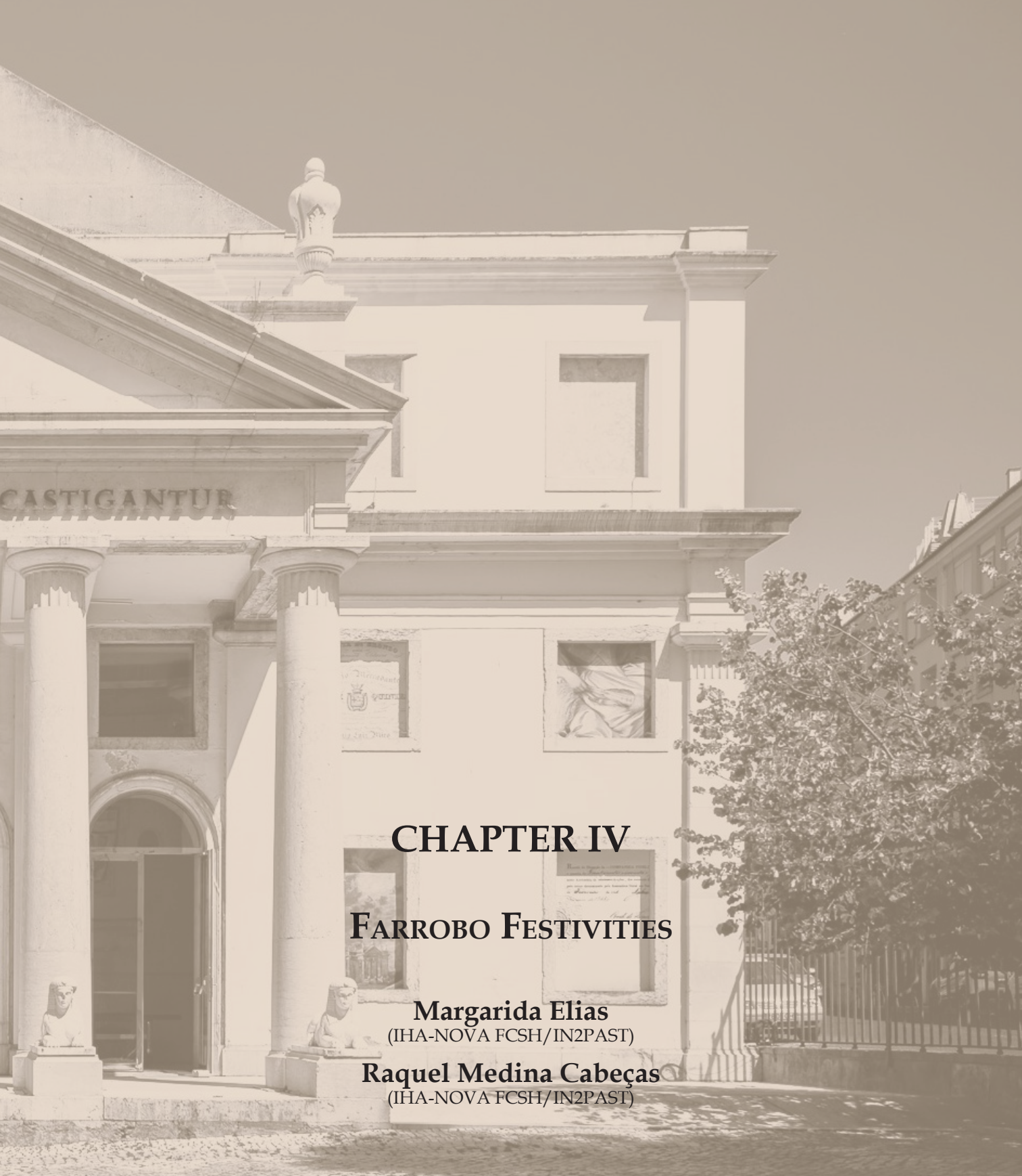




HIC MORES HOMINUM



A sepia-toned photograph of a classical building facade. The building features a prominent portico with two large columns supporting a pediment. The pediment contains the Latin inscription "CASTIGANTUR". Below the pediment, there are several windows and a doorway. The windows are decorated with framed panels, some containing text and others with images. The building is surrounded by a fence and trees in the foreground.

