2014).

Finally, in 1910, the works are concluded, though a few final ornamental arrangements are still being carried on. In 1920, with the death of António Augusto Carvalho Monteiro on the 24<sup>th</sup> October, Quinta da Regaleira is inherited by his son, Pedro Augusto Carvalho Monteiro. He would later sell the property to Waldemar José Jara D’Orey, in the year 1949. After belonging to the D’Orey family for two generations, Quinta da Regaleira is purchased by Shumdo Sanko Co., in 1988.

In 1993, the architectural complex is classified as “property of interest”<sup>15</sup> by Sintra’s city council, which would four years later (1997) acquire the villa. During the following year (1998), Regaleira’s management is confided to *Cultursintra* Foundation and the property is at last opened to the public. That same year, Portugal’s Ministry of Culture classifies Quinta da Regaleira as “property of public interest”<sup>16</sup>.

Nowadays, we can say that for its history, architectural significance and touristic value (Cultursintra Foundation registered more than 600.000 visitors only in 2016, with

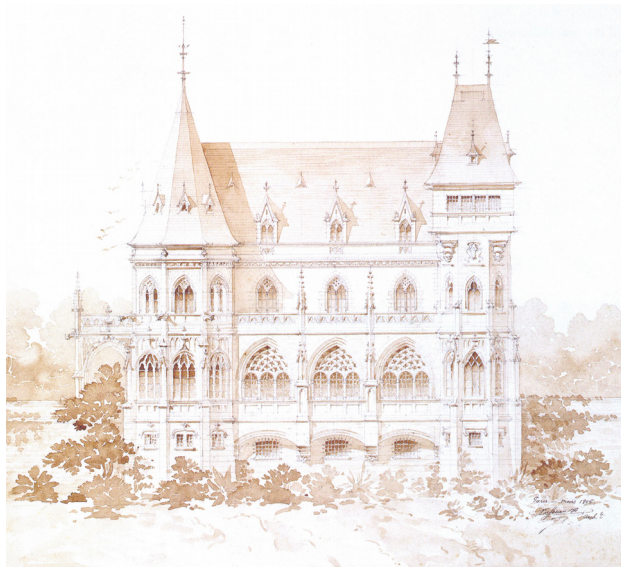


Table 8: **Henri Lusseau**, First Project for Quinta da Regaleira, 1895. Sintra, Câmara Municipal, Arquivo Histórico. (Iván Moure Pazos, 2016)

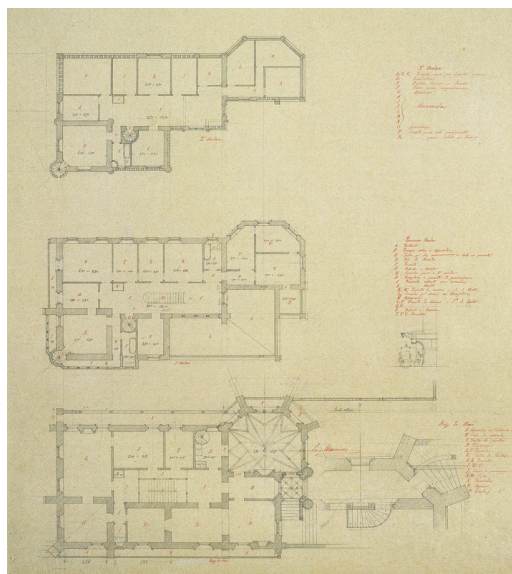


Table 9: **Luigi Manini**, Second Project for Quinta da Regaleira: plan, 1904. (Iván Moure Pazos, 2016)

15 “Imóvel de interesse concelhio”.

16 “Imóvel de interesse público”.

higher numbers in the subsequent year<sup>17</sup>), Quinta da Regaleira has undoubtedly left a permanent imprint on Portuguese culture. Yet, however popular the stonework and gardens may be, the story behind how this building came to be or what message it inspires remains a mystery to many.

With that in mind, let us explore Carvalho Monteiro's philosophical mansion, so that his intentions may crystalize before us to the point when we will be able to take this picturesque visit to the realms of intellect.

## 1.2. A quest of the soul as sang by Camões and Dante

«[...] Either way, Homer certainly was based on the real world. Ulysses does not want an imaginary homeland. He wishes, on the contrary, to overcome this world ruled by monsters and hostile deities in order to reach the poor and rocky land of his ancestors.<sup>18</sup> [...]»

The Odyssey of Homer — an epic poem which can be directly associated with Portuguese History through the legendary foundation of the city of Lisbon<sup>19</sup> — narrates in twenty-four books the journey of the Greek hero Odysseus — or Ulysses, in Latin — from the defeated city of Troy back to his homeland, Ithaca. An edition of this poem published in 1999 by Gallimard displays a preface written by the *Helléniste*<sup>20</sup> Philippe Brunet. During this preface, Brunet starts questioning the geographical correspondents of the many mythical places visited by Odysseus. After a few lines of hypothetical considerations, Brunet ultimately arrives to the conclusion that, regardless of attributing precise locations to the hero's itinerary, we can affirm with the upmost certainty that the whole adventure sang by Homer is, indeed, anchored in reality (Brunet, 1999, p.20).

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17 Diário de Notícias. (2017) Quinta da Regaleira, em Sinta, aumentou 42,71% as visitas no primeiro semestre. Retrieved from: <https://www.dn.pt/lusa/interior/quinta-da-regaleira-em-sintra-aumentou-4271-as-visitas-no-primeiro-semester-8698107.html>

18 Text as consulted: «[...] *Quoi qu'il en soit, c'est bien du monde réel qu'est parti Homère. Ulysse ne désire pas une patrie imaginaire. Il souhaite au contraire s'affranchir de ce monde traversé de monstres et de divinités hostiles pour retrouver le sol pauvre et rocailleux de ses ancêtres.* [...]»

19 According to the myth, during his travels, the Greek hero Odysseus debarked on the shores of *Ofiusa*, or “Land of Serpents” (Lisbon), which had for sovereign a serpent queen — half woman, half serpent. The queen falls in love with Odysseus, wishing for him to stay permanently in her kingdom. The hero, however, intending to return to his homeland, tricks the serpent queen and escapes. She runs after him to the coast, but it is too late and the hero is already back in his ship, far in the ocean. Still, the legend says that, in the effort to stop the hero, the snake-like arms of the queen, stretched out to grasp her beloved, left their imprint in the city's landscape, forming the seven hills of Lisbon. (Alexandre de Carvalho Costa, 1955).

20 Ancient-Greece specialist.

What the scholar calls “the geo-mythology of Homer”<sup>21</sup> can be only described as a creative artifice as old as humankind’s imagination. Uncountable are the legends transmitted through generations which maintain an intimate connection with their birthplace. Mount Kailash, in Tibet, is considered to be the place of residence of the god Shiva in Hinduism. Hesiod’s *Theogony* informs us that the Greek god of wine Dionysus was brought up by the Nymphs of Nysa, a mountainous district supposedly located in Ethiopia or Libya. Apparently, the lake Titicaca in Peru conceals in its depths a great Incan treasure. Some theologians identify the four rivers of Paradise as the Tigris, Euphrates, Ganges and Nile. In short, it is safe to declare that myth and reality possess undeniable parallels. After all, our imaginative capabilities are simultaneously driven and restricted by our material experience (Etienne Pelaprat & Michael Cole, 2011). What is left for us to question is — *has the location inspired the myth?* — or, in cases such as those of Lisbon or Rome<sup>22</sup> — *has the myth brought the place into being?*

Certainly the foundation of any early urban settlement was due to the development of a certain civilization, somewhere in the past. That is the reason why we usually find alternative explanations for such events — strictly based on historical facts — running alongside their mythological counterparts. However, just as Roman augurs would interpret the omens from their gods in order to inaugurate<sup>23</sup> a temple (Pauline Ronet, 2014), other individuals might have chosen to establish themselves on a specific area motivated by their mythological beliefs.

As it happens, Odysseus was not the only one to detect the messianic potential of the coast of *Ofiusa*<sup>24</sup>. Multiple ancient sources<sup>25</sup> have attested the sacredness of this mountainous Lusitanian land and, more precisely, of Sintra mountains<sup>26</sup>. According to Professor Manuel Gandra, the Sintra mountain range can be called ‘sacred’ in the sense it embodies the supramundane, mundane and chthonic world which, together, form a

21 «*La géo-mythologie d’Homère [...]*» (Philippe Brunet, 1999, p.20).

22 In the works of Livy, Plutarch, Virgil and Ovid, it is possible to find references regarding the mythological founding of Rome, involving of course the fratricide of Remus by Romulus, as well as the exploits of the Trojan prince Aeneas (to whom the twins were allegedly related).

23 The verb itself ‘*To inaugurate*’ stems from the Latin *augur*, which refers to the augury rituals.

24 Lisbon.

25 Avienus (4<sup>th</sup> century AD), Ptolemy (1<sup>st</sup>-2<sup>nd</sup> century AD).

26 Etymologically, the name ‘*Sintra*’ evolved from its medieval correspondent ‘*Suntria*’, derived from the Indo-European radical ‘*Sun*’ (sun), as a reference to heliacal cults which the region might have sheltered (Gandra, 2014). Another hypothesis relates the name to Artemis’ epithet *Cynthia*, Greek goddess and personification of the moon. Although this possibility seems interesting as it evokes Avienus’ reference to Sintra as *Mountains of the Moon* (‘*Mons Lunae*’), there are not enough evidences to prove this theory.



Table 10: **William Bouguereau**, *Youth of Bacchus*, 1884. (Wikimedia Commons, 2018)



Table 11: **Peter Paul Rubens**, *The Four Rivers of Paradise*, c. 1615. Kunsthistorisches Museum(khm, n.d.)

tripartite cosmos (Gandra, 2014). This triad, so transparently celebrated by Dante<sup>27</sup>, can, of course, be understood in its literal connotation, if one decides to embrace the Christian conception of the universe. Nevertheless, there can still be, beyond the apparently categorical verses of the Bible — and so many other traditions which have also divided the world into similar components — a far more subtle appreciation of this subject, ignored by many, and yet recognized by some enlightened individuals.

«*Quod est inferius est sicut quod est superius, et quod est superius est sicut quod est inferius [...]*». <sup>28</sup> That is the premise which is supposedly displayed among the text of the Emerald Tablet<sup>29</sup>. It reveals a truth already acknowledged by Plato — whose works are (not coincidentally) at the fundamentals of metaphysics: the microcosmos mirrors the macrocosmos (the microcosmos being the material world; the macrocosmos being the world of intellect). Thus, if we admit this said ternary organization of the cosmos, we'll find ourselves confronting a simple consequence: so is human existence based upon a trichotomous progression.

<sup>27</sup> Dante Alighieri (c. 1265 – 1321).

<sup>28</sup> *That which is below is like that which is above and that which is above is like that which is below [...]* (I. Newton, Trans.)

<sup>29</sup> A cryptic piece at the basis of Hermeticism. Though its author is identified in the text as *Hermes Trismegistus*, its origins remain uncertain.



According do M. Gandra, the castle represents the realm of the intellect; the clouds are the manifestation of our mundane, obscured sight; and finally, at the bottom we can see the leviathanic mouth that represents the gates of Hell.

Table 12: **The Tripartite Cosmos**, Quinta da Regaleira, chapel, c. 1907.



Table 13: **Lintel** of tympanum from the Abbey Church of Saint Foy, in Conques, France. 11th century, western portal. (Tourisme-conques, n. d.)

Again we find in this depiction of the Final Judgement the open-mouthed Leviathan symbolizing the gates of Hell, opposed to the fortified colonnade of Paradise.

*What does this mean? What does it implicate?* Those are very legitimate questions, to which countless bright men and women have attempted to provide an answer. Philosophers, scientists, theologians, kabbalists, freemasons... Unmistakably, the entire set of spiritual traditions — occidental or oriental — revolve around this single paramount principle. Be the exploits of Shiva<sup>30</sup>, or Heracles<sup>31</sup>, Odysseus', Dante's, Vasco da

30 One of the main deities from Hinduism.

31 Hercules.

Gama's<sup>32</sup>, Christ's... They all share the same ascending journey. And though, through the years, many have written about it, others seem to have preferred to convey this message by carving it into stone.

As a matter of fact, Portuguese architectural complex known as Quinta da Regaleira — not by accident situated in the previously mentioned mountains of Sintra — was built around its proprietor's knowledge of men's true nature. Not unlike Gothic cathedrals — those *infernos and purgatories written in stone*<sup>33</sup> — António Augusto Carvalho Monteiro's legacy to the world estates that the path to “salvation” — which is a different word to *self-knowledge* — consists of three-leveled ladder. “*Considerate la vostra semenza; fatti non foste a viver come bruti; ma per seguir virtute e canoscenza*”<sup>34</sup>, wrote Dante. He (as all of us) was put through serious endeavors in order to achieve the *Empyrean*<sup>35</sup> or (rephrasing it in order to avoid confusion) in order to *return* to his place of birth.

However, was not that the exact same purpose of Odysseus, after all? Or still, of Portugal's epic hero, Vasco da Gama? To find their way back to their homeland, after years of drifting at sea? The sea, this hostile and infertile place that contradicts men's ambition to return home<sup>36</sup>?

It is not surprising to learn that António Augusto Carvalho Monteiro, the owner of Quinta da Regaleira, was deeply affectionate of Camões' work, philosophy and, naturally, of his greatest contribution to the world: *Os Lusíadas*. In reality, if one is acquainted with this poem's content, one could walk through the gardens of Quinta da Regaleira with a far more consistent sense of judgment.

Call it the vast sea or Dante's *selva oscura*<sup>37</sup>, what is the so-called ‘initiatory well’ if not the vessel that will take us to the deepest, darkest corners of our minds, where the true initiation will begin? Let us leave aside the childish tales of secretive cults and cabalistic

32 Hero from Luís de Camões' *Os Lusíadas*.

33 “[...] Comme, pour son bonsoir, d'une plus riche teinte./ Le jour qui fuit revêt la cathédrale sainte./ Ébauchée à grands traits à l'horizon de feu;/ Et les jumelles tours, ces cantiques de pierre./ Semblent les deux grands bras que la ville en prière./ Avant de s'endormir, élève vers son Dieu./ [...] Légendes d'autrefois, merveilleuses histoires/ Écrites dans la pierre, enfers et purgatoires./ Dévotement taillés par des naïfs ciseaux;/ Piédestaux du portail, qui pleurent leurs statues,/ Par les hommes et non par le temps abattues,/ Licornes, loup-garous, chimériques oiseaux,[...]” (Théophile Gautier, 1838, v. 25-30; 49-54).

34 “Consider your origin; you were not born to live like brutes, but to follow virtue and knowledge” (Dante, c. 1308-1321, *Inferno*, Canto XXVI, lines 118-120).

35 In Dante's *Paraiso* (canto XXX), he ascends to a region beyond physical existence called *Empyrean*, where he has a vision of an enormous rose symbolizing divine love.

36 “[...] *La mer est le lieu hostile et infécond qui contredit l'aspiration des hommes à rentrer chez eux [...]*” (Brunet, 1999, p. 12).

37 *Inferno*, Canto I, line 2.

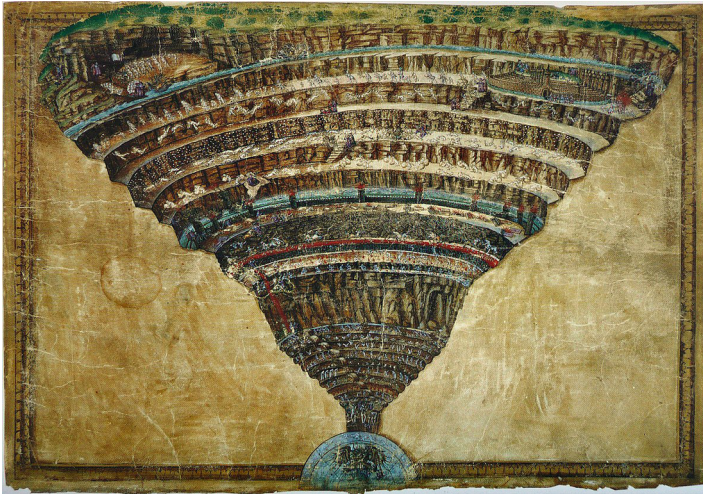


Table 14: **Sandro Botticelli**, *The Map of Hell*, c. 1485. (Wikimedia Commons, 2018)



Table 15: **Gustave Doré**, *Dante and Beatrice in Paradise/ The Celestial Rose*, 1868. (Wikimedia Commons, 2014)

sects which have for so long fed the imaginary of people who visit Regaleira. What are these assumptions, compared to the study of evidence?

Carvalho Monteiro has delivered us enough material to allow us to understand the personality and mind behind Quinta da Regaleira. His personal library was notorious in regard to its *Camonian*<sup>38</sup> subject matter (Gandra, 2014). Equally important are the titles which discuss the messianic role of legendary king Sebastian I of Avis<sup>39</sup> as leader of Portuguese Fifth Empire<sup>40</sup> — a theory which Camões himself confirms at the end of his epic<sup>41</sup>. This fact clearly attests Carvalho Monteiro's inclination towards such ideas. Nonetheless, it does not suffice to remain at the surface of these texts; if one is competent enough to go to the root of the matter which has inspired these legends and myths — and Carvalho Monteiro was, indeed, competent — one could interpret and transform, recreate their own version of the monomyth<sup>42</sup>.

38 Relative to Camões.

39 King Sebastian I of Avis reigned Portugal from 1557 until his sudden disappearance during the battle of Alcácer-Quibir in 1578. Not long afterwards, Portugal was placed under the sovereignty of the Philippine dynasty of Spain. The fact that many considered king Philip I as a foreign usurper, allied to the inconclusive demise of Sebastian, led to the proliferation of a series of legends orbiting around the upcoming return of the last.

40 The Fifth Empire is a concept of a global Portuguese empire with spiritual and temporal power, based on the interpretation of Daniel's *Book of Revelation* by Portuguese jesuit António Vieira (1608-1687).

41 At the epilogue of *Os Lusíadas*, Camões dedicates his masterpiece to king Sebastian I.

42 The monomyth, or hero's journey, is the common template of a broad category of tales that involve a hero who goes on an adventure and in a decisive crisis wins a victory, finally returning home, transformed. It got popularized in the 20<sup>th</sup> century by American mythologist Joseph Campbell.

Quinta da Regaleira is that version. It was not by accident that the architect to whom Carvalho Monteiro assigned this project was also a scenographer. Only Luigi Manini would have managed to create a residence which is also the stage of a moving opera, where the protagonist — the hero — is the one who goes through (and embraces) *Regaleira's* meditative itinerary.

