

GUIDE

# *The Tagus Route*

~~~~ FÁTIMA WALKING ROUTES ~~~~



CENTRO  
NACIONAL  
DE CULTURA



CAMINHOS DE  
FÁTIMA

TURISMO DE  
PORTUGAL



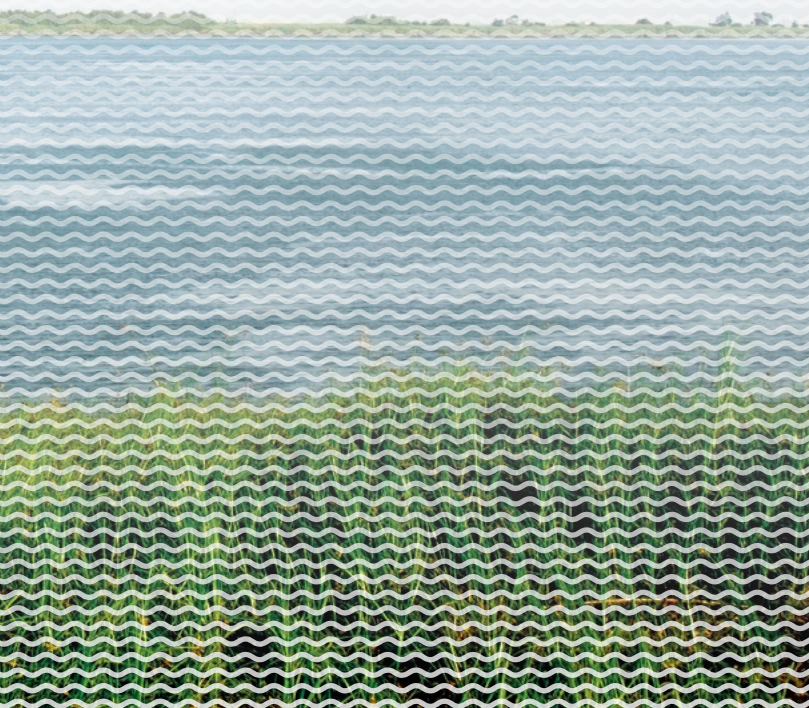
Entidade Regional de Turismo  
da Região de Lisboa

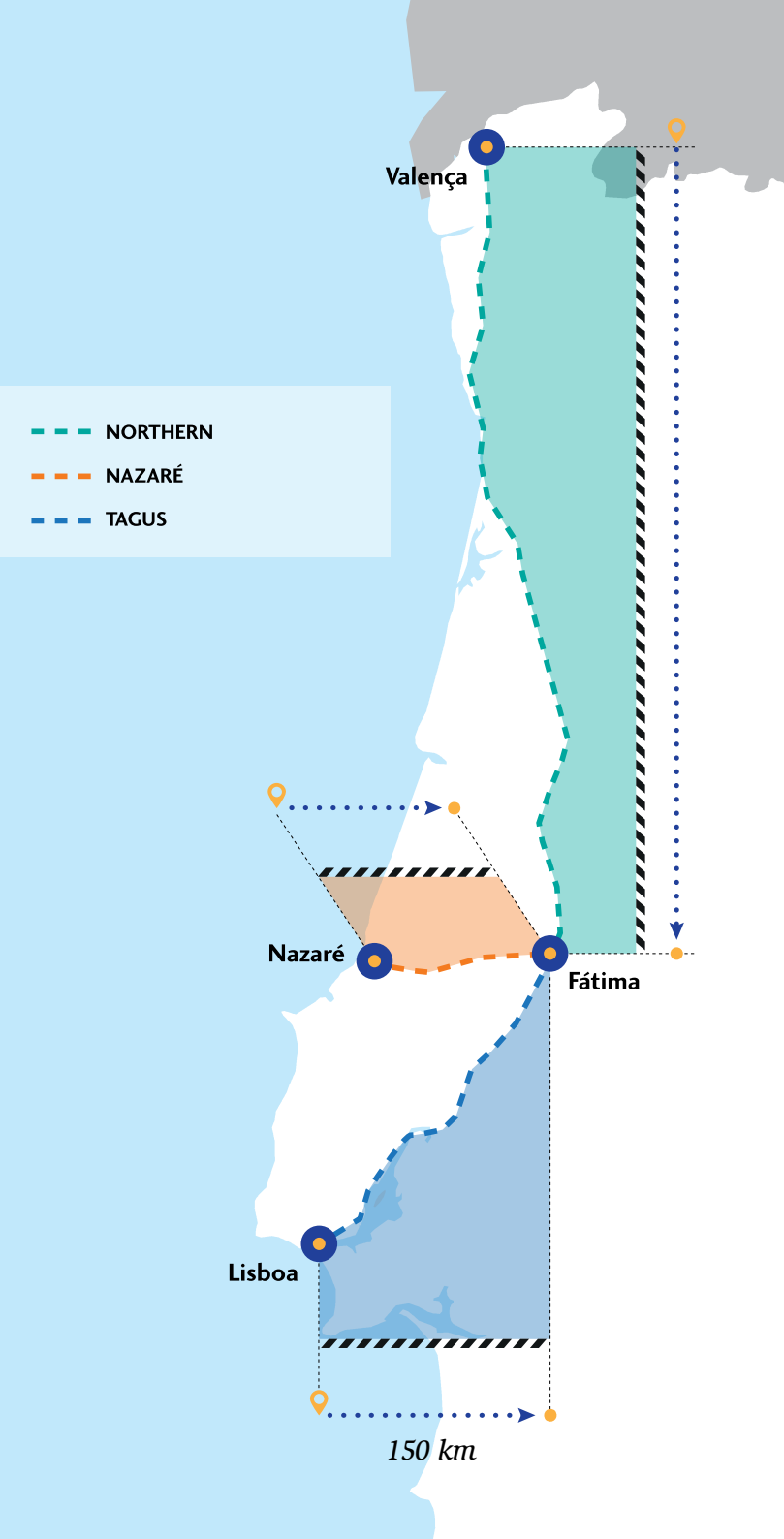


GUIDE

# *The Tagus Route*

~~~~~ FÁTIMA WALKING ROUTES ~~~~~







**FÁTIMA WALKING ROUTES** is a network of **religious and cultural walking tracks** that depart from different locations and end at the Sanctuary of Fátima. They provide those who follow them with a true **spiritual encounter**, in communion with nature and religious and cultural experiences.

Their purpose is to create **safe and pleasant conditions for pilgrims and hikers on their way to the Sanctuary of Fátima**, avoiding roads with heavy traffic in favour of dirt tracks and quiet rural roads. The tracks travel through a variety of landscapes of great natural and cultural interest and cross paths with other walking tracks of national and international importance.

Developed by the Centro Nacional de Cultura, the routes are promoted in partnership with multiple institutions (municipalities, associations, public bodies and civil and religious entities) and with the Sanctuary of Fátima.

The Fátima Walking Route Guides offer complete and attractive information about the walking tracks, with emphasis on landscape, heritage, culture and local points of interest.

Guides for the following **Routes** are available: **The Tagus Route** (between Lisbon and Fátima); **The Nazaré Route** (between Nazaré and Fátima); **The Northern Route** (between Valença and Fátima).

**PREPARATION: PLANNING AND ORIENTATION** | Before undertaking any of the Fátima Routes, we recommend you use the Guide to get prepared and check the general conditions of each of the Routes and the specific conditions of each daily section. You can adjust the recommended time for each Route and extending it according to your fitness, availability of time and preference.

In addition to track **signage**, it is essential to be acquainted with the detailed **maps** of the Route you want to follow. It is an essential tool along the way. You can find more information at **[www.caminhosdefatima.org](http://www.caminhosdefatima.org)**

## SIGNAGE

Signs guiding pilgrims and hikers along the tracks of the Fátima Walking Routes feature the image and symbols associated with the **Fátima Walking Routes** brand, which is duly registered. The brand's essential visual element is the **holm oak**, the place where the virgin appeared to the young shepherds and a characteristic species of the vegetation and landscape of Fátima. The tree (*Quercus ilex*) marks the Mediterranean landscape in Portugal and is now protected.

**Celestial blue** is another component of the brand, a colour which incorporates the symbolic religious dimension and the atmosphere experienced on the walking tracks and their surroundings.



Originally designed in 1996, the brand was updated in 2017, maintaining the elements of the holm oak and the blue colour, but adding the religious symbolism of the cross.



religião



fátima



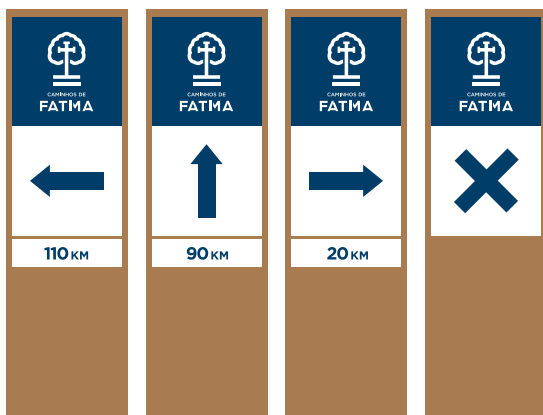
caminhos

**Signage** along the walking tracks includes the trademark symbols incorporated into the brand's respective image, design and colour. Until extensive signage for all the Fátima Walking Routes is fully installed, however, you may come across the following **elements of signage**:

- the old brand logo with two holm oaks and a walking track leading up to them;



- the updated brand logo with a holm oak wrapped around the cross and walking tracks;



- blue arrows along all paths. These blue arrows are sometimes found alongside yellow arrows or the symbol for the Routes of Santiago (which feature a yellow image of a shell), since part of the Fátima pilgrimage overlaps with the Routes that lead to Santiago de Compostela in Galicia, Spain;
- You may also find the phrase “Caminhos de Fátima” on various objects and forms.



# Guide

Lisboa ➡ Fátima

Day



## THE TAGUS ROUTE [From Lisbon to Fátima]

The route forms part of the geocultural landscape around the **Tagus River**, a complex natural, social and cultural system associated with this great fluvial route that crosses Portugal. The river forms the horizon of part of the route, which advances through the serene landscape of the **plains of the Lezíria region**. Another part continues through the **plateaus, mountains and valleys** of the Extremadura limestone massif in the Aire and Candeeiros Mountain ranges, the emblematic ancestral territory between the river system of the Tagus and the Atlantic coast.

**LENGTH AND DURATION** | The Tagus Route is around **150 km** long. It is divided into **6 journeys or sections** that correspond to **6 days of walking**. Each section varies in length according to its geographical characteristics, the degree of difficulty associated with its topography, the conditions of the track and the support infrastructure available. Opportunities to stop and enjoy emblematic places of natural, historical and cultural interest are also factored in.

During the course of each day, pilgrims and hikers encounter unique locations of outstanding natural and cultural interest which strengthen the feeling of communion with nature and inspire passers-by to interact with local communities.

During these five days of walking, in the true spirit of **pilgrimage and discovery**, several facilities to support and inform pilgrims are available. These structures are generally associated with individual Churches and Religious Institutions, but also with local and municipal authorities and other civil associations.

As the journey unfolds, the Tagus Route becomes a true **cultural and spiritual journey** of learning, encounter, experience and sharing. Many contrasting ways of life and atmospheres arise among shifting cultural, social and religious dynamics.

