

Est. 1242

CONVENT SQUARE

LISBON HOTEL

A 13TH CENTURY CONVENT
THOUGHTFULLY REIMAGINED
FOR THE 21ST CENTURY TRAVELER

VIGNETTE™
COLLECTION

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LISBON HOTEL

THE HISTORY OF THE CONVENT

If the Convent Square Hotel walls could talk, they would tell countless stories of kings and queens, tremendous natural disasters, and the religious order that lived here over the last eight centuries. This monumental building isn't just a hotel; it is an essential part of Lisbon's history.

A HISTORICAL LOCATION

The Convent Square Hotel is located in the very heart of Lisbon, where the city originated and has been developing for millennia. Just a few steps from the hotel, under the Rossio, one of the city's most emblematic squares, once stood the Roman circus. Remains such as these take us back two thousand years, when Lisbon was called Olissipo, and the Romans entered the city along a tributary of the Tagus adjacent to the hotel and anchored their ships at the Praça da Ribeira.



COVETED BY KINGS

Ever since they were built in the 13th century, the Church and Convent of São Domingos were of great importance to Portuguese kings. From D. Sancho II, who ordered the church's construction in 1241, to D. Afonso III, who dethroned his brother in 1247 and promptly installed plaques to claim he had founded the House of São Domingos, and D. Afonso III, who later added the Convent, to D. Manuel I who expanded it, each one left their mark on these coveted places of worship.

São Domingos church is also where many royal weddings took place, such as those of D Pedro V and Dona Estefânia (1858), D. Luís I and Dona Maria Pia of Savoy (1862) and where D. Carlos was baptized, married and crowned (1889).



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SOUGHT BY PILGRIMS AND SCHOLARS

The Convent was home to Dominican monks who opened the doors of their refuge to pilgrims. It was here that travellers from near and far came to rest and recover, thanks to the monks' bountiful garden and botanical skills.

Located in the Cloister, the garden featured myrtle hedges and a large quantity of medicinal herbs grown to make teas and potions. There were also lemon and orange trees to purify the air, and a fountain was used to wash at the centre of the cloister. It was, in essence, a place for cleansing and purification.

The Cloister was also a place of learning, where monks taught young scholars as they paced around the cloister and through its galleries. It is thought that the act of walking helped them absorb their surroundings, charged with centuries of energy and knowledge.

REBUILT BY NOTABLE ARCHITECTS

The Largo do São Domingos, named after the church and Convent that face it, is where several streams once converged. Although the streams disappeared over the centuries, water continues to concentrate here during great storms, resulting in significant floods. Some of these greatly damaged the church. However, what caused the most damage over the centuries were the great earthquakes and fires.

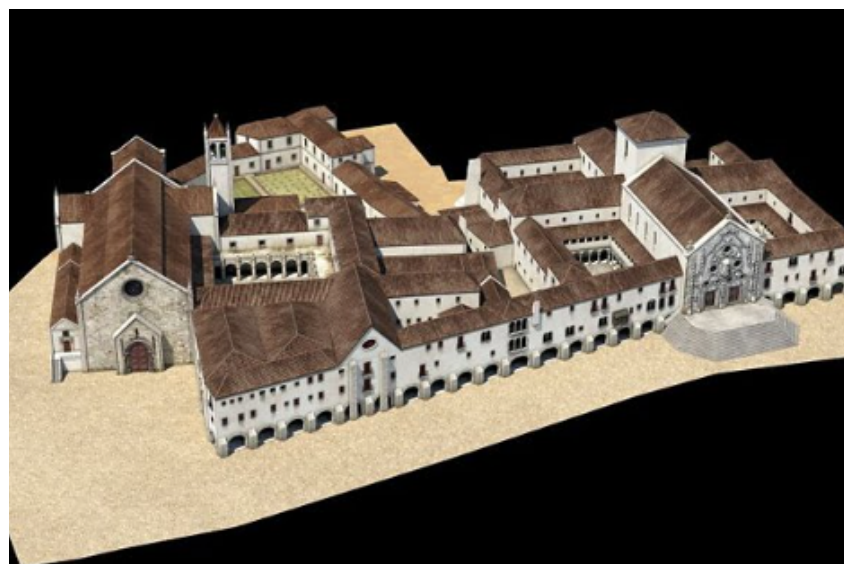
During the Great Earthquake of 1755, the church's most precious treasures were destroyed. Its only surviving features were the sacristy and the main chapel, commissioned by D. João V and designed by João Frederico Ludovice in 1748, the German architect who designed the Mafra Convent.

