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*Sir Francis Cook, Bart.*

(Photography by courtesy of Mrs. Dudley Ryder).

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## SIR FRANCIS COOK AND MONSERRATE

by IDA KINGSBURY

It is difficult to be entirely prosaic about Monserrate. The romantic haunt of a succession of Englishmen from the eighteenth to the twentieth centuries, from Gerard DeVisme to the great grandson of Sir Francis Cook the textile millionaire and art collector with a spell of William Beckford in between, encloses the story of an Anglo-Portuguese connection in Sintra which lasted for over a century and a half and has now been totally eclipsed. Sir Francis Cook brought the achievement to its zenith as he incorporated the surrounding lands and several historic landmarks into a kind of caliphate dominating the countryside and vieing with Dom Fernando de Saxe-Coburg Gotha at the Pena Palace in the art of beautiful gardening and botanical expertise. An account of this period of Sintra history is worth putting on record before the memories on which much of the material depends fade into the mists of the past. The present writer during a long residence in Sintra, partly at Monserrate itself, has over the years been able to ascertain and set down some of the connecting links with the Monserrate of Sir Francis Cook and his family.

The sources, then, are as follows: the present Sir Francis Cook, great grandson of the restorer of Monserrate has supplied the material for the origins of the Cook fortune, and his sisters Mrs. (Rachel) Lloyd and Mrs. Dudley Ryder have provided from their archives information about the early days of their great grandfather in Lisbon. The late Miss Enid Mitchell through the memories of her mother who died at a great age was a living link with Sir Francis Cook's Monserrate, and the late Dom Gil de Castro (Nova Goa) made available the records of the family which originally owned the quinta and let and sub-let it to English tenants, finally selling it to Sir Francis. Lastly, there is a very curious but reliable source of information. This is a rare book in the writer's collection entitled *Fairy Life and Fairy Land* published by L. Booth of Regent Street

London in 1870. The author goes under the name of Thomas the Rhymer of Ercildoune, in real life Thomas Cargill M. D. His long poem is a kind of fantasy or Midsummer Night's Dream dressed up in fairy language but also, as the author assures us in his preface, containing hard facts and authentic history easily to be distinguished in the text. This proves to be correct and it is apparent that Cargill was a guest at the palace at its inauguration. Francis Cook appears as «Orion» throughout and other characters such as the architect, planners, gardeners, helpers and guests etc., including Beckford and «the good DeVim» (for rhyming purposes) figure in their correct styles and activities. Monserrate is described accurately and in detail as well as the kind of life led there by «Orion» and his entourage. This curious book can be taken as a very reliable account of Monserrate from its beginnings and there need be no hesitation in using it as source material. Others who have kindly helped in checking information are Mrs. W.M.F. Stilwell, Miss Joan Croft de Moura and her sisters and, especially, her late father Mr. Thomas Croft de Moura, Lady June Hobson of the Quinta de São Bento and Captain James McClelland an authority on the Sartorius family.

It is not always realised that Byron described Monserrate in his Sintra stanzas in *Childe Harold's Pilgrimage* among the lines beginning *Lo! Cintra's glorious Eden intervenes*. England's Wealthiest Son who there *formed his paradise* (Monserrate) is of course William Beckford, and Byron goes on to describe the complete decay and abandonment of the once beautiful quinta. These lines, tradition says, were composed in the eighteenth century coach house from the Nova Goa period, still to be seen. The tradition is interesting because it is more than hearsay. As is well known, Byron stayed in Sintra in the famous English hostelry the Hotel Lawrence founded by a Mr. Lawrence who came to Portugal early in the nineteenth century. The hotel passed directly down the family through three generations to a great grandson of Mr. Lawrence, Mr. William Lawrence Oram, one time administrator of Monserrate. This Mr. Oram told the story of the Sintra stanzas in *Childe Harold* to the writer as a certain fact and only after his death did it occur to her that Byron himself must have told it to his host Mr. Lawrence in 1809. The doings of such a famous man would hardly be forgotten in the family.