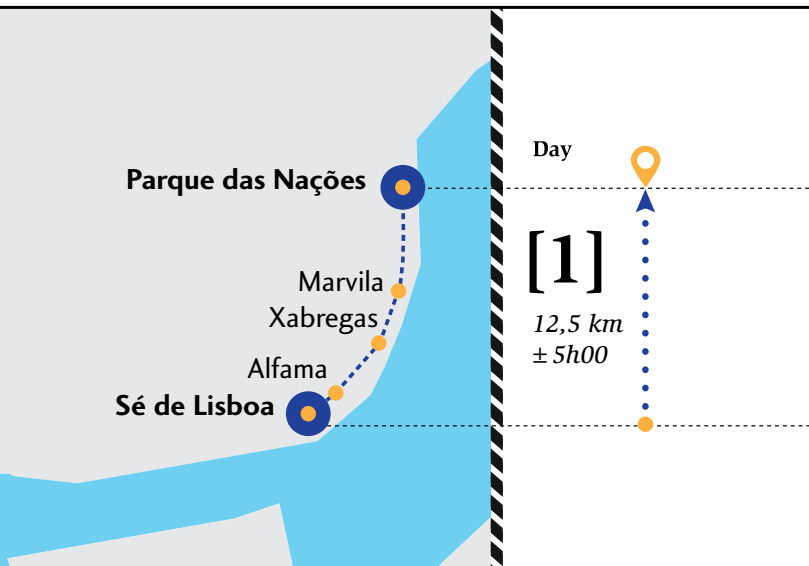


The pleasure of discovery is always on the horizon, be it in the form of a new landscape, cultural heritage or a community. The cultural itinerary includes a range of atmospheres, places, cultural and natural sites and buildings of historical value, as well as artistic, traditional and environmental facilities to accompany the aesthetic experience of pilgrims walking in spiritual communion to the Marian sanctuary of Fátima.

**WHEN TO WALK THE TAGUS ROUTE** | The Tagus Route is open all year round, however, the best weather conditions are during **spring and autumn**. In **summer** you can expect a few hot days, but you can also adjust your schedule to enjoy walking during the mornings and late afternoons. You might also want to coordinate your journey with various pilgrimages and religious ceremonies that take place on the 13th of each month between May and October.

**HOW TO WALK THE TAGUS ROUTE** | In addition to **signage** along the route, a **map** is an essential tool you must have and know how to use along the way. You can find more information at **[www.caminhosdefatima.org](http://www.caminhosdefatima.org)**

**THE ROUTE BEGINS IN LISBON** at the heart of the Tagus River estuary and ends at the Sanctuary of Fátima in Cova da Iria, next to the Chapel of the Apparitions. Part of this Route coincides with the Way of Saint James.



## Day 1 | IN THE HEART OF LISBON

### Cathedral ➔ Parque das Nações

This first day's journey covers an urban area between **Lisbon's Cathedral, in the historic centre** of the capital, and **Parque das Nações**, in the eastern part of the city, on a route of around **12.5 km** lasting approximately **5 hours**. It's a walk that allows you to enjoy the city, from the old Castle hill to the eastern area, passing through various neighbourhoods along the riverfront, where the relationship between nature and urban life creates environments of rare beauty. This part of the track coincides with the Way of Saint James.

The trail has an easy level of difficulty. We suggest a measured pace in order to observe multiple surprising aspects of a very rich and original cultural and environmental heritage.



**LISBON** | Located on the northern bank of the Tagus Estuary, close to the mouth of the river and the Atlantic Ocean, Lisbon is the capital of Portugal and the major urban centre of the Lisbon Metropolitan Area. Populations have settled here since ancient times, attracted by its privileged geographical location. The Roman occupation gave it a central urban presence. Between the 8<sup>th</sup> and 12<sup>th</sup> centuries, it became a Muslim city. Conquered in 1147 by the first King of Portugal, Afonso Henriques, it was organised as a Christian city and in the 13<sup>th</sup> century became the capital of the kingdom.

The starting point of the sea voyages that brought about the discovery of new worlds and the meeting of different cultures, it stood out as Europe's great mercantile centre, where exotic products, merchants, scientists and artists flocked in the 16<sup>th</sup> century. In 1755, the multicultural city was struck by a major earthquake. While the neighbourhoods of Castelo Hill were rebuilt and restored, the reconstruction of the central Baixa and Chiado areas was based on the urban and architectural models of the philosophy and political culture of the Enlightenment.

With a rich historical and cultural heritage that bears witness to its ancestral heritage, the City of the Seven Hills offers a strong relationship between nature and urban life, allowing for unforgettable experiences. Lisbon is a cosmopolitan city where tradition co-exists and interacts with innovation.

**Castle Hill** marks the beginning of a multifaceted landscape that reveals the history and experiences of a city that has been around for centuries, where the dense old houses are punctuated by monumental churches and palaces. The route starts at the **Cathedral**, one of the city's most important monuments. Right next to it is **St Anthony's Church**, built in 1767 on the site of a 15<sup>th</sup>-century chapel that marks the birthplace of St Anthony of Lisbon.

Walk around the Cathedral along **Rua Augusto Rosa**, past the **Aljube Museum**, and stop at the **Santa Luzia viewpoint**, where the **Church of Santa Luzia** stands out with its exterior tile panel. This is a pleasant spot with an amazing view that extends over the neighbourhoods of the castle hill and the wide Tagus estuary. The riverside villages on the south bank of the river can be seen on the horizon.

**LISBON CATHEDRAL** | also known as the Church of Santa Maria Maior, is a monument dating to the medieval period, strongly associated with the history and identity of both the city and the country as a whole. Located on the hillside facing the river, it was built in the 12<sup>th</sup> century by the first king of Portugal to house the country's first episcopate. Romanesque in appearance, it features three vaulted naves. The façade, framed by two large towers, opens onto a Romanesque portal topped by a rose window filled with multicoloured stained glass. The cloister and chevet (with ambulatory and apsidal chapels) were built in the 13<sup>th</sup> and 14<sup>th</sup> centuries using construction techniques typical of the Gothic period (barrel vaults and flying buttresses) and naturalist decoration. The main chapel dates from the 18<sup>th</sup> century and was erected after the 1755 earthquake, introducing Baroque and Neoclassical elements. The cloister is built over the pre-existing Roman structures of the city which remain open to visitors to this day. The organs inside the church are also works of historical and artistic interest. Also of note is the Cathedral's Treasury, a museum of liturgical objects, statues and manuscripts.

Next, at the **Portas do Sol viewpoint**, stands the statue of St Vincent, the city's patron saint. Here, the view of the centuries-old city is impressive, with the towers of the Church of São Vicente de Fora and the dome of the Church of Santa Engrácia. This is a fantastic place to appreciate the colour and light of Lisbon.



Going down **Rua de São Tomé**, the route enters the popular **Alfama neighbourhood**, where every nook and cranny surprises with its Moorish, Christian and Jewish reminiscences. Narrow streets, stairways, lanes and alleys define a unique urban fabric of great historical, cultural and social value. The path continues along **Rua das Escolas Gerais**, where the first University created by King Dinis in the 13<sup>th</sup> century was located, and then along **Rua do Vigário** and **Rua dos Remédios**.

The route continues along **Rua do Paraíso**, which takes you to **Campo de Santa Clara**, where the popular **Feira da Ladra** market is held every Tuesday and Saturday. With roots dating back to the 13<sup>th</sup> century, a huge range of new and second-hand goods are sold here.

Head towards the eastern waterfront, following the old roads that today make up Rua do Mirante, Rua de Santa Apolónia and Calçada da Cruz da Pedra. At Rua Madre de Deus, you enter the historic neighbourhood of **Xabregas**, where the **Madre de Deus Convent** stands, founded by Queen Leonor in 1509. This remarkable artistic complex is classified as a National Monument and hosts the **National Tile Museum**.









Continuing along Rua do Grilo, Rua do Beato and Rua do Açúcar, the route passes through the historic centres of the parishes of **Beato** and **Marvila**, where stately buildings coexist with urban and rural environments. Over the years, manor houses and estates were built here with fertile vegetable gardens, bathed by the waters of the Tagus River. From **Largo do Poço do Bispo**, you will discover important **industrial heritage** from the 19<sup>th</sup> and 20<sup>th</sup> centuries, made up of factories and warehouses that received raw materials and transported their goods on the Tagus riverboats or via the railway. With the major **urban redevelopment** that began in the 1990s, residential areas were built here. Cafés, restaurants, various shops, art galleries, artists' studios and innovative businesses with a lively cultural programme give this area a new urban centrality.

After **Rua Fernando Palha**, the path follows **Avenida Infante D. Henrique** to the banks of the Tagus, entering the **Parque Ribeirinho do Oriente** (Eastern Riverside Park). It continues through the **Parque das Nações** neighbourhood, where you can take several breaks and enjoy the riverside area. This is an extensive pedestrianised area with fountains, themed gardens and various equipment including the Knowledge Pavilion/Living Science Centre, the Oceanarium and the Pavilion of Portugal (an emblematic building designed by architect Álvaro Siza Vieira and classified as Cultural Heritage).

## PARQUE DAS NAÇÕES AND PORTUGAL PAVILION

| This part of the city has its origins in the World Exhibition that took place in Lisbon in 1998 (EXPO 98), dedicated to the theme “The Oceans: a Heritage for the Future”. This event enabled the urban redevelopment of an extensive area in the city’s east, which was at the time occupied by abandoned industrial facilities. The landscape conditions and the quality of the landscape and buildings in the new neighbourhood, known as Parque das Nações, have attracted many residents to this part of the city. Large leisure areas contribute to a privileged relationship with the River Tagus, especially the Garcia de Orta Garden.

This urban landscape is characterised by contemporary architecture of various styles and designed by architects of international renown. The modern facilities are worth a closer look and some are definitely worthy of longer exploration. The Portugal Pavilion has a strong presence in the area and a special significance. Designed by internationally-renowned and award-winning Portuguese architect Álvaro Siza Vieira, the Pavilion establishes a remarkable relationship with the water. Restrained and beautiful, the huge reinforced concrete canopy of the large pavilion, creates a welcoming shade for those passing by. This landmark is classified as a National Monument and is also a reference point of the Tagus Route.



➔ 38°45'55" N 9°5'41" W

From the Portugal Pavilion, head towards the waterfront, passing the **Jardim Garcia de Orta** and continuing along the riverbank. With its wide **Estuary** and the **Mar da Palha** on the horizon, the pedestrian track continues along the bank of the Tagus in wooded areas with large garden terraces. The landscape is both restful and vibrant and provides an ideal introduction into the rest of the journey ahead.

The **Passeio das Tágides** eventually meets the **Passeio do Tejo**. The street art here enriches the public squares and gardens we pass through, accompanying us on a route that follows the shore along the wooden walkways and footpaths. We eventually arrive at the **Vasco da Gama Bridge**, inaugurated in 1998 to join the two banks of the river and provide a better connection between north and south in the greater metropolitan area of Lisbon.