Following the earthquake, under the guidance of the Marquês de Pombal, the church was rebuilt by Hungarian architect Carlos Mardel and royal architect Manuel Caetano de Sousa.

More recently, in 1959, a large fire consumed the church. The restoration work maintained the effects of the fire, giving it a unique and austere appearance in shades of blush pink and ethereal grey, which inspired the Convent Square Hotel's interior design.



São Domingos Church, built on the XIII - 1240

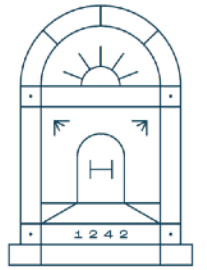


São Domingos Church & Rossio Square before the 1755 Earthquake





A JOURNEY THROUGH LISBON'S IMMERSIVE HISTORY AT CONVENT SQUARE HOTEL, VIGNETTE COLLECTION



THE TILE PANEL IN THE HOTEL'S RECEPTION ARE

The large Portuguese tile panel in the hotel's reception area was once part of a set of 17 panels that graced the cloister's walls. The beautiful cobalt blue and white panels, designed in the style of a tapestry, were created to depict the life of São Domingos de Gusmão. Unlike traditional tile panels, these didn't reach the floor, as it is believed that there were once benches beneath them for people to sit on.

This panel is the sole surviving example. It was reassembled following the 1755 earthquake that destroyed the other 16 panels. Its tiles date back to the end of the 17th century, a prequel era to the apogee of baroque in the 18th century, when great masters designed large figurative panels depicting moments of the life of Christ, of Our Lady and famous saints.

Today, the panel gives us a glimpse of the fantastic spectacle the complete collection of 17 blue and white panels contrasting with the pink and black stones of the convent walls must have been.



THE HORIZONTAL TOMB IN CHAPTERHOUSE

This stunning pink and white marble tombstone is one of several unique features of our restaurant, which was once the Convent's Chapterhouse. It is a beautiful example of how patrons donated to the Convent to guarantee "eternal life".

This particular stone belonged to a lady, who on it had inscribed the following: "Perpetual grave of Dona Lourença de Sequeira and Afonso Pinheiro Telles, her husband, knight of the habit of Christ and her son Jacinto Pinheiro Telles, endowed with 30 thousand *reis* of interest for a daily mass. She died on 12 March 1622".

THE VERTICAL TOMB IN THE CHAPTERHOUSE

This vertical tombstone is another singular feature of what was once the Convent's Chapterhouse.

It was placed in the memory of a couple who made a donation to the Convent to be remembered during daily mass. Its inscription reads, "This tomb has daily mass and three crafts of nine lessons each year for the soul of Rodrigo Henrique and Francisca Pires do Livramento, his wife, who lie here, who both endowed 40 thousand of interest. They died in the year 1613".





THE STONE PILLARS & TILES IN THE BAR

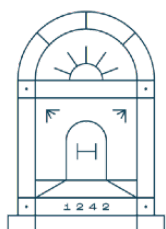
Throughout the restaurant, you will find remnants of what were once large tile panels. Destroyed during the Great Lisbon Earthquake, the remaining tiles were used to create decorative garlands on the stone pillars.

These feature a mix of blue and yellow 17th and 18th-century tiles with designs ranging from simple drawings made by children to pieces of large panels depicting the life of São Domingos de Gusmão painted by masters.

THE COLUMNS

The large 16th-century Columns in the chapterhouse are very rare. These solid columns are made from a single stone, worked from top to bottom.

The capitals – the top sections of the column - are some of the most beautiful of this period. These examples, called parchment scrolls, are truly remarkable and unique in Lisbon.



AN INVITATION TO IMMERSE OURSELVES IN THE REALM OF CONTEMPORARY ART, EVOKING A PROFOUND SENSE OF CONTEMPLATIVE WONDER



PEDRO CABRITA REIS

One of the most famous Portuguese artists.

His work has been exhibited in renowned international shows such as the 9th Kassel Documenta and the 24th São Paulo Biennial.