The whole English connection with Monserrate lies outside the time span of this paper, limited by its title. However, to set the subject in its proper framework a brief reference to its earlier history will not be out of place. In 1718 Caetano de Melo e Castro, 36th Viceroy of India, bought and entailed the Sintra property known as Boa Vista and then Monserrate. The family lived in Goa

occupying various official positions while their property at home was left to administrators. It passed to Caetano's great granddaughter, Francisca Almeida Pimentel, who, from Goa, in 1790 let it to Gerard DeVisme the well-known member of the British Factory who in turn let it to Beckford in 1794. DeVisme had obtained permission to build the first medieval-style castle on the De Castro property and this was altered and improved very much *sui generis* by Beckford. The curious and confused story of these transactions lies beyond the scope of this article but the salient facts to be emphasised are that the superstructure of towers by Beckford collapsed after he abandoned Monserrate, that the ruin was described by Byron in 1809 as well as by many other tourist-writers and that the walls without roof or towers served as the foundation of the second Monserrate which rose over it in 1858 — the creation of Francis Cook. The architectural story of the house through its changes and transformations is illustrated in a series of paintings, prints, lithographs, drawings and photographs in public and private collections.

Monserrate then fell into a state of complete dilapidation in an extraordinarily short time after Beckford left it at least as far as the superstructure was concerned. This must have been jerry-built in a great hurry. The owners and the administration appear to have lost interest in the place after the wealthy English tenants departed. The gardens became a wilderness and the house itself was used as a shelter for animals. This sad scene was lamented and described many times by writers of the period who regarded Monserrate as one of the sights of Sintra connected as it was with Beckford the builder of the startling folly of Fonthill, who, many of them mistakenly asserted, was also the builder of Monserrate. The ruined castle on its little hill, beautiful and romantic in decay, had to wait half a century for its restorer and re-creator, Francis Cook, who first appeared on the Portuguese scene in 1841.

This remarkable man might be called the Second Caliph, the first being William Beckford so called because of his exotic splendours. His mantle as millionaire-eccentric, art collector, romantic builder and garden landscaper fell as if by magic on his successor at Monserrate Francis, then plain Mr. Cook.

Of propertied yeoman stock in the county of Norfolk, Francis was born on January 23, 1817. He was the son of William Cook of Wymondham and his wife Mary Lainson. In the early seventeenth century we find the family name spelt Coke, Coak and Coker until it settled down to the more pedestrian Cook. At the top of the family tree appears William Cook, Francis's grandfather a well-to-do farmer of Wymondham. The second William Cook, Francis's father, migrated from the countryside to London where he founded

the family fortune in the shape of the wholesale textile firm later to be well known in the City of London as Cook Son & Co. of St. Paul's Churchyard. This William's son, William III became a partner in 1833 and the younger son Francis entered as an apprentice to his brother in the same year. The firm had moved from its first premises in Cheapside to its permanent home in St. Paul's Churchyard, buildings designed by James Knowles the elder (1806-1884) who thus began his connection with the Cooks culminating some thirty years later in his tour de force Monserrate in Sintra.

The Cooks thrived financially, bought themselves a country seat, and young Francis became a candidate for the Grand Tour. After extensive travel he came ashore in Lisbon in July 1841. By this time he was twenty-four and already a very rich young man. He had an introduction to the firm of Gonne, Lucas & Gribble prominent members of the British Factory. Robert Lucas a partner of this firm had married in 1805 Charlotte, daughter of Thomas March and Martha his wife both residents of Lisbon. Of their several daughters, Emily Martha was christened in the English church there on October 30, 1816. The family Bible records that she was successfully vaccinated against smallpox but caught the measles which were passed on to her sister Anne when the family moved to Sintra for the summer. This habitual summer move was doubtless one of the chief factors which eventually led to the restoration of Monserrate. On August 10, 1841, only a few weeks after his arrival in Portugal, Francis Cook and Emily Lucas were married. The couple returned to England to live and in 1849 took up residence at Doughty House, Richmond later to be famous as the home of the Cook art collection.