➔ 38°47'5" N 9°5'46" W



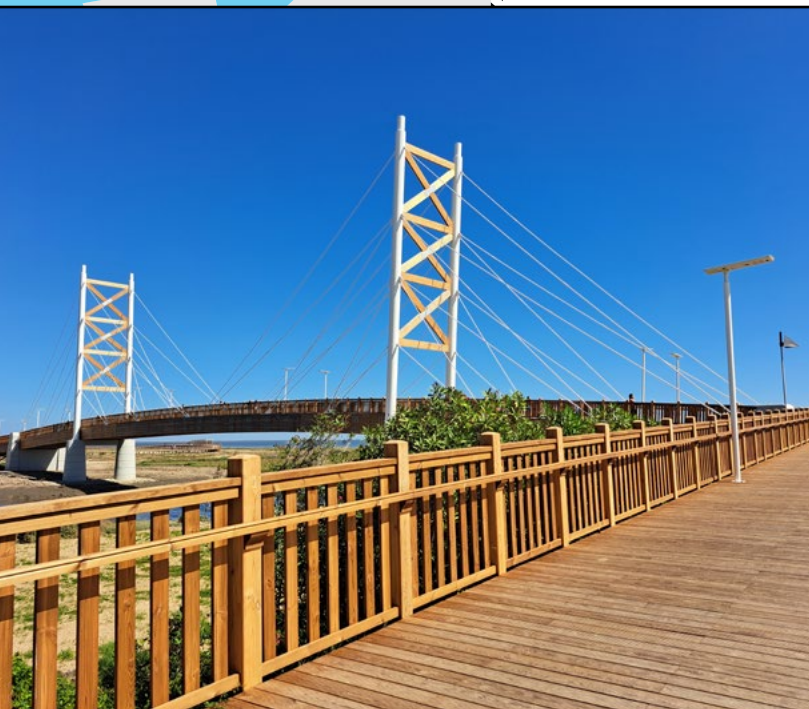
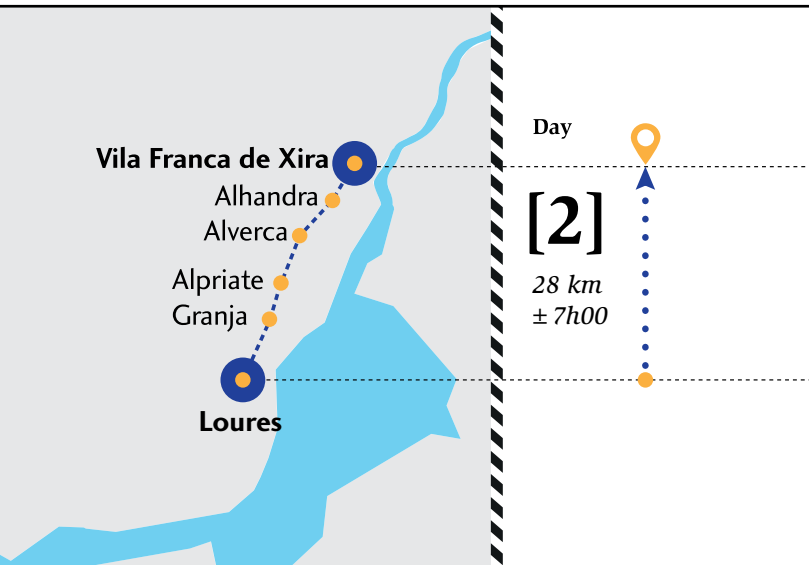
Next to the **Jardim do Passeio dos Heróis do Mar** you will find the **Igreja de Nossa Senhora dos Navegantes**, where visitors can make a visit of religious interest.

The **CHURCH OF NOSSA SENHORA DOS NAVEGANTES** is the main church of Parque das Nações, a new parish formed in 2003 in Lisbon's east. This area was urbanised in the context of the Great World Exhibition of 1998. Inaugurated in 2014, the church and its surrounding structures form a large modern complex designed by architect J. Dias Coelho and serve parish activity. It is an example of contemporary religious architecture, with a clean exterior and an interior of great spiritual ambience, with capacity for 1,300 people.

A circular temple whose main entrance is decorated with a hollow cross, the church's 40m-high tower emerges over the landscape to suggest the shape of a ship, recalling the Portuguese maritime vocation. Inside, the pews approach the altar in an ecumenical atmosphere of true contemplation. The space is punctuated with works by sculptor Alípio Pinto, which evoke the mysteries of the Rosary. The main retable on the high altar, which alludes to the transfiguration of Christ, and the large stained-glass window above the tabernacle are particularly noteworthy.

Starting at the Igreja dos Navegantes and continuing along the **Passeio do Tejo**, the path leads to **Parque Tejo-Trancão**, an extensive green leisure area designed for the 2023 World Youth Day in Lisbon. This first day ends at the footbridge over the **River Trancão**, a tributary of the Tagus. In Sacavém, now in the municipality of Loures, you will find a variety of logistical support.





➔ 38° 47' 45.8" N 9° 05' 38.2" W



## Day 2 | THROUGH THE TAGUS ESTUARY

### Loures ➡ Vila Franca de Xira

The second day of the journey takes place in the municipalities of **Loures** and **Vila Franca de Xira**. This section takes place in the incomparable beauty of the **Tagus estuary**, which is characterised by its many *mouchões* or islets and the various tributaries and arms of the river which create a jagged river bank. The riverside landscape is mostly made up of tilled floodplains, where small villages and the natural eco-system of the varied traditional fauna and flora is maintained. The hillsides give the landscape a natural frame, with centuries-old olive trees, old rural villas, farms, churches, chapels and fountains interspersed among residential settlements. This leg features both exclusively pedestrian and mixed sections.

The route has two alternatives: a walk along successive **riverside walkways** along the banks of the Tagus or a **walk inland**



➡ 38°56'12" N 9°0'3" W



If you opt for the **riverside walkways**, cross the pedestrian bridge over the River Trancão and follow the riverbank on a route of around **28 kilometres**, taking approximately **7 hours**. These riverside walkways through the municipalities of Loures and Vila Franca de Xira are located in areas of great ecological and environmental importance (rush and reed beds and salt marshes). They allow you to observe the habitats and the unique landscape along the coastline of the Tagus estuary. There are cycle paths, covered areas and wooden platforms with benches for resting, which also make it possible to practise fishing. The **Loures Riverside Path** is around 6.1 kilometres long and runs through Sacavém, Bobadela, São João da Talha and Santa Iria da Azóia. This is followed by the **Tagus Estuary River Linear Park**, in the municipality of Vila Franca, which is around 20 kilometres long, and our second day ends at the Constantino Palha Garden in Vila Franca de Xira.

If you prefer to walk inland, this route is around **30 kilometres** long and takes approximately **7 hours**. Start at the **Sacavém Ceramics Museum**, which is dedicated to the study and musealisation of the old Sacavém Pottery Factory and the region's industrial heritage. Here you can stamp your Pilgrim's Credential.

➡ 38°56'14" N 9°0'1" W





**SACAVÉM POTTERY FACTORY** | The history of ceramics production in Portugal in the 19<sup>th</sup> century is deeply linked to the existence of the Sacavém Pottery Factory, created in 1850 by the industrial glass-maker Manuel Joaquim Afonso and installed in Quinta da Aranha next to the railway station. In 1863, it was sold to British industrialist John Stott Howorth, who had come to Portugal to install the railway lines. He became a naturalised Portuguese citizen and was awarded the title of Baron of Sacavém. The Royal Factory modernised its facilities and attracted craftsmen. It was one of the great centres for the production of utilitarian ceramics and tiles in Portugal, notably for the large panels at São Bento Station in Porto. It enjoyed a high profile with international commissions and remained in operation until 1983.

The **SACAVÉM MUSEUM** is today the facility that publicises this important cultural heritage. Set up by Loures Municipal Council and dedicated to industrial heritage, it is an example of contemporary museography. Honoured with an international award, it preserves collections of ceramics and a vast archive of documents, which are presented in its exhibition spaces. It has a very active documentation centre and educational services that serves visitors and schools.

Nearby is the **Main Church of Sacavém**, which is well worth a stop. It was part of the old convent complex dedicated to nuns of the order of Santa Clara, the **Convent of Nossa Senhora da Conceição dos Mártires e dos Milagres**. Admire the elegance and sobriety of its Mannerist architecture, including the 17<sup>th</sup> and 18<sup>th</sup>-century tile panels in the cloister.

As the Route continues it begins to include some mixed sections along roads and old footpaths, providing a riverside landscape of fertile floodplains rich in natural and built heritage.

The landscape is made up of the hillside slopes around the **Tagus** and **Trancão** rivers and the **Alpiatre** and **Caníços streams**, which feature centuries-old olive trees. The humid low-lying terrain around these waterways transitions between aquatic and terrestrial environments, featuring crop plantations and other plants typical of such humid environments.

The hillsides framing the scenery provide signs of ancient rural life. Along the way, walkers can observe the traditional centres of ancient villages and the remains of historical **18<sup>th</sup>-century rural villas**, with their characteristic trees, walls and gates.

Crossing the old bridge over the **Trancão River**, follow the signposted route (marked in detail on the map available online) and continue along the base of the hillside among the ash and tamarisk trees that line the dyke of the left bank of the Trancão. Around halfway up the left river bank, it is possible to see the **Quinta da Malvasia** and, beyond that, among the olive groves in the **village of Unhos**, the 17<sup>th</sup>-century tower of the **Igreja de São Silvestre (Saint Sylvester Church)**.

Continue along the **Trancão floodplain**, with the green slope always on your right.

Further on in **Granja de Alpiatre**, you can break up your journey by exploring some interesting cultural heritage sites. The first references to Granja, which came to belong to the Knights Templar and to the Order of Christ, appear in the 12<sup>th</sup> century, when the area was being repopulated.

Located along the fertile green banks of the **Alpriate stream** is the **Quinta do Brasileiro**, an agricultural and residential property remodelled and expanded over the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries. The old **Quinta do Monteiro-Mor** can be reached along the characteristic boulevard. Here, despite the building's state of disrepair, contact with this 18<sup>th</sup>-century rural villa evokes the interconnectedness of the local settlement and the waterway. Also worth seeing in Granja is the elegant **Chapel of Saint Sebastian**, with its bell tower and 17<sup>th</sup>-century porch featuring a triple arcade along its façade.

The old village of **Alpriate** was historically dedicated to fishing and in the old town centre it is still possible to admire boats used to catch sole, sea bass and eel. Various facilities are available in the village, which is an ideal spot to take a break. Continue down to the dyke next to Vale da Figueira as signposted.

In the village centre of **Vialonga** (a place name derived from the long Roman road opened in the valley to give access to Olisipo, the Roman name for Lisbon), you can visit the **Chapel of Saint Eulália**, dating from the end of the 13<sup>th</sup> century and remodelled in the 18<sup>th</sup> century, and the 16<sup>th</sup>-century **main church**, dedicated to Our Lady of the Assumption, with its interior covered with 17<sup>th</sup>-century woodwork and tiles from the 18<sup>th</sup> century that narrate the important stages of the Virgin's life.

Also recommended is a visit to **Verdelho do Ruivo** to see the **Chapel of St. Anthony** in **Quinta do Caldas**, which in the 16<sup>th</sup> century belonged to Brother Bartolomeu dos Mártires. With previous arrangements it is possible to visit several villas and properties of historical and cultural interest founded by religious orders and noble families that represent characteristic examples of rural architecture.

When leaving Vialonga, head in the direction of **Póvoa de Santa Iria**, crossing the bypass road and continuing along a road bordered by olive trees. Take the opportunity to visit the **Igreja Matriz de Nossa Senhora de Fátima** (Main Church of Our Lady of Fátima), designed by architect José Bastos and inaugurated in 1956. The **Quinta da Piedade** is also worth a visit, an

18<sup>th</sup>-century complex made up of a country residence, a church and chapel dedicated to Our Lady of Mercy, the Chapel of Senhor Morto and the Oratory of St. Jerome, where cultural facilities are located.

The Route continues, becoming mixed and fragmented in some sections as is typical of urban areas. Eventually moving again towards the **Tagus Estuary** after crossing parts of the parishes of Vialonga and Póvoa de Santa Iria, you arrive at **Forte da Casa** and the riverbank of the Tagus after crossing the railway line. The landscape becomes more aquatic in character and the presence of large *mouchões* (islets in the estuary) become more pronounced.



**THE TAGUS ESTUARY** is a wide aquatic territory that connects the river to the sea. As it approaches the river mouth, the Tagus widens into a system of tributaries and arms. This interaction of the river and the sea creates the largest wetland in Portugal and the largest estuary in Europe. It is divided into several areas, including the so-called Mar da Palha. Of high biological and economic value, it is a kind of “big sea” that is formed between the two banks. Its presence is felt in the history and everyday life of a significant part of the surrounding areas and of the communities of the Lisbon metropolitan area.

**MOUCHÕES** are islets in the middle of the estuary, occupied by endogenous vegetation, pastures and wet, sandy, clay and mixed soil. Thanks to the high level of irrigation and size, *mouchões* can form highly productive places for agricultural cultivation. They play a key role in balancing the fragile eco-system in which they are located. As such, their maintenance and protection are of critical importance.

