**01 - ELEVADOR LACERDA**

It was inaugurated in 1873 as the 1st urban elevator in the world. Connects the upper city and the lower city. Unveiling, in its upper part, the beautiful Todos os Santos Bay.

The biggest challenge to the transportation in the seat of the Portuguese colonial government, since it was founded by Tomé de Souza in 1549, was a 60-meter-high geological fault between the upper city and the lower city, in the port area. There were urban elevators built by Catholic orders on inclined planes, among them the Crane of the Priests of the Society of Jesus, to transport goods. Pedestrian access depended on walking on slopes and stairs. Animal-drawn trams began to be used in the mid-nineteenth century.

Antonio de Lacerda, Bahian administrator of some of these trams, through the *Companhia de Transportes Urbanos*, with the help of his brother Augusto Frederico de Lacerda, started the construction of the 1st urban elevator in the world, as he recorded that:

*''As the Hydraulic Elevator is a new invention attempted in the country, and its project is the most gigantic in relation even to Lifts and Hoisting Machines existing in Europe, due to the height of its tower and the length of its tunnel through the living rock, I knew well that the company would encounter obstacles in the face of the narrow and ordinary industry of the province, due to the lack of theoretical and practical knowledge of some, by the doubt and uncertainty of others, and, finally, by the disbelief of many, who, far from helping it with their capital and influence, considered and propagated it to be a utopia.''*

After 4 years of work, construction was finally completed on December 8th, 1873, the Day of Our Lady of Conceição da Praia. In 1894, this development was baptized with the name of its builder: *Elevador Lacerda*. Over time, it underwent several renovations and initially carried up to twenty people per cabin with weight limitation. It was known as “the screw”, due to a spiral that activated the two cabins. In 1906, during the government of José Marcelino de Souza, the greatest governor of the Old Republic, who implemented the railway system in Bahia and made the São Francisco River navigable, it was electrified. In 1930, it gained a new tower, reaching 72 meters of height and increasing its passenger capacity, starting to transport 24,000 people a day.

It is located in Praça Municipal, in front of Salvador's City Hall, which was the first public building in Brazil, Palácio Tomé de Souza. In 2006 it was listed by the National Historic and Artistic Heritage, becoming the most legitimate postcard of Salvador, the 1st city and 1st capital of Brazil.

**02 - MUSEUM AND MEMORIAL OF THE CITY HALL OF SALVADOR**

Built in straw and mud on June 13th, 1549, after the founding of the city of Salvador by Tomé de Souza, bringing together the legislative, executive and judicial powers. It functioned as a public prison for men and women in the basement and ground floor. It underwent modifications from 1660 onwards, and at the beginning of the 20th century, it began to have a more modern facade.

In 1970, it underwent further renovations, acquiring the floor style from the Portuguese renaissance of the 17th century. In 2010 the museum was opened, containing municipal history in panels, photographs, historical characters, when the memorial was built with the painting of Presciliano Silva, from the Pacifying Army for the Independence of Bahia, integrating the *Pinacotheque* of Salvador's Praça Municipal.

Honors such as title of Citizen of Salvador, Maria Quitéria Commendation, Sister Dulce and Zumbi dos Palmares Medals and the Thomé de Souza Commendation are awarded there.

**03 - TOMÉ DE SOUZA MONUMENT**

Tomé de Souza, on December 17th, 1548, received from D. João III, King of Portugal, a regiment that he was to carry out as general governor of Brazil, having embarked on February 1st, 1549 for Brazil, saying farewell to his wife and daughter. He disembarked in Porto da Barra, on March 29th of that year, transporting the first Jesuits to come to Brazil with his heads for Justice and Finance, in the village of Pereira, spending the following months building the first public buildings in Salvador, to be the 1st capital of Brazil.

With the help of Diogo Álvares Correia, known by the natives who lived here as Caramurú, he identified that closest, highest point overlooking the sea, which provided him with vision for defense, then began the construction of the city of Salvador, following clear guidelines from the Portuguese government.

Tomé de Sousa set up an efficient defensive system, promoted land grants with the introduction of sugar cane and cattle, established connections with the grantees of hereditary captaincies, stimulating production and trade. He returned to Portugal in 1553, being replaced by Duarte da Costa, and remained until his death in 1579 as an adviser to the King.

**04 - PRAÇA CASTRO ALVES**

It is located in the middle of the old urban center, in the upper city. It's the crossing of Av. Sete de Setembro with Rua Chile and Ladeira da Montanha, with stunning views of Todos os Santos Bay. With the statue of the poet Castro Alves, it gained its name in 1923 in front of the old Teatro São João that received the Portuguese Imperial family with its main regent D. João in January 1808.

There, the poet waves to the sea as if reciting his immortal verses on love, social causes and denunciations of social issues.

The pedestal on which the poet's statue stands is made of granite block measuring 10.74 meters in height, in 6 steps. On one side of the column is a 2.16-meter bronze griffin representing an angel in flight, lifting a female slave by the arm. On the other side there is a book open with a sword, with letters engraved with the poet's verse: ''No blushing from the knowledge of shouldering with the book''.

**05 - MONUMENT TO CASTRO ALVES**

Inaugurated in 1926, the author is Italian artist Pasquale de Chirico. In bronze, the poet Castro Alves extending his right arm over the pedestal, the base with an enslaved couple, in reference to the poem ''Navios Negreiros'' (Slave Ships), in which Brazil's greatest poet denounces slavery. Located in the square that bears his name, in front of the old São João Theatre, where he recited his verses. There the poet met and loved the Portuguese actress Eugênia Câmara, the muse of his many beautiful verses. There lay his mortal remains since 1971, since then becoming his tomb.

Antônio Frederico Castro Alves, or Cecéu, as he was called by those closest to him, was born in 1847 at Fazenda Cabaceiras, then in the municipality of Castro Alves, which therefore bore his name, and died in 1871 in Salvador, at the age of 24 years old. Known as the slave's poet for his abolitionist poems. He was also a scholar of French literature from the Romantic period, whose highlight was Victor Hugo, he left works such as ‘Laço de Fita’’, ‘‘Mocidade e Morte’’, ‘‘Ode ao Livro’’, some of which were integrated into the book ''Espumas Flutuantes''. He studied at the Faculty of Law of Recife and stood out for declamations in Salvador and São Paulo. After having his left foot amputated, he contracted tuberculosis, gained notoriety for his recitations in various theaters, being considered the greatest Brazilian poet of all time. He stimulated generations to literature and reading. In his poem ‘‘Ode ao Livro’’ (Ode to the Book) he says:

‘‘Books, books by the handful,

That make people think,

The book falling into the soul,

It is seed that makes the palm,

It is drop that makes the sea"

**06 - GREGÓRIO DE MATOS FOUNDATION**

The Gregório de Mattos Foundation was created in 1986 during the administration of Mário Kertész in honor of the Bahian poet Gregório de Mattos who, in the 17th century, living in Brazil, specifically in Salvador, Bahia, stood out for his scathing, blunt criticism of the Portuguese colonial system, which earned him continuous persecution by the Portuguese government, having been exiled for this reason.

The Foundation houses the historical archive of Bahia, the oldest in Brazil, having been listed by UNESCO and coordinates the City Museum, Casa do Benin, Gregório de Matos Theater, municipal public libraries and various cultural and artistic events in Salvador.

He was one of the greatest Baroque period poets, and a lawyer in the colonial period. Known as ''Mouth of hell'' for his social and political satire. Rebellious, he was a critic of the Catholic Church, government and society. He was persecuted by the Inquisition and condemned to exile in Angola in 1694.

Born on December 23rd, 1636, in Salvador, Bahia, son of Gregório de Matos and Maria da Guerra, he was from a wealthy family of Portuguese nobility. Student of the Jesuits in Bahia, he graduated in Law in Coimbra, Portugal. He was a judge, held the position of general vicar and was punished for not wearing a cassock.

He died on November 26th, 1696 in Recife, aged 59. His work is superior, he also wrote texts with lyrical, satirical, religious and erotic poems. He did not manage to publish anything in life.

‘‘I am the one, who for years has sung

On my damning lyre

Brazil's turpitudes, vices and mistakes”

”But if the sun ends, why would it rise?

If the light is so beautiful, why

doesn't it last?”

**07 - MONUMENTO DA CRUZ CAÍDA**

The Monument of the Fallen Cross is the work of the Bahian artist Mário Cravo, inaugurated in 1999, when the 450th anniversary of the foundation of Salvador by Tomé de Souza was celebrated. It is a tribute to the former Igreja da Sé, the first in Brazil, built in 1553 and demolished in 1933, allowing the passage of the electric tram to the Sé terminal. This monument reaches the height of 12 meters and was built in stainless steel.

It reveals the beauty of Todos os Santos Bay, allowing a clear distinction between the upper city and the lower city. It is a natural amphitheater with wide open-air steps.