In 2003, he represented Portugal at the Venice Biennale, and also Le Louvre.



Made between May and June 2023, this work made of painted aluminium creates a stimulating dialogue with the characteristics of the place for which it was designed, whether in the thematic proximity to the two olive trees (*Olea Europaea* L.) that flank it, or also by its colour, in close relationship with the tonality of the architectural surroundings.

It's an unavoidable contribution to the artistic heritage of the City of Lisbon.

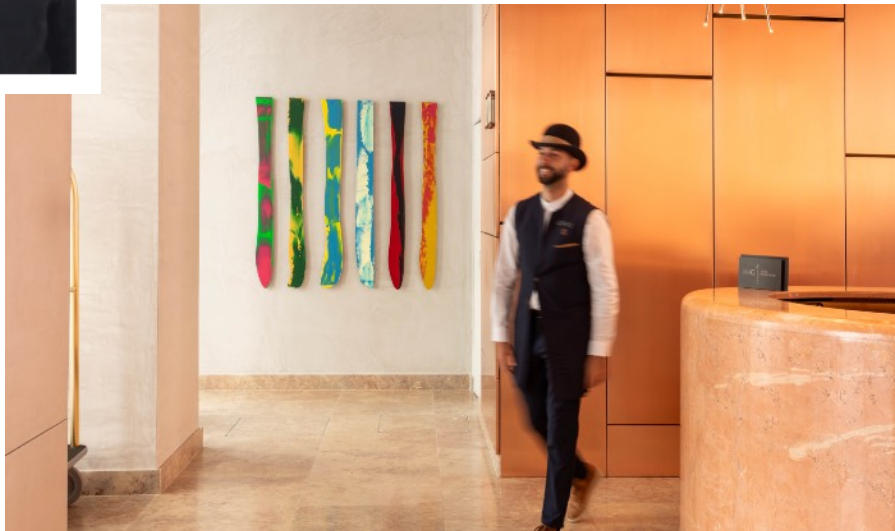
"THE CLOISTER FOLLOWER"



PEDRO CALAPEZ

His work has been the subject of solo and group exhibitions in several galleries and museums both in Portugal and abroad.

Central European Bank, Frankfurt, Fundació Pilar i Joan Miró, Mallorca, Calouste Gulbenkian Foundation, Lisbon, EDP Foundation, Lisbon, Museo Nacional Centro de Arte Reina Sofia, Madrid and Serralves Museum, Porto.



The painting "12 Vertical Bars" is made up of twelve aluminium panels, painted in acrylic. It is an open work, which reorganizes itself in the space in which it is presented, promoting exercises in observation and visual memory.

They may eventually be a sign for a contemporary entrance, preparing the hotel guest for the succession of seventeenth-century arches with perfect curvature that will appear in the ancient cloister.

12 Vertical Bars



JORGE POSSOLO

All works by Jorge Possolo are numbered and signed originals, printed in paper, mounted on aluminum "dibond" and inserted in an anaerobic medium through a stratification with UV protection acrylic Perspex, which ensures incomparable gloss, preservation and longevity.



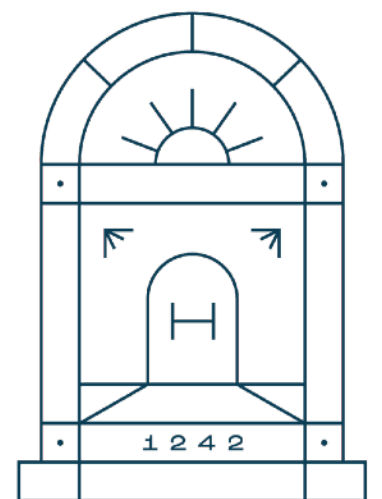
These photographic works are in perfect consonance with the ambiance and purpose of the Convent Square hotel and with its privileged situation at São Domingos Convent. A perfect blend of classical and modern, charged with history and meaning.

Much like the classical stained-glass works of the past, these artistic images seek to lower your rhythm, stimulate contemplation and detail disclosure, interior peace and meditation, which have become increasingly important in this bustling world.