It is also possible to observe beautiful examples of waterbirds on the *mouchões*, which offer an ideal place for birds to rest and feed during their migratory routes from Europe to West Africa. Species include Flamingos, Herons, Ducks, Pied Avocets, Sandpipers and Plovers, which feed on the tidal mud flats and rest in nearby habitats and vegetated areas.

Crossing the marshland area, the track continues to **Alverca do Ribatejo**. Across the railway line in Alverca is the **Air Museum**, which houses a number of aviation-related exhibits. Also noteworthy are the **Alverca and Forte da Casa salt pans**, located on the right bank of the Tagus Estuary, an area made up of salt pans and agricultural fields and classified as an important area for bird conservation. In the historical town centre, visitors can admire the **Main Church** dedicated to St. Peter, a church of Arabic origins and renovated in the 18<sup>th</sup> century; the **Church of the Child Shepherds** (the first temple dedicated to the child



shepherds of Fátima, Francisco and Jacinta, and featuring the second largest carillon in Europe); the **Church of Misericórdia**, built in the 17<sup>th</sup> century; and the 16<sup>th</sup>-century **Pillory** in front of the old **Municipal Chambers**.

The journey resumes along the **path between Alverca do Ribatejo and Vila Franca de Xira**, a distance of 7.5 km and covered in around 2 hours. The track follows the Tagus River and is used by many local walkers, cyclists and joggers, or as a picnic and rest stop. The river is also used for canoeing, sailing and sports fishing. We suggest a stop in **Alhandra** to visit the **Dr. Sousa Martins House Museum**, which exhibits the personal collection of this extraordinary and innovative Portuguese doctor who worked towards the international promotion of hygiene and preventive health measures, as well as a visit to the **Chapel of Our Lady of the Conception** or the **Igreja de Nossa Senhora da Guia** (Church of Our Lady of Guidance). In **Alhandra** you can take some time to rest. Alternatively, you can visit the imposing **Main Church** dedicated to St. John the Baptist, founded in 1558 by Cardinal Henrique. From **Alhandra**, the track continues along the **Riverside Walking Track**. The landscape is serene and clear. Before arriving at **Vila Franca de Xira**, past the railroad on your left you can see the **Quinta do Paraíso**, where Afonso de Albuquerque was born.

A good place for a rest during the walk is the **Fábrica das Palavras**, the modern municipal library where books are the focus for many varied activities. It is a place of inspiration and beauty, but also a great place to admire the surrounding landscape.



At the end of this second stage of walking, the city of **Vila Franca de Xira** is an ideal place of welcome. Here you will find the necessary facilities to spend the night and recover. Your point of arrival is the pleasant **Constantino Palha municipal garden**, named after this local entrepreneur and benefactor.

Within the city you find the 17<sup>th</sup>-century **Main Church** dedicated to St. Vincent. Also close by is the **Church of Misericórdia** and the **Museum of Sacred Art**, which holds a noteworthy collection. The nearby **Largo da Câmara** features several remarkable examples of Manueline architecture, such as the **Pillory** and the **Igreja de São Sebastião** (Church of Saint Sebastian), each framed by the **Municipal Chambers**.

If you have the time, you can finish the day by investigating local history and culture or, if you prefer to rest, can do so the next day before resuming your walk.

**Vila Franca de Xira** was founded in the context of the first attempt at colonisation of the region by French crusaders in the 12<sup>th</sup> century. Administered by the Order of Christ, it owes its name to the nationality of the crusaders (French or *franco*, in Portuguese) who helped the first kings of Portugal in the reconquest and settlement of the territory and to the predominant forest in those uncultivated lands, the *cira* or *Xira*. It developed into a great urban centre of the surrounding metropolitan area without losing its identity as a riverside city linked to the Tagus and associated activities.



**BOATS OF THE TAGUS: THE RIVER ROUTE** | The

Tagus River is traversed by various types of boats and ships, including *cacilheiros*, ferries, sports boats and cruise ships. In the riverside villages on the banks of the estuary, however, some examples of traditional boats remain, such as the *Catraios*, *Canoas*, *Varinos*, *Traineiras* (used for catching sardines, seabream, Atlantic pollock and swordfish) and smaller boats for catching octopus and squid.

The 'Liberdade', one of the *varino*-style boats that transported goods along the river, has been transformed into part of the Municipal Museum of Vila Franca de Xira. 18 metres long, weighing 40 tons and featuring two sails, a high bow and a flat bottom, this boat returns to the river between the months of May and October, navigating the shoals to allow the public to discover the exceptional natural landscape of the Tagus Estuary Nature Reserve and explore the *mouchões* between Vila Franca de Xira and Valada do Ribatejo.

The **TAGUS ESTUARY NATURE RESERVE** | a classified and protected nature reserve that takes in municipalities on both the southern (Alcochete, Benavente) and northern river banks (Vila Franca de Xira).

The reserve is made up of estuarine waters, surrounding fields, small inlets, *mouchões*, marshes, salt pans and agricultural alluvial plains. It is home to several characteristic species such as sole, sea bass, brown shrimp, lamprey and eel. The noteworthy birdlife in the reserve includes a large number of wintering species and ospreys and flamingos are also abundant.

The **Municipal Museum**, organised in several thematic sections, and the **Museum of Neo-Realism**, installed in a contemporary building since 2007, are both worthy of a visit. The latter focuses on a theme of historical relevance to 20<sup>th</sup>-century Portuguese culture, society and the arts.



With a focus on literature and the visual arts, it holds an important body of documents and a remarkable collection of artworks.

In the riverside area, visitors can observe the traditional activities taking place in and around the waterfront. From the Vila Franca pier it is possible to access some of the *mouchões*.

Another place to visit is the **Railway Station** and the **Municipal Market**, whose architecture is highlighted by the artistic quality of its tile panels, which are distinguished by their theme and artistic quality. Designed by painter Jorge Colaço, the blue and white panels of the Railway Station evoke characteristically agricultural landscapes and scenes of the riverside wetlands. The panels of the Municipal Market, by Álvaro Pedro Gomes, also explore these themes.

### TILES: ART AND HISTORY

Tiles are an important area of Portuguese artistic production. With their origins in Mediterranean ceramics and greatly influenced by the large production centres in the south of the Iberian Peninsula in the 15<sup>th</sup> century, tiles became a national medium of artistic expression from the 16<sup>th</sup> century onwards. During the 17<sup>th</sup> and 18<sup>th</sup> centuries, large sets of tiles (in the form of both illustrative panels and as decorative patterns) were used to line the sumptuous interiors of churches and palaces, creating truly baroque aesthetic environments.

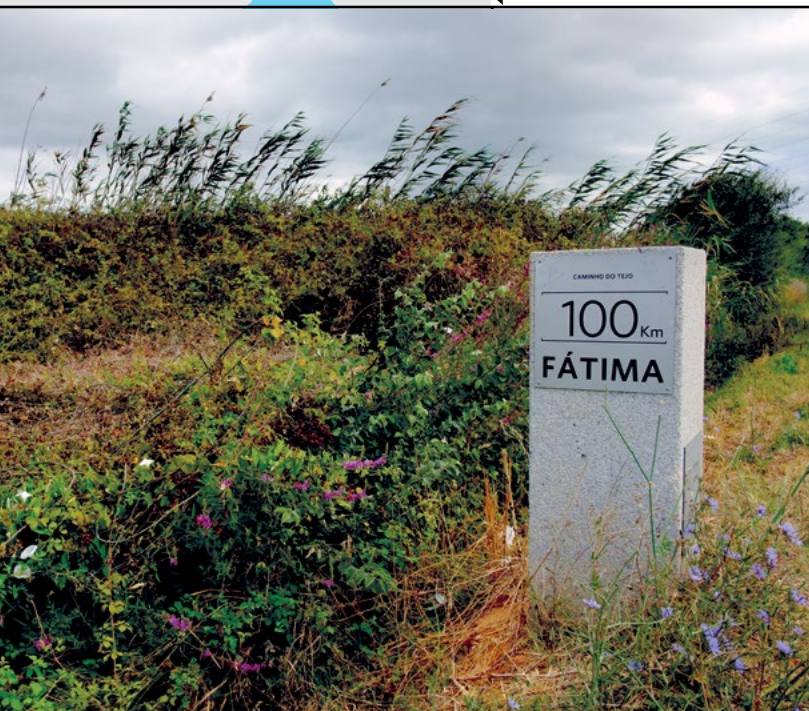
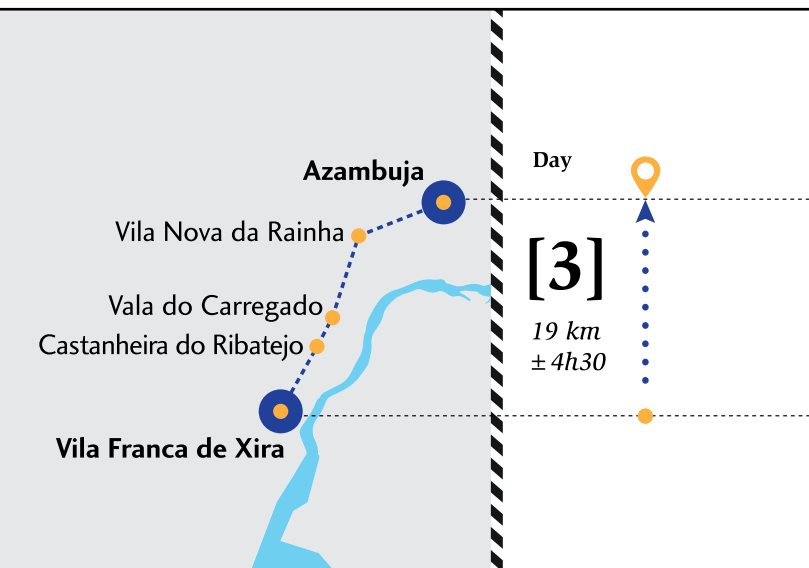
Production expanded in the 19<sup>th</sup> and 20<sup>th</sup> centuries with the development of semi-industrial and industrial production, achieving technical and aesthetic qualities nation-wide in which relevant painters and ceramists such as Jorge Colaço, Jorge Barradas and Almada Negreiros were invited to participate.

Tiles became one of the main forms of public art, covering and beautifying urban façades and public buildings, both in the form of industrial patterned tiles and in the form of hand-painted illustrative panels composed in large thematic sets.

With time and interest to visit other places in the municipality, visitors can explore the ruins of the old **Farrobo Palace**, built in the 19<sup>th</sup> century by the 1<sup>st</sup> Count of Farrobo, a prominent cultural figure who created a small theatre in this building where many Italian opera companies have performed.

In the vicinity is the **village of Povos**, which was given a charter by King Sancho I in 1195, certifying the strategic importance of the town and its castle built atop the **Senhor da Boa Morte** hill. The **Manueline pillory** standing in front of the old **Municipal Chambers** in **Largo da Força** reaffirms the dynamism of the town. Near the river, the **Quinta da Real Fábrica dos Atanados** was built in 1729 by João Mendes de Faria Barbosa,

one of the important tanneries that remained in operation until the 1940s. A devotional spirit is kept alive by the procession of the Lord of Good Death, which takes place annually on Thursday of the Ascension. The procession leaves the **Igreja da Nossa Senhora da Assunção** (Church of Our Lady of the Assumption) and advances towards the **Sanctuary on the top of the hill**. Nearby, visitors can explore the ruins of the **Palace of the Counts of Castanheira** and a **set of anthropomorphic** graves excavated in the rock.



➔ 39°1'16" N 8°57'1" W

## Day 3 | CREEKS AND LARGE VALLEYS

### Vila Franca de Xira ➡ Azambuja

The distance between **Vila Franca de Xira** and **Azambuja** is around **19 km** and can be covered in approximately **4 hours and 30 minutes**.