It hosts concerts and several other cultural and artistic manifestations.

Igreja da Sé, which was demolished there, functioned as a true fortress protecting the city of Salvador from maritime attacks by the Dutch in 1624.

**08 - CHURCH AND MONASTERY OF SÃO BENTO**

The Benedictine Church was built in 1582 over the village of Cacique Ipiru, converted to Catholicism by the Jesuits who arrived in Brazil with Tomé de Souza. The Benedictine Friar Pedro de São Bento Ferraz arrived in Bahia in 1575 to found the monastery. It is the seat of the archabbey of São Sebastião da Bahia. In 1624 it was invaded by the Dutch who plundered it and made it their headquarters in Brazil. Its library, started in 1582, houses more than 300,000 books and more than 20,000 works, placing it just behind the national library of Rio de Janeiro.

It is listed by the Heritage of the Memory of the World and its Gregorian and Liturgical Chants are the most respected in Brazil.

The church underwent renovations over time and its main altar, made of Carrara marble, came from Genoa in 1871. In 1982 the Church was elevated to the status of Minor Basilica of Saint Sebastian by Pope John Paul II. It has one of the largest collections of sacred works in Brazil, ranging from implements, gold and silver objects, sacred sculptures, tableware, paintings and furniture from the 16th to the 19th century. Located on Av. Sete de Setembro, next to Praça Castro Alves.

**09 - ZUMBI DOS PALMARES SCULPTURE**

A monument reaching 2.20 meters high, founded by artist Márcia Magro and implanted in 2008, the result of a partnership between the City Hall of Salvador and the NGO Mulher with funds from the Ministry of Culture.

The sculpture pays homage to the Quilombo dos Palmares through its leader, Zumbi. He always resisted the raids (*entradas*) that sought to recover fugitive black slaves, about 30,000. Palmares was located on the border of Alagoas and Pernambuco.

In 1678 the governor of the captaincy of Pernambuco, after numerous battles, proposed peace by freeing its enslaved population and submitting them to the authority of the Portuguese crown. Ganga Zumba, their leader agreed, but the warrior Zumbi continued the fight until he was finally defeated and had his head cut off by the *bandeirante* Domingos Jorge Velho in 1695.

The following year the governor of Pernambuco wrote to the King of Portugal:

''I determined that they put his head on a pole in the most public place in this square, to satisfy the offended and justly complaining and to frighten the blacks who superstitiously considered Zumbi an immortal, so that they would understand that this enterprise was putting an end to Palmares.''

**10 - MERCADO MODELO**

It was inaugurated on February 2nd, 1912 and listed by IPHAN. After a fire, it was transferred to the neighboring building, the former Customs House of Salvador in 1971. It is administered by the Municipality of Salvador.

It has a neoclassical style with a square shape, with the inside facing the sea in the shape of a roundabout. It is made up of a large number of stores that display Bahian handicrafts, as well as restaurants serving typical Bahian food. It is close to the Lacerda Elevator, the Historic Centre and Casa da Música. It spans 8,410 square meters and two floors.

For many years it supplied the lower city with grain, produce, animals, cachaça and articles for candomblé.

Throughout its existence, at different times, it suffered four fires, the last one in 1969, responsible for its transfer to the customs building. In its former location, a monument to the city of Salvador was erected, by plastic artist Mário Cravo Júnior.

**11 - BUST OF DOM PERO FERNANDES SARDINHA**

Produced by Italian artist Pasquale de Chirico, it is made of a peaked granite pedestal, with smooth bars at the ends and an octagonal bottom base, with the bust of the 1st Bishop of Brazil on top, Dom Pero Fernandes Sardinha, in episcopal attire, who was ordained on February 7th, 1552 by Bishop Dom Fernando de Menezes Coutinho e Vasconcelos, taking power on June 22nd of that year.

He was the son of Gil Fernandes Sardinha and Lourença Fernandes. Born in 1496, Setúbal, Portugal. He graduated in Theology in 1528 at the University of Paris and taught at the Universities of Coimbra and Salamanca.

In 1556, he was called to Portugal, being succeeded by the vicar general Francisco Fernandes. On July 16th, 1556, the ship that was transporting him, named Nossa Senhora da Ajuda, sank near the mouth of the Coruripe River, close to the São Francisco River. Its passengers are captured by the Caetés natives who kill and devour them.

In the chronicle of the Society of Jesus, from the state of Brazil, Simão de Vasconcelos narrates what happened:

‘‘In a cove next to this river, a few years later, the sad disaster of the shipwreck of Bishop D. Pedro Fernandes Sardinha, first of Brazil, who washed up on the coast, was captive of the Caetés Indians, cruel and inhuman, who, according to the rite of their kindness, sacrificed to gluttony, and made pasture from their bellies, not only that holy man, but also the hundred and so people, important people, most of them noble, who kept him company when he returned to the kingdom of Portugal.''

**12 - BUST OF DODÔ AND OSMAR**

The monument is 2.5 meters high, made of granite slabs fused with iron, the work of the artist Herbert Vianna de Magalhães, honoring the inventors of the Trio Elétrico, Dodô and Osmar. This bust has at its base the representation of ''fobica'', the first vehicle used by the *Electric Trio* in the 1950s.

The pair met in 1938 on a radio show. Dodô and Osmar studied music and electronics, researching a way to amplify the sound of string instruments. Amplification happened in 1942, when the conception of the ''electric stick'' appeared, the first electric guitar in Brazil, in the Carnaval of 1950.

The duo on top of a 1929 Ford, with the expression ''The electric duo'' on the side, played on adapted instruments the songs of Grupo Vassourinhas, from Recife, who performed in Salvador. The following year, the group now with a new member, Temístocles Aragão, made improvements, and thus the Trio Elétrico (Electric Trio) was born.

In 1952, Fratelli Vita, a soft drink manufacturer, began to sponsor the aforementioned trio on a truck. This enriched and personified the Bahian carnival with the Bahian guitar. Similar to an electric mandolin, the Bahian guitar is a mix between a cavaquinho and a mandolin, using the caliber of strings and the scale of the former and the tuning of the latter.

Dodô, birth name Adolfo Antônio do Nascimento, was part of the group Três e Meio (Three and a Half) that played on weekends in Salvador, commanded by Dorival Caymmi. When Caymmi left, the group was expanded to seven members, including Osmar Álvares Macêdo. Armandinho Macêdo, son of Osmar Macêdo, was a disciple of Jacob do Bandolim, Thus, he inaugurated the new universal standard of the Bahian guitar, in which the musician and composer Luiz Caldas, father of axé music, stands out today.

**13 - MUSEUM OF ARCHEOLOGY AND ETHNOGRAPHY**

Part of the Federal University of Bahia, the Museum of Archeology and Ethnology is located in Terreiro de Jesus, in Pelourinho. It is part of a colonial archaeological site from the mid-16th century that housed the Jesuit college and the current Cathedral Basilica.

It houses pieces from the pre-colonial and colonial periods. It was conceived by Professor Calderón on September 27th, 1983. It promotes knowledge of Brazilian indigenous cultures, as it was created to aid academic research, and has a very rich collection.

Currently, it serves tourists more than the academic community. It has served nearly 15,000 people 200 days a year.

**14 - IGREJA DA PALMA**

The Church and Convent of Palma were built in 1630 by Bernadino da Cruz Arraes. Its images are from the 17th and 18th centuries. The church comprises a nave, sacristy, side aisles and tribunes. Its facade is in the Rococo style and its interior is a transition between Rococo and Neoclassical. Its ceiling has a baroque illusionist painting whose artist was Veríssimo Freitas. It was listed by the National Historical and Artistic Heritage Institute (IPHAN) in 1938.

The convent was built around a rectangular courtyard, had its construction started in 1670 and belonged to the Order of Discalced Augustinians, which was later transformed into a military hospital. In 1822, it was finally transferred to the Brotherhood of the Lord of the Cross. In 2018, the Church and Convent of Palma were handed over to the Benedictine Samaritans Fraternity under the administration of the Catholic University of Salvador.

**15 - CONVENT AND CHURCH OF OUR LADY OF LAPA**

The convent of Nossa Senhora da Conceição da Lapa is located in the middle of Avenida Joana Angélica, which connects the Campo da Pólvora to Comércio, the old commercial center of Salvador. It belongs to the Catholic University of Salvador. It is the second oldest female convent in Brazil.

Its construction began in 1733. It was a convent dedicated to the Concepcionist Franciscan Sisters.

In February 1822, when Salvador experienced several disturbances that preceded the War for the Independence of Bahia, Portuguese soldiers tried to invade the monastery with the justification that rebels were hiding there. Preventing them, for fear of the abuse of her companions, the abbess Joana Angélica, at the age of 61, was bayoneted there, becoming the first martyr of the independence of Brazil. There, on that occasion, the chaplain of the convent, Daniel Lisboa, was also murdered.