GLIMPSES OF THE INVISIBLE

THE MOST IMPORTANT ARCHAEOLOGICAL REMAINS FOUND DURING THE REHABILITATION OF THE BUILDING ARE ON DISPLAY ALONG THE GUEST CORRIDORS LEADING TO THE ROOMS. IT'S AN INVITATION TO TRAVEL BACK TO THE 18TH CENTURY.

Unique pieces have been unearthed, from a rosary with 140 beads and a composite cross in worked bone, to a Numism of X Reis of Queen Maria II, a Military Insignia of the Portuguese Army from the end of the 18th century under King José I or Queen Maria II or a Cameo with a Crowned figure in gems or semi-precious stones using a technique recovered during the Renaissance. You can discover all the pieces on display from the first floor to the fourth floor.



1ST FLOOR

01



140-BEAD ROSARY AND COMPOSITE CROSS IN WORKED BONE (INCOMPLETE) - 18TH CENTURY

A symbol of devotion to the Virgin Mary, tradition places St Dominic de Gusmao as the driving force behind its use for calculating the prayers recited.

The aesthetics and material of the object are linked to the individual devotion of its bearer, and examples like this, simpler and more ordinary, are in keeping with the mendicant ideals of poverty and asceticism.

02



BONE FIG - 18TH CENTURY

The devotion of saints is an important element of Catholic worship, centred on the reverence of statues, icons or relics.

Worked bone fig, a symbol of pagan origin in the shape of a closed hand with the thumb between the index and middle fingers, used as an amulet to protect against spirits and the evil eye.

Here this element is accompanied by a lead reliquary.

02



RELIQUARY MEDAL - 18TH CENTURY

The worship of figures, icons and relics is an aspect of Catholic worship, and the adoration of saints is fundamental in the dialogue with the divine, in search of protection, healing or guidance.

Objects such as this medal-reliquary contain an image or relic, allowing the wearer to be accompanied by the devout figure, thus expressing their dedication and enjoying divine protection and intercession.

02



RELIQUARY - 18TH CENTURY

The veneration of saints is an important element of Catholic worship, centred on the reverence of statues, icons or relics.

For personal devotion, small reliquaries like this one, ovoid in shape, allowed these signs and icons to be carried with the person.

2ND FLOOR

03

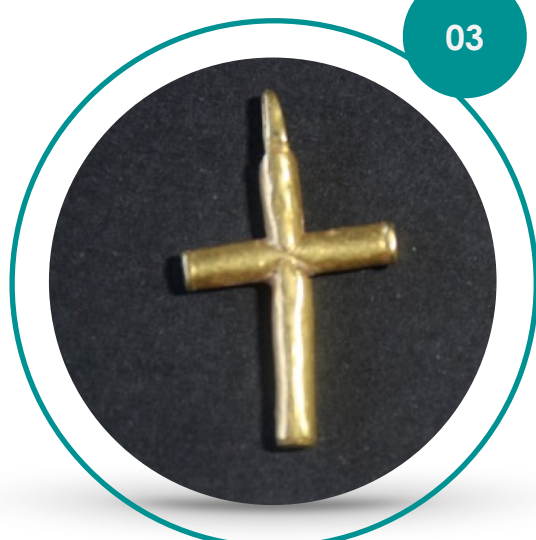


ROSARY OF 72 BEADS AND WOODEN COMPOSITE CROSS (INCOMPLETE) - 18TH CENTURY

A symbol of devotion to the Virgin Mary, tradition places St Dominic de Gusmão as the driving force behind its use to calculate the prayers recited.

The aesthetics and material of the object are linked to the individual devotion of its wearer, and examples like this, simpler and more common, are in keeping with the mendicant ideals of poverty and asceticism

03



GOLD CROSS - 17TH AND 18TH CENTURY

The cross and cruciforms are the most iconic objects of Christian worship, connected to the figure of Christ and the Passion, representing suffering but also salvation and redemption.

This small gold cross was hollow, with a removable lid at the base that sealed it. This morphology seems to indicate that the object could have functioned as a small reliquary or receptacle.

04



MEDALLION DEPICTING A CUSTODIAN 18TH AND 19TH CENTURY

Copper alloy medallion, ovoid in shape, depicting the Blessed Sacrament on the obverse and Our Lady of the Conception on the reverse.