We must now retrace our steps to understand clearly what had happened to Monserrate. As has been stated the property was entailed in 1718 by Caetano de Melo e Castro so that the occupancies of Gerard DeVisme and William Beckford were by right of tenancy only. We know from Beckford's Journal that he had tried to obtain a freehold in 1787 on his first visit to Portugal. This of course proved impossible and Beckford confuses the issue by saying that Monserrate belonged to DeVisme. By 1856 when the house had long been a ruin the owner of the property was a minor, Luiz de Castro de Almeida Pimentel de Sequeira e Abreu, first Count of Nova Goa. As by this time the old law of entail had been abolished in Portugal, Francis Cook was able to buy Monserrate outright through the widowed mother of Dom Luiz de Castro.

Francis and Emily lived in England making the journey to Portugal from time to time to visit the Lucas family there. Certain clues point to the possibility that the quinta which they rented

in Sintra in summer was the Quinta de São Bento later to be incorporated in the Monserrate domain. If this is correct, a short walk through the woods would have taken Emily and Francis to the famous Beckford ruin and the idea would have formed to restore it and found an estate there. This was to be carried out with a lavishness worthy of the first Caliph himself into whose shoes stepped Francis, still Mr. Cook, but with English and Portuguese titles waiting for him in the future.

In 1858 the rebuilding of Monserrate began and for this Francis engaged his own architect James Knowles. For the landscaping of the gardens he called in William Stockdale, a romantic artist, and William Nevill<sup>(1)</sup> a Fellow of Kew who advised him on the botanical collection. This team, seconded by an English head gardener, Francis Burt (d. 1887 aged 64, buried in the British Cemetery, Lisbon) transformed the ruins and the thickets into the shape which we can see today.

The new house rose exactly over the old plan. DeVisme's three foot thick walls were conserved and the second Monserrate rose fantastically but perfectly recognisably as a transposition of the old design rather than as a new conception. The château, lightened by Beckford's towers, became indeed a fairy palace, a medley of Moorish and Indian styles, of arabesques and stone filigree, of receding arches and statuary made musical with the fountain playing at its heart. The ground plan shows the two original circles, one forming the east portico, the other, the music room at the western end linked by galleries centred upon an octagon as in DeVisme's plan.

The pillared portico by which you enter has eight columns with foliate spandrels bearing seven Moorish arches, laced and traceried. Above, a cornice of twenty gothic brackets, grooved with machicolate treble arches surrounds a stone canopy. These treble arches girdle the whole building — one thousand one hundred and seventy-six of them — while below, arches within arches form the traceried windows which light the palace. The main gallery, stretching the whole length from the inner portico to the music room (210 ft.), is lacyly arched in ever receding perspective across rows of twin marble columns interspersed with pedestals for statuary, recessed in yet more arches making two hundred and six in all. And so it adds up, the five thousand three hundred and thirty-three arches, the six hundred and thirty-four columns, the marbles from

(1) Nevill's daughter Cicely married Reginald Custance, grandson of Thomas Custance who married D. Eugénia de Brito. There was a numerous progeny some of whose grandchildren such as the late Mr. Thomas Croft de Moura and Mrs. W. M. F. Stilwell have given valuable information.

India, the arabesques covering every inch of the walls, the fretwork, the filigree and the music of the fountains — an oriental intoxication in stone faded now and dulled but alive once in the lights and the music and the splendour of wealth in the Thousand and One Nights setting of Monserrate. Even the fastidious Beckford might have been tempted to rent it!

The most ornate room in the palace is the music room at the western end. Beautifully proportioned it is a perfect circle roofed by a carved and gilded dome rising from sixteen ribs supporting a bossed and double arched cornice and a ceiling of golden acanthus leaves from which fall a pendant and a lustre. Around the circle sixteen marble columns crowned with gilded capitals support the gothic arches springing from them, surmounted by a frieze and cornice with above again a Moorish fillet crested with tapering finials each ending in a golden star. Medallions in high relief encircle the room, Orpheus, Cecilia, the Muses and Graces, while full length statues were once set in the recesses. The whole effect is one of lightness and grace fulfilling the function which according to Thomas Cargil was visualised as a Throne Room of Art in Arcady.