The Convent and Church have the Portuguese architectural model of the 17th and 18th centuries. It has an access door made of lioz stone, coming from Lisbon. Inside there are three altars and the chancel with a crown format supported by Solomonic columns. This was the work of the plastic artist Antonio Mendes da Silva and the painting of the nave's ceiling is by Veríssimo Freitas. Portuguese tiles decorate, in addition to the main chapel, the presbytery.

**16 - CONDE DOS ARCOS MONUMENT**

Installed in the old Praça dos Tamarindos, in front of the Commercial Association, in Comércio, which sponsored it through the artist Pasquale de Chirico, being implanted in 1932, with 4.40 m of height and base of 4.40m X 4.40m in bronze casting, carved stone and granite. Next to the Count, in the lower plane, there are two smaller statues, representing farming, industry and commerce in bronze.

The eighth Count of Arcos, Marcos de Noronha e Britto was born in Lisbon, on July 7th, 1771, having been the last viceroy of Brazil. The Portuguese nobleman initially governed Grão-Pará and Rio Negro in 1803, having been transferred to Rio de Janeiro in 1806 and assumed the government of the Captaincy of Bahia in 1810, a position he held until 1818. In Bahia, he created the first typography, publishing the newspaper A Veneza D'Ouro do Brasil until 1823. He also created the first public library in Brazil and the Teatro São João, where the poet Castro Alves would later make his notable speeches. In addition, he built the Passeio Público and Praça do Comércio.

In 1818 he assumed the position of Minister of the Navy and Overseas Domains. After the Independence of Brazil, he was transferred to Lisbon where he died in 1828. He was an important re-articulator of the slave trade to Brazil, in addition to having repressed a slave revolt in 1814 in Salvador.

**17 - CARYBÉ PANEL (EDIFÍCIO BRÁULIO XAVIER)**

Born in Argentina, the plastic artist Carybé, after moving to Bahia, devoted himself completely to Bahian culture and performed as a sculptor, draftsman, painter, engraver and researcher. This work, consisting of 27 panels, representing the orixás of Candomblé from Bahia, is part of the collection of the Afro-Brazilian Museum. It was listed as heritage by municipal decree of January 27th, 2020 for highlighting the Afro-Brazilian culture of Bahia.

Hector Julio Páride Bernabó was born in Lanús, Buenos Aires, on February 7th, 1911, son of the Italian Enea Bernabó and Constantina from Rio Grande do Sul, Brazil. In 1928, he joined the Escola de Belas Artes in Rio de Janeiro. He was also a journalist and traveled through countless Brazilian cities. Under the influence of his brother Roberto, he practiced drawing, painting, and ceramics. In 1939 he held his first exhibition at the Municipal Museum of Fine Arts in Buenos Aires.

In 1941, he returned to Bahia, where he learned capoeira with Mestre Bimba and attended candomblé, among them that of Joãozinho da Goméia. In 1945, he held his first individual exhibition at Instituto dos Arquitetos do Brasil. In 1946, he married Nancy in Argentina. In 1949, having received an invitation from the journalist and art collector Odorico Tavares, he came to live in Bahia under the auspices of the educator Anísio Teixeira, then Secretary of Education. Panoramica de Salvador was then painted, portraying the maritime procession of Senhor Bom Jesus dos Navegantes. At Bar Anjo Azul, Carybé, in 1950, held his first individual exhibition in the place decorated with frescoes by Carlos Bastos.

The first modernist generation in Bahia formed by Mário Cravo Júnior, Genaro de Carvalho and Carlos Bastos would thus receive names such as Carybé, Rubem Valetim, Lygia Sampaio and Jenner Augusto .

In 1955, he won the First National Prize for Drawing at the 3rd Bienal de São Paulo and two years later he became a naturalized Brazilian and was confirmed as Obá de Xangô at Terreiro Ilê Axé Opô Afonjá.

Movement and rhythm marked his work, as well as painting with strong chromaticism and vibrant design, representing direct links with the customs, life and activities of the people. His collection of 14 pieces is in the Museum of Modern Art of Bahia. Having illustrated Jorge Amado's literary work, he helped to project it around the world. He died on October 1st, 1997, leaving this great artistic legacy.

**18 - SANTO ANTÔNIO ALÉM CARMO FORT**

It dates from 1624 when the Dutch invaded Bahia. Known as Forte da Capoeira, it is located in Praça Barão do Triunfo and defended the north entrance of Salvador. Its current structure was begun in 1695 and completed in 1703.

Going under the jurisdiction of the Ministry of Justice in 1830, it functioned as a correctional jail where the enslaved who participated in the Malês Revolt were imprisoned. In 1837, it participated in the Sabinada.

When visited in 1859 by Emperor D. Pedro II, received from him the following record:

*''October 30th – I went to see the prisons. (...) The 'so-called' House of Correction, which exists in the Santo Antônio fort, is miserable and, as I remembered, the prisoners from the lower dungeons of Aljube moved to one of the unoccupied prisons. The registration is delayed, but the jailer makes excuses with the illness of the father, whom he succeeded, and a lot of work, seeming alive.*

*During the Christie Question (1862-1865) he obtained the following reference:*

*''It is located on the W edge of the mountain on which the upper part of this City rests, next to the Santo Antônio Além do Carmo square, presenting the left side of the entrance to the sea. It is an irregular bastioned rectangle, with a barbette and with a fire plane of 1,900 palms. It has some ruins, the entrance ditch is full of rubble and the rest are leased to private individuals, who use them with various crops. It is currently transformed into a prison for convicts. The buildings require repairs and general whitewashing.''*

In the 1920s, it underwent structural changes due to the construction of a neo-Gothic frontispiece and concrete floors to house the House of Detention, which was finally deactivated in 1976. In 1979, the Fort was occupied by the Carnaval Block Os Lord’s. Listed by IPHAN in 1981, it now houses the Center for Popular Culture with the support of the Institute of Artistic and Cultural Heritage of Bahia, the Cultural Foundation of Bahia and the Municipality of Salvador.

Between 1982 and 1988 rehearsals for the Afro Block Ilê Aiyê were held there. Two capoeira schools, Centro Esportivo de Capoeira Angola by Mestre Pastinha and Grupo de Capoeira Angola Pelourinho by Mestre Moraes, now occupy the space of the Fort.

**19 - PIERRE VERGER FOUNDATION**

The house, located in Engenho Velho de Brotas, where the French photographer and anthropologist lived for about 40 years, today houses the Memorial containing objects that belonged to him until his death in 1996.

In the Memorial, objects from his daily life can be found, such as a typewriter with punctuations in Yoruba, objects from African and Afro-Brazilian cultures (collected by him during his travels); his last Rolleiflex, as well as personal documents such as passports, reproductions of notebooks and book stamps, the boxes where he kept his negatives, among others. Also on display are some works of African art, works by his great friend Carybé, classic photographs from his collection, candomblé objects and other striking objects from his life.

In addition to allowing the visitor to see the house where Pierre Verger lived, the simplicity of his way of life and his bedroom-office with its wardrobe for three coats, the Memorial allows an immersion in his life through 16 photographs displayed in the three rooms with specific themes (TRAVELS, AFRO RELIGION and PERSONAL) and each of these images brings an aspect of his life and work.

The entire visit can be made in the company of a Foundation employee, who comments on each of these images. Visitors can also access other content in three languages ​​(English, French and Spanish) through a digital application developed exclusively for the Pierre Verger Memorial. For those who do not have a smartphone, the Foundation provides a tablet for the experience in the space.

The Pierre Berger Memorial project is sponsored by the Secretary of Culture of the State of Bahia.

**20 - HISTORICAL GEOGRAPHIC INSTITUTE OF BAHIA**

Located on Avenida Sete de Setembro, on the corner of Praça da Piedade, in a neoclassical-style building, it was founded on May 13th, 1894, the beginning of the Brazilian Republic, under the government of Rodrigues Lima and expanded under the management of José Marcelino de Souza, ten years later. It is known as Casa da Bahia for containing the historical, geographical and cultural memory of our state. It has the largest cartographic collection in Bahia, favoring knowledge of the current 417 municipalities in Bahia. Recognized as a federal public utility in accordance with Law 9790 of March 23rd, 1999. Its predecessor was the Instituto Histórico da Bahia between the years 1856 and 1877. It is an honorary member of the Portuguese Order of Merit.

This institution brings together researchers and scholars from History, Geography and Sociology. Its library, in addition to being an archive and museum, encourages the collection of private documents, books and objects.

The Institute holds symposiums, conferences and lectures, seminars and meetings, promotes the publication of books, studies and the periodic and the century-old Revista do IGHB, which are reference sources for geo-historiographical research in Bahia.

It has a collection of paintings by artists such as Presciliano Silva, Emídio Magalhães, Vieira de Campos and Miguel Baiano and Cañizares.