CASTIGANTUR

CHAPTER IV

FARROBO FESTIVITIES

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In the nineteenth century and in terms of romantic sociability, the holding of parties was an important component, being a form of social affirmation. In this sense, Jean-Pierre Chaline (2000, 197) asserted:

“To be received, but also to receive, and perhaps even more significant is the fact of welcoming at home, given the recognized primacy of the power to invite. To invite to dinner, to organize a room, to give a dance, so many highly symbolic manifestations of a worldly sociability, each one developing a consecrated ritual whose strict observance determines success (...)”¹.

On the other hand, according to José-Augusto França, “(...) Romanticism is also an international way of living a salon life. Let’s not forget that the French ‘proverbs’ were performed in the small private theaters of Lisbon (...). Fashion came straight from the society theatres of the Faubourg Saint-Germain; in Lisbon, as in Paris, the members of aristocratic circles took to the stage, in the manner of an eighteenth century (...)”. The same historian adds: “These parties, balls and theatrical soirées required private palaces, which were not numerous in Lisbon (...)” (FRANÇA, 1993, 150). João Pinto de Carvalho (TINOP), in the book *Lisboa d’ Outros Tempos* (1898), in addition to the festivities of Farrobo, which we will follow, also talks about the festivities and dances of the Marquises of Viana, the Count of Carvalhal and the Counts of Penafiel.

1 Our translation from the original French: “Etre reçu, mais aussi recevoir, le fait d’accueillir chez soi étant plus significatif peut-être encore vu la primauté reconnue à la puissance invitante. Convier à dîner, tenir salon, donner un bal, autant de manifestations hautement symboliques d’une sociabilité mondaine, développant chacune un rituel consacré dont la stricte observance conditionne le succès (...)”.

“It is important here to explain the artistic side and the intellectual or cultural excellence of many members of the nobility or high bourgeoisie of the time, who formed a society ‘Lisbonense in 1840, a little frivolous, perhaps, but always seductive. In a vast list illustrating the representativeness of the high bourgeoisie and the nobility in the most diverse arts” (TINOP, 1898, 98-99), Tinop refers to ‘the Marquez de Niza, a very cultured spirit and a good tenor’s voice’ - probably the 9th Marquis, Domingos Silveira e Sousa (1817-1873). He speaks of the ‘Farrobos and the Atalayas, distinguished musicians’ - a possible reference to António Manoel de Noronha, 10th Count of Atalaia (1803-1886). Still in the musical area, he mentions, among others, ‘the O’Neill’ - who were Carolina O’Neill (1802-1881) and her daughter Charlotte (1824-1858)², considered among the ‘famous singers’ -, and Eugénia Palmela, 1st Countess (1798-1848), among the ‘great pianists’ (*Idem*, 98-99). Many of these names are mentioned in the festivities that took place in Laranjeiras.

The Count of Farrobo was one of the aristocrats who threw great parties in Lisbon, even standing out among the most socially credited. José-Augusto França wrote: “He was, indeed, a ‘dandy’, the first of his time, by right of chronology and fortune (...)” (FRANÇA, 1993, 144). The festivities given by Joaquim Pedro Quintela, Count of Farrobo (since 1833), took place mainly in Laranjeiras, since in the “palace on Rua do Alecrim few balls were held” (TINOP, 1898, 88). These events, which caused a stir at the time, were described by Tinop, who wrote about them at length at the end of the nineteenth century. Quoting the book *Phantasias e Escriptores Contemporaneos* by Ricardo Augusto Pereira Guimarães, Viscount of Benalcanfôr (1830-1889), published in 1874:

“Just as in Trianon and in the gardens of Louis XIV’s Versailles, whose feasts were illuminated by the genius of Molière (...) - so in the ‘Laranjeiras’ of the Count of Farrobo he gathered for twenty years what was most distinguished in Lisbon, for elegance, talent, and wealth. Statesmen such as the Duke of Palmella [1781-1850], Baron of Ribeira de Sabrosa [1788-1841] and Silva Carvalho [1782-1856], poets such as Almeida Garrett [1799-1854], orators such as José Estevão [1809-1862] and Manoel Passos [1801-1862], conductors and diletanti, dandys and spirited ladies wandered carelessly through those avenues (...).

Kings and princes attended more than one of these magnificent festivals, which the opulence and good taste of the Count of Farrobo made famous among the grandest in Europe” (BENALCANFÔR, 1874, 91-92).