Now, could anyone effectively experience a permanent inner-transformation simply by following the steps that take to enter the well, passing through the underground tunnels, until arriving at the gods' alleyway? It would be perhaps too naive to think so. After all, it took Vasco da Gama two years to conclude his expedition<sup>43</sup>. 'It was because of impatience that they (men) were expelled from Paradise; it is because of indolence that they do not return' (Kafka, 1918).

Still, a reminder such as Quinta da Regaleira is only functional if the message behind the symbol is grasped. To a man like Carvalho Monteiro, the purpose was, of course, fulfilled. That is for the fact that he was a highly educated man, whose knowledge bordered Universalism<sup>44</sup>. A man that incarnated the humanist, the prince, the courtier of Italian Renaissance, transported to 19<sup>th</sup> century in Portugal. A revivalist, a patriot, an alchemist, a guardian of the Truth (and notice it is not by accident that "truth" is written with a capital letter and preceded by a define article). But beyond all those things, he is still to this day the key to the accurate understanding of the house he wished to build.

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43 Vasco da Gama sailed to India on June 1497, only returning to Portugal in 1499.

44 In this context, "Universalism" can be understood in one of the two ways: either as a reference to theological-philosophical *Universalism*, which admits that some ideas (many of which transmitted by different religious traditions) possess universal applicability. In this sense, it is believed that, regardless of a person's particular religious affiliation, there are concepts which lay at the core of human existence and, however different are the words used to convey them, they remain common to every doctrine. A second interpretation of the word "Universalism" may refer to the idea of the Italian humanist of the Renaissance as a *Universal man* ("*Uomo Universale*"); a man that seeks to develop his skills in multiple areas of knowledge. António Augusto Carvalho Monteiro was an example of both.



*Table 16: Quinta da Regaleira, 'Initiatory well'. (Flickr, 2008)*



*Table 17: Quinta da Regaleira, Palace.*

## 2. Chapter Two: António Augusto Carvalho Monteiro

### 2.1. Collector

António Augusto Carvalho Monteiro was born in Rio de Janeiro, on the 27<sup>th</sup> November 1848. He was the heir of a huge fortune that his Portuguese parents<sup>45</sup> built once they migrated to Brazil, trading coffee and precious stones. Soon in his life (1858), Carvalho Monteiro left Brazil to Portugal accompanied by his two brothers<sup>46</sup>, in order to study Law at the University of Coimbra. Nevertheless, Carvalho Monteiro's interests went far beyond his juridical formation, since he was also known as an entomologist, a botanist, a bibliophile, as well as the owner of the greatest Camonian collection in Portugal.

Not unlike so many Italian Princes from the Renaissance — who themselves incarnated the ideal of the *cortegiano*<sup>47</sup> — Carvalho Monteiro proved to be a man dedicated to living his life with *virtue and knowledge*<sup>48</sup>; a man committed to the moral enhancement of society by working on the improvement and enlightenment of himself (Gandra, 2014).

Already the arrangement of Regaleira's garden — revealing the idea of initiation, voyage and rebirth (as discussed in the previous chapter) — is able to transmit symbolically a wish for discovery, if not transformation. However, plenty are the evidences of such desire scattered inside Carvalho Monteiro's property and made transparent throughout his personal life.

First of all, why not allow ourselves a closer look into this man's privacy? Researches who have been captivated by the unusual personality of Carvalho Monteiro have long come to the conclusion that he was much more than a wealthy heir with a Law degree. In fact, his studies and interests comprehended realms of knowledge beyond his jurisdiction; amongst these we can count Taxidermy, Botany, Entomology<sup>49</sup>, Malacology<sup>50</sup>, Ornithology<sup>51</sup>, Horology<sup>52</sup>, Literature, Philosophy, etc. So again, in a way,

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45 Francisco Augusto Mendes Monteiro and Ana Thereza Carolina de Carvalho.

46 Francisco Augusto and José Augusto Carvalho Monteiro.

47 The Italian term "*cortegiano*" — which can be translated as "courtier" — was celebrated and defined by Baldassare Castiglione (Casatico, 1478 – Toledo, 1529) in his masterpiece "*Il Libro del Cortegiano*", published in 1528. The book addressed the constitution of a perfect courtier (or, in other words, a man of the Court), during the times of Italian Renaissance. According to its author, a courtier should bear himself with elegance and grace ("*sprezzatura*") while keeping a warrior spirit and knowledge of the humanities, classical antiquity and fine arts; a harmonious alliance between the medieval knight and the Renaissance humanist.

48 Dante, c. 1308-1321, *Inferno*, Canto XXVI, line 120.

49 Study of insects.

50 Study of mollusks.

51 Study of birds.

52 Study of the measurement of Time.

Carvalho Monteiro shows a remarkable resemblance to men of the courts of Italy Principalities and other major European centers of Art and Culture, who lived during the 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> centuries. For these men (and women) also demonstrated a taste for collecting objects of Art and Natural Science.

In fact, it is during their time when proliferated a marvelous architectural component called “Cabinet of Curiosities”. As the name suggests, these cabinets — or *studioli* (plural of *studiolo*), in Italian — consisted of a small room — usually secretive and private — in which its owner would gather objects of different kind, ranging from natural history, geology, ethnography and archaeology to religious relics, works of art and antiquities. These collections used to be regarded as a *microcosmos*, a *theater*<sup>53</sup> of the world. They would later develop into what we know today as *museums*.



Table 18: Reconstitution of the studiolo of Isabella d’Este, c. 1490, Ducal Palace, Mantua. (Cineca, 2017)

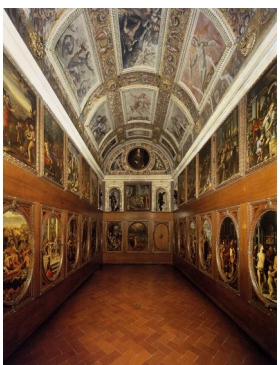


Table 19: Studiolo of Francesco I de’ Medici, Montefeltro, c. 1476, Ducal Palace, Palazzo Vecchio, Florence. (Wikimedia Commons, 2017)



Table 20: Studiolo of Federico III da Montefeltro, c. 1570 – 1572, Palazzo Urbino. (Pinterest, n. d.)



Table 21: **Eduard Ender**, *Rudolph II and Tycho Brahe in Prague*, 1855, Oil on Canvas, 610 x 740 mm. Museum of the History of Science, Oxford. (Artuk, n. d.)

53 Let us not forget that the architect selected by Carvalho Monteiro to construct his philosophical mansion was, in the first place, a scenographer.

The *studioli* of Isabella d’Este, Francesco I de’Medici, Federico III da Montefeltro and Rudolph II of Habsbourg<sup>54</sup> are a few iconic examples of such collections.

The collection of António Augusto Carvalho Monteiro, on the other hand, has been mainly sold by his descendants, following his death in 1920. Some items remain to this day in Portugal, being preserved either by the museological institutions of Sintra and Lisbon, or by private collectors or remaining members of Carvalho Monteiro’s family. However, most of his possessions have been acquired by museums and collectors in France or, in the case of a large share of Carvalho Monteiro’s personal library, it now integrates the archive of the Library of Congress, in Washington DC.

Amongst these various and curious objects, there are few that have particularly fed our imaginary, allowing us to bring together, piece by piece, the portrait of the man who once held them.

## 2.2. Entomologist

It was previously mentioned in this chapter that Carvalho Monteiro nurtured a keen interest for the branch of Zoology which studies insects, also known as *Entomology*. As a matter of fact, he seemed to have been specifically drawn to the study and observation of



Table 22: **Andrea Mantegna**, *Camera degli Sposi*, Ducal Palace, Mantua. (Flickr, 2014)

*The cupids are depicted with butterfly wings, instead of their conventional bird wings.*



Table 23: **François Gérard**, *Psyche and Amor* (Overview and detail). Paris, Musée du Louvre. (Louvre, n. d.)

*We see, flying above Psyche’s head, a symbolic butterfly, whose presence here confirms the parallel established between the animal and the myth.*

<sup>54</sup> Particularly, the cabinet (or *Wunderkammer*, in German) of the Emperor Rudolph II of Habsbourg was one of the greatest and most diverse of its times. Unfortunately, due to the plunder of the city of Prague (Bohemian seat of the Empire) by Swedish forces in 1648, nowadays only fragments of the collection remain in the museums of Vienna.

*lepidopterans* (butterflies and moths), for he managed to (personally) collect roughly tens of thousands of specimens.

Well, it may be that, in present times, we take the role of these tiny creatures lightly, but Carvalho Monteiro certainly saw more in them than beauty voided of significance. Actually, already in Ancient Greece butterflies were associated to the myth of Psyche<sup>55</sup>, the beautiful princess who undergoes a series of tests and probations so she could finally reunite with her lover through redemption and divine elevation. This progression of stages — from a tortuous path of pain and suffering to the sweet taste of godly nectar and immortal love — is not to be dissociated from the very succession of phases which constitute the life of a butterfly; from egg to caterpillar, which will eventually pupate in a chrysalis, lastly breaking out to become a fully grown, winged insect.

We can still go further in our analysis if we take into consideration the etymological definition of the name “Psyche” itself. As fairly known, the name derives from the Greek “*psychein*”, “to breathe”; being directly correlated to one’s soul — their “breath of life” — and furthermore employed as a common noun in the English language to designate “the mind, or the deepest thoughts, feelings, or beliefs of a person or group.”<sup>56</sup>



Table 24: *Thereus ortalus*, specimen collected by Carvalho Monteiro in Petrópolis, Rio de Janeiro, on the 10th February 1876. Musée Nationale d’Histoire Naturelle de Paris. (Gandra, 2014, p.51).



Table 25: Detail of ornament in the shape of a butterfly, from doorknob of Carvalho Monteiro’s grave at Cemitério dos Prazeres, Lisbon. (Tumblr, n. d.)



Table 26: Grave of António Augusto Carvalho Monteiro and his family. Cemitério dos Prazeres, Lisbon. (Wikimedia Commons, 2017)

55 The tale of Cupid and Psyche was originally depicted in the *Metamorphoses* of Apuleius (c.124 – 170 AD).

56 Psyche. (2018). In *dictionary.cambridge.org*. Retrieved from <https://dictionary.cambridge.org/fr/dictionnaire/anglais/psyche>.

In simpler words, the myth of Psyche, just as the development of a lepidopteran, can be interpreted as an allegory for the gradual maturation of the human soul. It is, above all else, a symbol of transformation, metamorphosis and rebirth.

### 2.3. Lover

Still, the theme of the metamorphosis (again transmitted throughout the myths of Ancient Greece) remains present in Quinta da Regaleira, disguised in many alternative forms. One of these can be observed in the bed which António Augusto Carvalho Monteiro had acquired from the *Museu das Janelas Verdes* (presently: *Museu Nacional de Arte Antiga*), in the year 1885, and that would be part of the palace's furniture.

The bed, that was originally intended to be offered to the Counts of *Sabugal*<sup>57</sup>, dates back to the 17<sup>th</sup> century (Gandra, 2014) and it is made of wood from Chestnut and Ebony. Its headboard is adorned with twelve oil paintings representing myths taken from the *Metamorphoses* of Ovid<sup>58</sup>. It is not in the interest of this project to present a long, detailed description of each one of the twelve panels and their myths<sup>59</sup>. Nonetheless, to know that Carvalho Monteiro chose to purchase this item and display it in his villa in Sintra can lead us to the conclusion that, not only was he a connoisseur of Greek-Roman Antiquity and its myths, but he also seemed to have been deeply attracted to this topic of *transformation*,

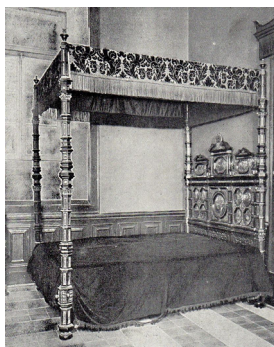


Table 27: A. A. Carvalho Monteiro's bed (as displayed in the Museu Nacional de Arte Antiga) (Gandra, 2014, p. 144)

and, more precisely, transformation ignited by *love*. Let us not forget the nature of the object in question: a marital bed. Without a doubt, the choice of this iconography was not left to chance. And after all, the tale of Psyche, the loves of Jupiter and the quest of Eneas<sup>60</sup> (these last two being depicted in the bed's headboard), are all of them, in a general perspective, stories about characters who undergo deep, meaningful transformations after enduring many demanding tasks, ultimately guided by love. And is that any different from the plots of the *Odyssey*, the *Divine Comedy*, or still, *Os Lusíadas*?

57 A title first created in 1582 by D. Filipe I of Portugal to honor D. Duarte Castelo-Branco.

58 Roman poet (43 BC – c. 18 AD).

59 Its complete iconographic description can be found in GANDRA, M. (2014), *A. A. Carvalho Monteiro: Imaginário e Legado*, Mafra, Instituto Mukharajj Edições, p. 141-159.

60 Hero from Virgil's *Aeneid* — epic poem that ties the origins of Rome to the events that followed the fall of Troy.

Now, *love* here can hold many connotations. We can speak of love in the sense of *passion*, erotic love, which can of course be acceptable in this context, considering the object *bed*. Also, the theme reappears in Camões' *Os Lusíadas*, chant IX, when Vasco da Gama and his crew arrive at the Isle of Love to enjoy the company of Tethys and the Nereids. Apart from it, we have the lovers' higher form of affection (*philia*) — one so perfectly incarnated in Plato's *Phaedrus* or the *Symposium*<sup>61</sup>. That is the (eternal) love of Cupid and Psyche or Dante and Beatrice. And naturally, we have the love for the country, which remains the main engine behind any epic poem. Again, *Os Lusíadas* is a great example — alongside the *Iliad*, *Odyssey* and *Aeneid*.

#### 2.4. Patriot

Camões' work glorifies the Portuguese nation in many ways: the hero; the journey; the reward. However, Camões also dedicates his poem to king Sebastian I of Avis, the messianic leader of Portugal; the one who is promised to rule again over the Empire, reinstating its former power and glory. As it happens, Carvalho Monteiro once more proves his alignment with the author, and that is visible in the pictorial decoration of one of the palace's rooms, known as *Room of Kings*<sup>62</sup>.



*Table 28: Room of Kings* (South Wall), Palace of Quinta da Regaleira. Five portraits (out of twelve) from left to right: Bearing the Emperor's crown, King Sebastian I of Avis; D. João IV of Bragança; D. Afonso VI of Bragança; D. Pedro II of Bragança; D. João V of Bragança (all four depicted without crowns).(Gandra, 2014, p. 211).

This room displays a sequence of portraits executed by the painter Baeta Dias during the first decades of the 20<sup>th</sup> century. However, what incites most the imagination when entering this room is not the paintings exactly; it's the choice of iconography made by

61 Both texts were written by Plato around 370 BC, which thematics revolves around the topic of love.

62 *The Room of Kings*, or *Billiard Room*, is a room located north of the Regaleira palace, on the *Noble Floor* (ground floor). Its north and south walls are decorated with portraits of Portugal's kings and queens. Each wall contains twelve paintings: sixteen monarchs; four queens; four kings bearing no crown. Amongst the monarchs, one can identify the young king Sebastian, bearing the crown of the Emperor.

Carvalho Monteiro in accord with Luigi Manini — which consequently tells us a bit more about their personal beliefs.

Effectively, there are a few curiosities about this iconographic program: first, it is easy to notice that this room's decoration shows a progression of royal portraits that follows the succession of Portuguese monarchs as history informs us — that is, until we arrive at the portrait of king Sebastian. Historically speaking, after Sebastian's presumed death in 1578, Portugal falls under the rule of the Habsbourg of Spain. From 1581 until 1640, the country is governed by foreign leaders: D. Philip I, Philip II and Philip III. Yet, these kings are not included in the program designed by Carvalho Monteiro, what clearly states his denial to recognize the authority of these kings.

Secondly, since we do not find the Philippine dynasty in this room, Sebastian is followed by the House of Bragança: from João IV to João V. What strikes as a surprise is to see that these monarchs do not bear crowns. Well, the crown is after all the most iconic attribute of a king; so why would these kings not possess one? That can be explained by an anecdote in which D. João IV, founder of the dynasty, “abdicates” the throne of Portugal in favor of the Immaculate Conception, on the 6<sup>th</sup> December 1644 (Gandra, 2008). Moreover, he places himself in the role of a regent, as well as the rest of his dynasty, in the hopes of Sebastian's return, the truthful king and emperor.

That is the story behind the uncrowned heads of these monarchs. For Carvalho Monteiro himself agreed that the heirs of the house of Bragança were merely regents keeping the throne of Portugal protected for the return of Sebastian, who, crowned with the Imperial crown, would lead the nation into a new prosperous age, thus materializing the (already mentioned) prophecy of the Fifth Empire.

And in order to conclude the analysis of this iconography, there's one last element that deserves our attention, which is, remarkably, not the portrait of a king, but one of a *queen*.

This queen — who, as a matter of fact, was not crowned queen until after her death — is Inês de Castro, the *Juliet* of Portugal<sup>63</sup>. She was a noble woman and maid to the lawful wife of Pedro I of Portugal, D. Constança Manuel. Regardless of his recent marriage, Pedro fell in love with Inês, giving start to a relationship crisis between the heir and his father, the

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63 Invented term to establish an analogy between the story of Inês de Castro and that of Shakespeare's most famous tragedy, *Romeo and Juliet*.

king Afonso IV, who disapproved the romance. After Constança's death in 1345, the union of Pedro and Inês seemed like an inevitability. Ultimately, the king ordered the execution of Inês in 1355, in order to prevent the marriage. She was only recognized as a legitimate queen when D. Pedro himself became king, following his father's death.

Still, what conclusions can we extract from her presence in this room? The answer we find once again in *Os Lusíadas*, given that throughout the Canto III, stanzas 118 until 135, Camões narrates the tragic story of Inês and Pedro, giving emphasis to the topics of *love*, *virtue* and *destiny* which are present in this tale. “*Tu só, tu, puro Amor, com força crua,/ Que os corações humanos tanto obriga,/ Deste causa à molesta morte sua,/ Como se fora pérfida inimiga.*”<sup>64</sup> (Camões, 2000, p.120). Once more, the topic of *Love* — indeed written in capital letter by Camões — appears as the driving force behind a character's sacrifice or suffering (could it be again the suffering that anticipates the apotheosis? Is it acceptable to compare Inês' bodily death to Psyche's?<sup>65</sup>).



Table 29: Inês de Castro, Room of Kings (North Wall), Palace of Regaleira. (Wikimedia Commons, 2018).