Among its distinguished members we highlight Teodoro Sampaio, Manuel Querino, Horácio Urpia Júnior, Tranquilino L. Torres, Estanisláo Przewodowsk, Brás do Amaral, Luiz Vianna, Jaime de Sá Menezes, Pedro Calmon, Raul Lody and Joaci Góes, the current president.

**21 - CASA DO CONDE DA PALMA**

Listed in 1943, this building dates back to the colonial period. Grêmio Joaquim Municipal School operated there, for primary and secondary education.

The Conde da Palma house gave its space to the Grêmio Joaquim Municipal School, where it educated children and teenagers in the elementary and high school levels. The building was listed in 1943 for its important historical and cultural value, being a construction that carries traces of the colonial architectural identity of the city of Salvador, despite, of course, having been greatly modified.

**22 -** **FONTE DOS PADRES**

It is located under the Ladeira do Taboão, below an arch with galleries in five arms with a water basin 2.58 m high and 1.25 m wide. Built in stone masonry and surrounded by a stone wall, first described by Gabriel Soares de Souza in 1547 and confirmed by Sergeant Diogo de Campos Moreno in 1612 in his work ''Livro Que Dá Razão do Brasil" (Book That Gives an Idea of Brazil).

It was built on land donated to the Jesuit priests, as it supplied the Jesuit College with water. In 1590, a well 20 m deep was dug, thus supplying the workshops. At the time, Salvador had three fountains on the beach: Pedreiras, at Ladeira da Preguiça, Pereira, on Baixa da Misericórdia and Padres, at Taboão.

There was a carved stone mask whose mouth spouted water, which is no longer found at this location. Going through several modifications over time, what remains is a plaque placed above the arch with two marble spouts.

**23 - MONUMENT TO THE PEREIRA BROTHERS (CONCEIÇÃO DA PRAIA)**

In bronze and granite, 6 m high and with a base of 3.30 m X 1.40 m, the piece that honors the second governor of Bahia, Manoel Vitorino Pereira and his brothers, doctor José Basílio and journalist Antônio Pereira, was the work of Italian sculptor Pasquale de Chirico.

Manoel Vitorino was born in Salvador in 1854 and died in 1903. He was the second governor of the state of Bahia. During his government, Bahia changed from a unitary province to a federal state. He created the Civil Militia and the commission to draft our state constitution. On April 26th, 1890, he left the state government, transferring his position to Marechal Hermes da Fonseca, who would later become president of the republic when competing with Bahian Ruy Barbosa. As President, Hermes, inaugurating the policy of salvations, promoted the bombing of Salvador in a terrible intervention in Bahia. Antônio Pereira graduated from the College of Medicine of Bahia in 1857, having been a histology professor and José Pereira, being a journalist, participated in the publication of the *''Dictionnaire de La Bible.''*

**24 - CINE GLAUBER ROCHA**

Cine Guarany, founded in 1919, was the main cinema in Salvador, considered the most modern in the country. It was restored and reopened with the name of the greatest Brazilian filmmaker, Glauber Rocha. A beautiful panel by Carybé entitled Índios Guaranys stands out in its foyer.

Born in Conquista (Bahia) on March 14th, 1939 and deceased on August 22nd, 1981, Glauber de Andrade Rocha was a filmmaker, actor and writer. Son of Adamastor Rocha and Lúcia de Andrade Rocha, had a protestant upbringing in the Presbyterian Church, by action of North American missionaries of Missão Brasil Central.

He studied at Colégio Padre Palmeira, in Caetité, and in 1947, transferred to Salvador, he studied at Colégio Dois de Julho. A law student at the Federal University of Bahia, he recorded the film Pátio in 1959. He married Helena Ignez, his colleague. As a critical filmmaker he was persecuted by the military dictatorship, because he was considered a subversive. There are quotes about him in the book "1968 - The Year That Didn't End", by Zuenir Ventura.

In 1971 he went into exile. In 2014 the Truth Commission declared that the military regime intended to kill Glauber, while he was in Portugal. He died of septicemia caused by bronchopneumonia at Clínica Bambina in Rio de Janeiro, when he was preparing to shoot the film *Império de Napoleão*.

*Deus e o Diabo na Terra do Sol* (1963), *Terra em Transe* (1967) and *O Dragão da Maldade Contra o Santo Guerreiro* (1969), are marked by the paradigm, strong social criticism, interposing Cinema Novo, influenced by the French Nouvelle Vague movement and Italian Neo-realism.

Glauber Rocha was a misunderstood and controversial filmmaker while he lived, fought by both the left and the right. He saw reality in an apocalyptic and decadent way.

With the film Barravento he was awarded a prize at the Karlovy Vary International Film Festival in Czechoslovakia in 1964, and the following year he won the Grand Prize at the Italian Free Film Festival and the Critics' Prize at the Acapulco International Film Festival for the film "God and Devil in the Land of the Sun".

He won the Critics' Prize at the Cannes Film Festival with the film "Terra em Transe" and the Luis Buñuel Award in Spain, as well as the Youth Jury Grand Prize for best film at the Locarno International Film Festival and the Golden Dolphin for best film of the year in Rio de Janeiro.

In 1980, his fight with Louis Malle made history at the Venice Film Festival. Malle won the Golden Lion with the film "Atlantic City" and was denounced by Glauber as the author of corruption, alleging prejudice with the result, because it would have been previously agreed, harming Glauber who was competing with the film "Age of the Earth".

Thus, the irreverent and blunt Glauber uttered: ‘‘I would invent you before others turn you into a misunderstanding.”

**25 - CAIXA CULTURAL DE SALVADOR**

Installed in the former House of Prayer of the Jesuits, a property from the 17th century, listed by the National Historical Heritage Institute, containing excavations from the archaeological site, it was inaugurated in 1999. It promotes the most diverse exhibitions, book launches, lectures and musical and theatrical shows. It has an external patio and amphitheater, two halls, three galleries, a gazebo and rooms for workshops. It was the headquarters of Diário de Notícias newspaper and Rádio Sociedade da Bahia.

From this space, Caixa develops events that value our cultural roots. With 161 years of experience, Caixa has been an important agent for the implementation of public policies, structuring art-education programs such as Expresso Cultural Caixa and Projeto Educativo Criança Arteira. It encourages reflection and creativity through playful and educational activities.

Projeto Educativo Criança Arteira (Artistic Child project) in 2006 extended services to the public of all ages and segments. Almost 90,000 people participated in these activities.**26 - DUQUE DE CAXIAS BUST MONUMENT**

Luis Alves de Lima e Silva was honored by the Second Military Region through General Maurício Cardoso when he instituted a model competition for the construction of his monument, of the greatest Brazilian soldier, founder of our National Army. Vitor Brecheret thus produced, using granite and patinated bronze, the 48 m high bust.

With the themes of pacification and reconnaissance of Humaitá, the granite bas-reliefs overlap, the statue measures the equivalent of a 10-story building, weighing 18 tons. Luis Alves de Lima e Silva on his horse and with his sword raised is a grandiose monument, installed in Praça Princesa Isabel.

Luis Alves de Lima e Silva, the Duke of Caxias, was one of the most important personalities in Brazil during the 2nd empire. Appointed by Emperor D. Pedro II, commanded the allied troops while our navy attacked along the Paraguay River, until occupying the capital Asunción in 1864, which led the dictator Solano Lopes to flee, thus starting the Cordillera Campaign, when he was beaten by Conde D'Eu, husband of Princess Isabel.

Later, after founding the Brazilian Army, he became head of government, in the parliamentary regime of the Empire.

Today, by calling someone 'Caxias', one is saying that that person is strictly fulfilling their duty or responsibility.

**27 - JJ SEABRA MONUMENT**

Dedicated to the memory of the governor of Bahia José Joaquim Seabra, in two terms from 1912 to 1916 and from 1920 to 1924, this monument by Rio Grande do Sul sculptor Antônio Caringi was inaugurated in 1948.

On pedestals, the statue in the back contains a female figure representing democracy. The base in bronze with relief plaques, containing the honoree's accomplishments.

Known as J.J Seabra, he was born in Salvador on August 21st, 1855 and died in Rio de Janeiro on December 5th, 1942. In addition to being a politician, he was a jurist and participated in the drafting process of both republican constitutions (1891 – 1934). His tenure as governor took place during the bombing of Salvador ordered by Marshal Hermes da Fonseca in 1912.

**28 - MONUMENT TO LÁZARO LUIZ ZAMENHOFF (CREATOR OF ESPERANTO)**

A concrete work by artist Jaime Sampaio in 1977 and restored by Gianmario Finadri, it is located in Largo de São Bento, opposite Casa do Esperanto.

Ludwick Lejzer Zamenhof was born in Warsaw, Poland, on December 15th, 1859 and died in this same city on April 14th, 1917. He was a Jewish-Polish ophthalmologist. Creator of Esperanto, the most widely spoken auxiliary and mixed artificial language in the world. UNESCO selected him as an eminent personality in 2017. He spoke Russian, Polish, German, French, Latin, Greek, Hebrew and English.