The Laranjeiras festivities are closely linked to the performing arts, even before the Theatre was built. In August 1818, the German-language music magazine *Allgemeine Musikalische Zeitung* ‘spoke of the amateur concerts that the Baron of Quintela organized in his palace in Laranjeiras (...)’ (NORTON, 2023, 49). The year after Quintela’s marriage to Mariana Carlota Lodi (May 1819), on 22 October, 1820,

² The O’Neills were a family of traders, of Irish origin, who settled in Portugal since the mid-eighteenth century, being friends of the Quintela for a long time (França, 1993, 149; Nunes, 1996, 184).

the first big party took place at the Laranjeiras Palace, which was described in the newspaper *Mnemosyne Constitutional*, on 24 October. According to this report: “(...) The Most Illustrious Baron of Quintella gives a public testimony of the great part that he has taken in general satisfaction [adhering to the General Cause of the salvation of the Fatherland], inviting the Most Excellent Lords of the Provisional Board of the Government, and of the Courts to the Dinner, which he gave them on Sunday 22 of this year in his Palace on the site of Laranjeiras (...)’. Also, before the construction of the Theatre, therefore on an improvised stage, there was a performance of Rossini’s (1792-1868) *Cenerentola* (1817), one of the operas favoured by the Count of Farrobo, performed by amateurs and also mentioned in January, 1823 issue of the magazine *Allgemeine Musikalische Zeitung* (NORTON, 2023, 50).

The Theatre was completed in 1824 and opened with a great party on 14 March, 1825, with the opera *Il Castello dei Spiriti* by Mercadante (1795-1870) being performed (Norton, 2023, 50-51). The model, of associating parties and balls with theatrical performances, was the one that prevailed in most events, and it was common for members of Farrobo’s family, including the count himself, to appear in the representations, accompanied by other members of society who were also amateur artists. Tinop recounts that, in an opera sung in 1826, *The Adventurers* by Cordella (1786-1847) – an opera that premiered in 1825 at the Milan Theatre – the *corps de ballet* was composed, among others, by Paulina Moser (1813-1879) and Emilia Moser (1809-1882), daughters of Georg Christoph Heinrich von Moser (1775-1857); in the choir were Clarisse Duprat (b. 1807) and the Baroness de Quintela herself (TINOP, 1898, 96). Other feasts took place, notably on December 3, 1827, on the occasion of the Baroness’s birthday, for which Mercadante wrote the opera *La Testa di Bronzo, Ossia La Campana Solitaria*.

The festivities were interrupted due to the Portuguese Civil War between 1828 and 1834. When they resumed, the Theatre and the Palace were already lit by gas, which brought an innovative glow to the events held since then. According to Tinop, the “recitals were almost always given on Saturdays. The wardrobe was in great style, of an impressive sumptuousness: in smooth velvet, damask, frapped, in branches, in the setting falling in beautiful laminated preages of metallic brilliance (...)”. These events made Laranjeiras the “focal point of fashion”, in the “place in which, as in no other, the stridency of high luxury resounded, the spirit exploded like a crackle of rockets, the Champagne roared, the joy rhymerated” (TINOP, 1898, 96 and 109). About the rehearsals of the plays that preceded the ball, Eduardo de Noronha wrote: “The plays were read and rehearsed preparatorily in the palace on Rua do Alecrim; the overall rehearsals took place under the direction of Duarte de Sá [1823-1876] in the Laranjeiras palace or in its admirable garden, which Pierre Maurier designed with so much art and care” (NORONHA, 1922, 124).

After the institution of the Constitutional Monarchy, the first great feast mentioned by Tinop was held on the 10th, 16th and 23rd of February, 1835, dates on which three recitals were given, “intended to benefit the families of the martyrs of freedom”, and the “most popular were the second and the third

(...) The one on the 16th began with the tea service at 6:30, followed by the dance that lasted until 8 a.m., and ending with the recital". In it he played "the entire orchestra of S. Carlos under the direction of maestro Jordani [1794-1860³]. The opera *Il Somnambulo* by Miró (1815-1853) was performed with performances (among others) by the Count of Farrobo and his daughter Maria Joaquina Quintela (1819-1849). According to Tinop:

"The last scene of the 1st act was very brilliant, because there were 56 people richly dressed in it (...). The scenery and dress were of unsurpassed wealth. There was an admirable view painted by Rambois [1810-1882], which represented a hall of justice. This was followed by the comedy *Hydrophobo*, which ridiculed 'exalted romanticism' and later 'danced until after 4 o'clock in the morning'. On the 23rd, the 'Italian farça *O fanático pela música* de Schira [1809-1883]' was presented, with the Count of Farrobo in the role of 'Fanatic'. Tinop also alludes to: '*The Advanced Guard*, a newspaper of the time, when describing these festivals of the Laranjeiras said: - Everything there is grandiose, it is rich, it is magnificent" (TINOP, 1898, 99-100).