The track is framed to the east by the characteristic landscape of the **Lezíria do Tejo** furrowed by creeks and large valleys of ashes and reeds. To the west lie mountains with pine trees and cork oaks.

Walkers are enveloped in nature and landscape throughout this stage. The track also travels through part of Vala do Carregado and Vala Real da Azambuja, noteworthy for their proximity to the water. The historical urban landscape also invites contemplation, especially the areas around the old farms and the cultural heritage of villages and towns such as Vila Nova da Rainha and Azambuja, which feature many interesting churches and cultural facilities.

This part of the track allows walkers to discover the surrounds of the northern bank of the Tagus, framed by the mountains to the west. Irrigated crops predominate in the fields furrowed by valleys. After the harvest, cattle descend from the slopes to take advantage of the stubble. The **Tagus dyke** is lined with ash trees, reeds and yellow water lilies, while the surrounding slopes and hills feature maritime and stone pines.







➡ 38°57'40" N 8°58'47" W

You can progress along your hike at a moderate pace, making the stops for contemplation that the track deserves. The track is easy, but requires some attention and a sense of direction. For this reason, we once again recommend a detailed map, which is easily acquired. We suggest a walk divided into three sections, with stops between each section.

To leave the city of **Vila Franca de Xira**, go to the **Municipal Gardens** (Jardim Constantino Palha). At a moderate pace, the first section extends between this garden and Vala do Carregado for a distance of 6 km, around 1 hour.

Leaving the **Municipal Gardens of Vila Franca de Xira**, head towards and then under the **Marechal Carmona bridge** in the direction of **Castanheira do Ribatejo** and **Carregado**, where the track presents a variety of natural landscapes and the urban periphery.



At your destination of **Vala do Carregado**, you will find suitable resting places and small cafés. Walkers can spend some time exploring Vala do Carregado and learning how it fits into the Tagus River system and other riverside towns.

From **Vala do Carregado**, walkers can start the second part of their journey with a 4 km walk of around 1 hour to **Vila Nova da Rainha**. The Route is very shaded and follows the **channel**.

A short detour allows a visit to explore some of the cultural heritage of **Carregado**. This is one of the calmer days of the journey, which allows walkers to choose their own pace. Near the **Carregado Thermoelectric Power** Plant and its imposing smokestacks, we suggest you take a detour to **Carregado** to explore its important palaeontological and archaeological heritage. There, we propose a visit to **Quinta da Condessa**, founded at the end of the 17<sup>th</sup> century under the name of Prazo do Mestre or Quinta do Carregado. It was founded by the Countess of Lousã Mariana Joaquina de Basto Barém (daughter of Luís António de Basto Barém, alcaide of the town of Linhares, who established an estate here in 1715). On the grounds of the Quinta is the **Chapel of St. Sebastian**, built by Manuel Correia de Meneses Barém and his wife Joana de Távora in 1669. In 1877, the Quinta was acquired by the Pinto Barreiros family and became an important cattle farm.

In the village of **Carregado** next to the National Highway (Estrada Nacional), you can also visit the **Quinta de Santo António**, built at the end of the 19<sup>th</sup> century by the Vaz Monteiro family, who began raising cattle there in 1848.

Classified municipal heritage also includes the **Quinta do Campo**, which belongs to the Marquis of Castelo Melhor and the Viscount of Varzea. Visitors can also enter the **Igreja Paroquial de Nossa Senhora de Fátima** (Parish Church of Our Lady of Fátima), inaugurated in 1956 after the dissolution of the parish of Nossa Senhora da Assunção de Cadafais, becoming the new local centre of Christian faith.



Heading back to the Thermoelectric Plant, continue straight ahead along the left side of the tarmac road. The traffic requires walkers pay extra care in this area. This road leads all the way to **Vila Nova da Rainha**.

The historical record of **Vila Nova da Rainha** stretches back to the 13<sup>th</sup> century. In 1375, King Fernando spent some time here and issued the residents a charter granting them jurisdiction and official town status. This good fortune would continue with the marriage of Nuno Álvares Pereira and Dona Leonor de Alvim in that same year in the **Igreja de Santa Marta** (Saint Martha Church), currently the main church. With its façade topped by a cross and framed by a lateral tower, the temple stands on a small hill. In 1916, the first Military Aeronautics School was founded in Vila Nova da Rainha.

**THE PORT OF VILA NOVA DA RAINHA** played an important role in the movement of people and goods and contributed significantly to the development of the urban centre itself. During the Middle Ages but especially from the 16<sup>th</sup> century onwards, it established itself as a distribution centre for the movement of people and goods, with growing regional and national importance.

People and goods from various parts of the country and especially the capital arrived and departed from the local river wharf, filling the Tagus and its tributaries and canals with characteristic leisure and transport boats. Local residents, pilgrims and travellers in particular would disembark here to continue by road their journeys to cities and towns in the western region, especially to the important town of Caldas da Rainha, founded in 1511 following the construction of its Thermal Hospital in 1485 by Queen Eleonor.

The port formed part of the itinerary of the **Royal Highway**, an important transport hub in the national road system implemented from the late 15<sup>th</sup> century to facilitate the transport of the court throughout the national territory. Characteristic signage and indications of distances still survive from this road system.

After a break, leave **Vila Nova da Rainha** and head for the town of **Azambuja**. The distance of 7 km will take around 1 hour and 30 minutes to cover. You should leave **Vila Nova da Rainha** by the National Highway heading north towards **Azambuja**. Though traffic on the road can be heavy, there is plenty of space for walkers to advance safely on the left side.

After a little more than 1 km, you will find **Quinta das Cabanas da Rainha**, a private property that stands out for the tile coverings dating from the 17<sup>th</sup> to 20<sup>th</sup> centuries which decorate the interiors of the house.



➡ 39°1'40" N 8°56'35" W

Continuing your journey, you will arrive at **Azambuja**, whose history dates back to the period of the formation of the kingdom of Portugal and the reconquest and organisation of the territory. The town was originally known as *Oleastrum* during Roman Empire and became *Azz-Abuja* during the Muslim period. Reconquered from the Moors by King Afonso Henriques, it was donated in 1200 by King Sancho I to the Crusader Childe Rolim, son of the Count of Chester, for his help during the siege of Lisbon.

A visit to some of the monuments is well justified. A good place to start is the **Main Church**, whose origins date back to the 13<sup>th</sup> century, a time when the village was known as a ‘vila franca’, a town which benefited from tax exemptions. Dedicated to Our Lady of the Assumption, this 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> century building houses tile panels and baroque carvings. Next to the church in **Praça do Município** is the **Manueline Pillory**, marking the concession of a foral charter to the town by King Manuel I in 1513.







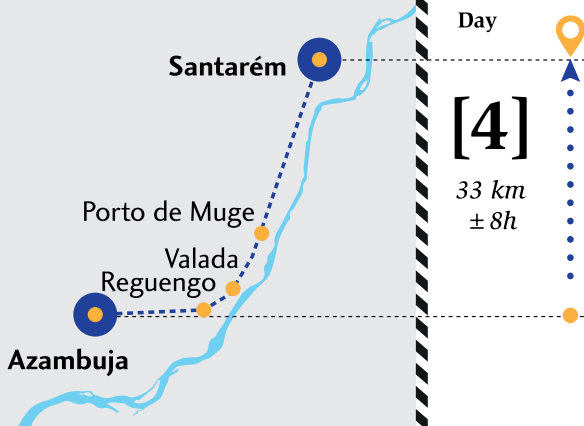
➔ 39°4'9" N 8°52'6" W

The **Misericórdia** building originally housed the town's first hospital, founded in 1304 by Pedro Estevães do Sobral and his wife, Esteva Fernandes. The hospital was eventually handed over to the Brotherhood of the Holy Spirit, who added a chapel for religious services. In 1552, the Brothers decided to establish the Brotherhood of Mercy, dedicating hospital buildings to health and care.

In the middle of the 16<sup>th</sup> century, the temple was rebuilt, highlighting the simplicity of the classic lines of its façades. The interior features several artistic elements of great erudition, including tiles, gilded carvings and the altarpiece painting on wood. The latter include the “**Jesse Tree**” on the altar of Our Lady of the Rosary, executed in 1595 by Simão Rodrigues, and the oil painting “**Calvary**” on the altar of Senhor Jesus das Chagas, attributed to André Reinoso from the beginning of the 17<sup>th</sup> century.

At the end of this walk, you can rest overnight in this village, which offers all facilities required. Thus reinvigorated to continue, visitors may also be motivated to return one day to discover the **municipality of Azambuja** and the important civil and religious heritage scattered throughout its parishes. Certainly worth the effort is a long and attentive visit to **Pina Manique, a monumental complex** of Pombaline architecture and urban design associated with the ideals of the Enlightenment.





➔ 39°3'31" N 8°51'16" W



## Day 4 | THROUGH THE LEZÍRIA

### Azambuja ➡ Santarém

The distance between **Azambuja** and **Santarém** is around **33 km** and can be covered in approximately **8 hours**.

The Route continues into the heart of the **Lezíria do Tejo**, a territory predominantly made up of irrigated plains fostering fertile agricultural land. This floodplain landscape is often compartmentalised by native hedge species.

Lined with leafy ash trees overshadowing the banks, many pleasant river beaches emerge along the banks of the river. Cyclical flooding alters the banks of the river and its tributaries, giving rise to the construction of the dykes that characterise many local villages, such as **Valada do Ribatejo**, **Reguengo do Alviela** and **Porto de Muge**.

Some of the most impressive landscapes of the entire route appear in these sections over the dykes. In the final section of the day's walk, **Santarém**, with its strong urban presence on the river, gives expression to the ancestral memory of navigation of the Tagus and retains a rich cultural heritage that spans many centuries.

**LEZÍRIA** | A wetland landscape characterised by **floodplains on the banks of the Tagus River** and its main tributaries. Water here is that which shapes the surrounding landscape. The landscape is marked by rivers, streams and channels that irrigate the land and create ideal conditions for agriculture and fishing.

The same floods that limit the use of some of the land are also what makes it so agriculturally productive. Cereals such as wheat and barley, grapes and corn predominate, though sunflower and melon are important crops that grow well in local conditions. Once dominant, the rice crop is undergoing a revival. The whole landscape forms a very special *habitat*, where the local way of life is deeply connected to the surrounding natural conditions.

We propose that you take your day's walk in three sections, with stops in between.

The **first section**, between **Azambuja Train Station** and **Quinta do Alqueidão**, covers a distance of 6.5 km or 1 hour.

Leaving **Azambuja** through the pedestrian way over the railway line next to the station, head towards **Vala da Azambuja** along the road side densely wooded with poplars and eucalyptus.

The channels of the Tagus water system were created to better manage a territory dominated by the cyclical floods that inundate the agricultural fields and some of villages that are more exposed to the rich sediment of the Tagus, establishing a territorial transition between the coast and the interior. The deep and fertile alluvial plains are among the most highly productive irrigated Mediterranean agricultural zones.

Moving from south to north, the track reveals a man-made landscape with several settlements and where Mediterranean crops such as olives, wheat and grapes prevail alongside a corridor of forest made up of pine and eucalyptus trees.

The area hosts a wide range of fauna, including the Iberian green frog, the Algerian psammmodromus, the Montpellier snake, the Little owl, the Common buzzard, the Goldfinch, the European serin, the Zitting cisticola, the Carrion crow, the Barn swallow, the Great tit, the Common blackbird, the Algerian mouse, the Greater white-toothed shrew and Rabbits.

Rarer species include the Bosca's newt, the Reed warbler, the Common skylark, the Tawny pipit, the Grey wagtail, the White-winged black tit, Otters and Bats (in caves and caverns), while the rarest are the Short-toed snake eagle, the Booted Eagle and the Red-billed chough.

With the **channel** to the west and the grape fields to the east, continue between the reeds along a dirt track, where fragments of the old cobblestones remain, until reaching the **Azambuja Airfield**. Continue along the tarmac road and then along a rural road to **Quinta do Alqueidão**, enjoying the landscape of reeds, orchards,

vineyards and cultivated fields that are especially beautiful in spring.