Later on, Inês is shown as a woman of virtue, who fears abandoning her children and lover more than she fears death itself. “*Ela, com tristes e piadosas vozes,/ Saídas só da mágoa e saudade/ Do seu Príncipe e filhos, que deixava,/ Que mais que a própria morte a magoava*”<sup>66</sup> (Camões, 2000, p.122). This theme — *Virtue* — is equally important, for it is what separates us from beasts; what elevates us. It would be redundant to expose once again the importance given to it in *Os Lusíadas*, the *Divine Comedy*, or in Homer's epic poems (since these texts have been discussed previously in this document). On the other hand, we can speak of its significance for Plato<sup>67</sup>, as well as in Christian theology — be it in the form of the cardinal

64 Proposed translation: *Only you, you, pure Love, with raw strength,/ That the human hearts compels as much,/ Causes your (Inês) disturbing death,/ As if you were a treacherous enemy.*

65 Let us remember that Psyche descends to the Hades (*katabases*) during her final trial. The Hades being the equivalent of the Greek underworld, or Hell, we can admit that, be it bodily or metaphorically, the princess does experience *death* itself.

66 Proposed translation: *She, with sad and pious voice,/ Spoken only out of sorrow and lost/ of her Prince and children, who she was leaving,/ More than death itself harmed her.*

67 Since the four cardinal virtues — Prudence, Courage, Temperance and Justice — are discussed in Plato's *Republic*.

virtues, or the theological<sup>68</sup>. Well, from the Christian perspective, Love is not only a virtue, but the greatest of all. Knowing this — and accepting that only the virtuous path leads to enlightenment, the “Love” topic appears quite often as a catalyst for self-development.

## 2.5. Time-Changing Man

Lastly, Camões seems to approach the tragedy of Inês de Castro through a *Stoic*<sup>69</sup> point of view: *Estavas, linda Inês, posta em sossego,/ De teus anos colhendo doce fruto,/ Naquele engano da alma, ledo e cego,/ Que a fortuna não deixa durar muito;*”<sup>70</sup>(Camões, 2000, p.121). And what is the genre *tragedy* if not a drama accomplished by the forces of destiny (*fortuna*) over human existence? Just as Sophocles’ *Oedipus Rex*<sup>71</sup> teaches us, everything is subject to the laws of Fate (which does not exclude, however, men’s free will, as Oxford’s scholar E. R. Dodds elucidates<sup>72</sup>).

Not surprisingly, A. A. Carvalho Monteiro demonstrates through his legacy that he, as well, was a partisan of this philosophy. This we can observe specially through an iconographic examination of one of the most exquisite and peculiar objects he left to us: the *LeRoy 01*.

This unique pocket watch was ordered by A. A. Carvalho Monteiro to the watchmaker Charles Piquet, from the *Maison Leroy* of Besançon (France). The project took place from the 1<sup>st</sup> November 1897 until the 15<sup>th</sup> November 1904 (“La Leroy 01”, 2008). However, it was only in 1909 that the watch finally arrived at the hands of its buyer, brought to him from France by the Portuguese king D. Manuel II (Gandra, 2014).

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68 The cardinal virtues in Christianity are the same as in Ancient Greece and they were first mentioned in a Christian context by the bishop Ambrose, during the 4<sup>th</sup> century. The theological virtues, however, are *Faith, Hope* and *Charity* (Love). These can be found in the bible: “And now these three remain: faith, hope and love. But the greatest of these is love.” (1 Cor. 13:13 New International Version).

69 Stoicism is a school of Hellenistic philosophy founded by Zeno of Citium, in Athens, in the early 3<sup>rd</sup> century BC. For Stoics such as Seneca and Epictetus, men should pursue liberation from destructive emotions and live according to reason and (above all) *virtue*. Consequently, one should be able to live harmoniously with the divine order of the universe (providence or fortune), by understanding that ‘There are things which are within our power, and there are things which are beyond our power.’ (Epictetus, trans. 2014).

70 Proposed translation: *There you were, fair Inês, resting quietly,/ From you years reaping the sweet fruits,/ In that mistake of the soul, naive and blind,/ That fate does not allow to last long.*

71 *Oedipus Rex* is an Athenian tragedy written by Sophocles and first performed around 429 BC. (Bernard M. W. Knox, 1956). It narrates the tragic tale of Oedipus, king of Thebes, who receives a prophecy by the Oracle of Delphi that he would kill his father and marry his mother, as indeed he does.

72 Under Dodds (1966), the author defends the possible mutuality between fate and free will and compares the tragedy of Oedipus to Jesus’ prophecy on saint Peter’s denial: ‘Before the cock crow, thou shalt deny me thrice.’ If the prophecy was fulfilled, it was not for lack of choice, but due to an act of free will. Thereby, Peter (as Oedipus) cannot be considered as a mere puppet in the hands of destiny, since his actions were not forced upon him, but rather deliberately executed.



Leaving aside its precise functionalities (for previous authors were already quite accomplished in that matter), there are a few iconographic elements present in this object that may offer a considerable contribution to this investigation. Why? For the obvious fact that it helps unveil another fraction of the intricate personality of a man whose understanding of the world is basically manifested in Quinta da Regaleira, in a smaller scale. It is equally important to mention that the Leroy is a product of the cooperation between the expertise of the watchmaker and the ingenuity of Carvalho Monteiro himself, for when he ordered the watch, he did so giving meticulous instructions.



Table 33: **Saturn** (fresco from Pompeii). 1st century AD. Naples, Museo Archeologico Nazionale (Aqua-permanens, 2011)

The golden lid that encloses the verso of the watch was finely chiselled by V. Burdin and measures 71 mm in diameter (Gandra, 2014). Marking the four cardinal points we find four figures. On the bottom (south), there's Kronos — or Saturn for the Romans — the titan who, according to Hesiod, castrated his father, Uranus, with a sickle. He is logically represented carrying this farming tool: a reference to the castration episode described in the *Theogony*<sup>73</sup>, or still to the commonly overlooked attribution to Kronos as god of Agriculture<sup>74</sup>.

Still, in this precise context, it is plausible to admit an interpretation of Kronos as embodiment of Time (*Khronos*), for these two are so easily interchangeable. In this case, the sickle is understood as a symbol for time in the sense *Time reaps all* (Macrobius, I, 8). Next to it we find the hourglass to confirm our hypothesis.

Accompanying Time we have three women known as the Moirai — or *Parcae*, in their Roman equivalent. These are the *Fates*, daughters of the Night (*Nyx*) and sisters of

73 Verses 206 to 210; trans. A. Athanassakis, Johns Hopkins University Press, Baltimore, 1983.

74 Under Guy de Tervarent (1997), the author explains that the Kronos from the Greek theogony was often confused with Saturn, the Roman god of agriculture (see Roman representation of Saturn in figure 24).

Death (*Moros*)<sup>75</sup>, but also daughters of Zeus and the goddess of Justice, Themis (Hesiod 936 – 941, trans. 1983)<sup>76</sup>.

Adorning the Leroy 01, we have Clotho (west) spinning the *thread of life*, while her sister, Lachesis (east), measures the spun thread, giving men their share of good and evil. Lastly, we have the eldest of the three sisters: Atropos, also known as the inflexible (or inevitable), holding a pair of scissors that she uses to cut the thread, ending then a mortal's life.

Nevertheless, let us abandon for a moment the long, detailed mythology which surrounds these obscure figures in order to focus again on how this iconographic program reveals us more of the character of its architect. Does the presence of the Moirai on such a personal possession as a pocket watch signifies that Carvalho Monteiro was a fatalist? Or are they there sculpted for the simple reason that they have been repeatedly associated in the past with the subject *time*, in the quality of allegories? Both assumptions may be possible. However, proving one or the other is for us of little interest, nor is it attainable. Indeed, if we look at the Moirai literally as evil decrepit goddesses, whose main purpose is to cause men's suffering and ultimate death, we might find ourselves immersed in discussing futilities. After all, if we do pay attention to the Leroy 01, this imagery will be quickly discarded, for we can clearly see they are not portrayed in that manner. And so, what conclusions can we take from this?

Again the answer lies with Carvalho Monteiro himself. He was the collector of lepidopterans; the connoisseur of epic poems; the scholar educated in mythology, philosophy and theology; the proprietor of Quinta da Regaleira. All these have one underlying principle in common: the question of purpose in human existence. As we have seen, isn't the butterfly a symbol for human development? Aren't the famous epics about the journey of men from misery to salvation? Is Quinta da Regaleira not a meditative itinerary, not to say initiatory? Then, how do the Fates relate to this topic? Well, apart from being involved in a mortal's birth and death, as well as in what happens in between ("and they give mortals their share of good and evil"<sup>77</sup>), the role of these figures can also be

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75 Hesiod 250 – 258, trans. 1983.

76 The Fates are presented twice in the *Theogony*: first as daughters of the Night and secondly as daughters of Zeus.

77 Hesiod 941, trans. 1983.

interpreted as the ones who regulate the successive vicissitudes of men's lives and punctuate its most essential stages (Vinciane Pirenne-Delforge and Gabriella Pironti, 2011).

So, in brief, we can conclude that Carvalho Monteiro seemed to have purposely surrounded himself with many icons which were intended to convey the same message. Again, the question of memory is very important, for knowledge — although possessed — may fall into oblivion. And, in that case, what would be the use of it? No; the human mind can be flawed, but it also can be helped. That is the angle adopted here: all the visual material analyzed throughout these chapters — may they be architectural, sculptural, pictorial — were symbols in the service of memory. Memory of a higher truth.

### 3. Chapter Three — Intersections between the Trivial and the Absurd

By examining the argument of the visual working as a symbol, a reminder, we may start approaching the practical aspect of this investigation. That is due to the fact that the visual elements composing this project are a collection of (equally visual) references taken from Quinta da Regaleira's and Portuguese history.

And yet, this project innovates in the sense it transposes these visual elements to a different (and more contemporary) context: fiction. Based on various literary works of fiction/ fantasy that are relatively recent, it was possible to merge two distinct imageries into a third one (which corresponds to the project itself). In order to do so, the *Harry Potter* sequence was specially important, being the main fictional reference upon which the project was built.



Table 34: Lello Bookstore, Porto. (Don George, 2016)



Table 35: **Flourish & Blotts** (HarryPotterWiki, 2017)



Table 36: Student from Coimbra Portuguese postcard, 1937 (Museo Internacional del Estudiante)



Table 37: Jim Kay, *Draco Malfoy*, 2015 (BBC, 2015)

Still, one might inquire why were the *Harry Potter* books and films particularly chosen for inspiration, from all the equally great works of fiction that exist? The answer lies in the early years of J. K. Rowling's career as a writer; before the first *Harry Potter* was ever published. For many might forget or simply ignore that J. K. Rowling once lived in the city of Porto, between 1991 and 1993. On her website, she mentions writing the first few chapters of *Harry Potter and the Philosopher's Stone* while still living in Portugal<sup>78</sup>. Moreover, if we look closely into the illustrated editions of the books or even the films, we can propose some sensible comparisons between features from the stories and few elements from Portuguese culture — Hogwarts' uniforms and Coimbra's; the library Flourish & Blotts and Lello, etc.

In short, we can say that there is an unquestionable bond between *Harry Potter* and Portugal, and this project aims to explore this bond.

Now remains the question of *how*?

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78 Jkrowling, 2016.

Well, theoretically and visually speaking, there are surprisingly many common points between the story of *Harry Potter* and the already discussed themes that permeate the legacy and life of António Augusto Carvalho Monteiro.

Evidently, we find that in both cases there is an important presence of references to worldwide mythology. Mythological beings such as centaurs and mermaids, nymphs or *veelas*<sup>79</sup>, elves, giants, monstrous creatures and overall fantastic beings are part of J. K. Rowling's magical universe for obvious reasons: they bring the element of the absurd to the plot. As for Quinta da Regaleira, we can also find multiple references to ancient myths: the alleyway of the gods, bordering the northeast area of the property's gardens, displays a sequence of sculptures of gods and goddesses from the Greek-Roman pantheon. Amongst these gods, we can recognize: Hermes/ Mercury; Hephaestus/ Vulcan; Dionysus/ Bacchus; Pan/ Faunus; Chloris/ Flora; Demeter/ Ceres; Aphrodite/ Venus; Tyche/ Fortuna; Orpheus<sup>80</sup>

Another mythological figure borrowed from pagan tradition conceals herself among the darkest corners of Regaleira's gardens: it's Leda, the Spartan queen and one of Zeus' love affairs<sup>81</sup>.



Table 38: **Quinta da Regaleira**, Alleyway of the Gods, Sintra. In order from left to right: Hermes; Dionysus; Demeter and Orpheus.

79 *Veelas* are woodland nymphs from Slavic folklore and they first appear in *Harry Potter and the Goblet of Fire*, where they are portrayed as a race of semi-human, beautiful women, descendants of the original *veelas* from Slavic mythology.

80 For details concerning the iconography and iconology behind these sculptures from the alleyway of the gods, see Gandra (2014), p. 179; or José Manuel Anes (2015), p.35 to 48.

81 Ovid, trans. 1850, book VI.

This statue of Leda remains sheltered inside an artificial grotto located beneath the “Tower of Regaleira” — a construction not far southwest to the Greenhouse and the Chapel<sup>82</sup>. Well, the arrangement of a grotto in this garden reveals already an old tradition which we can traced back to the Renaissance — the Boboli gardens in Florence, the Palazzo del Te in Mantua, the *Orcus* mouth from Bomarzo, etc — but it goes back even further, to emperor Tiberius’ villa of Sperlonga<sup>83</sup>. Furthermore, we must consider the importance of this *speleological* element in Classical culture; for instance, the oracle of Delphi, according to one of Pausanias’ descriptions, belonged originally to Earth itself (Gaia), being guarded by her child, the serpent (or dragon) Python, before it was slayed by Apollo (Pausanias 10:5, trans. 1918).

The oracle of Delphi delivered by Earth, the primordial and *Mother* goddess, was also supposedly located at the navel of the world, marked itself by the sacred stone *omphalos*. If we consider the symbolical aspect behind this myth, we may associate the element *navel* with the bridge that connects the divine and the mundane, just as the umbilical cord connects the mother to the child. In this case, the mother being incorporated as the goddess Earth connects with her children my means of the oracle, the speech of the gods. Moreover, the omphalos marking the specific center of this connection is usually described as an object in the shape of an egg. And, effectively, the egg is a known symbol for creation and fertility.

Well, here in the grotto of Leda, we find all these symbols combined and more. The navel piercing the earth and connecting us to the divine can be interpreted as the grotto piercing the base of the tower that erects itself in the direction of the skies. Leda, as the mother impregnated by Zeus in the form of a swan, laid two eggs — what can be correlated to the element of fertility *omphalos*. And here, indeed, we find the conventional iconography of Leda’s myth: the beautiful woman being pecked by a swan.

Still, Leda’s depiction from Regaleira contains a peculiarity: for here we find the Spartan queen holding a dove. This second bird’s presence presents an iconographical abnormality. Therefore, we are left with the question: *why is it there?*

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82 For geographical situation, please consult the map of Quinta da Regaleira present in the annex.

83 Tiberius ordered the construction of a villa at Sperlonga in 4 AD, situated roughly halfway between Naples and Rome. The villa possessed an artificial grotto filled with a statuary program inspired by the *Odyssey* and *Iliad*.

The answer — already given by Professor M. Gandra<sup>84</sup> — gets clearer when we recall what other building we pass on our way to the grotto: it's the chapel of the Holly Trinity, which porch is decorated with the scene of the Annunciation. In fact, we can establish by this a desire to unite christian and pagan; for Leda, who holds the symbol of the Holly Spirit, undergoes a conception equally mysterious, when compared to the *Immaculata*<sup>85</sup>.

This sort of *syncretism* — which is yet questioned by some authors<sup>86</sup> — equally present in *Os Lusíadas* or the *Divine Comedy*, might be a sign of the relevance given to the message rather than the vehicle. The result might look a bit like an assemblage of references that point at the same direction. For Quinta da Regaleira, it creates the feeling of the enigmatic; for *Harry Potter*, it embodies the surreal completely; as for this project, it attempts to synthesize both.



Table 39: **Quinta da Regaleira**, Statue of Leda, Grotto (overview and detail of dove) (WikimediaCommons, 2016)

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84 See Gandra (2014) p. 172.

85 Reference to the Immaculate Conception of the Virgin Mary.

86 Namely by J. Anes (2015) p. 88.



## **PART TWO — The Project**

### **1. Chapter One — General Considerations**

The idea for creating an illustrated book which would consist of a story inspired by renowned works of fiction and set in Portugal — and more specifically in *Quinta da Regaleira* — resulted from the dialogue between student and advisor. Given that the initial goal was to elaborate a Master project mainly settled in the Visual Culture field, the combination between the location *Quinta da Regaleira* — a Portuguese architectural symbol — and celebrated icons from worldwide literature was judged pertinent as an ambitious challenging illustration project for the Master level.

In truth, having a previous academic education in Art History was an important factor when defining the theme of this project. That is due to the fact that, during the undergraduate studies, there was a large number of worldwide masterpieces which were studied — architectural icons specially — as well as the symbolical aspect of Art — not to mention Erwin Panofsky's iconological studies (PANOFSKY, 1955). Circumstantially, *Quinta da Regaleira* is not only one of Portugal's most remarkable monuments, but it was also invested with numerous symbolisms which reflect the philosophy and ingenuity of its proprietor, António Augusto Carvalho Monteiro. In fact, a plurality of theories have been aroused over the years regarding the messages concealed in this villa, particularly within its garden and, of course, its famous “initiatory well”. Still, to this day, this lithic legacy left by Carvalho Monteiro remains surrounded by mystery to many.

Furthermore, we can say that, where mystery is rooted, it doesn't take long for myths and legends to germinate. After all, amongst Portugal's numerous enigmatic sites, it is natural to consider *Quinta da Regaleira* as one of them. Perhaps the most prominent and acknowledged of all. And to establish fantastic narratives involving surreal events and magical explanations is merely human. It is what we, as a species, have been doing since pre-historical times.

And it is attested that even before we acquired the means and knowledge to write down these many extraordinary tales, we've been illustrating them. From the carved metopes of the Temple of Zeus at Olympia, depicting the labors of Heracles, to the fairy-tale-inspired watercolors of Arthur Rackham, we can safely declare that it is a common habit of western culture — for the very least — to give line and color to the myths we have produced. This

alliance — text and image — appeals at once to our intellectual as well as visual needs. It somehow helps the imagination by offering particular interpretations of a given subject. It incites the curiosity of children; it enriches the people’s imaginary; it consolidates iconographical conventions; it generates and disseminates cultural icons. It is part of our History and it massively integrates our Visual Culture. That is one of the reasons why this project was conceived in such support.

The second reason for opting to develop a work of illustration is one that concern personal inclinations, as it is a private ambition to pursue the carrier path of an illustrator, focusing particularly in the printed media. Consequently, to face a work of investigation in that field by producing an original series of drawings which will portray an equally original story, seem to ideally fulfill the intent of a Master degree project.