Continuing to follow Tinop's descriptions, on "December 4, 1838, a ball was held, where the richest toilette that appeared was that of the Duchess of Terceira [Maria Ana de Mendonça (1808-1866)] (...). There was a theatrical recitation with the Italian play *The Deserter for Love*, in which D. Carolina O'Neill stood out [b. 1823], and with a Portuguese farce in which the Count of Farrobo and his daughter entered (...)" (TINOP, 1898, 100-101).

However, it was not only in Laranjeiras that great parties were held, but also in Quinta do Farrobo, in Vila Franca de Xira, where there was also a theatre. From one of them, there is a Diary of the Farrobo Festivities, dedicated to the Countess, which was published by Idalina Nunes in 1996, and the festivities took place between 18 and 20 August 1840 (cf. NUNES, 1996, 170-181).

Since we'll not delve into the details described in the anonymous manuscript (which were published in that article), we should recall some more relevant aspects, starting by explaining that among the guests were "Nobles, Merchants, Deputies of the Nation, and Artists of the first sphere" and that the preparations had lasted almost two months. The narrator also recounts that, during those three days, "Apart from the guests and servants, it is impossible to calculate the number of people to whom food was given, it is well to believe that in these days no one in the vicinity of Farrobo suffered from hunger". He then added: "(...) For the sake of truth, it must be confessed that so great a gathering has never been so well served. The words 'there is not' are not to be found in Farrobo's Dictionary; it was to ask, and then to be served".

On the first day, after dinner, in the hermitage, there were "litanies, *muzica do Senr. J. Jordani* [1792-1860⁴]", followed by "a wonderful firework that lasted more than an hour, and in as long as it

3 Caetano Jordani was first violin of the São Carlos theatre in 1821 and of the Royal Chamber and the Patriarchal from 1824. Cf. Nunes, 1996, 183.

4 Caetano Jordani's brother, "he was a composer, double bass player and cellist. He was also a professor at the Patriarchal Seminary in 1824 and later at the Lisbon Conservatory. Cf. NUNES, 1996, 183.

lasted, the band of music composed of the servants of His Excellency, and directed [*sic*] by his Master the Senr. Jorge, he played several pieces". This was followed by a "magnificent tea, with delicate sweets, ice creams, and ice creams of various qualities", which preceded the theatre, where *A Viagem para as Caldas* was performed, concluding with "a dance composed by York". The narrator explains that "the Count of Farrobo was attentive to all acts; He played the litanies, played the main part in the play, and joined in the dance." The following day, August 19, began with a mass in the Chapel of Farrobo, whose choir, partly made up of the "first artists of the Theatro de S. Carlos", sang a Gloria de Jordani and the Credo de Miró. Then came a "sumptuous" dinner, with "abundant and delicate ice creams", and in the meantime "*huma sege, e na la Snr. Garrett*". At nine o'clock "everyone will go to the Theatre, where Rossini's beautiful Opera has been performed". For the first time we saw "the distinguished *Boccabadati* [Luigia Boccabadatti, 1800-1850] in Opera Buffa; that singer who, in the comic or buffo genre, finds no rival in Italy, or anywhere else!" The Count participated, in the role of D. Magnifico, with scenography by Rambois and Cinatti. The last day, August 20, began at nine o'clock in the morning with "the first lunch, and at half-past ten the rest of the company gathered for the second." From then on, the "*Senr.as* with some of the men" went to the main room, and the rest were divided by the game of cards, billiards, and other amusements. The narrator says that "In the room where the *Senr.as* will gather, there was the most well-chosen *muzica* academy. Daughters of Boccabadati will play a *sonato* on the piano." The "first dinner" was at two o'clock in the afternoon, the second at half-past four. Again, there were fireworks accompanied by the "music band composed of His Excellency's servants". After the "refreshments" they went to the "Theatro, where the *Cenerentola* is repeated". The "amusements" concluded with a supper (cf. NUNES, 1996, 170-181).

It can be considered that this was the ideal model of the famous Farrobo parties, and in Laranjeiras, closer to Lisbon, the guests should not stay overnight at the Palace, starting the festivities at the end of the day, moving to the dawn of the next day. But the model was repeated: dinner, theatre and dance, often focusing only on the last two components, with music, opera and theatre being fundamental traits.