If you want to visit the **Casa Branca river beach**, take a detour to your right and head south.

Crossing the **Channel** brings visitors to an exceptional piece of infrastructure of great historical and landscape value.

**THE ROYAL CHANNEL** is an important work of **hydraulic engineering from the 18<sup>th</sup> century**. The channel is an open waterway on the Tagus River to control field irrigation, enable the movement of people and encourage trade through shipping.

The project was initiated in 1748 during the reign of King João V with the aim of creating a network of canals along the 26 km between Azambuja and Santarém. Promoted by the Marquis of Pombal, the project was continued during the reigns of King José and his daughter, Queen Maria I, forming part of the Portuguese transport network strategy.

Ideal conditions for navigation were created along 17 km between the municipalities of Azambuja, Carregado and Santarém. In the 19<sup>th</sup> century, the Azambuja Channels Company was created, an entity responsible for the maintenance of the channel and for the creation of support infrastructure.



After a stop to rest and enjoy the landscape, start the day's **second section**, which covers the next 5.5 km. This section runs between **Quinta do Alqueidão** and **Valada** and lasts around an hour, with the possibility of stopping at **Reguengo**.

From **Quinta do Alqueidão**, continue towards the **Tagus dyke** along a tarmac road. In little more than 1 km, you will reach the dyke, where you should turn left. The road is partially shaded by ashes, poplars and willows growing alongside it and on the nearby slopes. When arriving at **Reguengo**, before entering the village, it is possible to turn right and go to **Palhota**, at a distance of around 1 km.

**Palhota** is an old *avieiros* fishing village, renowned for its unique wooden houses painted in strong colours and built on stilts to withstand the flood cycles of the Tagus River. Writer Alves Redol (1911-1969) lived in this village.

The **AVIEIROS** are fishermen from Vieira de Leiria, Leiria and Ílhavo who migrated to the banks of the Tagus, settling there in characteristic villages of wooden houses next to staked wharves on the river. These communities brought techniques and customs that formed a unique way of life and cultural expression.

Key aspects of local culture include characteristic boats, fishing techniques, stilted houses and wharves and a delicious culinary culture centred on fish from the river. The writer Alves Redol celebrated the experiences of this cultural heritage in his novel "Avieiros", a key work of Neo-Realist aesthetics.

Although the avieiran communities have disappeared, much of its local colour and memories have been maintained for ongoing appreciation.



➡ 39°3'36" N 8°47'54" W

Returning to the track, you can take a break in the village of **Reguengo**. Cross the cobbled dyke, with the **Tagus River** to the east and the **Lezíria** to the horizon, pass the **Quinta da Mota de Frade** and enter **Valada**, an important agricultural parish in Cartaxo, specialising in the cultivation of grapes, sunflowers, corn and melons. The village features the **Main Church** dedicated to Our Lady of Ó, originally built in 1211 and rebuilt in 1528.



➡ 39°3'46" N 8°49'26" W



➔ 39°4'54" N 8°45'28" W

Here, very close to the river, walkers can take a break in the wooded area equipped with a picnic park and a river beach, which is both a local meeting place and a wonderful viewpoint to observe the Tagus River. When ready to continue, the **third leg** of this third day of walking runs between Valada and Santarém, a distance of 18 km and covered in approximately 4 hours.

There are many opportunities for small breaks throughout this last phase of the day's journey. At **Porto de Muge** it is possible to cross the Tagus River over the Rainha Dona Amélia Bridge, a remarkable work of engineering and art opened to trains on 14 January 1904 by King Carlos I. It is currently used by road traffic and pedestrians. If you decide to make this short round trip, pay attention to safety.

Marvel at the landscape of the Tagus River from the bridge deck. Crossing the bridge, you reach **Muge**, a village located on the left bank of the stream with the same name (a tributary of the Tagus), which was part of the Alcobaça Monastery until the beginning of the 14<sup>th</sup> century, when it was delivered to the Crown. In 1648, the dukes of Cadaval became its donees, building the

palace and the farm. Visit the **Palace of the Dukes of Cadaval**, which retains its original façade and is flanked by two raised bodies with arches and porch. The house is organised around a patio which features the Chapel of Our Lady of Glory, built in the 18<sup>th</sup> century.

In front of the palace there remains a **bridge of Roman origin with a medieval arch**. It is worth visiting the **Main Church of Our Lady of the Conception**, which was built in 1297 by Afonso Pais, parish priest of Salvaterra. The temple was renovated in the 17<sup>th</sup> and 18<sup>th</sup> centuries.

Return to **Porto de Muge**. Go over the dyke and glimpse old rural manors: **Quinta das Palmeiras** (including the avenue that gave it its name); **Quinta do Pedroso**; and **Quinta das Varandas**, painted white and blue.

Continue down the dyke for around 1.5 km after passing the **Quinta do Malpique**, making a small detour to the left and then after 300 metres turn right, following a rural dirt road parallel to the Tagus. This road crosses small properties and approaches **Caneiras**, in the municipality of Santarém. This is another village on the Tagus retaining **avieiran heritage**.



Through vineyards, the Route begins to move us away from the river and its dyke and follows part of the National Highway. You enter the town of **Santarém** through the old riverside town of **Marvila** and its **main street** of the same name. Notable monuments in the town include the **Church of Marvila** and **Chafariz das Figueiras** fountain.

The upper part of the city is reached by climbing the steep **Junqueira pathway**. The track ends at **Praça Sá da Bandeira**, next to the **Cathedral** and the **Igreja de Nossa Senhora da Piedade** (Church of Our Lady of Mercy).

The city of **Santarém**, the region's great urban centre, stands over the Tagus River with an extensive panorama of the surrounding landscape. Its ancestry can be noted in its rich historical and cultural heritage, which provides evidence of its Roman and Arab occupation. A place of residence for the itinerant medieval court, the town prospered over the centuries and was given city status in 1868.

**SANTARÉM** | its topographic features have conditioned its urban development. The city is located in a flat area overlooking the river, with an average height of 103 metres. The city also includes two riverside centres (Ribeira de Santarém and Alfange), built at an average height of 8 metres on the right bank of the Tagus River.

Santarém is notable for the quantity and quality of its classified heritage. A systematic process to classify its built civil and industrial historical heritage began in 1910. Classification processes were implemented to include tangible and intangible historical heritage and include examples such as the doors of the fortress, Manueline and Renaissance windows, Gothic churches and convents, Renaissance religious and civil buildings, Mannerist and Baroque buildings and contemporary facilities such as the Municipal Market.



On your day of arrival, weather permitting, or the next day in the morning, enjoy a walk through the streets of the city, observing the **fortress** and its walls. At the **Portas do Sol** gardens you can see the vast territory of the south bank of the Tagus River. It is worth visiting the **Fundação Passos Canavarro** house museum located nearby, which houses an excellent art and history museum and preserves the bedroom of the romantic 19<sup>th</sup>-century writer Almeida Garrett.

Gothic monuments form part of the city's cultural memory, especially the **Church of São João de Alporão**, the **Graça Church** (where the Tomb of Pedro Álvares Cabral, discoverer of Brazil, is located), the **Convent of São Francisco** founded in 1242 to house a mendicant religious order, and the **Convent of Santa Clara**.

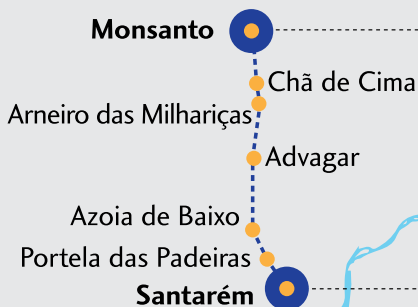
Be sure to visit the **Cathedral** (the old church of the Company of Jesus), dedicated to Our Lady of the Conception, with its imposing 17<sup>th</sup>-century façade.



The single-nave interior of the temple includes eight side chapels, where Baroque works of art reinforce the aesthetic of the carvings and painted ceiling and the remarkable fidelity in the iconography relating to the ascension of Our Lady. Next door is the **Diocesan Museum**, which was awarded the European Union Prize for Cultural Heritage/Europa Nostra Awards in 2016.



➔ 39°14'13" N 8°41'7" W



Day

**[5]***30 km*  
*± 8h30*

➔ 39°22'53" N 8°42'34" W

## Day 5 | UNDER THE SHADE OF THE OLIVE TREES

**Santarém ➡ Monsanto (Alcanena)**

The distance between the city of **Santarém** and the village of **Monsanto** in the municipality of Alcanena is around **30 km** and can be covered in about **8 hours and 30 minutes**.

This long and intense leg of the Route gives it new meaning and geographical orientation, entering into the mountainous territory of the karstic massif, where the **Natural Parks of the Aire** and **Candeeiros Mountain** ranges are located. For this reason, we suggest that you divide the day's journey into five sections, with stops in between.

The plateau of the **Santo António mountain** range marks the transition to this area of steep slopes, with mountains and cliffs, deep valleys and small valleys dedicated to agriculture. This is also the ancestral territory that separates and connects the river plains of the Tagus River to the Coast.

Within this diverse but predominantly mountainous and rural landscape with a few urban centres is anchored the genesis and history of the apparitions and the **Sanctuary of Fátima**. Viewing points appear along the track at several places in the mountains to reveal magnificent landscapes where olive groves predominate.



➡ 39°23'34" N 8°42'38" W

This long walk begins in a riverside landscape. Little by little, we begin to notice the contrasts between the urban area of the lezíria and the rural mountainous interior. On the ridge to the north of **Santarém** extends the peri-urban area that surrounds the historical city.

Then, from Póvoa de Santarém onwards, the **Cabanas stream** area becomes the focus of the landscape. The path crosses the well-shaded thalwegs or low areas, interspersed with vineyards. Along the hillsides emerge forests of cork trees, olive groves and oaks.

Further north, a new landscape opens up on the horizon with more fragile soils and where the temperature range becomes more extreme. The terrain becomes more undulating, rugged and the path alternates between sheltered low-lying zones alongside fresh water courses and high areas, sometimes following dry and windy ridges. In the driest areas, holm-oaks and olive trees predominate.

➡ 39°24'16" N 8°42'4" W





Organising your day in phases, start the first stretch of your journey between **Santarém** and **Azóia de Cima**. The distance to be covered is 8 km over around 2 hours. Departure from the city is made by the old Military Road.

In **Azóia de Baixo** you can take a short detour to visit **Póvoa de Santarém**, visiting the **Quinta de Vale de Lobos** (where the writer Alexandre Herculano lived out his last days), the **Quinta de Cabanas** and the **Igreja Matriz de Nossa Senhora da Luz** (Main Church of Our Lady of Light) which originated in a 17<sup>th</sup>-century chapel.

The town of **Azóia de Baixo** was developed along the extensive main road punctuated by houses. The **Igreja Matriz de Nossa Senhora da Conceição** (Main Church of Our Lady of the Conception) features a bell tower attached to the main façade and the stone lintel portal, on which the date of the building's 1709 restoration is engraved. Inside, it has 17<sup>th</sup>-century gilded wood retables, a high altar with an image of Our Lady of the Conception and walls covered with 18<sup>th</sup>-century tiles representing the Eucharist.

The **tomb of Alexandre Herculano** is located in the churchyard, where the ashes of this writer remained between 1877 and 1888 before being transferred to the Chapter House of the Jerónimos Monastery in Lisbon.

Take the opportunity to rest before starting the **second stretch** of your journey **between Azóia de Baixo and Advagar**, which covers 7 km in around 2 hours. Some of the Route is quite inclined, which makes for good resting spots. One of these is at **Quinta de Cabanas** and another at **Quinta de Val Flor**, though permission from the owners is required.