With all the difference of opinion about the taste of the new palace of Monserrate there against the misty peaks of Sintra gardens in their bosky setting against the misty peaks of Sintra. They were in their time a masterpiece of Victorian naturalistic landscaping, the creation of Francis Cook, Stockdale, Nevill and the gardener Burt. On rough neglected soil they began to plan with genius. The garden, slumberous and cool with shade under the hot southern sun, was to fuse science with beauty. The catalogue contained a thousand plant names collected from all parts of the world rampantly flourishing together and giving the effect of sub-tropical lushness in a temperate climate. Francis perceived that the position of Monserrate was unique. The nearness of the Atlantic, the frost- and wind-free situation on the northern slopes of the Sintra hills with the warmth and sun of a low latitude combined to make the achievement possible, and perhaps there is only one spot in Europe where all these factors are to be found. There was a very keen group of English gardeners around Sintra at that time as well as the professional helpers. Among them were the Custances and the Sartoriuses, all related to the Cooks, and Francis's daughter Emily Jane and her husband Euston Sartorius<sup>(1)</sup> who later designed

(1) Emily Jane married Major General Euston Sartorius V. C., younger son of Admiral Sartorius who distinguished himself in the wars of the Constitution and collected a number of titles thereby. These titles by a curious exchange reverted to the younger son Euston with the consent of the rightful bearer George. Emily Jane therefore became Countess of Piedade and Penha Firme and Viscountess of Mindelo.

the magnificent gardens at Hurtwood House in Surrey where many features and replicas from Monserrate re-appeared. Francis with his friends and relations felt a deep personal involvement with his creation, a communion with the genius of the place which touched all who had anything to do with its development.

The basic rockwork of the splendid cascade which falls through tree ferns and groves of camellias, Francis's special pride, was not in fact put there by him. He found it already in place, most probably the work of Beckford since descriptions of it appear in early nineteenth century accounts. But it was Francis who beautified and romanticised it as he did to another relic of the old Monserrate and one of the most interesting features of the garden. This is the reconstructed chapel of the sixteenth century hermitage of Our Lady of Monserrate which cannot concern us here but which has its own fascinating place in local history and topography. Francis indulged in a flight of fancy with this ruin by arrangements of tropical creepers in the form of serpents forming gothic windows — bizarre to the extreme. In the green gloom he placed an Etruscan sarcophagus which, according to Cargill in a note to Part III of his poem, was one of three discovered buried in the earth between Rome and Civitã Vecchia, the others being in the British Museum. But as there are now three figures apparently of this period in the gardens it would seem that Francis decided to bring them all to Sintra.

When all was ready the scene was set for the «schemes of pleasure» no less for the second Caliph than for the first. Francis and Emily entertained house parties for about a quarter of every year. There was an atmosphere of fulfilment and philanthropy. In 1874 a school was opened for the children of the staff who were said to number 300. This school was only closed with the sale of the estate and many older employees now well placed in life have testified as to its value at a time when education in the countryside was in an undeveloped state. Through it all and up and down the narrow paths rode Francis on a donkey, cigar in mouth, holding the stub with a pin to lengthen his smoke to the bitter end — the Portuguese viscount (but he was still Mr. Cook) speaking Portuguese in infinitives and fast becoming the most prominent foreigner in the country as DeVisme and Beckford had been before him. One of the sources consulted, whose father worked for Francis in the making of the gardens, remembers tales of his legendary love for the trees and plants of Monserrate which in spite of the overriding interests of landscaping he could not bear to see cut about. The gardeners had to do this by night and then nail bark over the wounds and remains to veil the operation. This Englishman must have seemed particularly mad.

The king, Dom Luiz, gave Francis his title of Visconde in 1870

to run for two generations but it persisted thereafter as a title of courtesy down to the present Sir Francis who was still known as the Senhor Visconde among the older employees of Monserrate. This custom has now died out (1976) but the title is perpetuated by a street in Sintra close by the Misericórdia which benefited by the takings at the garden gate.