Thus, we enter the 1940s, which was characterized by the "worldly movement in support of the theater, the fashion for theatrical sessions in closed societies", with "Farrobo setting the tone" (FRANÇA, 1993, 181). On March 4, 1842, there was a "*soirée phylharmonica* in Laranjeiras", whose orchestra was "composed of fifty amateurs, under the direction of Caetano Jordani", which was repeated on the 11th of the same month (TINOP, 1898, 101).

The highlight goes to the feast of February 26, 1843, "offered to D. Maria II, D. Fernando, the Empress [Amélia de Leuchtenberg (1812-1873)], and the Infanta D. Anna [1806-1857]⁵". Tinoco reports that the "queen, who heard a lot about the representations of the Laranjeiras, expressed to the Count of

⁵ Lyrics by Eugène Scribe (1791-1861) and Xavier Boniface Saintine (1798-1865), music by Daniel Auber (1782-1871).

Farrobo her vehement desire to attend one of them. The Count then invited her to a feast, which was to be held on “Fat Sunday” (the Sunday before Mardi Gras), leaving the choice of the piece to the Queen, who indicated the Duc d’Olonne, in French. Also, according to Tinop:

“At 7 o’clock in the evening, a long line of rented *seges* and private carriages was lined up the Estrada das Laranjeiras. The guests were beginning to arrive. At 8 o’clock there was so much and so selective competition that only in the Palace would there be an equal. (...) It was half past 8 o’clock when the kings arrived and were waited at the garden gate by the owners of the house and guests. The ministers, high dignitaries and grandees of the kingdom opened the most solemn procession (...)” (TINOP, 1898, 102).

The party began in the palace: “The procession entered the palace with sparks of embroidered uniforms, decorations, marlin cuffs, jewels relentlessly bitten by the raw light of the gas. At that moment, the martial notes of the Carta’s hymn rang in an Argentine radiance. (...) A newspaper described the appearance of the rooms as follows:

“The innumerable lights of gas that illuminated these halls, the rich toilettes, and the magnificent stones of which they made every fuss worthwhile; the uniforms, the insignia of the orders, and the garments of the court (...); the gigantic mirrors in the gilded frames, which filled the walls multiplying the objects; the finials of the ceiling, so delicately drawn and of an admirable gilding, from which hung three superb chandeliers; the ornaments, the vases of flowers, and the circular gallery, which, by the height of its cornice, seemed to crown all these wonders; This gathering of seductive objects gave rise to the most delicious sensations (...)”.

Afterwards, at the entrance of the court into the palace, tea was served. The Count took from the hands of a create a rich plateau, on which there was only one cup, and offered it to the queen. He did the same with the other august personages. Then “the ball opened with a quadrille, dancing the reigning with the Marquez de Fronteira [José Trasimundo Mascarenhas Barreto, 1802-1881], and the king with the Infanta D. Ana. When it was finished, they left the hall for the theatre” (TINOP, 1898, 103-105).

About the event in the theatre, Tinop continues: “In the room, bubbling with fires, a very luxurious apparatus was taking place, (...) fae. The galleries were full of ladies (...)”. He speaks of the “nervous fluttering of ivory fans, mother-of-pearl fans, and white feathers” that “brought into the room a lively throb of huge butterflies”. About the show, he says that it began with the comic opera *O Duque d’Olonne*, which “was performed by D. Carlota O’Neill⁶, Count of Farrobo, D. Maria Joaquina Quintella, D. Mariana Quintella, D. Mariana Quintella⁷, Carlos da Cunha Menezes (Lumières) [1815-

6 Perhaps the daughter of José Maria O’Neill (b. 1788), married in 1836 to Guilherme de Roure, but it could also be Carlota Inês O’Neill (1824-1858), who married António de Sá Brandão in 1850.

7 In this chronology, it could be Maria Ana Hortense Quintela (1825-1859), daughter of the Count of Farrobo, who had a daughter with Carlos da Cunha e Menezes, born in 1855.

1871], Joaquim Pedro Quintella, Duarte de Sá, Alfredo Duprat [1810-1881], H. Juel, and E. Bourgard⁸. During the intervals, which lasted an hour, the dance continued and “soft drinks and ice creams circulated, presenting all the gradations of the paints”. After the performance, “a sumptuous flying supper was served, watered by the liquid gold of Porto, by the blond Champagne and light as the gaulez spirit, by the Rheno cor de canna (...)”. The ball lasted

“until 6 o’clock in the morning, but the royal family withdrew at half past the bat, after having taken part in a quadrille, in which D. Maria II danced with the Count of Farrobo, and King D. Fernando with Madame da Cunha Menezes [Maria Joaquina Quintela Farrobo]⁹. The feast was repeated on February 28, without the assistance of the kings. ‘These balls, which the public called European, but which well deserved the name of Asian, were attended by two thousand guests!’ (TINOP, 1898, 105-106).