When leaving **Azóia de Baixo**, head for **Casais de São Brás**. Further on, continue along a road parallel to the **Cabanas stream** until passing over the bridge to **Quinta de Cabanas**, hidden in the trees. This Quinta consists of a set of buildings arranged around an open rectangular courtyard next to the main entrance.

Consult your map and follow the road that goes along the ridge to **Advagar**. Here you can take a break before

starting out on the third stretch between **Advagar** and **Arneiro das Milhariças**, a distance of 6 km and around 1 hour and 30 minutes.

Leave **Advagar** by the road that connects to **Santos**. The Route begins in an undulating area covered with holm-oaks and olive trees. Properties in the area feature rocky outcrops and woods of wild olive trees, holm-oaks, pines and kermes oaks remaining from the old territorial compartmentalisation.

Passing through **Santos**, continue descending in the direction of **Pernes**, continuing towards **Casais das Milhariças** by a dirt track that rises to cross Arneiro das Milhariças. Continue to **Arneiro das Milhariças**, a village with a heterogeneous group of houses scattered over a small elevation on which the **Main Church** stands out, built in 1671 to replace a chapel founded in 1608.

Start the fourth and final section of the day's walk, a 6.5 km section between **Arneiro das Milhariças** and the springs of the **Alviela River**. This walk lasts around 2 hours, with an ideal spot for a break being at the summit of **Três Moinhos**, between **Arneiro das Milhariças** and **Chã de Cima**.

Head towards **Espinheiro** and continue to the mountain range that rises to the north-east over the cultivated floodplain of the River Centeio. On a dirt track that runs through this plain, climb the steep slope to the summit. The view here extends for many kilometres over the extensive panorama of olive groves, fig trees and maritime pines.

In the middle of this section, between the end of the ascent and the village of **Chã de Cima**, are three deactivated windmills, an excellent place for a short break. Chã de Cima is also a good place for a break, where there is a small recently-built chapel.

After crossing the village, head north towards the springs of the **Alviela River**. On the way, you can make a short detour through **Malhou**, a village where the **Parish Church** (dedicated to the Divine Holy Spirit) stands out, with a baroque façade erected in 1634. Sebastião Duarte de Alviela and his son were buried here in 1664.

Continue the path through the **municipality of Alcanena**, passing through **Amiais de Baixo**, a parish created by decree on 25 June 1851, when it broke away from **Malhou**. It belonged to the Patriarchate of Lisbon until the creation of the diocese of Santarém on 16 July 1975 by the Papal Bull *Aposticae Sedis Consuetudinem* of Pope Paul VI. It currently belongs to the archpriesthood of **Alcanena**. The town's **Main Church** is dedicated to Our Lady of Grace.

Head towards the **river beach** until you reach the poplar trees that border one of the banks of the **Alviela River**. The river runs pure and smoothly here to the small dam next to the poplar trees. Enjoy the shade and regain your strength before resuming your journey. Close by, the **Carsoscópio Ciência Viva Science Centre** explores the history and life of this ancestral territory.





**OLHOS DE ÁGUA DO ALVIELA** | one of the six permanent karst springs of the Extremadura Massif and the one with the largest flow. It is located in the transition zone between the Massif and the Tagus Tertiary Basin, of which the feeding basin extends 180 km<sup>2</sup> underground. Up to 17.000 litres of water flow per second, which is around 1.5 million cubic metres a day. From 1880, it was one of the main sources of water supply to the city of Lisbon, through the Alviela Aqueduct. At the beginning of the track we can enjoy the Olhos D'Água do Alviela river beach.



➔ 39°26'43" N 8°42'36" W

**CARSOSCÓPIO** is a science and technology space forming part of the National Network of Ciência Viva Centres. The visit to this stimulating modern facility allows us to learn about the evolution of the Extremaduran Limestone Massif over 175 million years and the water courses running under it. Through an interactive system, visitors can "enter the skin" of a bat, one of the ancestral inhabitants of the caves and underground cavities that characterise the geology of the calcareous soils of the Aire and Candeeiros Mountains Natural Park.

**Quinta de Alviela** is an 18<sup>th</sup>-century manor owned by the Alviela estate. Entering through its baroque portal, the L-shaped architectural complex includes a small chapel dedicated to Santa Isabel. The main building is located on the upper floor, due to the flooding of the Alviela River. On the façade, the access staircase is topped by a Renaissance loggia and the portal is decorated with the family shield (a quartered shield, with the coats of arms of Henriques, Castros, Pedreiras and Vasconcelos-Ribeiro) and topped by a cross. The Quinta de Alviela complex is completed with a box-wood garden.

Be sure to follow the interpretative route of **Olhos d'Água do Alviela**, an attractive path between the spring of the Alviela River and the Amiais stream gully. The unique geological conditions also feature characteristically Mediterranean vegetation.

At the Lapa da **Canada** cave, the **Amiais stream** takes a 200-metre course and, further downstream, has shaped an important natural karst structure – the karst window – which allows us to observe the stream navigating below along the various limestone caves formed over millions of years. These caves are home to colonies of bats. The stream flows back to the surface before flowing into the Alviela River. In one of the passages, it produces a narrow fluvial-karst canyon, embedded in the landscape with steep slopes. At the beginning



of this canyon is a dark well (a karst cavity protected by a concrete dyke which, in the rainy season, expels high-intensity water).

After contemplating this landscape of rare beauty, start the fourth stretch of this journey between the spring of the **Alviela** River and **Monsanto**, covering 2.5 km over around 1 hour.

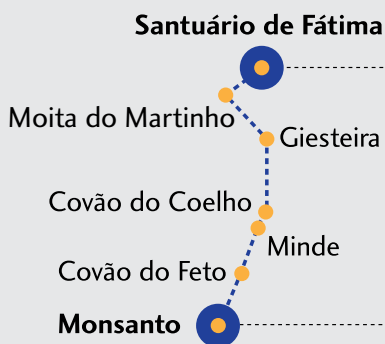
➡ 39°27'51" N 8°42'40" W



Pass over a bridge to the left bank and climb a steep dirt track that runs through a forest of cork oaks, oaks, stone pines and strawberry trees. Further on, the path becomes narrow and winding under an oak forest. The dirt path disappears under a carpet of leaves, making the landscape even more beautiful. Continue on to **Monsanto**, where support facilities are located. Deserving of a visit is the **Igreja do Espírito Santo (Church of the Holy Spirit) in Monsanto**, a baroque temple from the 18<sup>th</sup> century, with a portal flanked by images of St. John the Evangelist and Our Lady of Conception.

If you want to make a detour through **Alcanena** to spend the night at the main town of the municipality, take the national highway that connects it to Monsanto, following the left side of the road with caution.





Day

**[6]***28 km  
± 7h*

➔ 39°30'6" N 8°41'50" W



## Day 6 | THROUGH THE AIRE AND CANDEEIROS MOUNTAIN RANGES

**Monsanto ➡ Sanctuary of Fátima**

On this last day of the Route, the distance between **Monsanto** and the **Sanctuary of Fátima** is around **28 km** and can be covered in approximately **7 hours**.

The track continues through the Aire and Candeeiros mountain ranges. Along the landscape of **deserted mountain ranges**, small valleys and hollows dedicated to agricultural production and small hillside villages emerge.

In this rural environment, traditional agriculture and herding mark the landscape, with traditional stone walls delimiting properties and protecting herds alongside the occasional artisanal stone shepherd shelters.

The shapes and configurations of the natural landscape dominate, especially the area's well-known caves and caverns, but also the unusual karst formations and the karst polje of Mira-Minde.

The approach to Fátima is marked by the contrast between the rural and the urban, the latter naturally associated with the construction of the Sanctuary. Resuming a historical tradition in Portugal, the city of **Fátima** is the only urban centre next to a place of worship and pilgrimage formed in the 20<sup>th</sup> century.

We suggest that you take a few stops along this part of the walk, organising your day into small stretches to enjoy the landscape and enter into communion with nature and with the local communities you cross on your way to the pilgrimage destination.

The first leg of this fifth day, between **Monsanto** and **Minde**, covers 8 km over around 2 hours. Several breaks can be made at signposted picnic spots along this part of the track.

Cross and walk out of **Monsanto**. Go up to the road that connects this village to **Covão do Feto** and continue down gently until you reach the foothills of the **Aire**



➡ 39°30'7" N 8°41'48" W



**mountain** range. Here the landscape begins to change. Whether cut by the cold winter wind or bathed in hot summer sunlight, the wild but beautiful mountains should be visible, dominating a panorama that physically affects our senses.

Shortly after leaving **Monsanto**, in the village of **Casais da Moreta**, you can climb to the viewpoint and picnic area of the **Aire** and **Candeeiros Natural Park**. Small patches of Portuguese oak and holm oak appear in the landscape. The dozens of native plant species there include aromatic, medicinal and honey plants.

#### **AIRE AND CANDEEIROS MOUNTAINS NATURAL PARK – PNSAC**

l a protected area of 38.900 hectares in the Aire and Candeeiros Mountain ranges, part of the Extremadura limestone massif. A vast territory with natural areas and dispersed areas of urban settlement, it is constituted by four morphological sections: the Aire mountain range, the Candeeiros mountain range, the Santo António plateau and the São Mamede plateau.

Despite the surface dryness of the soil, rainwater penetrates the calcareous terrain, creating a large underground water reserve. There are numerous caves and caverns in the subsoil, and curious rock formations, such as karst formations, can be found on the surface.

Fauna includes bats, jennets, foxes, rabbits, Eurasian eagle-owls, Bonelli's eagles, owls, crows and ravens. Flora includes holm oaks, olive trees, oaks and rosemary, but also some floral species such as orchids and peonies.



➔ 39°31'33" N 8°40'46" W

Continue to **Covão do Feto**. At the highest point, cross the road that connects the **Serra de Santo António** to **Moitas-Venda** and, next to a small eucalyptus plantation, take the path that leads to the top of the mountain.

Alternatively, you can choose the easier route along the tarmac road to the village of **Serra de Santo António** and from here continue towards **Minde**. The town is located on the **Santo António Plateau**.

Here, the walls and buildings are made of limestone. The path is bordered by loose stone walls that delimit the small properties on which circular constructions house shepherds, animals and agricultural implements. Olive trees dominate the vegetation and grow protected by these rustic man-made constructions.

To the north, the mountain range again becomes covered with gorse, rosemary and oak trees. In the dor-

mant, shallow valleys between fenced plots, agriculture is practised using long-standing ancestral methods.

Keep climbing until you reach another viewpoint and picnic area. This site provides a wide panorama of the karst polje formed in the lowlands between **Minde** and **Mira de Aire**.

**THE KARST POLJE OF MIRA | MINDE** | a large lake that existed in this area in ancient times and which still forms when sufficient water accumulates in the extensive underground networks and rises to the surface.

4.000 meters long and 1.800 meters wide, it is the largest karst polje in the Limestone Massif. In winter, it fills with water, forming a large lake that reaches a depth of eight meters. In addition to the beauty of the landscape, it is an environment rich in biodiversity. When full in the winter season, we find the mallard duck, the common moorhen and the Eurasian coot. The drier summer brings other bird species such as the European stonechat, the Tawny pipit and the Short-toed snake eagle.

It was precisely this ancestral aquatic formation that enabled the increase of manufactures and the weaving industry that attracted the settlement and formation of the two villages that gave it its name.

After a rest, start the descent to **Minde**, a village that developed thanks to the weaving and wool industries, especially the manufacture of blankets. This intense commercial activity gave rise to a local dialect (mindrico or minderico), created by traders to maintain the privacy of their negotiations.

Here you can rest and regain your strength, but also observe the old houses and the **Igreja Paroquial de Nossa Senhora da Assunção** (Parish Church of Our Lady of the Assumption), with a pediment cut out on the façade and an interior with altars of gilded carved wood. In the picturesque square, where the traditional bandstand was erected in 1933 with an iron roof and tile

panels alluding to the textile industry, there is also the **Roque Gameiro Watercolour Museum**, installed in the house which belonged to the family of this remarkable painter, born in Minde in 1864.