In the 1870s Francis began to buy the surrounding land on a large scale and the property finally included fifteen quintas the names of which will be found in an appendix together with those of their present owners. He would have liked to have bought out his neighbours entirely but he met an unexpected check. The land to the westward belonged to the ducal family of Cadaval, impoverished and in exile for their Miguelist sympathies. Their estates in Sintra and elsewhere lay uninhabited, not to be reoccupied until 1928. The story goes (Mr. W. L. Oram vouched for it) that Francis offered a tempting price to the stricken grandes from whom the haughty reply came back: «The Dukes of Cadaval, Mr. Cook, buy but never sell!»

Among the most interesting acquisitions of Francis Cook was the historic Cork Convent (Capuchos) bought from the Crown or Fazenda Pública some twenty years after the suppression of the monasteries. The old dependency of the Pena monastery, São Bento with its neighbouring Quinta of São Thiago were likewise acquired, the latter from Admiral Sartorius mentioned above. The adjacent Quinta of Pombal was bought from Major Astley Campbell-Smith who married Isabella daughter of Admiral Sartorius and sister of Euston and George, the exchangers of titles<sup>(1)</sup>.

Francis subsequently rented the Quinta do Pombal to Mr. and Mrs. Mitchell parents of the late Miss Enid Mitchell whose family were one of the oldest links with the early days of Monserrate.

Before passing on to the astonishing sequence of Francis's second marriage, the story of his discovery and purchase of Beckford's famous statue of St. Anthony by the sculptor Rossi must be briefly told. Monserrate was no Doughty House of the great art collection but it contained some respectable pieces of which the chief treasure was undoubtedly the alabaster statue of St. Anthony of Lisbon-Padua which stood over the altar in the chapel. Connois-

(1) Major Astley Campbell — an assumed surname with the name Smith added in the title deeds — was the son of William Smith, British Consul in Lisbon, a natural son of William IV and Miss Smith. William Smith married secondly D. Eugénia de Menezes who brought as her dowry the Quinta de Abelheira, described by Beckford when he stopped there on his way to Alcobaca and Batalha. This quinta was inherited by Major Astley Campbell whose daughter Mabel was a friend of Mrs. W. M. F. Stilwell to whom she gave much information about the family and its interesting story.

seurs of Beckford will remember his devotion to this saint dating from his first visit to Portugal in 1787, a devotion which lasted to the end of his life. The statue was the centrepiece of the great Oratory at Fonthill and Beckford later took it with him to Lansdown Tower in Bath after the collapse of his «Abbey» and his fortune. The review *Ilustração Portuguesa* of September 26, 1904, carries the following story. It was told by Sir Frederick Cook, Francis's son, during a tour of Monserrate by himself and Rocha Martins the representative of the paper. Francis Cook was sitting on the terrace at Monserrate one day reading *The Times* when his eye, ever attentive to the news of art sales, fell upon an item describing an alabaster statue of a saint holding a child with the opening verse of the twenty sixth psalm on the pedestal — *Dominus Illuminatio Mea*. Francis knew it immediately and caught the next boat in time to secure the Rossi St. Anthony. He installed it in the chapel where it remained forgotten by the world even after the sale of the contents of Monserrate. The statue disappeared until the present writer was able to locate it in the College of S. João de Brito in Lumiar. By some misadventure it had suffered serious damage, including the loss of its pedestal, and could hardly be recognised as Beckford's St. Anthony. Fortunately a pre-damage photograph existed taken by the new owners themselves and after a long search was finally unearthed among the archives of a Lisbon photographer. A likeness of Rossi's statue had never been published until it was lent to the William Beckford, Exhibition in Bath during the year 1976. The photograph is a historic record of Beckford's favourite work of art and devotion and of Francis Cook's perspicacity in bringing it to Monserrate to which Beckford in his erratic way was so much attracted.

The story of Francis's second and flamboyant marriage remains to be told. Emily Cook, genteel and well-bred, died in 1884 and after only a year of widowhood Francis (still Mr. Cook) emerged from his mourning period at the side of a woman who defies description in a short article, so diverse were the reasons for her notoriety. She was a queen of scandal in her own country America and brought colour of a most scintillating kind as well as a blast of revolutionary thought to the bewildered population of Sintra, becoming in the process an uncrowned queen of Monserrate. Sober history condensed into a few lines can hardly do justice to her extraordinary story which, side by side with that of her sister, has been told in a full length modern biography (1). The truth about her was not fully realised by her contemporaries either in England

(1) *Mrs. Satan* by Johanna Johnston (MacMillan, 1967).

or in Portugal for although they were startled by her continuing activities her real background was discreetly hidden.