Ostensory with a striped aura and base supported by clouds; in the centre is a viril containing the Sacred Form (host), flanked by the phrase - SANTISSIMO SACRAMENTO - thus referring to the Eucharist and Christ's sacrifice on Calvary.



On the reverse, the representation of the Immaculate Conception on a lunar crescent, surmounted by a halo of five stars, and flanked by the phrase B[EATAM], VI[RGO], SIN[E], PEC[CATO], ORI[GINALI], C[ONCEPTA] - referring to the Marian cult, and the adoration of the Virgin Mary as a pure and incorruptible entity, and her position as the mother of Christ and a maternal and protective figure for children and the needy.

It was accompanied by a medal of the Holy Spirit made up of a coin cut out in the shape of a crescent or dove.

2ND FLOOR

04



MEDALLION DEPICTING A CUSTODIAN AND THE HOLY SPIRIT 18TH AND 19TH CENTURY

Copper alloy medallion, ovoid in shape, depicting the Blessed Sacrament on the obverse and Our Lady of the Conception on the reverse.

Medal of the Holy Spirit made up of a coin cut out in the shape of a crescent or dove.

It was accompanied by an Ostensory with a striped aura and a base supported by clouds;

04



MEDAL WITH VIRGIN AND CHILD AND ST JOSEPH AND CHILD - 18TH AND 19TH CENTURY

This circular copper alloy medal shows the Virgin and Child on the obverse and St Joseph and the Child on the reverse.

Representing the earthly parents of Jesus Christ, both with the child in their arms, this devotional element refers to the protection of children and minors, the support of the family - seeking to intercede with the divine in search of that same protection.



04



MEDAL WITH VIRGIN AND CHILD AND ST JOSEPH AND CHILD - 18TH AND 19TH CENTURY

Copper alloy medal, circular in shape, showing Veronica of St Anastasio on the obverse.

IM[mago] • S[ancti] • ANA[stasi] • M[onachi] E[t] M[artiris].

Historically a convert of Iranian origin, the figure of St Anastasius was later associated with protection against illness, spirits and demons - and in some cases linked to the practice of exorcisms. At a time of poor medical knowledge, these elements were one of the few tools people had to protect themselves from illness.

3RD FLOOR

05



SET OF PROTECTIVE SYMBOLS IN COPPER ALLOY 18TH AND 19TH CENTURY

A symbol of devotion to the Virgin Mary, tradition places St Dominic de Gusmão as the driving force behind its use to calculate the prayers recited.

The aesthetics and material of the object are linked to the individual devotion of its wearer, and examples like this, simpler and more common, are in keeping with the mendicant ideals of poverty and asceticism

05



ANIMAL TUSK PENDANT WITH METAL FRAME 18TH AND 19TH CENTURY

Living side by side with religion we find superstition and popular beliefs.

Difficult and short lives led the majority of the population to look for ways to protect themselves from illness, misfortune and death, which were so present in their daily lives.

Amulets and mascots to ward off evil and attract good often have a connection to natural magic and paganism, being made from animal elements, such as this case in which a boar's tusk was used, an animal associated with strength and virility.

06



HOOP EARRINGS (OVOID) 18TH AND 19TH CENTURY

Hoop earrings (ovoid) 18th and 19th century

Personal adornments objects have an aesthetic function, but they are also direct symbols of wealth, power or prestige.

Although small in size and simple in appearance, these hoop earrings with spring clasps stand out because they are made of gold alloy, making them stand out from other paraphernalia made of lesser metals.

3RD FLOOR



06

HOOP EARRING (ROUND) 18TH AND 19TH CENTURY 1

Personal adornments have an aesthetic function, but they are also direct symbols of wealth, power or prestige.

Although small in size and simple in appearance, these hoop earrings with spring clasps stand out because they are made of gold, making them stand out from other paraphernalia made of lesser metals..



06

CAMEO WITH CROWNED FIGURE AND METAL FRAME 18TH AND 19TH CENTURY

Cameos are a kind of jewellery made by carving figures or compositions in gemstones or semi-precious stones. The technique, known since classical antiquity, was revived during the Renaissance, decorating the jewellery and clothing of the upper classes.

This particular piece shows a bust in profile of a crowned figure, carved on the reverse of an oval gem, which was mounted on a metal alloy frame.