He developed Esperanto in a laborious and gradual process. In 1878, he made its 1st version, named *‘‘lingwe universala’’*. In 1887, supported financially by his wife, Klara, he published *Internacia Lingvo (''International Language''),* in Esperanto. He translated Shakespeare's Hamlet and the Bible's Old Testament into Esperanto. In 1905, at the 1st Universal Congress of Esperanto, in Boulogne-Sur-Mer, France, hundreds of people from various countries gathered, communicating for a week in a single language. He participated in 8 universal congresses.

With the outbreak of the world war (1914) he started to have heart problems, dying in 1917.

Lázaro was a great humanist, with high morals and willpower, a pacifist and thinker who fought all forms of sectarianism. Charitable, tolerant and supportive, which made UNESCO recognize him as “benefactor of humanity”.

**29 - MONUMENT OF FATHER MANUEL DE NÓBREGA**

Produced by the Italian artist Pasquale de Chirico in 1914, it honors Father Manuel de Nóbrega, a Portuguese Jesuit, who founded the Jesuit Mission of São Paulo, which generated the city of the same name.

It was relocated from Terreiro de Jesus to Rua da Ajuda, next to the D’Ajuda Church. It is made of bronze, 0.70 meters high, 0.50 meters wide and 0.40 meters deep. In the lower part there is a young indigenous woman semi-kneeling, with arms crossed over her chest, embracing a cross. At the top there is a plaque.

Manuel de Nóbrega was born in Alijó, Portugal, on October 18th, 1517 and died in Rio de Janeiro in 1570. He commanded the 1st Jesuit Mission to America. Son of judge Baltasar de Nóbrega and nephew of a chancellor-mor of the kingdom, he studied at the University of Salamanca and at the University of Coimbra, graduating in Canon Law and Philosophy in 1541. In 1544 he was ordained by the Society of Jesus. Appointed by King D. João III, came to Brazil in the entourage of Tomé de Souza, landing in Salvador in 1549. He would do the catechesis the indigenous peoples here.

He participated in the founding of the cities of Salvador and Rio de Janeiro.

In Piratininga and Anhangabaú, he chose the top of the Piratininga hill, as it is close to the village of Anhangabaú, headed by chief Tibiriçá, to build the Jesuit mission. In January 1554, he named his missionary work after Saint Paul. With José de Anchieta in 1563 he founded the city of S. Sebastião do Rio de Janeiro.

Nóbrega asks King D. João III to create the 1st diocese in Brazil, with D. Pero Fernandes Sardinha being nominated as our 1st Bishop. This is how the work of catechesis was described:

*‘‘We made a procession with great music, to which the trumpets answered. The Indians were amazed in such a way that afterwards they asked Father Navarro to sing for them as he did in the procession.*

**30 - RAILWAY STATION**

Inaugurated in 1860, the Calçada station, designed in England by John Watson, started its stretch connecting Paripe to Calçada, its construction started in 1856, and it was intended to connect Salvador to Alagoinhas. It was deactivated in 2021 to make way for the light transport vehicle (VLT).

In 1853 the imperial government granted, under the management of Joaquim Francisco Alves Muniz Barreto, Bahia the exploitation, after construction, of a railroad linking Salvador to Juazeiro. It was the 1st concession in Bahia and the 5th in Brazil. At the beginning of our republic, in the 1st decade of the 20th century under the state government of Jose Marcelino de Souza, the railway system expanded in our state, reaching the *sertão* hinterland, with a terminal in Cachoeira, which allowed the user to leave Salvador, steaming to that city, from there heading to their destination.

**31 - MONUMENT TO FATHER ANTÔNIO VIEIRA**

Work by the plastic artist Herbert Vianna de Magalhães, in bronze on a granite pedestal, in an area of 1,200 sq. meters. It is located in the square that bears his name.

Father Antônio Vieira was born in Lisbon on February 6th, 1608 and died on July 18th, 1969 in Bahia. He was a trusted person of King D. João V, whom the Portuguese poet Fernando Pessoa called the ‘‘Emperor of the Portuguese Language’’, receiving numerous diplomatic missions from him.

He drew crowds with his sermons. This Jesuit priest came to Brazil on a mission, defending the indigenous people and fighting slavery. He was a philosopher, writer and speaker, standing out in politics and oratory. Called ''Paiaçu'' by the Tupi people. He was a harsh critic of the Inquisition.

He arrived in Bahia in 1619 and studied at the Colégio dos Jesuítas in Salvador. He joined the Society of Jesus in 1623. In 1626 he wrote and translated into Latin the ''Carta Anua''.

He studied theology, mathematics, metaphysics and logic. In 1627 he began to teach rhetoric in Olinda, Pernambuco. In 1634 he was ordained a priest. In 1638 he was appointed Professor of Theology at the Jesuit College in Salvador.

In 1654, during the Dutch invasion of Pernambuco, he suggested that the region be surrendered to the Netherlands, claiming the expenses that Portugal had with the defensive war. In the dispute between Dominicans and Jesuits, he defended the Jews.

In addition to sermons, he wrote *Clavis Prophetarum*, a book of prophecies. He left about 700 letters and 200 sermons.

The complete work of Father Antônio Vieira began to be published in 2013 with 30 volumes.

**32 - MONUMENT TO BARÃO DO RIO BRANCO**

A work by the plastic artist Pasquale de Chirico, the statue shows the Baron standing on the upper part of the pedestal, in the middle, in bronze, allegories representing national territories and decorative plaques, also in bronze, on a remountable pedestal clad in pink granite.

José Maria da Silva Paranhos Júnior was born in Rio de Janeiro on April 20th, 1845 and died on February 10th, 1912. Lawyer, geographer, professor, journalist, historian and diplomat, he studied at the Faculty of Law of Recife and began his legal studies in 1862 at the Faculty of Law of São Paulo. Son of José Maria da Silva Paranhos, Viscount of Rio Branco, he is the patron of diplomacy in Brazil. He was nominated for the Nobel Peace Prize in 1911.

He contributed, as a journalist, to *Popular* magazine with a biography on Lins Barroso Pereira, commander of the frigate *Imperatriz* and, in the magazine *I'Illustration* draws and writes about the war in Paraguay. In 1868 he was professor of chorography and history of Brazil at Colégio Pedro II in Rio de Janeiro.

In 1868, he was also public prosecutor in the district of Nova Friburgo.

In 1968 he was elected deputy general, representing Mato Grosso, until 1875. He was founder and editor of Jornal A Nação and, later, of Jornal do Brasil.

A personal friend of the Duque de Caxias and son of a former minister of foreign affairs, he applied several times for the post of Consul General of Brazil in Liverpool, England, and was finally nominated by Princess Isabel.

In love with then 22-year-old actress, Maria Stevens, he had 5 children with her, only getting married in 1890. A bohemian, he even fell in love with Maria Bernadina, niece of the Duke of Caxias.

Resolved a border dispute with Uruguay, ceding to this country the dominion over the Jaguarão River and Mirim Lagoon.

He acted decisively in the Treaty of Petrópolis in 1903, in which Brazil won the current state of Acre, from Bolivia.

In 1908, he invited the engineer Augusto Ferreira Ramos to design the cable car system for Morro da Urca, or as it is known, the cable car to Pão de Açúcar.

Having been quoted as a candidate for the presidency of the republic, he did not accept. From 1907 to 1912, he presided over the Brazilian Historical and Geographical Institute.

**33 - CHURCH OF OUR LADY OF CONCEIÇÃO**

Honoring the patron saint of Bahia, the basilica was built in 1623. It has a baroque style. From Portugal came the lioz stones mounted with whale oil. It is located on the site where a chapel in rammed earth was built to house Nossa Senhora da Conceição brought by Tomé de Souza in 1549. It is one of the oldest parishes in the archdiocese of Salvador. Pope Pius XII declared Nossa Senhora da Conceição the only one in Bahia, making it a sacrosanct basilica in 1946. It is located near the Lacerda Elevator and Mercado Modelo.

At the foot of the mountain that connects the upper and lower cities, the temple was elevated to the Parish Church of Nossa Senhora da Conceição da Praia in 1623. Its baroque interior highlights the painting of the nave of illusionist conception. The monumentality of its facade, neoclassical, has the implantation of towers in diagonal, the last restoration took place in 1991. It has been listed by the Institute of Historical and Artistic Heritage since 1938. From there, parades leave for the festivities of Senhor Bom Jesus dos Navegantes, on January 1st, of Conceição da Praia on December 8th and of Santa Luzia on December 13th.

The building is embedded in the bedrock, with its facade facing northwest, the construction measures 2,562 square meters with a height of 26 meters. It has side chapels and corridors in overlapping tribunes, lioz stone walls, has no confectionary and is divided by an order of columns that support the royal gutter, the marble floor in the shape of alternating stars of two colors, white and red. There are painted pictures set in wooden frames and Rococo-style details.