A reference to the baronetcy of Cook in the Peerage will provide the information that Francis, the first baronet, married secondly Tennessee daughter of R. B. Caflin of New York which sounds harmless enough. Buck Caflin, however, was far from being a respectable figure and, accompanied by his wife and thirteen children, he flitted always in the shadow of the police around the plains and townships of the Middle West exploiting his two «wonder daughters» Victoria and Tennessee in the line of bogus occultism and faith-healing. A mixture of clairvoyance, séances and home-made elixirs, which merely worsened the condition of the sufferers and even ended their lives, brought in the daily bread as well as the constant attentions of the law. «Tennie's» eventual life in New York as the mistress of Cornelius Vanderbilt brought her a fame and notoriety which filled the national press with scandal after scandal as she and her sister uninhibitedly practised what they preached which was everything most shocking to the American bourgeoisie. The ideas of the two sisters could be broadly equated with today's sexual revolution and Women's Lib, seasoned with weird spiritist remedies for all the ills of mankind. Finally, after being nearly chased out of America, both sisters made millionaire marriages in England. Tennie worked her genuine charms on the wealthy Mr. Cook whose first marriage had been into one of the most respectable and churchgoing families of the British Community in Lisbon. Tennessee was taken to live mainly at Doughty House, Richmond, and shortly afterwards in 1896 Francis was created a baronet. The once disreputable Tennie had become the first Lady Cook, her past it appears always carefully veiled. There were yearly visits to Monserrate when my lady could play to perfection the part of Lady Bountiful among the tenantry and peasantry. She persuaded Francis to open the gardens for charity, dispensed largesse far and wide, driving around and waving to the people in near royal fashion. As she moved through the marbled magnificence of Monserrate and the «hand-kissing durbars» as they were known among the English, her gypsy past and the wild days in New York must have seemed unthinkable.

In America Tennessee had been a tireless pamphleteer and publicist and these activities were carried over into her later life, suitably bowdlerised. Her writings were liberally distributed around Sintra on any and every occasion and we can still find collected and translated versions of them on the shelves of the public library. Originally entitled *Studies of Social Problems*, they were prefaced and translated by A Portuguese Lady, obviously quite unaware of the background, who writes of Tennessee as of a canonised saint.

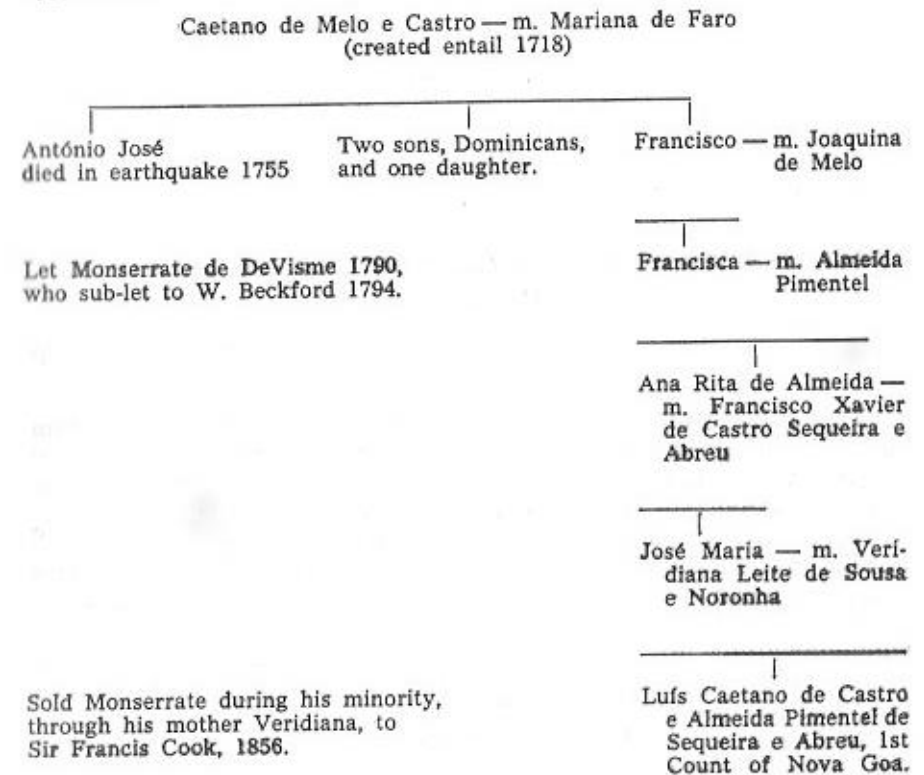
Silence reigns on the subject of free love and the double standard and in the frontispiece to the Portuguese version of her essays we may admire the châtelaine of Monserrate plump and pretty in old age with her head haloed in light and her hands resting on her book of wisdom. She left no descendants, being a strong advocate of birth prevention, and lived until 1923 when she was stricken with her last illness while staying with Sir Thomas Beecham. The huge sofa in the library at Monserrate was known as Tennessee where, it was said, she held court, preaching birth control to the huge patriarchal Portuguese families, as well the complete liberation and equality of women in all things.