According to Eduardo de Noronha, in this “great party (...) he even ordered servants to be brought from Paris” (NORONHA, 1921, 225).

Other festivities were memorable, such as a ball held on April 23, 1848, regarding the performance of the drama in 5 acts Marie Jeanne, by Adolphe d’Ennery (1811-1899) and Julien de Mallian (1805-1851), under the direction of D. Maria Carlota, daughter of the Count of Farrobo.

“On the night of the 30th the same show under the same direction, and on the nights of the 7th and 14th of May under the direction of D. Constança Lodi (...)’ - important directions because they not only indicate family investment but also the role of women in these dramaturgical activities. Tinop adds: ‘New recitals took place on May 28 and June 4, but now under the direction of Duarte de Sá’ (Tinop, 1898, 107). Continuing with Tinop: ‘The king and queen watched all the performances in a makeshift box on the left side of the stage. At the end of them, they danced until after 3 o’clock in the morning’” (TINOP, 1898, 108).

However, in 1853, after the death of Queen Maria II, Farrobo’s fortune began to decline, which did not immediately affect festive activities. According to Eduardo de Noronha, probably in an exaggerated way:

“(…) The Count of Farrobo, notwithstanding the fateful consequences of the lawsuit brought against him by Pimenta (...) ¹⁰, continued to offer dinners and parties, which no one exceeded in Portugal or even abroad. Friends, acquaintances and indifferents classified this mania as pecuniary suicide. To the extent that the *Beleguins* and the tax agents extorted enormous sums from him, to the extent that the delegates of the judicial authorities seized and seized movable assets and very rich properties, plus the banquets, the balls, the soirées, the fishing, they were notable for their nabob wealth and their dazzling opulence” (NORONHA, 1922, 123).

8 Maybe Eduardo Bourgard (n. c. 1825).

9 Married with Carlos da Cunha e Menezes, in 1815.

10 On this topic, see, for example: ALVES-CAETANO, 2019, pp. 23 et seq.

Tinop mentions a party on 17 May 1856, on the “birthday of the Count of Farrobo”, in this case the 2nd Count who, on the 18th, turned twenty-three. On that occasion, “the splendid rooms of the Laranjeiras Palace opened wide to receive two thousand guests” (Noronha, 1922, 123). For this event, there is also the testimony of Ernesto Biester (1828-1880), in the “Chronica Semanal”, of the *Luso-Brazilian Illustration*, of May 31, saying that “It was a lively and brilliant party, as the Counts of Farrobo know how to throw, whose good taste is already proverbial in our Society”. According to this description, the ball was preceded by two comedies: *Cérisette en prison*, one of the actresses being one of the daughters of Carlos da Cunha, then nine years old; and *A badly drawn plan*, which featured Madalena Farrobo, the Count of Farrobo, Augusto Almeida, António Azevedo and Alfredo Ataíde. In this testimony, the dance “was splendid. The elegant world was almost all over, boasting dazzling luxury”. In Tinop’s later account, it is said that

“At the ball, the Countess (D. Eugenia), Madame Carolus, Belgian minister, danced to the brimage, (...) and so on. There was Fontes [Fontes Pereira de Melo, 1819-1887], Saldanha [João Carlos de Saldanha Oliveira e Daun, 1790-1876, father-in-law of the birthday boy] and the banker Mr. Prost [Adolphe Prost of Crédit Mobilier] who had come to Lisbon to arrange an operation on railways (...)” (TINOP, 1898, 108; cf. also NORONHA, 1922, 123).

Biester, in the chronicle of May 31, speaks of a “second soirée in Larangeiras”, which was more crowded, but where the “absence of some elegant ones, those that complete the fashion bouquet”, was noticeable. He alludes to the fact that

“The comedy was repeated, *A poorly drawn plan* was made, and a new opera-comic entitled *Une nuit à Seville* was performed, performed by the D. Cecília O’Neill and D. Carlota Farrobo, and the Count of Farrobo, Gruys, Carlos da Cunha, and Messier. / (...) What will we say about performance? (...) Mr. Count of Farrobo played his role with extreme skill and gave the singing a lot of comic relief./ The dance then lasted until three o’clock in the morning and was very lively”.