06

BRONZE RING 18TH AND 19TH CENTURY

Copper alloy ring with 6 clear glass faceted stones in the centre, one of which is missing, set on a metal support.

Objects of personal adornment, particularly jewellery, are common in all realities and historical periods. Although the most elaborate and richest pieces were exclusive to the highest strata of society, simpler adornments made of simpler materials were easily acquired by the rest of the population

4TH FLOOR

07



MILITARY INSIGNIA 18TH AND 19TH CENTURY

Regimental metal insignia were usually displayed on barretines and showed the affiliation of individual soldiers to specific military forces - providing easier identification and monitoring troops and acting as symbols of prestige.

Here, the object probably belonged to a soldier from the Portuguese Army's 6th Hunter Battalion, which in the late 18th and early 19th centuries was based in the city of Porto.

07



LEAD BULLET 18TH AND 19TH CENTURY

A populous and poorly lit city, 19th century Lisbon was also a violent city, a reflection of a country troubled by the Napoleonic Invasions (1807-1811) and the Civil War (1832-1834). The increased presence of Portuguese and foreign soldiers, the growth of military troops, and the rise of phenomena such as banditry, made firearms a common presence in society, and with them their ammunition.

Objects such as these lead bullets could be produced by hand or at home by pouring molten lead into a mould.

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07



JACKET METAL BUTTON 18TH AND 19TH CENTURY

Buttons and other adornments, such as clasps and brooches, functioned as important social markers, their material and technique reflecting the wealth and status of the wearer.

Clothes and garments thus played an important social role, and examples such as this button made from bronze and lined with fabric allowed individuals from the Third Estate (People) but more affluent to stand out from the rest and imitate the upper classes.

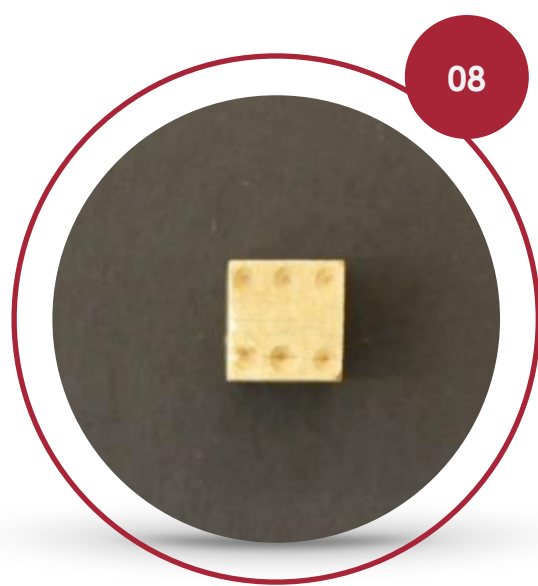
4TH FLOOR



PUTTO FACE IN TERRACOTTA, CERAMIC APPLIQUE OF A LARGE VESSEL - 18TH AND 19TH CENTURY

Art and aesthetics were not limited to the richest means and noblest materials, and it was normal for large ceramic pieces to be widely decorated and displayed in the most important areas of the building.

Adorning one of these pieces, this putto head, demonstrates the technical quality of these works and the use of religious themes and symbolism, with the putti deriving from a mixture of classical and Christian elements, referring the observer to the omnipresence of God.



BONE GAME DICE - 18TH AND 19TH CENTURY

Gambling games, such as backgammon, formed an important part of everyday life, a means of socialising in taverns and cafés, a domestic distraction and, in some cases, an extra source of income.

The popularity of these games went beyond social strata and made objects like these ubiquitous in the paraphernalia that accompanied any individual.

Crafted from shaped animal bone, these pieces indicate a more modest origin, made by hand in local workshops, and particularly for the lower strata of Lisbon society.



NUMISM OF X REIS - QUEEN D. MARIA II - 18TH CENTURY

X Reis coin in copper alloy, from the reign of Dona Maria I. MARIA, I, GRATIA, DEI, REGINA, PORTUGALIAE, ET, ALGARBIORUM, 1791

The copper alloy numismatic coin also played an institutional and propaganda role, functioning as the basic element of the economy.

Displaying the arms of the Portuguese crown, and with the monarch's name and title clearly visible on its obverse, it served as a constant reminder of the social structure, the divine nature of royal power, and the authority and security that emanated from it.