Therefore, the aim of this project is to provide, in the end, an illustrated fictional narrative — gathered in the form of a book — which will borrow many of *Quinta da Regaleira’s* allegorical components, transposing them into a well-established imaginary universe.



Table 40: The metopes of the Temple of Zeus at Olympia (The twelve labors of Heracles - reenactment). (Maquetland, 2018)

## 2. Chapter Two — Methodology

This project's methodological approach can be divided into various stages. Soon after defining the subject of this investigation, there was a couple of indispensable tasks which were carried out simultaneously: one being the visitation of the site of *Quinta da Regaleira*, along with the elaboration of a photographic dossier; the other being an intensive bibliographical research concerning the History and Symbology surrounding this property. Consequently, this primary stage awakened a subsequent need for examining methodological studies that developed techniques for comprehending symbols — such as Panofsky's iconological analysis or other relevant contemplations on the subject from authors such as René Guénon, René de Lubicz or Gilbert Durand. Also, in the interest of elaborating the story, an extensive reading of said works of fiction was judged indispensable, as well as of other titles which would help demystify the concept of “fantasy” and “magic” in our society — namely encyclopedias of symbols such as J. C. Cooper's, or yet Émile-Jules G. de Givry's *Witchcraft, Magic and Alchemy*.

Following the bibliographical research, a more practical stage of the project was introduced. It consisted of writing the narrative which would afterwards serve as basis for the elaboration of the illustrations. This process was combined with the creation of a graphic journal, an object that would enclose a series of images that could eventually offer another source of inspiration.

In the meantime, other important Portuguese historical sites that might be included as different settings in the story were visited. It was also possible to establish contact (via email) with the current illustrator of the *Harry Potter* books, Mr. Jim Kay, providing further clarification on the subject of the procedures for book illustration.

Following this first stage — mainly centered on the theoretical segment of this project — the elaboration of the illustrated material began. However, it had to be preceded by a visual research. That included bibliographical research for inspiration — notably in books of artists — but also visitations to used bookstores (*alfarrabistas*) and museums, such as the Ancient Art National Museum, the Gulbenkian Foundation, the National Museum of Costume, the Carmo Archaeological Museum, the National Archaeological Museum, the Orient Foundation, among other museological institutions located in Lisbon.

Apart from this intense research in order to create visually rich compositions, the technique for hand-drawing — that affects directly the illustration process — was improved as well with a few figure drawing exercises.

In short, these many stages which, combined, would characterize this project’s methodology as mainly qualitative, can be seen as a work of induction, since the point of departure consists of a single specific subject — *Quinta da Regaleira* — that leads to a wider, more general range of relevant thematics and questions.



Table 41: **Graphic Journal.** Photograph, 2018.



Table 42: Photograph of a page of a book from a used bookstore in Lisbon.



Table 43: Photograph of books from used bookstore in Lisbon.



Table 44: Photograph of manuscript page from the Ancient Art National Museum in Lisbon.

### 3. Chapter Three — Intended Audience

The intended audience of this project are those who accompanied the *Harry Potter* saga when children/teenagers and are now young adults who follow the prequels or sequels which are released every year — such as the book and play *Harry Potter and the Cursed Child*, or still the editions and films based on the *Fantastic Beasts* universe.

In fact, J. K. Rowling's never-ending universe has given many fruits since the final chapter of her original work (*Harry Potter and the Deathly Hallows*). The young, scarred hero has reunited a crowd of fans from all over the world, and Portugal is not an exception.

Given that fact, the idea behind this project is to attract the larger number of *Harry Potter* fans possible — reason why it was written in English, not Portuguese<sup>87</sup> — and place them in a whole new setting, though not completely strange. The story maintains the basic elements which lay at the foundation of the *Harry Potter* books: the limitations of the magical world; the enchantments; the creatures; in short, the chief logic behind this particular fictional universe. However, it also incorporates elements borrowed from alternative works of fiction — which young adults are certainly familiar with, such as *The Lord of the Rings*; *The Wizard of Oz*; *A Song of Ice and Fire*, not to mention works of worldwide mythology and folklore. And, most of all, it combines all these great stories with Portuguese culture, so that more people from different backgrounds would perhaps nourish a higher interest for Portuguese history and heritage.

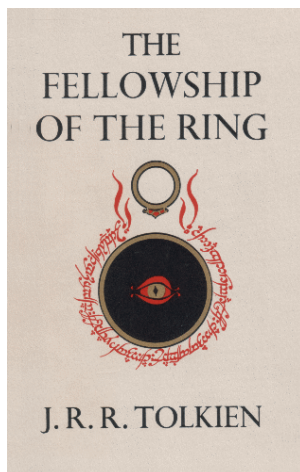


Table 45: **J. R. R. Tolkien**, *The Fellowship of the Ring*, First Edition, 1954 (Tolkienbooks, n. d.)

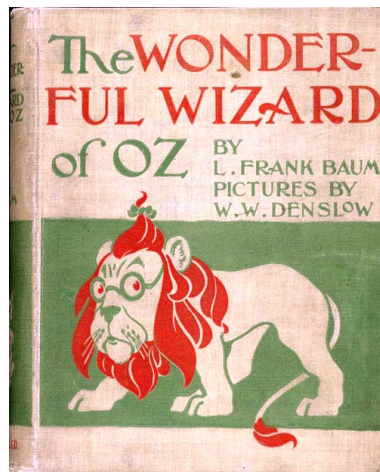


Table 46: **L. Frank Baum**, *The Wonderful Wizard of Oz*, First Edition, 1900 (Wikimedia Commons, 2012)

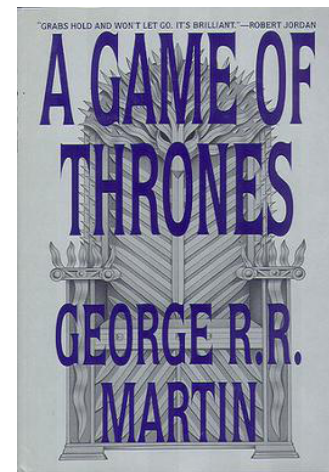


Table 47: **George R. R. Martin**, *A Game of Thrones*, First Edition, 1996 (Wikimedia Commons, 2017)

<sup>87</sup> Although a translation from English to Portuguese is envisaged for the future.



## 4. Chapter Four — Realization of the Project

### 4.1. Narrative

#### 4.1.1. Time Period and Locations

When defining the time period and settings for the story, there were a few basic guidelines immediately imposed by the very subject of this investigation. First of all, taking into account the main object of interest in this project — that being Quinta da Regaleira — it was inevitable that the story would revolve around it, as well as most of the historical figures implicated in its construction. That being mentioned, the choice made in regard to time period and settings becomes quite clear: they should respect the history of the building. As for the element *time*, it was imperative that the narrative's timeline would concur with Regaleira's most well documented and prominent years, in other words: the years ranging from the acquisition of the terrain by A. A. Carvalho Monteiro and his death. Those years being respectively 1893 and 1920, the story would necessarily happen during the second half of the 19<sup>th</sup> century, beginning of the 20<sup>th</sup> century.

Now, in order to create a fictional universe anchored in History, freedom goes as far as facts begin. There are, of course, many restrictions to consider, which cannot be ignored in favor of imagination (or, at least, not for the most part). For sure in this project's case, there are a few minor historical events which might have been altered, however subtly. For instance, the close friendship portrayed in the story between Carvalho Monteiro and king Manuel II of Bragança and his family is a (convenient) invention. Although it is true that the king brought Carvalho Monteiro's pocket watch from France — the event that triggers the development of this narrative — and it is also true that Carvalho Monteiro was a fervent defender of the Monarchy, he did not approve the late years of Portuguese sovereignty, which characterized a Constitutional Monarchy<sup>88</sup>.

Nor has Perpetua Augusta Carvalho Monteiro died in 1909, as told in the story<sup>89</sup>. However, one should keep in mind that the narrative presented in this project corresponds

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88 The absolute monarchy in Portugal made way in 1822 to a constitutional one. In this new scenery, power was no longer centered in the figure of the king, but divided into legislature, executive and judiciary. The last absolutist king, João VI of Bragança, was obliged to return to the continent after his get-away to Brazil in 1807 (due to the Napoleon invasion). Upon his return, he was faced with the Liberal Revolution of Porto, which would make him swear loyalty to the newly ratified constitution. For more information on this subject, see SERRÃO, Joaquim Veríssimo (1986). *História de Portugal: 1807 – 1832, A Instauração do Liberalismo*, Lisboa, Edições Verbo.

89 In fact, Carvalho Monteiro's wife died on the 25<sup>th</sup> December 1913.

to the first half of the plot imagined for this book; therefore, such historical contradictions might still be clarified further in the story<sup>90</sup>.

Leaving that aside, one might still inquire why — from the wide range of years between 1893 and 1920 — does the narrative start precisely in the year 1909? Well, in truth, that choice was made due to its many conveniences: the first of which is that 1909 was a year situated in the midst of a series of important political events, both for Portugal, as well as in global terms. It was the time when the last Portuguese monarch held the throne, following the regicide of 1908<sup>91</sup> and yet preceding the proclamation of the Republic<sup>92</sup>. It was also a year on the edge of the breakthrough of World War I<sup>93</sup>, marked by the conflicts in the Balkans<sup>94</sup> and posterior to the Berlin Conference<sup>95</sup> and European arms race. This succession of capital episodes in history were an undeniable inspiration for creating an intriguing plot.

As for the locations — which are mainly in Portugal — the constraints were, for the most part, imposed by the lives of the historically-based characters; where they lived, the places they visited. Of course, the starting point in terms of scenery is Quinta da Regaleira, the suburban residence of A. A. Carvalho Monteiro. However, his residence located in the center of Lisbon<sup>96</sup> — *Palácio Quintela* — also plays a small part in the plot. The same occurs to the educational institution Carvalho Monteiro used to attend: the University of Coimbra.

Another constraint when organizing the “itinerary” of this visual essay relates to a similar artistic premise as one can observe in *Harry Potter*. For it is logical that, in the purpose of creating a series of illustrations based on a fanciful tale, one must appeal to an aesthetic composition that resembles the least possible to whatever we might consider *trivial*. Therefore, it is not surprising that we see, both in the *Harry Potter* illustrated

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90 As a matter of fact, for the second half of this book, Perpetua’s “resurrection” is expected, due to a trip back in time by her husband. Overall, the date of her actual death in the book should coincide with the date history provides us.

91 The Regicide of 1908 is a famous episode in Portuguese History in which the king at that time, Carlos I of Bragança was assassinated along with his first-born, Luís Filipe of Bragança, at Terreiro do Paço, on the 1<sup>st</sup> February 1908.

92 The proclamation of the Republic in Portugal starts with a series of armed conflicts between the Monarchical and the Republican forces, on the 2<sup>nd</sup> October 1910. The situation would result in the establishment of the Republic, on the 5<sup>th</sup> October 1910.

93 1914 – 1918.

94 Conflict that would oppose the Austrian-Hungarian Empire and the Kingdom of Serbia for lordship over the former Ottoman territory of Bosnia Herzegovina (1908 – 1909).

95 The Berlin Conference (1884-1885) regulated the European colonization and trade in Africa.

96 *Rua do Alecrim*, 70 (nowadays known as *Palácio do Chiado*).



Table 48: **Thais Costa**, Santa Justa Lift, Chinese Ink on Paper (Later treated on AdobeIllustrator). 2018.

editions as in the films, sceneries which provide a number of peculiarities that border — if not surpass completely — the frontiers of reality.

This factor explains the repetitive appearance of certain architectural styles among the illustrations of this project. After all, even Quinta da Regaleira embodies (in architectural terms) the wish for an eclectic fusion of oddities; we find the sculpted twisted strands of rope from *neo-manueline*<sup>97</sup> as well as its conical pinnacles; we find the ogee and flamboyant arches from *neo-gothic* architecture; we find the decorative mosaic from classical times; we find the characteristic garden from Mannerism, the Portuguese azulejos, the moorish merlons, amongst other decorative styles. Mirroring that, most of the architectural components brought to this project's illustrations are a product of imaginative features combined with real, existing buildings that were visited and judged to be in some way extraordinary. It is important to remark also that a great share of this assembled scenery borrows elements from Portuguese structures — specially from Lisbon's urbanism. This way, in a visual perspective, the work remains loyal to the narrative and to the commitment of promoting Portuguese culture, simultaneously evoking the sentiment of the “familiar” in Portuguese readers and overall habitants of the city of Lisbon.

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97 *Neo-manueline* was a revival of the Manueline architectural style in Portugal, between the middle of the 19<sup>th</sup> century and beginning of the 20<sup>th</sup> century.



Table 49: Arch of Rua Augusta, photography from the beginning of 20th century.(Lisboa de Antigamente, 2017)



Table 50: Thais Costa, illustration of Arch of Rua Augusta. Chinese Ink on paper later treated digitally.



Table 51: Cathedral of Lisbon during restoration work in the 20th century. (Monumentos desaparecidos, 2015)



Table 52: Roque Gameiro, Casa dos Bicos, print n. 60.(Lisboa Velha, 1925)



Table 53: Thais Costa, Illustration of Lisbon's Cathedral and the Ministry of Magic (House of Spikes). Chinese Ink on paper later treated digitally.



Table 54: **Henri Lusseau** (arch.), Palacete Conceição e Silva, 1891.(CMLisboa, 2018)

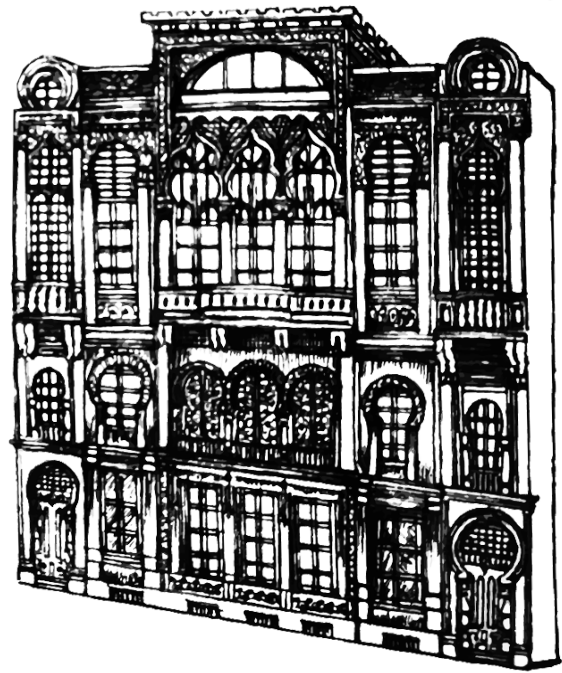


Table 55: **Thais Costa**, Illustration of "O Escriba" headquarters. Chinese Ink on paper later treated digitally.



Table 56: **Torre do Bugio**, bird view, c. 1930. (Paixão por Lisboa, 2016)

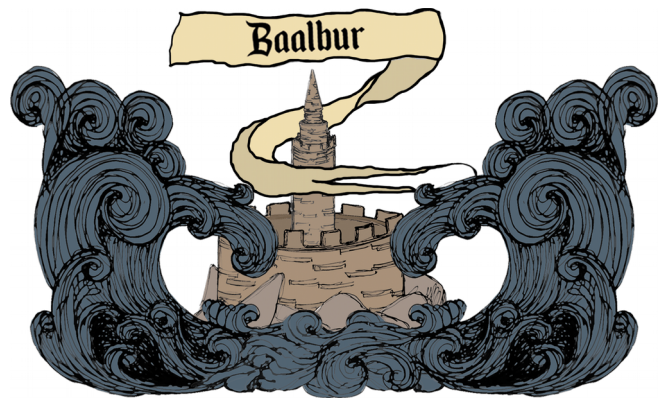


Table 57: **Thais Costa**, *Baalbur*, Chinese Ink on Paper with colors added later on AdobePhotoshop, 2018.



Table 58: **Roque Gameiro**, Casa Quinhentista da Rua dos Cegos, print n. 44.(Lisboa Velha,1925)



Table 59: Old House from Rua dos Cegos (Alfama), 2017.



Table 60: *Phytolacca dioica* (Ombú), Alfama, Lisbon. (Bela Sombra, 2017)



Table 61: **Thais Costa**, Illustration 'Kvasir's' (Part of 'Alfama Wizarding Market'), Chinese Ink on Paper with Colors later added on AdobePhotoshop, 2018.



Table 62: **Mosque of Cordoba** (Puertas de Al-Hakam II). (José Luis Sarralde, 2015)



Table 63: **Thais Costa, Arraiolo Voador** (part of illustration 'Alfama Wizarding Market'), Chinese Ink on Paper with Colors added later on AdobePhotoshop, 2017.

As the pictures on this page exemplify, there are architectural components present in the illustrations which were not strictly taken from Portuguese buildings, but from other remarkable ones that are part of the student's visual culture, for at some point they were visited by the latter.

Amongst there, there are the Mosque of Cordoba (*Arraiolo Voador*); the Palau de la Musica Catalana (*Circe's Island*) and the Casa Batlló (*Condão & Co.*) both in Barcelona; the Hotel Tassel in Belgium (*Morcegus*), the bookstore 'Tacussel' in Marseille (*Camoneana*), etc.

For the *Condão & Co.* Illustration, the main structure and decorative elements of the building were inspired by Gaudi's *Casa Batlló*, while the entrance door was borrowed from the tearoom of the *Palacete Chafariz del Rei*, in Alfama, Lisbon.

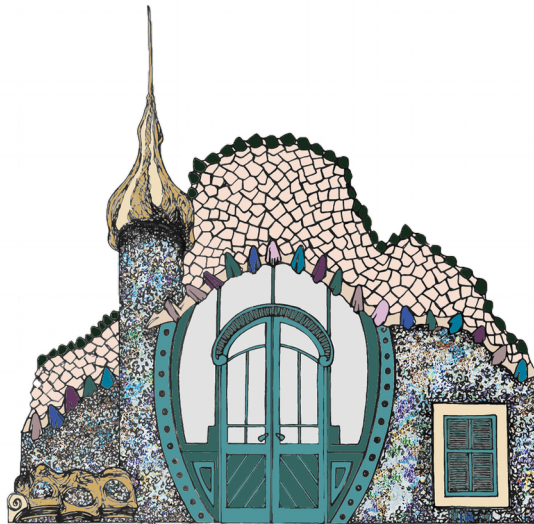


Table 64: **Thais Costa, Condão & Co.** (Part of 'Alfama Wizarding Market' Illustration), Chinese Ink on Paper with Colors added later on AdobePhotoshop, 2018).