To conclude the story of the Cook dominion, Sir Francis died in 1901 and was succeeded by his son Frederick who completed the Monserrate estate by the purchase of the historic quinta of Penha Verde, once the home of the Viceroy Dom João de Castro who received there the only reward requested by him for the brilliant victory of Diu — the little craggy peak of Santa Catarina or Mount of the Reward. Sir Herbert, Frederick's son, inherited in 1920, heralding a brief second spring at the close of the first World War. He engaged the gardener William Oates who came to Monserrate from the Hanbury gardens at La Mortola. Oates left an *opuscule* in which he takes the visitor on a walk round Monserrate gardens identifying the plants and pointing out the beauties. This period also saw the beginning of the decline during which many quintas and much land were sold. At the time of Sir Herbert's death the once extensive estate had been reduced to some 400 acres. The second Sir Francis inherited this for a short time but with changed conditions after the second World War Monserrate became impossible to keep up. The palácio, therefore, with its contents, the gardens, the forest land and the Cork Convent were sold to a speculator for £85,000 on September 22, 1946 and completed on June 30, 1947. A few months later these were resold through the same intermediary to the Nation. Only Penha Verde remained outside these transactions having been sold separately to private owners in 1940.

Thus closes a remarkable by-way of Anglo-Portuguese history with its memories of a time when English prestige stood high with the majority of the Portuguese people, innocent or ignorant of the political overtones of the Alliance, who in all simplicity admired an English «milord» with his expected eccentricities. Contemporary newspaper reports, from which there is no space to quote here, show a touching appreciation of the beneficence which Sir Francis and his successors spread around and which was accepted with unaffected gratitude.

(© Ida Kingsbury: 1976)

#### Appendix I:



#### Appendix II:

The former Monserrate quintas are now (1976) owned as follows:

The Capuchos or Cork Convent — The Nation.  
 Quinta de São Bento — Lady June Hobson.  
 Quinta de São Thiago — Mr. Nicholas Braddell.  
 Quinta da Infanta — Mr. Nicholas Braddell.  
 Quinta da Penha Verde — Messrs. Ernesto and Fernando Rau.  
 Quinta do Pombal — D. Maria do Carmo Sousa.  
 Quinta da Cabeça — Mr. Monteiro de Barros.  
 Quinta dos Bochechos — Mr. João Freudenthal.  
 Quinta da Ponta Redonda — Mr. Ferreira d'Almeida.  
 Quinta da Boiça — Dr. Soares.  
 Quinta da Bela Vista — Mr. João Guedes de Sousa.  
 Quinta Pequena }  
 Quinta Grande } Sold for development.  
 Quinta do Cosme }  
 Quinta da Sanfanha }