Back on the track, you begin the second section of this last day between **Minde** and **Giesteira**.

**Covão do Coelho** has some support facilities and another picnic spot in the **Natural Park**. After a short stop here, cross the **Serra de Aire** mountain.

The Route continues through mixed urban and rural areas, villages and fields used for plantation and grazing. There are many different roads and dirt tracks, so we advise attention to signage and an up-to-date map. The track advances across slopes, summits and valleys, but also through plains. The latter is the sign that we have left the Natural Park, with the landscape beginning to change.



➡ 39°34'44" N 8°40'48" W

The **Rua das Partilhas** takes you to the village of **Gi-esteira**, where you can visit the **chapel of Santo Amaro**, built in 1633.

You have now arrived to the last section of the day's walk and of the pilgrimage Route itself. From here to the Sanctuary of Fátima is about 7 km, a distance that can be covered in around 1 hour and 30 minutes. This route goes towards **Casal Velho e Moita do Martinho**.

Between planted fields and forests of maritime pine and oak, continue along the **Estrada da Moita do Martinho**, which will take you to the **Cova da Iria** and, as such, **the Sanctuary of Fátima**, where the **Chapel of the Apparitions** is the final destination.

➡ 39°37'48" N 8°40'33" W



# The Sanctuary of Fátima





## PILGRIMAGE SITE AND ART SPACE

The walking paths and itineraries lead us to **Fátima** in a true spirit of pilgrimage. On arrival at the **Sanctuary**, we encounter an emblematic site where religion and art are intertwined.

The Sanctuary stands on the site of **Cova da Iria**, the location where the Virgin appeared to the three shepherd children in 1917. Around this remote territory populated by olive trees and holm oaks, the sanctuary was erected and the city of Fátima grew, a city whose history is inseparable from the apparitions and the construction of the sanctuary.

### HOLM OAK

Located in a limestone massif, Cova da Iria has a wetter climate than the surrounding arid mountain range. These characteristics have allowed Fátima to develop a magnificent natural ambience of trees and plants, a green lung in which the Holm Oaks stand out.

These highly resistant trees adapt to the characteristically rugged landscape of the São Mamede plateau, which is notable for its series of geological depressions. The characteristics of the soil and climate have contributed to the scientific importance of these ancient trees that shape the surrounding landscape, in which they are deeply rooted. With sturdy trunks and broad canopies that pass through a wide spectrum of colours throughout the year, these trees provide a source of endless aesthetic fascination to the region.

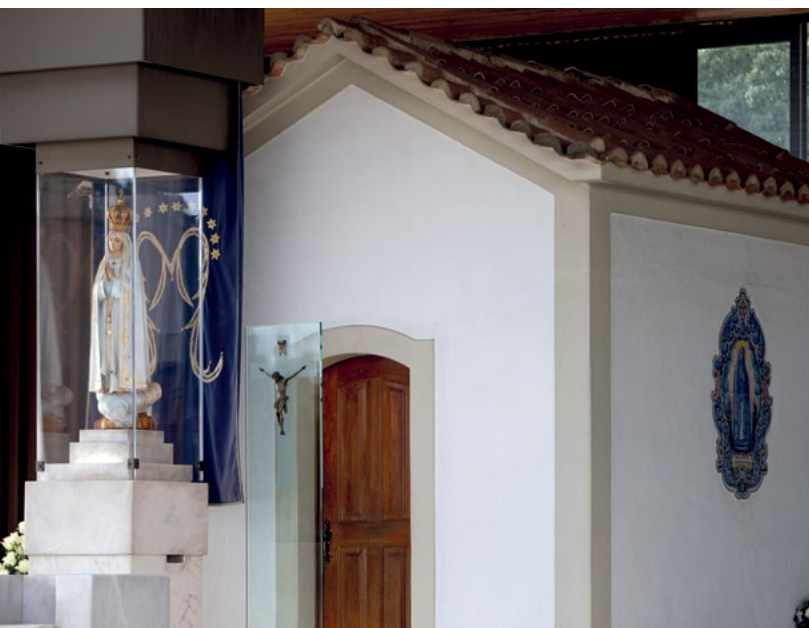
It was in this wild and beautiful natural environment that the Virgin appeared to the three young shepherds (Jacinta, Francisco and Lúcia) in one of the holm oaks, in 1917. Preserved from this antique landscape in the area around the sanctuary is a large holm oak, currently

located next to the small chapel erected on the site of the apparitions.

A meeting place for pilgrims and visitors and a place of faith, the sanctuary is also a space dedicated to artistic expression.

The **Sanctuary** consists of a series of monumental structures, including the **Chapel of the Apparitions** (built in 1919), the **Basilica of Our Lady of the Rosary** and the **Church of the Holy Trinity**.

The **Basilica of Our Lady of the Rosary of Fátima** and the **Church of the Holy Trinity** reflect mutually distinct architectural and aesthetic orientations. Their spatial organisation facing each other across a large plaza creates an enormous space for prayer, where millions of pilgrims gather. Another setting dedicated to prayer and important religious ceremonies, the **Chapel of the Apparitions** stands in a location visible to all assembled pilgrims and is protected by a large covered gallery.



**THE CHAPEL OF THE APPARITIONS** is the central sacred and congregational space of the Sanctuary of Fátima.

Built in 1919 at the behest of the Virgin Mary in one of her apparitions to the three children, the first Mass was celebrated here in 1921. On 6 March of the following year, it was destroyed by a bomb and then immediately rebuilt. The chapel is a simple building, visually and architecturally designed for the congregation of the faithful and pilgrims around a space of prayer and to provide a visual focus on the site of the apparitions.

In the centre of the chapel, the Virgin of Fátima stands on the site of the holm oak of the apparitions, which was removed branch by branch by believers.

Since the 1980s, the architectural interventions have incorporated a porch structure which protects the chapel and all those who gather there for private and public ceremonies of prayer and faith.

Exquisite **art and architecture** combine to create an atmosphere of sophistication throughout the Sanctuary. Responding to the unique requirements of space, climate and materials, the various artworks serve in particular to reflect and enhance the site's prevailing spiritual ambience.

Designed by Gerardus Samuel van Krieken (1864-1933), the first stone of the **Basilica of Our Lady of the Rosary** was laid on 13 May 1928. Its consecration took place on 7 October 1953. The façade of the Basilica is preceded by an imposing staircase that extends in a colonnade, designed by architect António Lino (1909-1961). In their structural form, the Basilica and colonnade merge together to form the ample prayer space, creating an amphitheatre open to the world and for the spiritual advancement and participation of the faithful.

The sculptural elements of the colonnade (executed from 1953 onwards) are the creative expressions of various sculptors, including Álvaro de Brée (1903-1962), António Duarte (1912-1998), Leopoldo de Almeida (1898-1975), Salvador Barata Foyo (1899-1990), Domingos Soares



Branco (1925-2013), Maria Amélia Carvalheira (1904-1998), Sousa Caldas (1894-1965), Vasco Pereira da Conceição (1914-1992), Irene Vilar (1930-2008), José Manuel Mouta Barradas (1960) and Vítor Godinho Marques (1964). The sculpture representing the **Immaculate Heart of Mary** was placed in the centre of the basilica's façade on 13 May 1958 and is a work by the sculptor and Dominican monk Thomas MacGlynn (1906-1977).

The works of art inside the temple are equally representative. The statue of São Domingos de Gusmão is the work of Maria Amélia Carvalheira (1904-1998). Those of St. António Maria Claret and St. John Eudes are the work of Martinho Felix de Brito, while the statue of St. Stephen of Hungary is by António Amaral Paiva. The representation of the shepherds is the work of two contemporary sculptors: José Rodrigues created the representation of St. Francisco Marto and Clara Menéres that of St. Jacinta Marto.



Works notable for their emotional spontaneity and for the coherence of their formal language, the 14 golden bronzes of the **Mysteries of the Rosary** are also the work of Martinho de Brito.

The works of high relief on the vault of the main chapel are by Maximiano Alves (1888-1954), while the stained-glass windows on the lateral altars were developed by João de Sousa Araújo (n. 1929) and present the litany of Our Lady. The 15 mosaic panels are the work of Fred Pittino (1906-1991).

Within the **Sanctuary's** enclosure stands the **Nativity scene**, originally presented in the exterior space in 1999 by the sculptor José Aurélio (1938). The piece is notable for its modern design, charged with symbolism and iconographic references. In the form of a 5-metre-high elongated triangle in stainless steel, it presents an angel with raised wings welcoming and heralding the birth of Jesus.





Inaugurated on 12 October 2007, the **Church of the Holy Trinity** opened a new dialogue of convergence and community, inviting meditation, prayer and communion. Designed by Greek architect Alexandros Tombazis (b. 1939), the church incorporates national and international artistic elements in a considered blending of art and architecture.

The artworks in the new temple were commissioned from a diverse range of renowned contemporary artists. Álvaro Siza-Vieira (b. 1933) painted the tiled panel dedicated to the Apostles Peter and Paul and located on the lower floor of the Church. Pedro Calapez (b. 1953)







created the main portico, while Francisco Providência (b. 1961) is responsible for the names of the Apostles to which the side doors of the temple are dedicated. The Canadian artist Joe Kelly designed the front wall of se-rigraphed glass in countless languages, while Slovenian artist Ivan Rupnik produced the gold leaf mosaic which adorns the wall of the Presbytery, the New Jerusalem of the *Apocalypse of St. John*. Irish artist Catherine Green conceived the great bronze crucifix suspended over the altar, while Italian artist Benedetto Pietrogrogrande carved the image of Our Lady in Carrara marble for the Presbytery. Outside, the Cross over the Sanctuary of Fátima was produced by German artist Robert Schäd, while the monumental statue of Pope John Paul II is the work of Polish artist Czesław Dźwigaj.



**PUBLISHED BY**

Centro Nacional de Cultura

**PRODUCTION**

Centro Nacional de Cultura

**COORDINATION**

Maria Calado

**RESEARCH**

Ana Rogado, Conceição Reis Gomes,  
Helena Gonçalves Pinto

**PHOTOS**

Centro Nacional de Cultura

Câmara Municipal da Azambuja

Câmara Municipal de Lisboa

Câmara Municipal de Loures

Câmara Municipal de Vila Franca de Xira

Enric Vives-Rubio

**GRAPHIC DESIGN**

José Brandão | Susana Brito [B2 DESIGN]

**TRANSLATION**

Kennis Translations

**PRINTING**

Multitipo-Artes Gráficas Lda

CENTRO NACIONAL DE CULTURA CNC ©2023

**LEGAL DEPOSIT**

456 596/19

**ISBN**

978 – 972 – 8945 – 08 - 4

DECEMBER 2023

**SUPPORT**

Financiado por

**TURISMO DE  
PORTUGAL**



**INFORMATION**

**CENTRO NACIONAL DE CULTURA**

cnc.pt

caminhosdefatima.org

**SANTUÁRIO DE FÁTIMA**

peregrinos@fatima.pt

**TURISMO DE PORTUGAL**

visitportugal.com

pathsoffaith.com

**EMERGENCY NUMBER**

**112**

**BACK COVER**

*Caminho da Manhã*

**SOPHIA DE MELLO BREYNER ANDRESEN**

Poet

*english version*

in Sophia de Mello Breyner Log Book: Selected Poems,  
Translated by Richard Zenith, Manchester, 1997: Carcanet





You take the yellowish dirt road which has almost no shade.  
The cicadas will sing the bronze silence. At your right  
a whitewashed wall will follow for a time the curve of the  
road. (...) And so you'll keep going, feeling the Sun's heavy  
hand on your shoulders but led on by a fresh and weightless  
light. (...)

SOPHIA DE MELLO BREYNER ANDRESEN, (Poet), *Morning Walk*, 1962