Table 65: **Antoni Gaudí** (arch.), Casa Batlló, 1904 - 1906. (Wikimedia Commons, 2016)

#### 4.1.2. Main Characters

Regarding the characters that compose this fictional universe, we can divide them into three categories: characters that are strictly based on historical figures and remain as such (or are portrayed with as much verisimilitude as possible); characters which are *inspired* by historical figures, but whose personality and life events have been almost entirely reinvented for the sake of the plot; and at last, we can count among them completely new characters, fruits of the imagination, whose personalities or appearances are likely to have been borrowed from more personal surroundings.

Amongst the first category — that is, of characters strictly based on historical figures — we can count of course *Monteiro* (based on António Augusto Carvalho Monteiro); *Manini* (based on Luigi Manini); *Pessoa* and his entourage (based on the life of the celebrated Portuguese poet, Fernando Pessoa); *Manuel* (based on D. Manuel II of Bragança); *Perpetua* (based on Perpetua Augusta Pereira de Melo); and *Raoul* (based on the architect of the *Santa Justa* lift, Raoul Mesnier du Ponsard). Composing the list of characters which are merely inspired by historical figures, we have *The Crow* (inspired by the infamous occultist Aleister Crowley); *Troutmouth* (inspired by Crowley's disciple Victor Neuburg); *Beatrice*, the matron (inspired by Dante's Beatrice, whose historicity remains questionable); and the dwarf *Galar* (inspired by the homonym figure from Norse Mythology). All remaining characters, including the *Ambassadors*, *Isadora*, the *refugees*, *Emmanuel Gaspar* and other minor characters were invented from scratch.

Overall, the body of characters in this story follows a similar principle to that of *Harry Potter's*: we have important characters of younger age who need guidance from those who are more experienced and wise; the wise, on the other hand, are usually older and demonstrate a wider comprehension of the problems they face — although they seem to need the younger's assistance in order to accomplish their plans; these obstacles they need to overcome are of course imposed by one main antagonist aided by few blind followers, who believe fiercely they are doing the right thing (from their own point of view) and whose purpose resembles significantly to that of some historical fascist leaders.

Unlike *Harry Potter*, however, the plot is centered around an older figure: A. A. Carvalho Monteiro, evidently. As one might compare his personality to Dumbledore's —

and Dumbledore’s character was indeed a crucial reference<sup>98</sup> — one might also mistakenly assume that he fills the role of the protagonist’s mentor, when, in reality, Carvalho Monteiro *is* the protagonist in this tale (the same way he is the protagonist in the history of Quinta da Regaleira).

- **Fernando Pessoa**

Still, there are important younger characters like Pessoa, who incorporate youth’s raw powerful energy, as well as appeal to an age-like audience. One could say he is the character who can better relate to Harry Potter himself, for, apart from the younger age, Pessoa is described in the story as holder of a rare, powerful ability: he is a *Kalliopákos* — a wizard capable of “enchanting” other beings through the magic of their words<sup>99</sup>. This is a clear reference to the fact that Fernando Pessoa (1888 – 1935) is Portugal’s most celebrated writer since Luís de Camões. Therefore, in a way, he is also “the chosen one”, just like J. K. Rowling’s scarred protagonist.

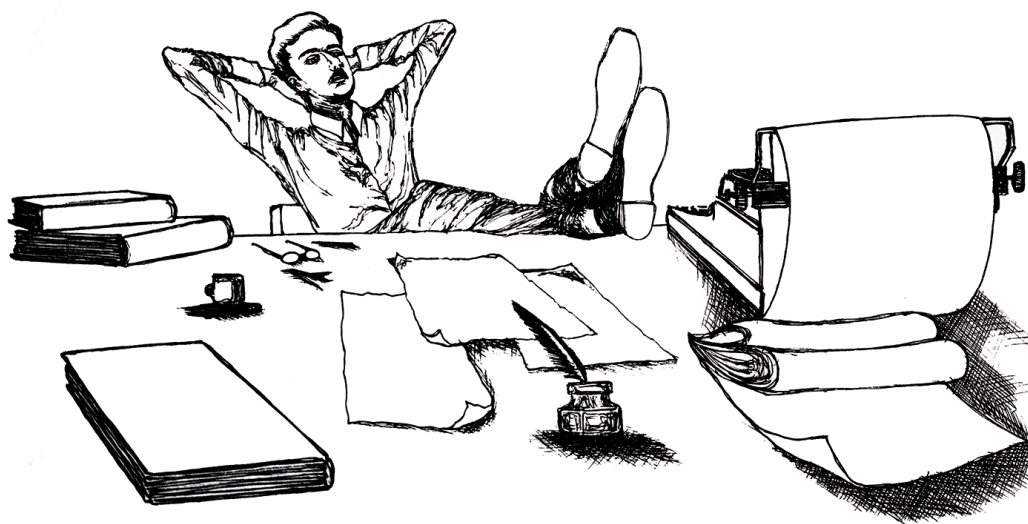


Table 66: **Thais Costa**, Pessoa dictating to his typewriter, Chinese Ink on Paper, 2018.

98 Along with those of Gandalf, from *Lord of the Rings*; Aslan, from C. S. Lewis’ *Chronicles of Narnia*; or Eddard Stark from *A Song of Ice and Fire*.

99 In the image of the mythological Orpheus, the musician, poet and son of the muse Calliope, who was able to charm wild animals and even bring inanimate objects to life by playing his lyre. It is important to mention as well that the legend of Orpheus and Eurydice (Virgil, trans. 1995) inspired Fernando Pessoa and other modernists during the beginning of the 20<sup>th</sup> century in Portugal. They named their magazine ‘*Orpheu*’ — first issue 1915 — as a reference to their desire to break with social conventions from the past without looking back (the same way Orpheus had to leave the underworld without looking behind).

Furthermore, when researching the bibliography around Quinta da Regaleira and its symbolism, the poet's name came to light — what might suggest a certain connection between the first and the latter. In fact, in his book, José Anes affirms that Fernando Pessoa was obsessed with the architecture of Quinta da Regaleira, and that this interest could be seen described in his esoteric poems from 1930 until 1935 (Anes, 2015).

This argument being factual or not, it is not among this project's intentions to determine. However, we have reason to believe that Fernando Pessoa was indeed fascinated with obscure disciplines — such as Astrology — and the secret traditions of Christianity<sup>100</sup>. As a matter of fact, in the third cycle of his late book *Mensagem* (1934) — called *O Encoberto*<sup>101</sup> — Fernando Pessoa writes about the theory of the Fifth Empire, revealing himself as much of a *Sebastianist*<sup>102</sup> as A. A. Carvalho Monteiro. Moreover, in the second part of *O Encoberto* — called *Os Avisos* — Pessoa places himself as author of the third<sup>103</sup> (and final) warning of the upcoming golden age and return of the king.

Still, diving deeper into his biography, we come across the fact that Fernando Pessoa seemed to have been an enthusiast of Astrology, having studied the influence of the position of the stars in human life and behavior. It was actually due to this particular interest that the poet would launch mail correspondence with the infamous magician Aleister Crowley, in 1929 (Marco Pasi and Patricio Ferrari, 2012).

Some time after acquiring the first volume of Crowley's *Confessions* (1929), Pessoa writes to the London-based publishing house *Mandrake Press* (responsible for the release of Crowley's autobiography) in order to point out a mistake in Crowley's horoscope. Soon afterwards Pessoa surprisingly receives a letter from Crowley himself, thanking the poet for his remark. Contact was established.

In truth, we cannot address extensively the nature of the relationship between Fernando Pessoa and Aleister Crowley — although all readings indicate it was merely a product of Pessoa's innocence and Crowley's cunning eye for entrepreneurship<sup>104</sup>.

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100 In Arquivo Pessoa (n. d.), we can find extracts from Fernando Pessoa's essays and reflexions on the subject of *occultism*. His writings about the Templars as well as Rosicrucianism reveal the poet's personal inclination towards Christianity's hermetic traditions.

101 Expression by which the messianic king Sebastian I became known after his disappearance and the emergence of his legend.

102 Neologism for those who defend the Sebastianism.

103 The previous two "warnings" being attributed to *O Bandarra* (Gonçalo Anes Bandarra, Trancoso 1500 – *ibid.* 1556) and Father António Vieira (Lisbon 1608 – Bahia 1697).

104 According to Nuno Hipólito (2013), Crowley's visit to Pessoa was above all motivated by commercial reasons, since the occultist planned to open in Lisbon a branch of his publishing house and of his mystical order OTO (Ordo

However, we can summarize by saying that Fernando Pessoa's personality was judged to be in accord with the content of this project — not only referring to his most intimate passions, but also in chronological and geographical terms<sup>105</sup>. Thereby, this fact allied to the great importance of Fernando Pessoa for Portuguese literary (and visual<sup>106</sup>) culture gives us enough pretext for joining these historical figures together in a fictional narrative.



Table 67: Portrait of Fernando Pessoa, photography, 1914.(La Vanguardia, 2017)



Table 68: **Thais Costa**, Illustrated Cover for Chapter "Pessoa", Chinese ink on paper.

In order to reconstitute the appearance of Fernando Pessoa in the illustrations, this project made use of the numerous visual depictions of the poet, from drawings, paintings and tridimensional representations, to photographs. Since the face of Pessoa is so well impregnated in Portuguese culture (not to say worldwide), the presence of this character might be the one that captures the greater number of individuals who possibly identify with this created visual universe.



Table 69: **José de Almada Negreiros**, *Retrato de Fernando Pessoa*, 1964, oil on canvas. (Fundação Calouste Gulbenkian, 2018)



Table 70: **Lagoa Henriques**, *Fernando Pessoa*, bronze, 1980's.(CMLisboa, 2018)

Templi Orientis).

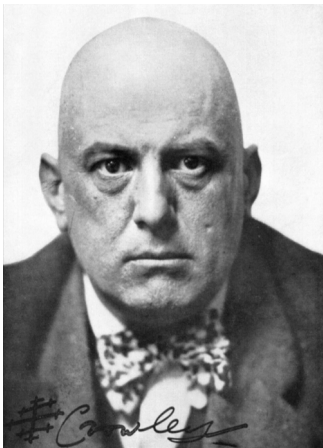
105 After all, by the time our story begins (1909), Fernando Pessoa was a young writer living in Lisbon.

106 For we can repeatedly see Fernando Pessoa's face around the streets of Lisbon or in works of art done by Portuguese visual artists (refer to tables 55 and 56).

- **Aleister Crowley**

We know already that the enigmatic figure of Aleister Crowley (born Edward Alexander Crowley; 1875 – 1947) left his imprint in Fernando Pessoa’s life, as well as in Portugal — more specifically in the seaside cliffs of *Boca do Inferno (Hell’s Mouth)*<sup>107</sup>. He was renowned for being an English occultist, magician, poet and alpinist. His interest in alchemy lead to his initiation in the former occult society of *The Golden Dawn*<sup>108</sup> in 1898. At a certain point in his life (1904), Crowley claimed to have been contacted by a disembodied voice of a messenger of Horus, called *Aiwass*. This entity supposedly transmitted to Crowley a set of commandments which he reunited in a book he called *The Book of the Law*, which would become the basis for his religion, the *Thelema* (Tobias Churton, 2011).

The fame of Crowley as a black magician allied to his brief presence in Portugal — but, most important, in the region of Sintra/ Cascais — and his remote connection to Fernando Pessoa all served as pretext to creating an antagonist inspired by him. Also, since this project is a conversation between the history of Portugal and the fantasy of *Harry Potter*, Crowley’s character — *the Crow* — was of course thought in the image of Rowling’s great dark wizard *Lord Voldemort*<sup>109</sup>; not only do they support similar philosophies and purposes, they also share a common visual language: bald, thin pale men,



**Table 71: Portrait of Aleister Crowley**, Photography, 1912 (Wikimedia Commons, 2016).



**Table 72: Lord Voldemort**, frame (at 01:49:17) taken from *Harry Potter and the Deathly Hallows Part 2*.

107 Between the 21<sup>st</sup> and the 23<sup>rd</sup> of September 1930, Crowley would forge his suicide (as a marketing strategy for promoting his autobiography?), leaving a letter among the rocks of Boca do Inferno, in Cascais (O Caminhairo de Sintra, 2010).

108 Hermetic Order of the Golden Dawn (1887 – 1903).

109 And also of Rowling’s second darkest wizard, *Gellert Grindelwald*, from *Fantastic Beasts and Where to Find Them*.



Table 73: **Thais Costa**, *The Crow in Trance*, Chinese Ink on Paper and Colors added later on AdobePhotoshop, 2018.

with elegant long hands and expressive eyes, dressed in black ropes.

And again, like Voldemort, the Crow is able to speak a language unknown to all other characters — with the exception of his *Ambassadors*. This language — briefly described in the first part of this story — is comparable to Salazar Slytherin’s *Parseltongue*<sup>110</sup>, although it differs from the last in a few fundamental aspects; first of all, it is not a language of animal origin later interpreted by humans. As a matter of fact, in this sense, this language relates more closely to the *Enochian script*<sup>111</sup>, being “delivered” to the Crow and his subjects by the entity they

refer in the story only as ‘*the Lord*’ (which is a clear reference to Aleister Crowley’s presumed encounter with the incorporeal entity Aiwass).

Secondly, unlike Parseltongue, the Crow’s mysterious new language does possess an alphabet. In this aspect, we can establish some parallels between this particular code and those created by J. R. R. Tolkien for *The Lord of the Rings*; or yet, those developed by George R. R. Martin in collaboration with the linguist David J. Peterson for *A Song of Ice and Fire*<sup>112</sup>.



Table 74: **Example of The Crow’s script**. Translation: *The king will soon fall* (extract from the letter transmitted to the Crow at the summit of the Tell Atlas mountain chain). Pronunciation: *unn-beetee-adk-herai*.

Grammatically and Phonetically, this language replicates (to a certain extent) the rules of Ancient Egyptian Hieroglyphs — being read from right to left — while attempting to combine the visual aspect of both Hebrew and Arabic.

110 Parseltongue is a fictional language created by J. K. Rowling for her magical universe of *Harry Potter*: It is described as ‘the language of serpents and those who can converse with them’ (HarryPotterWikia, n.d.). Salazar Slytherin was one of the founders of Hogwarts School for Witchcraft and Wizardry, as well as founder of the Slytherin house, and he was notably a *parselmouth* (those who speak parseltongue).

111 The Enochian Script was an occult language recorded in the private journals of John Dee (1527 – c.1609) and Edward Kelley (1555 – 1597) — occultists who claimed that this script was revealed to them by angels. This script was invoked by Aleister Crowley on multiple instances, when performing magic rituals (“The Whole Enochian Dictionary”, n.d.).

112 J. R. R. Tolkien, being a linguist himself, created many fictional languages for his series of books, among which we have notably *Quenya* and *Sindarin*, both Elvish languages. On the other hand, with the success of George R. R. Martin’s fantasy novels and its adaptation to television, David J. Peterson was asked to develop Martin’s fictional languages — such as *Dothraki* and *Valyrian* — based on what the author had already written in the books.

### 4.1.3 Other References

There are further references to Portuguese culture — perhaps more subtle — disguised in the visual content of this project and that are worth mentioning.

Firstly, let us pay attention to the illustration that depicts the coat of arms of the *Coimbra University for Wizards and Sorcerers*.



Table 75: **Thais Costa**, *Coimbra University's Coat of Arms*, Chinese Ink on Paper with Colors added later on AdobePhotoshop, 2018.



Table 76: **Quinta da Regaleira**, Alleyway of the Gods. Sculptures of the Four Animals symbolizing the Four Elements.

The coat of arms displays the four animals that represent *Coimbra University for Wizards and Sorcerers'* four houses — *Fragua, Kurma, Frogga and Gastropoda* — gathered inside the insignia from the (real) University of Coimbra, created by António Augusto Gonçalves in 1897.

These four animals were selected directly from Quinta da Regaleira's symbolic imagery, since we can find them sculpted in stone, adorning the bases of light poles located at the limits of the *Alleyway of the Gods*<sup>113</sup>.

According to M. Gandra, these animals — Salamander, Turtle, Frog and Snail — are present in Quinta da Regaleira because they symbolize the four classical elements of Nature — Fire, Earth, Water and Air, respectively<sup>114</sup>. For this project, on the other hand, they become the emblematic animals of the University's *houses*, just as *Harry Potter's* Hogwarts School of Witchcraft and Wizardry<sup>115</sup> possesses four different houses to which its students are assigned, that are also represented by four different animals.



Table 77: **António Augusto Gonçalves**, *Insignia of the University of Coimbra*, 1897 (Universidade de Coimbra, 2017).

The goddess of wisdom, Minerva, stands at the center of an aureola, accompanied by her symbol, an Owl.



Table 78: **MinaLima**, *Hogwarts' Crest* (Pottermore, n. d.)

113 Not far away from these sculptures, we find the bronze of a lion (displaced), made by the French sculptor Pierre Rouillard. The statue encloses an extensive *Sebastie* interpretation, to which one should refer to Gandra, 2014, p. 217.

114 For a more complete clarification of these animals' symbolism, see Jean Campbell Cooper (1978) *An Illustrated Encyclopedia of Traditional Symbols*.

115 As well as other schools of magic from *Harry Potter's* universe, such as the American *Ilvermorny*, to name one.

Walking away from the Alleyway of the Gods in order to penetrate deeper into the Regaleira's garden, we come across another peculiar element that finds its correspondent in this illustrated book: it's a rock formation with an unusual appearance — almost human-like — that provided visual inspiration for the *Oraculum*.

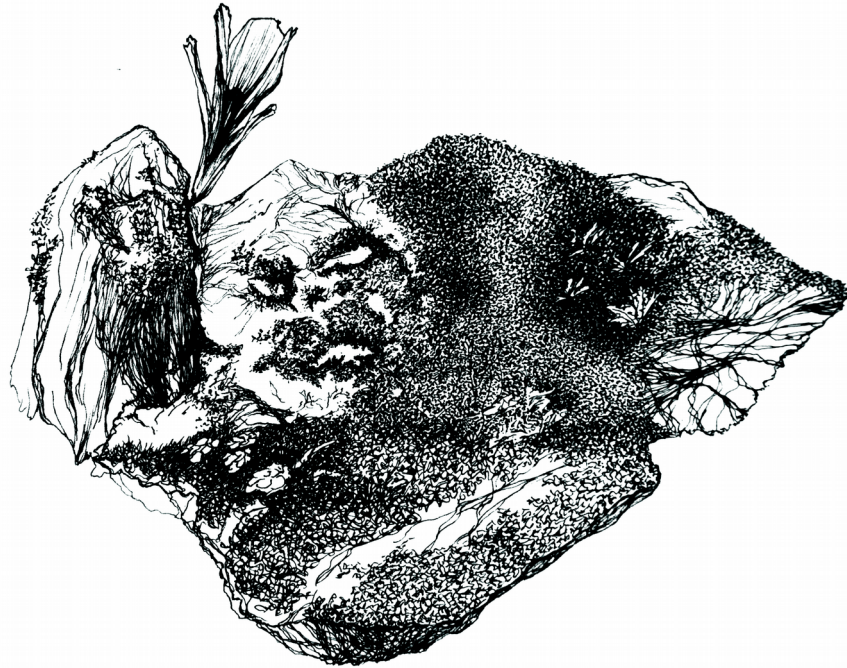


Table 79: **Thais Costa**, *The Oraculum* (Cover of Chapter 'He With Half the Blood'), Chinese Ink on Paper, 2017.