Biester (in the *Luso-Brazilian Illustration* of June 21) alludes to a party held on Tuesday, June 10, 1856, which put

“An end to those brilliant meetings, the most varied that exist among us. Young and old, matrons and maidens, all found distractions there. / For some there was the tumult of the ball, with its crazy waltzes, its frenetic polkas and its contradances, which, to justify the word, are reduced to certain walks: for others there was the entertainment of comedy and the soft melodies of comic opera”.

According to his testimony: “His Majesty King Ferdinand and His Highness Infante Luiz [1838-1889] attended the show”. The party began at the theatre where “Alfred de Musset’s *Caprice* [Alfred de Musset (1810-1857) premiered in 1843 in St. Petersburg], performed by the Hon. Mrs. Emilia Krus, Mlle. Detry, and the hon. Carlos da Cunha (...). / Then the comic opera *Une nuit à Seville* (...)” is

repeated. Then they went “to the ballroom. The elegant world was splendidly represented and boasted of dazzling luxury. We danced, waltzed, polked, talked, criticized, flattered and became legitimate and borrowed spirit until 4 o’clock in the morning”. Regarding this event, Eduardo de Noronha narrates that the dance started at one o’clock and “The supper, served in several rooms, reached the borders of exaggeration by the profusion and delicacy of the delicacies, by the old age, aroma and flavour of the wines and liqueurs (...)” (NORONHA, 1922, 124-125). Tinop also transmits: “D. Fernando first danced with the Infanta D. Ana [1843-1884] (...); D. Luiz danced with the Minister of Belgium (...)” (TINOP, 1898, 110).

The other great festivity of which we found witness took place on the occasion of the marriage of D. Pedro V (1837-1861) with Queen D. Estefânia (1837-1859), on May 18, 1858. The feast in Laranjeiras took place on the 26th of that month, and was described by James Robinson Planché (1796-1880), in the book *Recollections and Reflections*, published in 1872. According to his account: “The King, Queen and the Royal Family were present, and about 800 people, it was a magnificent event. (...) / (...) The Ball was preceded by amateur plays. (...) / (...) When the performance was over, their Majesties and the whole entourage went to the ballroom, with which the theatre communicated by a general staircase (...)” (PLANCHÉ, 1872, 183, 185 and 187). According to Tinop, Prince Leopold, Infantes D. Luiz and D. João (1842-1861) were also present. The plays performed were *The Domestic Tyrant* and *Les Toilettes Tapageuses*, and in the intervals “the famous trumpeter Vivier” played, who “brought a letter of recommendation from Rossini” (TINOP, 1898, 112).

The following year, on March 5, 1859, in the *Ilustração Luso-Brazileira*, an article by Inácio de Inácio de Vilhena Barbosa (1811-1890), it was said that “(...) During the spring and early summer there are regular performances of Italian operas, music, and comedies in French and Portuguese; all of them being carried out by people of the family, or of friendship to the Count of Farrobo, who is one of the most distinguished actors, who represent him”.

At the same time, parties continued to be organized at Quinta do Farrobo, Tinop referring to those that took place in 1853 (with the *Barber of Seville* being sung), 1860 and 1863 (Tinop, 1898, 108). For his part, Eduardo de Noronha reports: “Summering at the Villa Franca farm, in 1860, with his revenues already extremely curtailed, he organized a dramatic performance in the theatre of the princely villa, which made a splash in Lisbon. Soon there it was agreed to repeat it in D. Maria II Theatre, by the same interpreters, in favour of the widows of the victims of the Loge River, in Angola (...)” (NORONHA, 1922, 242). On August 8 and 9, 1862,

“(…) More than a hundred people stayed at the farm, including twenty ladies. During these two days, no sovereign of Europe would receive with more bizarre dissipation. In both, deer ran in the *tapada* surrounding the superb villa. On the first night, the comedy *O auctor da play* was performed, translated from French by Joaquim Pedro, and performed by M.me Maria Pignault [c. 1833-1899], her sister M.me Júlia Pignault, by the actors Tabora [1824-1909] and Izidoro [1828-1876] and by the amateurs Torres and Rocha. No one haggled with applause for the performers, and especially for M.me Maria Pignault, who deserved them without favour (...)” (NORONHA, 1922, 244).