The high altar is made of carved and gilded wood. The left corridor leads to a courtyard with a fountain. The subject of the painting on the ceiling of the nave, by artist Jose Joaquim da Rocha, is the glorification of the Blessed Virgin Immaculate Conception, crowned with stars, flanked by two women, on the left, who represent America and Europe and two, on the right, representing Asia and Africa.

**34 - CASA DE ANGOLA**

The Cultural Center and House of Angola in Bahia is housed in a colonial mansion from the 18th century located in the Historic Center of Salvador. It was inaugurated on November 5th, 1999 and is intended to disseminate the culture and art of this African country, colonized by the Portuguese, promoted by the Angolan state to consolidate cultural ties between Brazil and Angola.

The Casa de Angola library has a rich collection of over 9,000 books. It has a room for exhibitions. In the house a series events, lectures and presentations of works are held by the National Museum of Anthropology of that country. Its auditorium provides conferences and debates about the culture and historical relationship with Brazil.

**35 - HOUSE OF PROVIDENCE, CHAPEL AND PAVILION**

It was founded in 1855 by the Associação Beneficente das Senhoras de Caridade charity organization and began operating in 1866 in this building, a 19th-century townhouse, with tiles on the facade and on the second floor, a marble fountain.

In 1874, in addition to 140 female external students, it had 86 female boarders and 60 boarding students. The chapel of Nossa Senhora das Graças at Casa da Providência has a neo-Gothic façade. It forms part of the parish of Our Lady of Health and Glory. It is a Catholic institution located on Rua Góes Calmon, in the Saúde neighborhood.

In 1853 the Sisters of Charity, eleven in number, arrived from Paris thanks to the Viscount of Pedra Branca.

**36 - CASA GUILHERME MARBAC**

Listed by IPHAN (National Historical and Artistic Heritage Institute) in 1938, opposite the Bonfim Church, it was built in the 18th century. It belonged to the Vaz de Carvalho family, and later to Jerônimo Sodré. This manor house represents the restructured Brazilian colonial house, as it changes the central circulation that becomes peripheral and external access to the main floor by a side staircase.

**37 - PILAR INCLINED PLANE**

Located in the Pilar neighborhood, connecting Rua do Pilar, lower town, to Santo Antônio Além do Carmo, upper town. Built in 1897, where the *Carmelitas Crane* was located, at the request of the merchant Antonio Araujo Porto, it was electrified between 1912 and 1915, receiving new cars, when the track was removed.

The line was deactivated in 1884, but in 2005 the reactivation project was started. Modern cars, with capacity for 20 passengers were installed and the reopening took place on February 29, 2006. In this way, it contributed to the recovery of the historic city of Salvador.

**38 - FORMER SCHOOL OF MEDICINE**

Created by D. João VI in 1808, when he stayed in Bahia, fleeing from Napoleon Bonaparte, and transferring the headquarters of the Portuguese Empire to Brazil, it was the 1st institution of higher education in Brazil. It is located in Terreiro de Jesus in Salvador. It then moved to the Colégio dos Jesuítas, which at the time had been used as a Military Hospital since 1795. It has neoclassical features. Currently, the Memorial of Medicine is hosted there, and is part of the School of Medicine of Bahia (FAMEB) belonging to UFBA (Federal University of Bahia).

It has a collection of 5,300 pages of documents, research and experiences of generations of scientists, rare books from the 14th to the 19th centuries, among them the collection Flora Brasiiliensis, by Martius, some in Latin and others dealing with alchemy. Its art gallery has more than 200 portraits painted by famous Bahian artists and furniture in the main hall.

The memorial guards, preserves and disseminates the literary and cultural heritage of the School of Medicine. The Medicine Memorial came to be after the expulsion of the Jesuits in 1759 under the management of the Portuguese minister Marquis of Pombal.

Currently, the MMB comprises the Anselmo Pires de Albuquerque Historical Archive, the Gonçalo Moniz Library and the Medicine Memorial.

**39 - GONÇALVES INCLINED PLANE**

An initiative of the Companhia Circular de Carris da Bahia and located in Salvador's Historic Center, it is an inclined plane, just behind the Sé Cathedral Basilica. It connects the neighborhood of Comércio to Pelourinho, from the upper city through Praça Ramos de Queiroz to the lower city through Rua Francisco Gonçalves. It was built by the Jesuits in 1874 and called the Crane of the Fathers, the famous chariot. It has two cabins with capacity to carry up to 36 passengers each. Xxxxx

In 1909, the line was electrified, receiving new cars. In 1955, under Mayor Hélio Machado's administration, the Companhia Linha Circular de Carris da Bahia, which had a monopoly on municipal transport, light and telephone services, was taken over by the government.

**40 - SÃO BARTOLOMEU PARK**

Park São Bartolomeu is located in the neighborhood of Pirajá and Enseada do Cabrito, in the railway suburb of Salvador.

It is the only Atlantic Forest reserve in an urban area in Brazil and is an environmental preservation space, protecting the symbols of African religion in its trees, waters and forests.

Candomblé offerings are held there. Mata do Urubu is also located there, where the Tupinambás Indians lived and, later, hundreds of quilombolas. In this park, the Battle of Pirajá was fought in which the Bahians defeated the Lusitanians for the Independence of Bahia.

With its immense biodiversity, with four waterfalls, mangroves and the Cobre river dam, the park was established by municipal decree in 1975. It has 75 hectares in an environmental protection area. The Cobre basin extends to the municipality of Simões Filho.

**41 - MONUMENT TO THE BATTLE OF RIACHUELO**

Work by the artist Francisco Lopes Rodrigues in limestone, cast iron and bronze in his atelier in France. Measuring 23 meters in height and 27.60 meters in diameter, it commemorates the Battle of Riachuelo. It was inaugurated in 1874 and sponsored by the Commercial Association of Bahia, to celebrate the performance of the Army and the Brazilian Navy in the war in Paraguay. On its pedestal there is a bronze medal with the coat of arms of the Brazilian Empire. It is located at Rua Miguel Calmon in Comércio, lower city.

Under the command of Admiral Joaquim Marques Lisboa, Viscount of Tamandaré, the Brazilian Naval Forces blocked the Paraná and Paraguay Rivers. Appointed by Tamandaré, Admiral Barroso left Montevideo on April 28th, 1865, on the frigate Amazonas, attacking the city of Corrientes. On June 11th, 1865, with the cry: ''Brazil expects that everyone fulfills their duty'', Barroso attacked the Paraguayan squadron, succeeding. With this victory, they started to control the rivers of the Plate basin, providing logistical support to the land forces.

**42 - CHURCH OF SENHOR DO BONFIM**

The Church of Nosso Senhor do Bonfim, located in Sagrada Colina, on the Itapagipe peninsula, in Salvador, was built between 1745 and 1772. Listed in 1985, it is considered the largest Center of Catholic Faith. The images of Senhor do Bonfim and Nossa Senhora da Guia came from Portugal and illustrate this beautiful temple that has a single nave with sides of arched stone. Its facade is covered with white tiles from the 19th century, crowned by the Rococo style. It has a museum of ex-votos. Its lighting was done by lamps until 1862, when public lighting with carbon dioxide lamps was implemented. It has two towers in neoclassical style with side bells. It was built in masonry of stone and brick, the ceiling painting of the nave is the work of Franco Velasco and has, among its relics, an organ imported from France in 1854, donated by Feliciana Lopes Alves, 4 meters tall and composed of flutes, brass and pipes. Electricity was only installed in 1902.

The traditional Lavagem da Igreja (Church washing) was started by slaves in 1773. Identified with Oxalá in candomblé, it is a symbol of religious syncretism. Patron saint of Bahians, Senhor do Bonfim came to symbolize Faith with promises, and gained worldwide notoriety.

**43 - BAIANAS MEMORIAL**

Located in the Historic Center of Salvador, at Praça da Sé, next to the Monument to the Fallen Cross, the memorial was inaugurated in 2009, composing the work of the Associação das Baianas do Acarajé e do Mingau (ABAM). Recognized by the Instituto do Patrimônio Histórico e Artístico Nacional in 2005, it shows the work of Bahian women with their images and clothing. It preserves the cultural origins of candomblé by promoting the inclusion of women in the labor market. Acarajé is made using black-eyed peas, dried shrimp, pepper and vatapá.

The kitchen is used for Bahian cooking courses. A space was also created for researching and selling clothing, ornaments and souvenirs used by Bahian women.

The memorial project was prepared by the Mário Leal Ferreira Foundation and coordinated by the Gregório de Mattos Foundation.

**44 - IGREJA DA BARROQUINHA**

Built in the 18th century, the Nossa Senhora da Barroquinha Church is located in the Historic Center of Salvador, Barroquinha. Listed by IPHAN in 1985, it was donated in 1722 by Manuel Leitão. Black women, at the time, made up the Confraternity of Our Lady of Good Death, of African origin, which generated the first Candomblé terreiro in Salvador.