Table 80: **Quinta da Regaleira**, Garden, Peculiar-looking rock, 2017.

The Oraculum is a mystical entity (as it is described in the story) that possesses an ancient magic capable of glimpsing into the future. It is embodied by a rock covered in moss, in a shape that gives to it the resemblance of a human face. It rests at the garden of Coimbra University for Wizards and Sorcerers, and it is consulted

every year for assigning the new students to their destined houses.

Evidently, the mythological existence of the oracle and its physical relation to the lithic element were already discussed in this document, but once more we face the necessity of keeping this subject in mind. After all, this myth holds an undeniable place among the philosophical premises which are materialized by Quinta da Regaleira. As for this project, is also holds a place among its visual components.

Aside from these examples, there are numerous other allusions to the history of Portugal that we can recognize when flipping through the pages of this book. One illustration in particular reunites many of these references: *The Alfama Wizingard Market*.

The title given to this illustration already is per se a reference to Lisbon's oldest and most typical district. It is the neighborhood where few traditional street markets are held, such as the famous *Feira da Ladra*<sup>116</sup>, for instance. Therefore, it is not surprising that this was the setting chosen to shelter this story's wizingard market.



Table 81: Jim Kay, *Diagon Alley* (Harry Potter Wikia, n. d.)



Table 82: Thais Costa, *Alfama Wizingard Market*, Chinese Ink on Paper with colors added later on AdobePhotoshop, 2018.

<sup>116</sup> Literally translated as 'Thief's Market', *Feira da Ladra* is the most notorious flea market of Lisbon.

The wizarding market (as the name suggests) is a market specifically set for the sale and purchase of magical objects, in the image of *Harry Potter*'s Diagon Alley. It is one of the few zones of Lisbon strictly reserved to magical beings and it is characterized by a series of small businesses of the most extraordinary sorts, aligned along a main street called '*Rua das Três Marias Chorasas*'<sup>117</sup>.

Among the visual components of this illustration, we have, at first, a theater called '*Circe's Island*'.

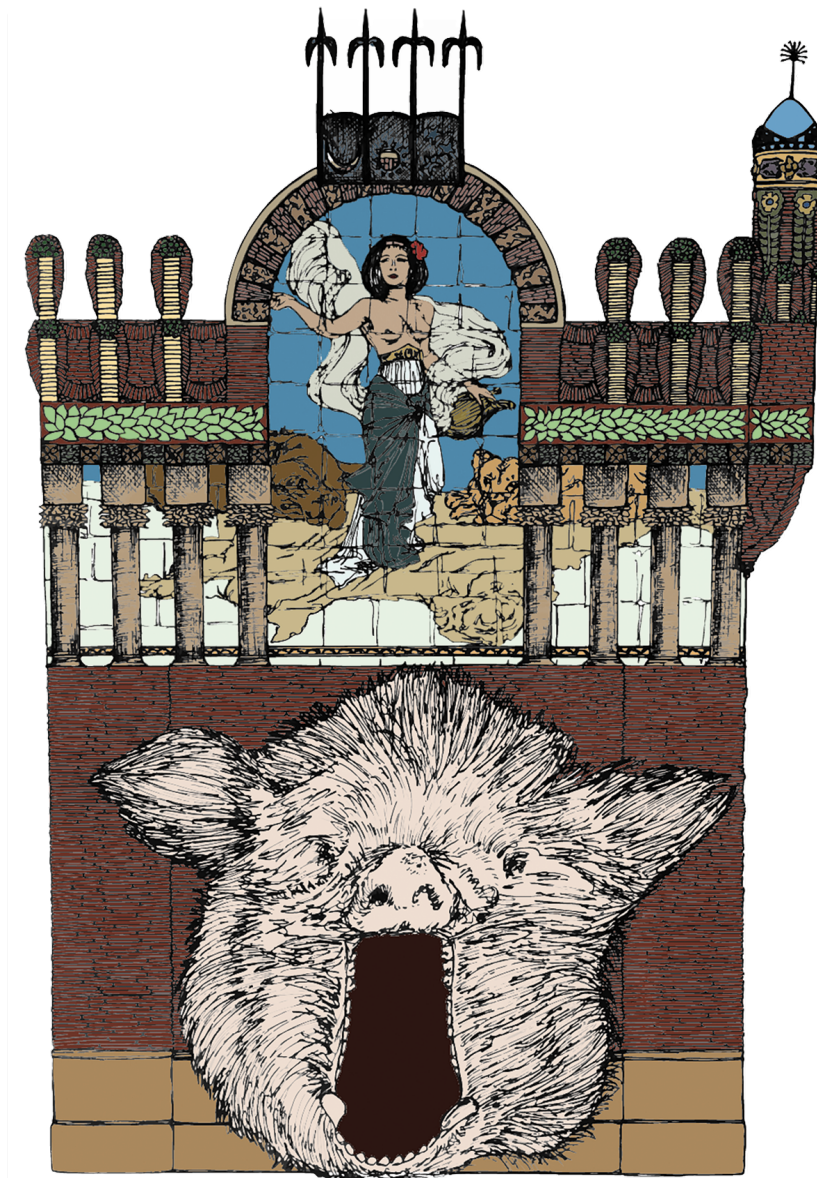


Table 83: **Thais Costa**, *Circe's Island*, Chinese Ink on Paper with colors added later on AdobePhotoshop, 2018.

117 '*Street of the Three Crying Marias*'.

This building — whose architecture was mainly inspired from the Palau de la Musica Catalana of Barcelona — evokes the myth of Circe as described by Homer in the *Odyssey*. According to the poem, Circe was a sorceress who transformed men into animals — as she did for most part of Odysseus’ crew. Still, Odysseus was able to resist her magic with the aid of the gods Hermes and Athena and became Circe’s guest and lover.

Again, if we revive the legendary foundation of Lisbon, we will conclude that the entire tale of Odysseus is rooted deeply into Portuguese culture. That being said, it is possible to establish an indirect connection between Circe and Portugal, as the illustration suggests.

And continuing on the subject of epic poems, we can observe in this illustration of the wondrous market a symbol for Portugal’s glorious age of discoveries — which is of course the motif behind *Os Lusíadas*.



*Table 84: Thais Costa, The Old Caravel. Chinese Ink on Paper with colors added later on AdobePhotoshop, 2018.*

This symbol cannot be any other than *The Old Caravel*, an old ship stranded on the market's street and that encloses a hotel for wizards.

Still in this market, we notice the presence of street vendors, among which, we find the following image:

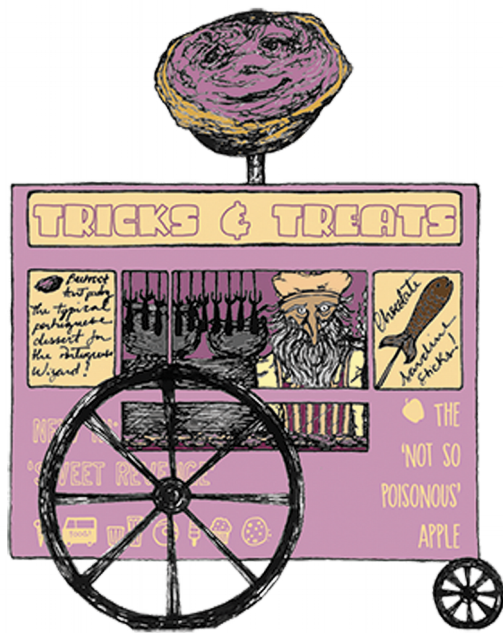


Table 85: **Thais Costa**, *'Tricks & Treats'*. Chinese Ink on Paper with colors added later on AdobePhotoshop, 2018.

So, as one can remark, there are plenty of minor components in the illustrations of this project that help create a rich imagery around this narrative; one that is, after all, centered in Portuguese culture and history. These visual 'ornaments', as one could call, aside from adding a bit of humor to the work, can arouse a sentiment of intimacy between those who live in this culture and the object 'book' itself; a warmth that moves this

This illustration of a truck vendor whose merchandises are sweets such as 'Beetroot tart pastries' or 'Chocolate sardine sticks' celebrates some specialities from Portuguese cuisine, like the iconic *Pastel de Nata* and *Sardinhas Assadas*<sup>118</sup>. The same happens in other illustrations, such as the drollery of a wizard driving a sled pulled by a shoal of sardines (Table 72).



Table 86: **Thais Costa**, *Sardine Sled Drollery*. Chinese Ink on Paper with colors added later on AdobePhotoshop, 2018.

118 Custard Tarts and Grilled Sardines.

project from the realm of the *impersonal* to that of the *recognizable*.

Furthermore, the presence of architectural elements taken from Portuguese urban landscape — specially Lisbon — contribute to this purpose in a very effective way, since these are the sceneries people living in Lisbon are walking by everyday. As the references to Portuguese architecture were already discussed in a previous chapter, it remains for us to focus on one small (and quite peculiar) feature.



Table 87: Doorknob from a house in *Mouraria* (Lisbon) in the shape of a hand of Fatima (*Khamsah*), 2017.



Table 88: Doorknob from a house in *Paço do Lumiar* (Lisbon) in the shape of a hand of Fatima (*Khamsah*), 2018.

This feature consists of a decorative doorknob in the shape of a hand of Fatima (*Khamsah*, in Arabic). The origin of this symbol is rooted in Islamism, since the thumb is related to Muhammad and the four other fingers to his companions (the index finger being related to the prophet's daughter, Lady Fatima). Altogether, the hand symbolizes the five pillars of religion (J. C. Cooper, 1978). It is also interpreted as the 'Hand of Mary', or 'Hand of the Great Mother' — the one that gives and protects (*the property*, in this case).

Well, Portugal is known to be a predominately catholic country, with nearly 80% of the Portuguese having declared their piousness to this religion (The World Factbook, 2018). Moreover, the people's devotion to the Virgin (*The Great Mother*) has been confirmed throughout Portuguese history<sup>119</sup> until present days — and the popular pilgrimage to *Fátima*<sup>120</sup>, along with the many accounts of Marian apparitions in Portuguese territory, help sustain this theory.

In fact, as we had started to address this subject<sup>121</sup>, the chapel of Quinta da Regaleira celebrates this devotion in three instances: firstly, in its porch, with the theme of the

119 And the already mentioned anecdote of D. João IV abdicating his throne in favor of the Immaculate Conception offers an irrefutable piece of evidence.

120 A civil parish in the Portuguese *Santarém* district. It is important to remark that the Lady of the Holy Rosary of Fatima, after whom the city was named, is another title given to the Virgin Mary.

121 See Part One, Chapter Three of this document: '*Intersections between the Trivial and the Absurd*'.

*Annunciation*; secondly, in the altar, with a decoration invoking the *Assumption of Mary*<sup>122</sup> and consequential coronation; and thirdly, in its Northeast window, with a glass panel depicting the legend of D. Fuas Roupinho (Gandra, 2014), a noble Portuguese warrior from the 12<sup>th</sup> century, companion of D. Afonso I and possibly a Templar knight, who was saved from falling from a cliff in the coast of *Nazaré*<sup>123</sup> during a hunt, thanks to a miraculous apparition of the Virgin.



Table 89: **Quinta da Regaleira**, Chapel, Entrance Porch. *The Annunciation*. 2017.



Table 90: **Quinta da Regaleira**, Chapel, Altar. *Assumption of Mary*. (Turomaquia, 2010)

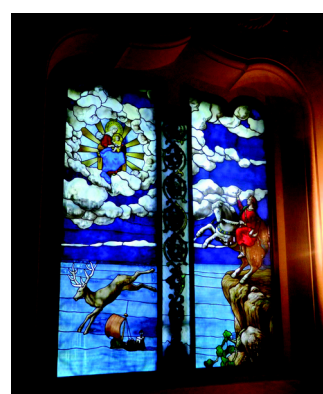


Table 91: **Quinta da Regaleira**, Chapel, Northeast window. *D. Fuas Roupinho*. (VPhotus, 2018)

Now the hand-shaped doorknob that we find repeatedly adorning older houses from the most traditional neighborhoods of Lisbon can be better understood and integrated to Portuguese culture, being itself a product of local faith and adoration. It is definitely a symbol invested with apotropaic powers<sup>124</sup>, in the image of lambs' blood put on the door frames by the Israelites under the instruction of Moses (Exodus 12: 3-7 New International Version).

Therefore, this element, powerful however small, was incorporated to this project's illustrations, again with the hope of investing this work with a number of icons that can be recognized and that are in some way part of this country's imagery.

122 Also called *Dormition*, it refers to the end of the Virgin's earthly life and ascent to Heaven; an event commemorated on the 15<sup>th</sup> of August.

123 A municipality of the *Leiria* district, roughly 130 kilometers north of Lisbon.

124 The ability to turn away harm and evil influences.

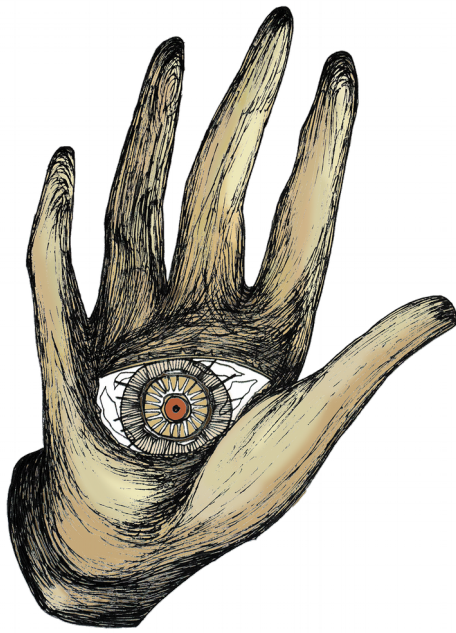


Table 92: **Thais Costa**, *Kvasir's magical doorknob*. Chinese Ink on Paper with colors added later on AdobePhotoshop.



Table 93: **Thais Costa**, Illustration of what can be seen from Kvasir's magical doorknob. Chinese Ink on paper later treated digitally.

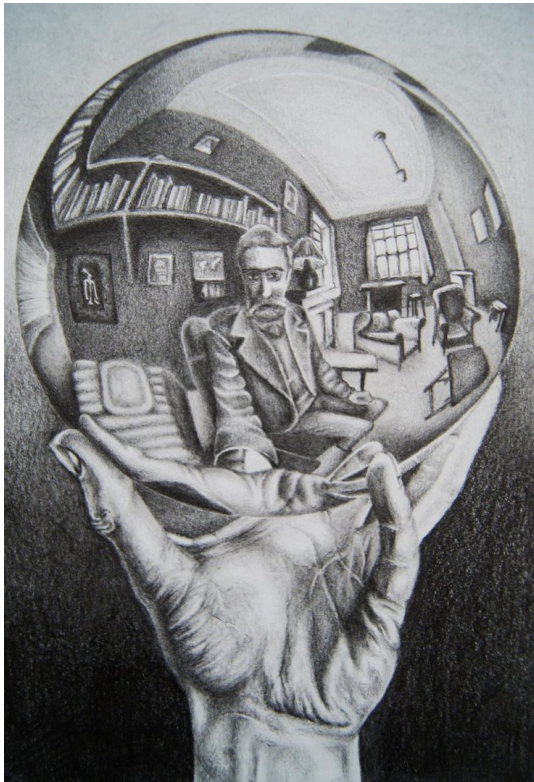


Table 94: **M. C. Escher**, *Hand with Reflecting Sphere*, Lithograph, 1935 (Wikimedia Commons, 2017)

Apart from Kvasir's doorknob being shaped like a *Khamsah*, the illustration that pairs with it — the one showing what the lens in the doorknob can capture — was inspired from M. C. Escher's famous lithograph *Hand with Reflecting Sphere*, from 1935. As a matter of fact, this work was in exhibition in Lisbon from November 2017 until September 2018, at the Museum of Popular Art.



Table 95: **Thais Costa**, illustration of the painting in the Old Convent. Chinese ink on paper. The drawing was inspired from Bosch's *The Temptations of Saint Anthony*.



Table 96: **Hieronymus Bosch**, *The Temptations of Saint Anthony*, c. 1501-1516, oil on panel, Lisbon, Ancient Art National Museum (Wikimedia Commons, 2017)

## 4.2. Illustrations

### 4.2.1 Visual References

When conceiving the illustrations for this book, there was a multitude of influences available, making it all the more necessary to narrow down this spectrum. This exercise included a meticulous look at the work of celebrated illustration artists from the past. These artists served as crucial references, inspirations, guidance, so that this project in particular would offer a final object that would be aesthetically appealing as well as imbibed by a sharp visual sensitivity.

For that purpose, this practical step of the project began with a wide visual research, later materialized into what some people call a “graphic journal”. This journal contained printed pictures from the *Harry Potter* franchise — taken both from the films and illustrated versions of the books; old photographs from the key characters that would compose the plot of the story — A. A. Carvalho Monteiro, Luigi Manini, Aleister Crowley, Fernando Pessoa, etc.; photographs taken of Quinta da Regaleira and other sites of interest in Lisbon and other Portuguese cities; some sketches — done either *in situ*, by direct observation, or in atelier; and finally, images taken from the internet of artists’ works, specially of illustrators like Gustave Doré, John Tenniel, Edmond Dulac, Anne Anderson, Edward Gorey and, of course, Arthur Rackham.



Table 97: **Thais Costa**, Drollery. Chinese Ink on Paper with colors added later on AdobePhotoshop, 2018.



Table 98: **Arthur Rackham**, *Fasolt suddenly seizes Freia and drags her to one side with Fafner*. From Ricard Wagner's *The Rhinegold & the Valkyrie*, 1910, London. (Wikimedia Commons, 2018)

Rackham is, without a doubt, the most obvious and direct inspiration used for conceiving this project’s illustrations. One could say this is due to the fact that Rackham’s style possess an aesthetic quality that offers one of the best translations of the surreal, the fantastic, the universe of fairy tales and magic.