On September 9, 1862, there was a fire in the Theatre, at a time when the financial situation was already quite serious. However, some events were still held, some of them organized by the 2nd Count of Farrobo, who would have had a more dilettante existence: “he had bizarrely reared his heads in sublimities of pomp, in *primores d’arte*, in parties that were perfect assaults of elegance and pomp” (Tinop. 1898, 87). He was the one who gave two concerts in Laranjeiras, one of them on March 5, 1866 (NORONHA, 1922, 246).

It was on April 7, 1867 that the “last great party recorded by the worldly chronicles of the time” took place, under the pretext of trying out a “new sniper rifle presented by M. Benet”:

“The invitations, this time, were more about quality than quantity. In addition to the lady of the house, D. Mariana, the exhibition of this new machinery of war was attended by the Countesses D. Eugenia, of Prado and Selva, Marquis of Pombal and other ladies. At the end of the shooting session, the lackeys served a fine snack, no longer handled by the house’s cook, but provided by Matta, in nine tables, ornamented with care and placed in one of the avenues of trees with a wide canopy. Admirable *crystaes*, famous crockery, very fine porcelain pieces, precious damask and silver assigned by the best farmers also shone in this meal. (...) The meal ended at six o’clock. When it got dark, the audience entered one of the rooms. Illumination has evoked the prodigies of clarity of past ages. There was dancing, riddles were drawn with the gentlest figures present, whist, baccarat, vasa throws and gambling stakes were played. No one remembered, at the time, that the meeting meant a farewell to so many splendours, a visit to the health of one of the most solid riches of the Peninsula, the exhalation of the last breath of an extraordinary artist’s complexion at the service of which the caprice of chance had put away a very abundant pecuniary resources now exhausted” (NORONHA, 1922, 247).

Tinop wrote: “It was the last feast, it was the swan song” (TINOP, 1898, 115-116).

The year 1867 was not only the year of the end for the Farrobo festivities. José-Augusto França wrote that “the mid-1960s saw the last vestiges of a prestigious past disappear from the Portuguese world scene. In 1867, the magnificent Count of Farrobo, already ruined (...), gave his last party. He died two years later. The Marquises of Viana, who, since the 1940s, offered lavish balls in their palace, but they were also ruined (...). It was also in 1867 that the Penafiel gave their last ball, in a rich palace whose furniture will soon be dispersed at auction. “The Penafiel balls (a chronicler will say) in 1867 closed the cycle of the great Lisbon festivals” (FRANÇA, 1993, 397).

About Laranjeiras, in 1874, the Viscount of Benalcánfôr recorded: “The tranquillity of the monasteries reigns in that mansion that for so long breathed the noisy life of the courtly festivals”. The theatre building was in ruins, but Benalcánfôr still remembered “the reverberations of the crystal chandeliers and the large glass slides of the mirrors, which framed the walls of the ballroom, where the swirl of the waltz was coiled, for moments lit and dazzling in our fantasy” (BENALCANFÔR, 1874, 91-93).

Final note

From the descriptions to the accounts of those who were present, the parties sponsored by the Count of Farrobo were a “stage” for various parties, balls and ceremonies that pleased the court and the nobility. The richness and grandeur of these festivities or recitals were so great that Queen Maria II wanted to be present and showed this desire to the Count. As the descriptions indicate, he not only attended the first feast that the count prepared in his name, but many others that took place.

These festivities were attended by notables of society, who sometimes participated in the theatrical plays that were performed, namely the count himself and his nuclear family. However, in addition to amateur artists, artists from all over Europe were invited to perform or play at the dances and parties that took place in Laranjeiras.

All the pomp and circumstance of these descriptions demonstrates the richness and magnitude with which the count prepared his feasts, with the intention not only of receiving the great names of the court and the nobility to dance, but also to be able to meet and talk business. There is a mix of intentions in these parties, which is reflected not only in the desire to demonstrate his power and influence through those who are his guests and his business connections, but also to take the opportunity to get involved in what is the moment of musical or representative fun, demonstrating, as an amateur artist, that this was a taste he had, but that it went beyond “watching” and “receiving”, because he also made himself “seen” by stepping on stage and being an integral part of the cast.

These festivals were so important and had so much public adhesion that they were portrayed and described in the newspapers of the time. From Tinop to Biester, we have an idea of what these festivities were like because they made known to the public what happened in Laranjeiras at each party that took place. At the end of the 60s, they report that after having reached ruin, the long years of celebration and fun that preceded ended and the Laranjeiras began to “live in the silence” of their absence and their parties.