In 1764, it housed the Brotherhood of Senhor Bom Jesus dos Martírios, formed exclusively by slaves. There is our religious syncretism, highlighting the Nago-Yoruba cultures. This contributed to the establishment of the first Candomblé Katu terreiro in Bahia.

In 1991, the Church, which was degraded, was the object of the Espaço Cultural Barroquinha Project by the Gregório de Mattos Foundation, obtaining sponsorship from Petrobras. In 2014, undergoing a major renovation, it would promote small and medium-sized exhibitions and shows, with a capacity for 135 spectators, under the management of Antônio Lins and Elísio Brasileiro.

The Church has a rectangular plan with two floors and side aisles, central nave and tribunes. It has, on the first floor, two chapels and a chancel. On the second floor, the choir and tribunes are located. Its main facade has characteristics of the Rococo style and its two towers have pyramidal tops, covered in tiles.

**45 - PRAÇA DA SÉ**

It was built in 1952 around the Igreja da Sé. It is a public place in the Historic Center of Salvador. With the demolition of the former Cathedral in the 1930s, it was transformed into a Tram Terminal. There are located the Monumento das Baianas, the Palácio da Sé (former seat of the archdiocese of Salvador) and the Energy Museum. Access to the lower city is via the Gonçalves Inclined Plane.

In 1960, the Themis and Ranulfo Oliveira buildings were built there, the latter having hosted the Bahia Press Association and the Legislative Assembly of Bahia until 1975.

In the 1980s, it underwent extensive renovations by the artist Juarez Paraíso.

**46 - GOLD MARKET**

The Gold Market was built by Companhia Edificadora do Pilar, in the Port of Salvador area in 1879, serving grain, spice, fruit and vegetable traders. It had large warehouses and commercial offices measuring 75 meters in front and 100 meters in length, with a marble fountain in the center of its internal square. In its surroundings, popular demonstrations were held such as capoeira and samba de roda. Since 2007, the Museum of Rhythm has been operating there with Timbalada by Carlinhos Brown.

**47 - SÃO PEDRO CLOCK**

Imported from France and built with cast iron and granite, measuring 6.5 meters in height, the piece was inaugurated in 1916, having four clocks supported by four figures of Atlantes.

It was made in Paris by Henri Le Pante and its base by the artist Pasquale de Chirico.

The clock is located in Largo de São Pedro, next to the Monument to the Baron of Rio Branco, on Avenida Sete de Setembro. The monument is shaped like a light pole with an adorned lamp above the clocks.

**48 - LARGO DE ROMA**

Largo de Roma has its origins in the 18th and 19th centuries, close to the sea, and its name is due to the existence of a chapel of Our Lady of Rome built by the Discalced Carmelites. It was also a center where circuses and parks functioned and Roma communities camped. Known as Praça da Bandeira, it was the junction of Caminho de Areia, Avenida Dendezeiros and Avenida Luís Tarquínio. Its main attraction was the Cine Roma, which today is undergoing renovations for the construction of the Church of the Immaculate Conception of the Mother of God by the Sister Dulce Social Works Association.

**49 - SANTA DULCE DOS POBRES MEMORIAL**

The sanctuary is located next to the headquarters of the Sister Dulce Social Works, in Largo de Roma. Relics of the saint occupy the space of the Chapel of Relics. It is a permanent exhibition, with more than eight hundred pieces, which preserves the nun's ideals, including documents, photographs, personal objects and the habit she wore. The Memorial opened in 1993, a year after her death. Its monument was the work of the Bahian artist Bel Borba and is part of the religious tourism itinerary in Brazil. The Memorial houses a statue of Saint Anthony from the 18th century.

Sister Dulce died on March 13th, having been born in 1914. Suffering from tuberculosis in the last thirty years of her very frail life, she built and maintained one of the largest and most respected philanthropic institutions in the country. Since 2010, the Chapel of the Relics houses the tomb of the nun.

She received and cared for all the needy who came to her, and with great faith, knocking from door to door, asked for donations, from small businessmen to the most diverse authorities.

**50 - DOM PEDRO II ASYLUM**

Its construction dates from the first half of the 19th century and was the residence of a Portuguese ambassador.

It belonged to Antônio Gonçalves Gravatá in 1859 and was sold to Commander Francisco Xavier Machado, hence being known as Palacete Machado. In 1877 the government of Bahia bought it to serve needy people who were in the Asilo de Mendicidade. In 1887, it was inaugurated as Asylo de Mendicidade Santa Isabel. After renovations, on June 18th, 1943, it was reopened as Abrigo Dom Pedro II.

Its listing by the National Historical and Artistic Heritage Institute took place in 1978. It is located on Avenida Luís Tarquínio, lower town.

Like a 19th-century urban manor house, it is made up of a block of three flights: one in the center and two on the sides with connections for circulation. Stones extracted from the existing reef at the bottom of the house were used in its construction. The building is preceded by a barred atrium, with columns, neoclassical statues and an earthenware jug of Santo Antônio do Porto, with a chapel with an altar also in neoclassical style. Large rooms decorated with oil portraits, a rosewood table and the coat of arms of the Empire of Brazil, in golden relief, are from the interior of its main hall. In front of the building there is a fountain.

**51 - MARTIRIO LINDALVA JUSTO CHAPEL**

The Beata Lindalva Justo Chapel is located in the Dom Pedro II Asylum, where her martyrdom took place in 1993, at the age of 39, while she served breakfast to the elderly. She was beatified by the Catholic Church on December 2, 2007, being a member of the Daughters of Charity of São Vicente de Paulo.

She was born on Malhada da Areia farm, municipality of Assu, Rio Grande do Norte. Daughter of the farmer João Justo da Fé and Maria Lúcia da Fé, she was baptized on January 7th, 1954, in the Chapel of Olho D’Água.

In 1986, she participated in the vocational movement of the Daughters of Charity, of which, the following year, she became part of the congregation. On January 29th, 1991, Sister Lindalva was sent to Bahia to work at Abrigo Dom Pedro II.

**52 - FOUNTAIN: THE RIVERS OF BAHIA**

Designed by French artist Val Dosner, the first light fountain in the country was built in 1896 by Companhia do Queimado, which supplied Salvador with water. In cast iron, it has the goddess Ceres in the upper part, which symbolizes abundance, and, in the lower part, four statues representing the main rivers in Bahia: São Francisco, Paraguaçu, Jequitinhonha and Pardo.

Neoclassical in style, this fountain was inaugurated on December 8th, 1856 at Terreiro de Jesus. On that day, other fountains such as Água de Meninos, Praça do Comércio, Piedade and Largo do Teatro were activated.

Seven meters high, it sits on a Carrara marble base that is 15 meters in circumference. This work received a gold medal at the Universal Exhibition in Paris. About 22 fountains made up Salvador's water system.

**53 - CASA PIA AND COLÉGIO DOS ÓRFÃOS DE SÃO JOAQUIM**

Construction began in the early 18th century by the Society of Jesus on land donated by Domingos Afonso Sutão. Around a large square cloister, works began in 1704, becoming the property of the Portuguese state.

With the expulsion of the Jesuits from Brazil in 1759, under the government of the Marquis of Pombal, this complex became an orphanage and in 1818, at the request of the Count of Palma, governor of Bahia, Dom João VI donated the building for the construction of a new orphanage.

Its front faces the sea, in an area where land reclamation work was done. It is located behind a small square on Avenida Jequitaia. Listed by the National Historical and Artistic Heritage Institute in 1938, it makes up the Historic Center of Salvador and is a UNESCO World Heritage Site.

The design for this complex was designed by the Frenchman Charles Bellaville whose chapel is made up of a single nave. The construction of the building is made of stone masonry with stairs and elements of lioz stone from Portugal. There are two towers at the top of the Roman façade with a classic pediment flanked by volutes. The chapel has three arches overlapped by bleachers.

**54 - IGREJA NOSSA SENHORA DOS MARES**

Founded by the Carmelites in 1749 in what is now Largo dos Mares, on the Itapagipe Peninsula, lower town, its parish was founded in 1871. The current Igreja Matriz, in neo-Gothic style, was built between 1930 and 1956, with large stained-glass windows, rose windows and many images.

It is over 50 meters tall. This temple has a gothic-style temple. It is located in front of the Manoel da Natividade Maria Square, where there is a monument to the aforementioned priest, one of the first parish priests, born on January 1st, 1922.

**55 - PORTO DA LENHA**

Located in Monte Serrat, Porto da Lenha between the 17th and 18th centuries was protected by reefs and received carbonized wood with the aim of heating things and food that came from the Recôncavo Baiano to Salvador, through the sloops that had difficulty landing in the old Historic Center. Due to the difficulty in unloading with the ascent of Ladeira da Lenha, the bales were carried by the shoulders of the slaves and from there, on mules, they were transported through Rua São Francisco, Monte Serrat Beach, Boa Viagem, Canta Galo and Jequitaia Beach to Ladeira da Água Brusca, to reach Cidade Alta. Thus, Porto da Lenha was Salvador's main supply center.