He used to sketch the outlines of his illustrations with a soft pencil, later delineating the final drawing with Chinese/ Indian Ink. After that, he would add very light tones of blues, greens

and reds in watercolor, if needed be. Moreover, it is known that “[...] he often included realistic and sometimes recognizable settings in his works of fantasy.” (Clarke Historical Library, n. d.)

His use of the pen carried a special attention to details, producing a richness that alternates between curved and straight lines, interrupted and continuous, long and short, fluid and crooked. That allied to his unsaturated palette is what creates this feeling of the “*phantasmagoric*” when looking at one of his works.



Table 99: **Arthur Rackham**, Frontispiece for Nathaniel Hawthorne's *A Wonder Book*, 1922. (Flickr, 2016)



Table 100: **Thais Costa**, *Kvasir's* (detail). Chinese Ink on Paper with colors added later on AdobePhotoshop, 2017.

Regarding the search for inspirational artists, we can say it was intentionally focused on personalities from the 19<sup>th</sup> -20<sup>th</sup> centuries, since the story itself is set during that time, and it seemed only reasonable that the drawings' style would evoke that same period. That did not eliminate, however, the part played by more recent artists, such as Jim Kay — *Harry Potter* illustrator, who kindly offered advising during the process; Miraphora Mina

and Eduardo Lima<sup>125</sup>; Tomislav Tomic<sup>126</sup>; Olivia Lomenech Gill<sup>127</sup>; Victor Ambrus, Jaroslav Bradac, John Davis, Ian Miller, Allan Curless and Lidia Postma<sup>128</sup>; Shaun Tan; François Schuiten and Benoît Peeters<sup>129</sup>; among others.

The result of this synthesis, which is to be presented further in this document, was an object that is simultaneously literary and visual: a book that reunites a number of illustrations which are a product per se of our (Western – European) Visual Culture.



Table 101: **Jim Kay** (Ill.), *Harry Potter and the Chamber of Secrets Deluxe Edition*, 2016. (Bloomsbury, 2016)

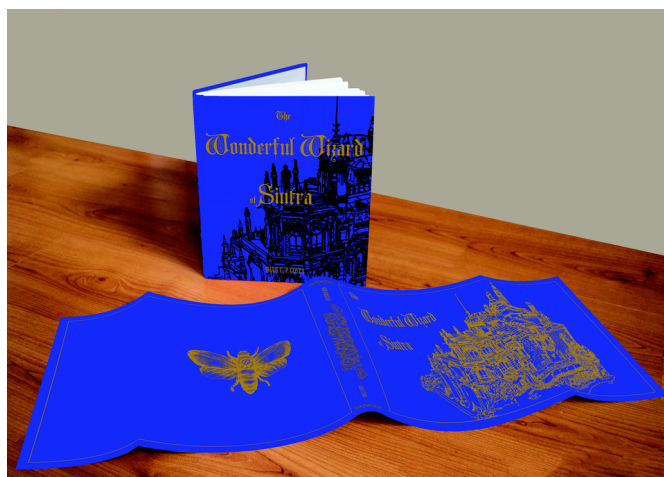


Table 102: Thais Costa, Mockup of book cover and outside envelope. Inspired from Jim Kay's illustrated deluxe editions of *Harry Potter*.

#### 4.2.2 Technique

Now, the main idea behind this project, as earlier clarified, was to conceive an object that is less literary than it is *visual*. Still a book, yes; for one of the leading intentions here present is to propose both theoretical and practical study in *book illustration*. However, it is also (and primarily) an attempt to create a *comprehensive artwork*<sup>130</sup> or, in other terms, an object of Design, thought and forged as a *whole*; an object that successfully assembles text and image, tradition and modernity, history and fiction, symbol and message.

125 Founders of *MinaLima* store, in London, and illustrators of J. K. Rowling's *Fantastic Beasts and where to find them: the original screenplay*, 2016 edition, by Little, Brown.

126 Responsible for the interior illustrations of J. K. Rowling's *The Tales of Beedle, the Bard*, 2017 edition, by Bloomsbury Publishing, London.

127 Illustrator of J. K. Rowling's *Newt Scamander: Monstros Fantásticos e Onde Encontrá-los*, 2017 edition, Editorial Presença.

128 Illustrators of David Day's *A Tolkien Dictionary*, 2014 edition, Bounty Books.

129 Creators of the series of comic books *Les Cités Obscures*.

130 *Comprehensive Artwork* or *Gesamtkunstwerk* (from the original term in German) is a work of art that makes use of multiple art forms which are all conceived to harmoniously integrate a unity.

This motivation is in fact a major element into understanding the methods employed when making the illustrations for this project. That is due to the fact that the drawings were all made by hand with Chinese ink on paper<sup>131</sup> while the coloring, arrangement and other final touches were done in post-production with the aid of Adobe Photoshop, Illustrator and InDesign. This association of techniques which are traditional on one hand and contemporary on the other help create a marriage between old and new that somehow characterizes the time in which we live in — a time marked both by progression (specially in technological terms) and recycling of past culture<sup>132</sup>.

That is without mentioning the result of this alliance, which can be perceived in the final appearance of this illustration work. In truth, the use of Chinese ink for drawing was premeditated for the reason that this technique's fine black lines can evoke the aesthetics of engravings. By applying the ink in a network of lines of different lengths — or even in dots — that intertwine, one can arrive to a fairly realistic (not to say photographic) image, marked by a contrast of zones of whites and shadows. And again, is that not the most dominant aspect in engravings? This procedure that marked the early days of book industry, illustration and even photography for its reproducibility and visual accuracy? Therefore, to establish a visual remembrance with it can only be interpreted as an evident link with history and tradition. Nevertheless, to remain attached exclusively to the elements of the past is to ignore the potentialities of the present. After all, we do possess nowadays a range of technological possibilities that make tasks from previous times quite less complicated. So why turn our backs to them? On the contrary, following the logic that rules this entire project, all of that which can be called “reinterpretation” has to align with what is practical, tangible, in short: rather *material* than *memorable*. That is why the usage of contemporary tools at the service of art is equally important: they help reduce the time required for elaborating the illustrations; they provide an easier way of correcting mistakes; they can bring uniformity, refinement, and are very beneficial when working with transparencies; they allow us to add color separately, which can be very convenient since

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131 Canson 200 g/m<sup>2</sup>, 120 lb, Bright white, A4 format (21cm x 29.7 cm).

132 Under George Stauth and Bryan S. Turner (1988), the postmodern era (our era) is characterized by a continuous tension between mass cultural systems and a cultural elite. For the democratization of culture in western capitalist societies (by means of technological progress) presupposes the rise of egalitarian principles, accompanied by social and geographical mobility that contradicts the elite's desire for a hierarchical authority. Therefore, this elite's rejection of objects of mass culture generates a nostalgic withdrawal from contemporary culture.

colors are reasonably difficult to manipulate; they even offer the chance to modify and distort the drawings after finished, among other advantages.



Table 103. **Thais Costa**, details from two illustrations *Kvasir's* and *Meeting Point*. Chinese ink on paper.

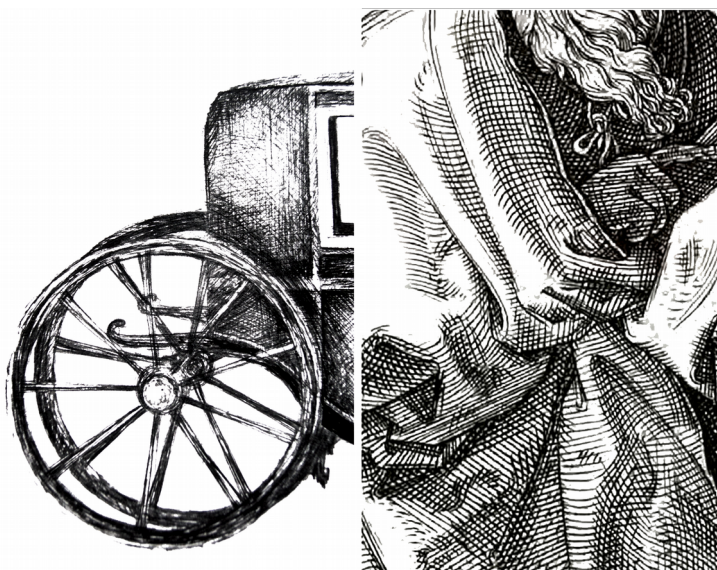


Table 104. **Albrecht Dürer**, *St. Paul* (detail), engraving. (ArtinPrint, 2012).

### 4.3. Book

#### 4.3.1. Format

The dimensions chosen for this book appear as an inevitable result of the making-process of the illustrations. That is because the drawings were executed by hand on Canson A4 paper; for some cases in a *portrait* orientation, for others in a *landscape* orientation<sup>133</sup>.

That way, having illustrations which develop vertically while others develop horizontally, it was required a book format that approaches a quadrangular shape so that all images would harmonically fit into the same structure.

Consequently, the format selected is one that resembles the traditional *In Quarto Carré* leaf size — corresponding to a full blanksheet folded twice; producing pages that are each a fourth of the original sheet. The dimensions of this format vary according to the size of the folded blanksheet, but they should maintain an average height and length of 28 per 22 centimeters, respectively (Émile Bosquet, 1903). Generally speaking, the *In Quarto* book format was more common by the time when *Incunabula*<sup>134</sup> were being printed in Europe — from the 1450s until 1501 (Encyclopedia Britannica, 2018). Ergo, the choice for

<sup>133</sup> Depending on the nature of the illustration, it would sometimes require one orientation or the other.

<sup>134</sup> An *Incunabulum* (pl. *Incunabula*) was a book printed during the earlier years of typography; from the 1450s to the end of the 15<sup>th</sup> century. (Encyclopedia Britannica, 2018).

this format reflects a wish to reconnect the product of this project — the illustrated book — to the earlier years of the printing press, when the higher status given to books was translated by their bigger dimensions and layouts which would alternate pages with text and woodcut engravings.

TABLEAU DES FORMATS ÉTABLI D'APRÈS LES PAPIERS EN USAGE DANS LA LIBRAIRIE FRANÇAISE, ET SUR LES DIMENSIONS DES CARTONS DE VOLUMES RELIÉS OU CARTONNÉS.																
	COLOMBIER		SOLEIL		JÉSUS		GR. RAISIN		RAISIN		CAVALIER		CARRÉ		ÉCU	
	haut.	larg.	haut.	larg.	haut.	larg.	haut.	larg.	haut.	larg.	haut.	larg.	haut.	larg.	haut.	larg.
In-plano.....	84	61	77	58	69	54	66	51	64	49	60	46	56	44	52	40
In-folio.....	61	42	58	38 1/2	54	35	51	33	49	32	46	30	44	28	40	26
In-4 <sup>o</sup> .....	42	30 1/2	38 1/2	29	35	27	33	25 1/2	32	24 1/2	30	23	28	22	26	20
In-8 <sup>o</sup> .....	30 1/2	21 1/2	29	19	27	17 1/2	25 1/2	16 1/2	24 1/2	16	23	15	22	14	20	13
In-16.....	»	»	19	14 1/2	17 1/2	13 1/2	16 1/2	13	16	12 1/2	15	11 1/2	14	11	13	10
In-18.....	»	»	»	»	18 1/2	11 1/2	17 1/2	11	16 1/2	10 1/2	15 1/2	10	14 1/2	9	14	8 1/2
In-32.....	»	»	»	»	13 1/2	8 1/2	13	8 1/4	12 1/2	8	11 1/2	7 1/2	11	7	10	6 1/2
In-48.....	»	»	»	»	11	7 3/4	10 1/2	7 1/2	10	7 1/4	9 1/2	6 3/4	9	6 1/4	8 1/2	5 3/4
In-64.....	»	»	»	»	8 1/2	6 3/4	8 1/4	6 1/2	8	6 3/4	7 1/2	5 3/4	7	5 1/2	6 1/2	5

N. B. — Nous avons omis sur le présent tableau les formats hors d'usage, tel l'in-12 qui a été remplacé dans la librairie française par l'in-18 Jésus, tous deux connus sous le nom de format Charpentier. Certains relieurs les nomment toujours in-12 sans autre qualification ; cette dénomination manque de base, de même que petit in-12, qui est l'in-18 raisin. Il en est de même de l'in-24, que l'on retrouve comme dimensions dans les divers formats in-32.

GUIDE MANUEL DE L'OUVRIER RELIEUR 37

Table 105: **Table of Formats** (based on the papers used in the Library of France). On the third line from the top down we can see the values for the "In-4<sup>o</sup>"; below the column "carré", we have the measurements "28" for height and "22" for length. (E. Bosquet, 1903)

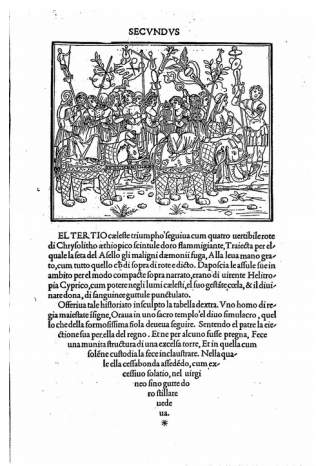


Table 106. **Example of Incunabulum.** Francesco Colona (text), *Illustrations de Le Songe de Poliphile, Le Second Triomphe, Les éléphants et le cortège du char de l'Amour.* 1499. (BNF, 2007)

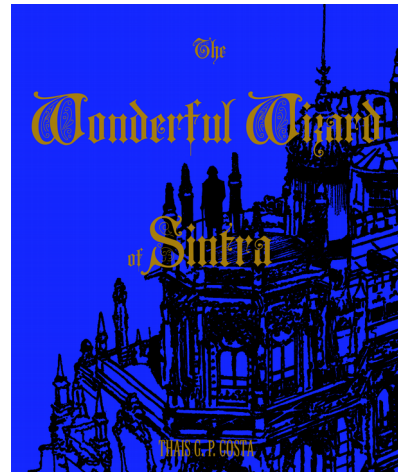


Table 107: Book Cover. Format 27.4 cm height x 22.3 cm width.

### 4.3.2. Layout

This project's ambition is to incorporate a layout to the book that would mirror that of the medieval manuscript on one side — with its initials, decorated margins and drolleries — while still allowing more creative solutions in displaying the illustrations. Regarding this purpose, many combinations between text and image were imagined and some applied: firstly, it was judged convenient that some of the visual content would be displayed on its own, so that it captures the reader's attention completely; furthermore, not only would they occupy a full page, but some of the images — notably the cover — would be extended horizontally towards following pages that could be unfolded by the reader, exceeding the length of the book when widely opened (see *table 103*). Secondly, it was decided that every new chapter of this book would be introduced by a cover illustration that depicts an important visual element present in that chapter; this cover illustration is to be in black and white, composed by one drawing horizontally centered in the page, while vertically dislocated towards the bottom, and surrounded by a decorative frame. It was also envisaged that every first letter of the chapter is replaced by an illustrated initial (clearly inspired by the medieval book-making). Still, some pages would present decorated margins and drolleries, while others would contain illustrations larger than a drollery and absent of background, for the last would be replaced by the text itself. Globally, the illustrations are either in color or black and white; either restricted to a zone in the page or a full page, or yet, developed across two or more pages.

As for the text, it is justified in one unique column, with a paragraph on the left of one centimeter. And while the images may not always require blank margins enveloping them, the text is to placed on the page with a 3 centimeters margin in all directions (except when decoration compels the text to rearrange, in which case the margins may vary).

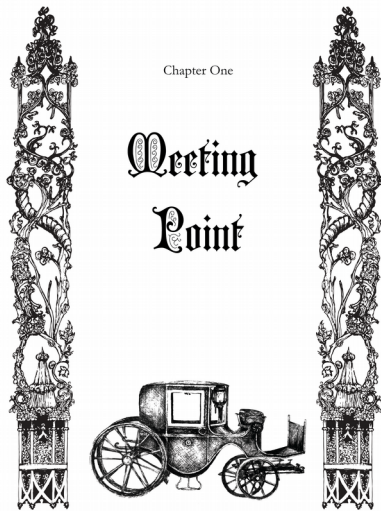


Table 108: Example of Chapter Cover (First Chapter).

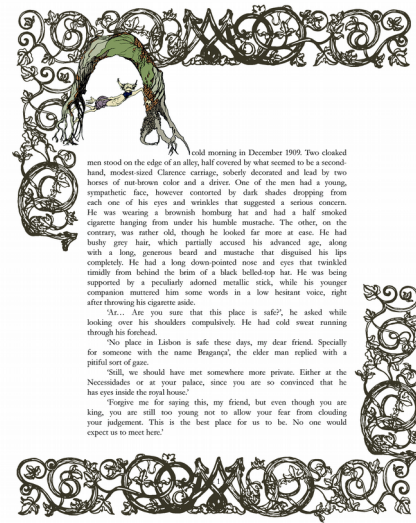


Table 109: Example of first page of a chapter (Chapter One), with decorated Initial and margins.

expect us to meet here.'

'You know I would never dare questioning your common sense. But you have to understand... This place brings too many unpleasant memories. Standing here, only a few steps away from where it happened... Brings it all back to me. I can see their bloody bodies, I can hear my mother's screams, I can feel the bullet piercing my arm. I thought I would be able to do this, but now...'

'Mansel, I am very sorry for what happened to your family. You know better than anyone else how much I admired your father. And your brother, he was a fine young man whose life was taken too abruptly. However, you must stay strong. That is the only way we'll be able to stop him.'

'... I know', the young king said before taking a deep breath. 'I have what you asked for.'

'Did you have any problems bringing it from France?'

'Not really... I called a bit of attention when entering the shop — you wizards act sometimes as if you'd never seen a... How do you call it again?'

'A Muggle.'

'Yes! You act sometimes as if you'd never seen a Muggle in your lives. However, I followed your instructions precisely and the manufacturer packed it for me.'

'Good. And how did the French receive the latest news?'

'People are afraid, Monsieur. Word is the Germans and the British are arming themselves to their teeth. They already have enough firepower for a massive killing.'

'It is as I feared.'

'Do you believe that wizard you call "Crow" might be behind all this?'

'I have no reason to doubt his interest in a Muggle war. What better way to weaken you than have you fighting amongst yourselves?'

'And do you have any idea where he might be now?'

'The closest I ever got to him was years ago. Now he's a Broomstick as a rule.'

'A what?'

'Never mind...', the older man continued. 'Mansel, as much as it pleases me to see you again, it is not wise to prolong our encounter. I thank you for going through all this trouble to bring me the device. I don't know how I could ever repay you.'

The king D. Mansel moved his cloak's drapery aside and took from his pocket what appeared to be a small, round package. He gave

it a quick, curious look and then placed it on the hands of his companion.

'Can you at least tell me what is it for?'

'I am sorry, Mansel, but the least you know, the better.'

'Of course, of course, I was only curious.'

'I will have to leave you now, my friend. Will you be safe?'

'Probably not. Both your people and mine would rather have me overthrown. However, I must remain firm, if I am to regain this country's trust.'

'You can count on my support. Are you coming back to Estrela now? Wouldn't you be more secure somewhere a bit more distant from the center? Maria, perhaps?'

'If I leave now, the Monarchy wouldn't last a day. No, I have to stay here. But don't worry, I can take care of myself. What about you, going back to Quimada?'

'Not really. I'll be leaving to Sintra as soon as we finish this.'

'I don't see your carriage though.'

'No need for that... I'm getting there in a... Different way.'

'You and your secrets... My father used to tell me stories about how secretive you used to be in your younger days... I see you haven't changed!'

'Well, what did you expect? Old habits...'

For the first time during the entire conversation, Mansel seemed to draw a tiny smile on his face.

'I wish you good fortune in your enterprise. You will need it', Mansel said.

The king turned to his carriage, opened its door and was just about

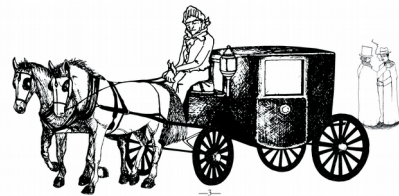


Table 111: Example of page (text and image).

Table 110: Example of (only text) page. Auto leading of 14.4pt; Optical kerning; Paragraph of 1cm and margins of 3cm, with no hyphenation.

### 4.3.3. Lettering

Regarding the text that constitutes the story in the book — not including titles of chapters and writings that are part of illustrations — it was considered convenient to select a serif typeface (since the alternation of its shapes helps prevent a tiresome reading). Therefore, the font chosen was *Garamond*, size 12. The preference for the Garamond typeface is due to numerous reasons: first of all, this typeface used to be widely popular all over Europe from the dawn of its creation — sometime during the 16<sup>th</sup> century, by French engraver Claude Garamont — all the way to its eclipse in the late 18<sup>th</sup> century, being replaced by Firmin Didot's new achievement. Still, Garamond offers better readability for large bodies of text when compared to Didot, for the latter's increased stroke contrast may produce a “dazzling” effect, making it rather difficult to read (a factor that also justifies the preference for Garamond).

Secondly, Garamond's old style embodies a certain aeration and finesse that were judged to be in accord with the general visual aspect desired for this book. Also, the font seem to recover on one hand characteristics from Roman capitals as well as the organic features of handwriting, which aligns well with this project's search for harmonizing rather curvilinear shapes — derived from hand movements and patterns found in nature — with uninterrupted straight lines — derived from chiseling more solid materials, like stone or metal, and that relate to results obtained from engraving or from machinery work.

Thirdly, this typeface, being dominant in French printing until the changing tides of the French Revolution, incorporates the spirit of the Monarchy and, more precisely, of the Absolute Monarchy. Well, it is no secret that António Augusto Carvalho Monteiro was himself a partisan of Absolutism; thereby, what better font could be used to translate his particular political tendencies while transcribing a story based on his life?

Finally, it is also worth mentioning that Garamond found a period of revival during the late 19<sup>th</sup> century and early 20<sup>th</sup> century — a period which, not by chance, corresponds to the timeline of this story. This way, this font fits into the purposes of this project in many different instances; and by acknowledging this consonance, it was decided that this typeface would be the most suitable to figure in this book.

# Garamond

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

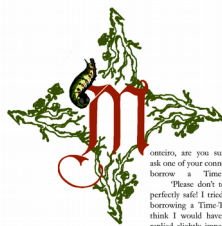
abcdefghijklmn

opqrstuvwxyz

1234567890

?=)(/ & % \$ # ' ' ! \* - . : , ; â ã

Table 112: Alphabet in Font Garamond.



...estico, are you sure there's no other way? Perhaps you could ask one of your connections in the British Ministry of Magic to let us borrow a Time Turner', asked Isadora apprehensively. 'Please don't tell me you're backing down now, Isadora! It's perfectly safe! I tried it on myself before Christmas... Moreover, if borrowing a Time Turner was really an option, do you seriously think I would have spent that many maddos on this?' Montezano replied slightly impatiently. He, Manini and Isadora were standing somewhere along the stairway of the well, closer to the top. The LeRoy 01 had opened on Isadora's hand, while her thread of life danced in the air inside the well. She had one foot on the stairs and another on the handrail. 'Isadora, you read Pessoa's letter. You know this prophecy is the key to defeating them. Pessoa died for knowing that. And if they ever find out he left a letter to Montezano, we're next on the list', said Manini. 'Why can't one of you do it, again?', she asked, looking at the gentlemen. 'We've never met him!', they both answered. 'Isadora, it will be alright', said Manini, trying to calm her down. 'We wouldn't put you up to this if we weren't completely certain this would work.' 'All right', she said. 'Let's just review the plan one last time.' 'Okay', said Montezano, 'so, first of all, you'll arrive there in your younger body, around the moment when the prophecy is told. You'll need to wait for the ceremony to finish and, while the others go straight to the feast, you have to find a way of breaking in the Pecosos master's office to steal a flask of Veritaserum. I'd provide one from my personal storage, but there's no way you can take any object from the present.' 'Then you'll have to find him and trap him alone somewhere', Manini continued explaining. 'Immobilize him with the wand you

Table 113: Example of page. Text in font Garamond 12pt.

#### 4.4. Examples of Pagination

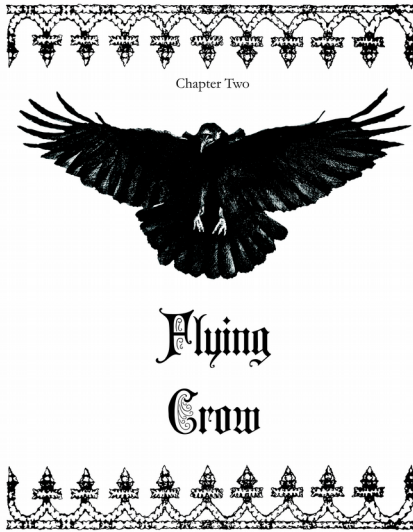


Table 114: **Thais Costa.** Cover of Chapter Two: *The Flying Crow*. Chinese Ink on paper later treated digitally.

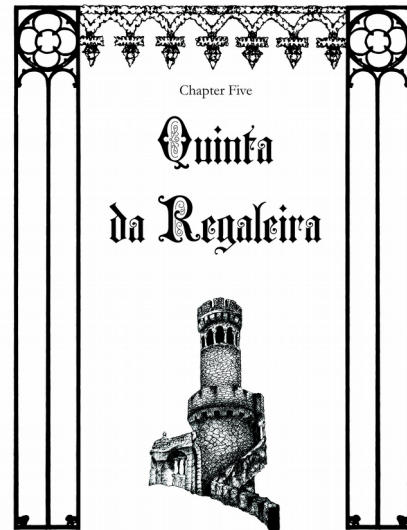


Table 115: **Thais Costa.** Cover of Chapter Five: *Quinta da Regaleira*. Chinese Ink on paper later treated digitally.

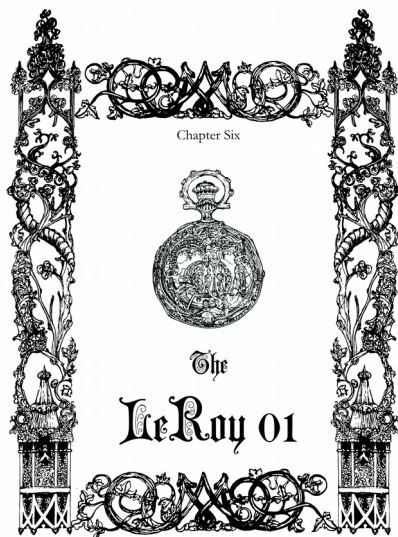


Table 116: **Thais Costa.** Cover of Chapter Six: *The LeRoy 01*. Chinese Ink on paper later treated digitally.

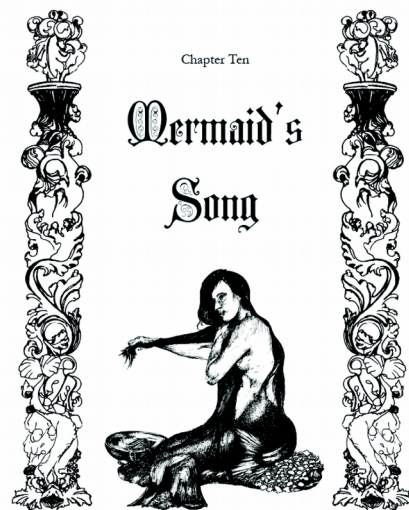


Table 117: **Thais Costa.** Cover of Chapter Ten: *Mermaid's Song*. Chinese Ink on paper later treated digitally.

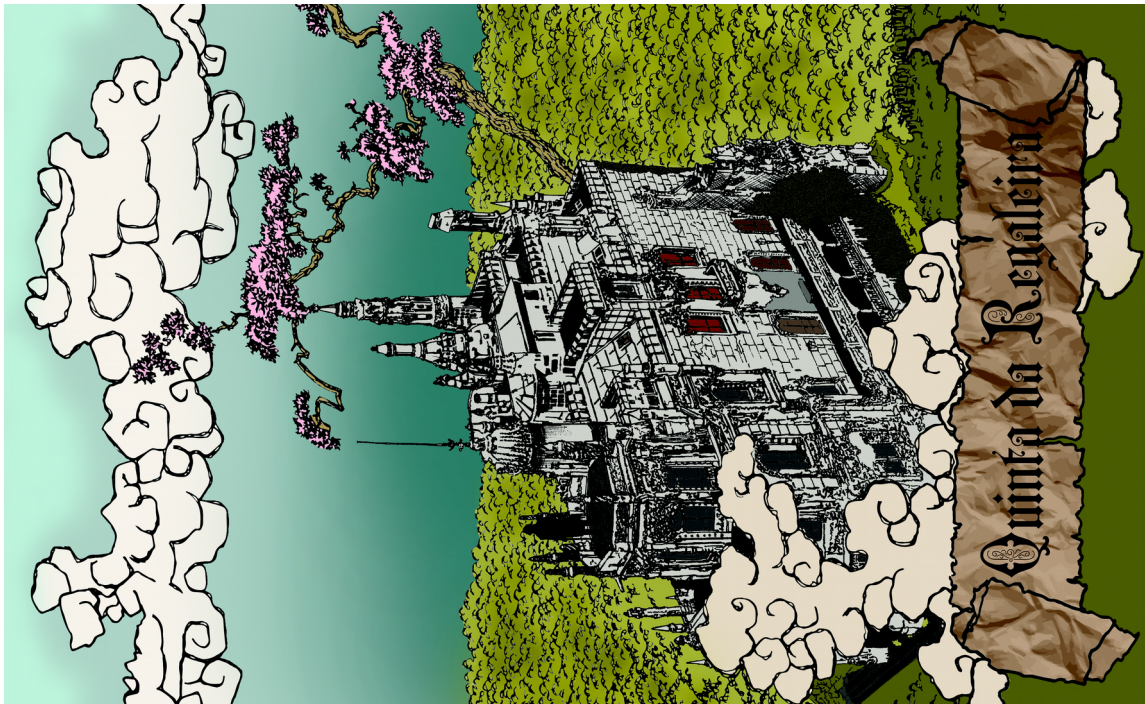


Table 118: **Thais Costa.** Illustration of Quinta da Regaleira's palace. Chinese Ink on paper with colors added later on AdobePhotoshop.



Table 119: **Thais Costa.** Illustration of the Cork Cave. Chinese ink on paper with colors added later on AdobePhotoshop.



Table 120: **Thais Costa.** Illustration of Regaleira's well. Chinese ink on paper with colors added later on AdobePhotoshop.



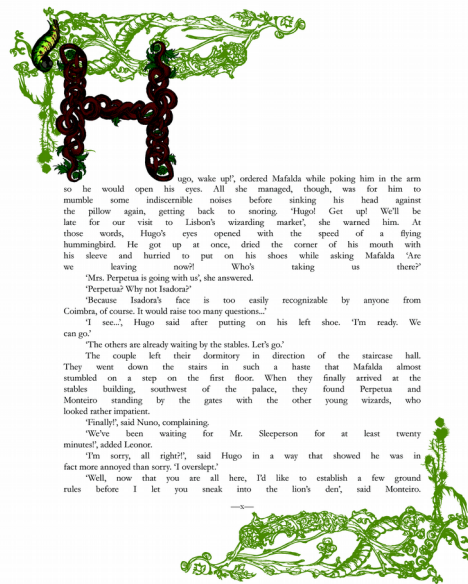
ermando Pessoa was only a twenty-one years old young wizard by the time the present days of December 1909 came blowing their bitter, cutting, shivery winds. Those days could get specially nasty for a summer child like himself, born under the mediterranean heat of mid-June, in the Portuguese capital, only twenty-one and a handful of months ago. His early days in Lisboa, however, did not last long, since — following his father's sudden death at age fortythree — his mother married again and they all moved with her new husband to the city of Durban, in South Africa. There, Pessoa spent his childhood, being taught in magic at the Ugadoua School of Magic, located in the Mountains of the Moon, in western Uganda.

It was actually during the summer of November 1899, in South Africa, when Pessoa, lying deeply asleep, was contacted by a Dream Messenger sent by the Ugadoua Headmistress, Mrs. Namakwya Gamisha, notifying him that he had been accepted into the school. By the time he woke up, he couldn't believe what had happened, concluding it had all been just a delusional dream. However, to his surprise, the Messenger had left him a small token: an inscribed stone wrapped around his fingers, proving that the whole nocturnal experience had been, indeed, real.

After that night, Pessoa was sent to Ugadoua, where he spend the following years of his life, until graduating in 1905. Throughout his education, Pessoa was rewarded with many awards of distinction for his unique magical abilities as a Kallioptakos — a descendant of Kalliope — which corresponds to a very rare, barely known condition in the magical world. In short, a Kallioptakos is a wizard or witch who is able to induce people into a profound state of hypnosis only by the use of a specific set of words or poetry. The very first acknowledged Kallioptakos in Magical History was the Greek poet and musician, Orpheus (son of the muse Kalliope herself), who happened to be not only capable of hypnotizing human beings, but

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Table 121: **Thais Costa.** Page with initial and decorated margins. Chinese ink on paper with colors added later on AdobePhotoshop.



ugo, wake up!, ordered Mafalda while poking him in the arm so he would open his eyes. All the magical, though, was for him to mumble some indiscernible noises before sinking his head against the pillow again, getting back to snoring. "Hugo! Get up! We'll be late for our visit to Lisboa's wizarding market", she warned him. At those words, Hugo's eyes opened with the speed of a flying hummingbird. He got up at once, dried the corner of his mouth with his sleeve and hurried to put on his shoes while asking Mafalda "Are we leaving now?" Who's taking us there?"

"Mrs. Perpetua is going with us", she answered.

"Perpetua? Why not Isadora?"

"Because Isadora's face is too easily recognizable by anyone from Coimbra, of course. It would raise too many questions..."

"I see...", Hugo said after putting on his left shoe. "I'm ready. We can go!"

"The others are already waiting by the stables. Let's go!"

The couple left their dormitory in direction of the staircase hall. They went down the stairs in such a haste that Mafalda almost stumbled on a step on the first floor. When they finally arrived at the stables building, southwest of the palace, they found Perpetua and Monteiro standing by the gates with the other young wizards, who looked rather impatient.

"Finally!", said Nuno, complaining.

"We've been waiting for Mr. Sleeperson for at least twenty minutes", added Leonor.

"I'm sorry, all right!", said Hugo in a way that showed he was in fact more annoyed than sorry. "I overslept!"

"Well, now that you are all here, I'd like to establish a few ground rules before I let you sneak into the lion's den", said Monteiro.

—x—

Table 122: **Thais Costa.** Page with initial and decorated margins. Chinese ink on paper with colors added later on AdobePhotoshop.

## 5. Conclusion

Overall, this project entitled “*The Wonderful Wizard of Sintra*” (an amusing reference to the classic of literature “*The Wonderful Wizard of Oz*”<sup>135</sup>) was a product of creativity, visual sensitivity and interest for the history of Portugal and for the enigmas that emerge from a visit to Quinta da Regaleira, left by António Augusto Carvalho Monteiro and Luigi Manini to be uncoded. The final object obtained from this long intellectual and technical exercise (the illustrated book) combines thus a number of images and informations from an already discussed Art History background; from personal surroundings and experiences; from new data acquired throughout this research; and, naturally, from specific sources selected to integrate the body of this project.

Following this logic, we can say that the present work overlaps many fields of study. It contemplates the Graphic Design branch of knowledge for it aims to ultimately create an object that is, in the first place, a design piece — and, if we are to be more specific, we should distinguish it as a work of *illustration* above all. It also consists of an investigation process that predominantly relates to Art History and Visual Culture, considering that this project attempts to identify, decode and retransform the symbolism present in Quinta da Regaleira, translating it to a language that is more easily understood by today’s young public: the language of fantasy fiction, evidently. After all, as Panofsky has exposed in his *Meaning in the Visual Arts* (1955), a work of art is not but a *symptom* of something else which expresses itself in a countless variety of other symptoms. Therefore, if we take his words literally, we can admit Quinta da Regaleira as one of these symptoms — the work of art that expresses the *something*. Not only does the villa enclose a well; it *is* the well, metaphorically speaking. In this sense, Quinta da Regaleira is the well, the vessel, the cup (many can be the names to describe the same principle) that contains the (invisible) substance of knowledge. Mirroring that, manifesting another one of these ‘symptoms’, lies this book.

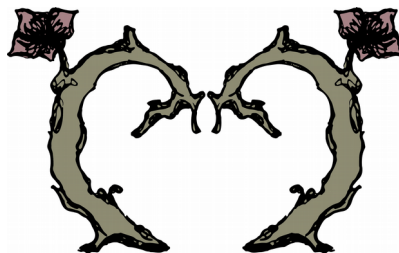
Furthermore, let us register here the wish for this project to become so much more than just a book. With the uncountable technical achievements we possess nowadays, why not envisage a day when this project will not only be materialized in printed media, but also in digital platform? We should take into account that, although the imagination does

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<sup>135</sup> *The Wonderful Wizard of Oz* is an American children’s novel written by L. Frank Baum, and originally published in 1900.

offer endless possibilities — and that is the reason why books are able to break the physical boundaries of space and time — the sensory experience indeed causes a larger impact in us, as human beings. How fulfilling it must have been to the readers of *Harry Potter* to have seen portraits moving, brooms flying and ghosts walking through walls when the first film was released? Undeniably, these technologies applied to Cinema and electronic books, for instance, pose a great contribution to imagination.

Still, to conclude this project after a long path of stumbles and accomplishments brings already all satisfaction one's imagination might desire.



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