**56 - CONVENT AND CHURCH OF SANTA TEREZA**

It was founded by the Discalced Carmelites in 1665, under the direction of Friar José do Espírito Santo, in a place where there was a small church dedicated to Saint Teresa. The convent was inaugurated in 1686. It is a square cloister, where the Church occupies one side. It has a plan typical of the Roman Jesuits with a transept and nave of equal height, a dome at the intersection and intercommunicating chapels.

Friar Macário de São João's design features a galilé with three arches. That part of its façade has three arches and is inspired by the Roman model of Vignola. Its tower is replaced by an *espadaña*, mounted on the side wall of the nave.

The Archiepiscopal Seminary was built there in 1837, the current main altar is made of silver and comes from the former Cathedral, demolished in 1933. In 1959, the UFBA Museum of Sacred Art was installed there, recognized as the largest collection of sacred art in the country.

**57 - SÃO JOAQUIM FAIR**

Located in the Lower City, between Todos os Santos Bay and Avenida Oscar Pontes, the fair has all possible products typical of a large open trade. This is the largest street market in Salvador.

Created in the 1960s after the fire at Feira de Água de Meninos, it is the main distributor of clay handicrafts, bowls, couscous bowls and pots. It occupies an area of ​​34,000 square meters, next to the Ferry-Boat Terminal.

Cook Kátia Najara, businesswoman and chef at Pitéu, talks about the Fair as follows:

*“My relationship with the fair is more affective than commercial. I like shopping there because I always leave much richer, there's always someone, a new character, a new story, a new portrait that I draw in my memory, because the fair is very rich and aesthetically very beautiful. A portrait of our black and poor people, a portrait of Africa in here, it is also a place where I can buy everything from our cuisine here in our territory of identity and beyond. All the flavors of Bahia can be found at Feira de São Joaquim.”*

In the 16th century, the area where the Fair is located was an allotment of Cristóvão de Aguiar Daltro. A sugar mill operated there. In 1704, the Jesuits began the construction of their novitiate. In 1798, a seminary for orphaned boys was opened there. In 1959 the Grande Feira de Água de Meninos was founded and in 2017 it became a stronghold of Samba da Feira.

**58 - BAHIA COMMERCIAL ASSOCIATION BUILDING**

It houses the Bahia Commercial Association, inaugurated on January 8th, 1817, the first class entity in the Americas, however, created in 1811. It has English neoclassical style.

It was built on the ruins of Fort São Fernando. The Palace was sponsored by Dom Marcos de Noronha e Brito and designed by the Portuguese architect Cosme Damião da Cunha Fidié. It served the Commercial Association as headquarters, a place for events, meetings and dinners among merchants.

Located in the Comércio district, it prompted the reurbanization of that area, creating public spaces with avenues, squares and streets, expanding the embankment as the sea reached its doors.

In 1938 it was listed by IPHAN, the building has elements of neoclassical architecture. Its facade overlooks Praça Riachuelo and its back overlooks Praça do Comércio. On its facades are the coat of arms of the Empire. It has two marble doors with inscriptions in memory of D. João VI, a hall with parquet floors and crystal chandeliers. It has a rectangular plan with four marble stairs and four columns in Greek style.

On the ground floor are the administrative rooms, an auditorium, a memorial, which exposes the foundations of the old Fort, and a wing that functioned as a provisional prison. On the 1st floor there is the main hall, the reception, the meeting room and the pension room. On the second floor is the library and the conciliation, mediation and arbitration chamber. The Commercial Association also houses the Miguel Calmon Institute. Precious paintings make up its collection, such as that of Cândido Portinari and old photographs.

**59 - HOSPITAL SAGRADA FAMÍLIA**

Acquired from the heirs of D. Evaristo Ferreira de Araújo, the building houses the Convent of the Holy Family that belong to the Real Sociedade Portuguesa de Beneficência. It was inaugurated on December 10th, 1938 by the Brothers of Divine Providence. It is located in Praça de Bragança, next to the Igreja do Bonfim, in the Lower City.

The Hospital has been serving the population of Bahia for eight decades, thus providing this important public service.

**60 - COSTA E SILVA SCHOOL**

Having been the second headquarters of the Congregation of the Missionary Sisters of the Immaculate Conception of the Mother of God, congregation of Sister Dulce, this school was the object of strong repression by the military government from 1964, with the arrest of teachers, students, employees and people from the community. In 1965, under the direction of Sister Celestina, it became a large cultural center with the participation of artists, theater directors and writers. In 1968 it was purchased by the government of Bahia who named it Presidente Costa e Silva, in tribute to the dictator of the same name.

Today it offers vocational and teaching courses. There is the cave with the Image of Saint Bernadete.

It is located on the Itapagipe Peninsula, Lower City.

The honored Artur da Costa e Silva was born in Taquari, Rio Grande do Sul, on October 3rd, 1899 and died on December 17th, 1969. Son of Aleixo Rocha da Silva and Almerinda Mesquita da Costa e Silva. Having been Minister of War, the general succeeded the dictator Marshall Castelo Branco.

In his government, AI-5, Institutional Act no. 5, was enacted, which, granting all powers to the dictator, impeached politicians, closed the National Congress and institutionalized repression with arrests and torture.

**61 - SANTO ALBERTO OR LAGARTIXA FORT**

Called São Tiago de Água de Meninos, it was built between 1590 and 1610. It had a circular floor plan, a tower and access via a drawbridge. In the 19th century it already had the current hexagonal shape. It played an important role in the war against the Dutch invasions and the Independence of Bahia. It is located on the beach between the Lower City and the Itapagipe Peninsula. The current building dates back to 1694, crossing fires with the Fort of Santo Antônio Além do Carmo, thus protecting the anchorage and water for vessels in Água de Meninos.

From 1855, as a ''fireworks workshop'', it depended on the war arsenal and was visited in 1859 by Emperor D. Pedro II who thus recorded in his travel diary:

*"*[*October 28t*](https://pt.wikipedia.org/wiki/28_de_Outubro)*h - (...) Before returning home I visited the forts of Jequitaia and Lagartixa. The first contains the craftsmen and the second contains the pyrotechnic laboratory. (...) In the Lagartixa Fort they make cartridges and* [*fuses*](https://pt.wikipedia.org/wiki/Espoleta) *for parts, with few workers and no machines, as far as I could see." (PEDRO II, 2003:163)*

It ended up far from the sea due to works to expand and modernize the port of Salvador and, in 1958, it’s structure housed the Army Veterinary Service and the Army Sub-Lieutenants and Sergeants Club.

**62 - JEQUITAIA FORT**

It dates back to the first half of the 19th century and is considered the most recent fortress in Salvador, used to defend the landing at Noviciado Beach.

It was important in the War of Independence of Bahia, in the Sabinada and in the War of Canudos, having received a visit from Emperor D. Pedro II in 1859, as recorded in his travel diary:

*"*[*October 28th*](https://pt.wikipedia.org/wiki/28_de_Outubro) *- (...) Before returning home I visited the forts of Jequitaia and Lagartixa. The first contains the craftsmen and the second contains the pyrotechnic laboratory. The craftsmen [under the command of Captain Albino Adolfo Barbosa de Almeida] are poorly accommodated, because the* [*vault*](https://pt.wikipedia.org/wiki/Ab%C3%B3bada) *allows water to pass through because of the asphalted terrace above, and in the large* [*tides*](https://pt.wikipedia.org/wiki/Mar%C3%A9) *and undertow, the water invades the dormitory that serves them for everything, the* [*beds*](https://pt.wikipedia.org/wiki/Cama) *being like those of the* [*cavalry*](https://pt.wikipedia.org/wiki/Cavalaria)*. Supplies come from the Corpo Fixo every 15 days; but the* [*sugar*](https://pt.wikipedia.org/wiki/A%C3%A7%C3%BAcar) *and* [*rice*](https://pt.wikipedia.org/wiki/Arroz) *don't seem good to me, as I found them in Corpo Fixo. The armament and straps, with the exception of the collected weapons, are clean, but quite old. There's the same complaint about the* [*shoes*](https://pt.wikipedia.org/wiki/Sapato)*, and the blue overcoats are thin. The brig is bad, especially the top, vaulted, where the corrections soldiers are, for being too cramped and suffocating. The craftsmen guard the fort and the arsenal where they work, earning bonuses in addition to pay. There are 84 soldiers in the fort." (PEDRO II, 2003:163)*

In the context of the [Christie Question](https://pt.wikipedia.org/wiki/Quest%C3%A3o_Christie) (1862-1865), the "Report on the State of Fortresses of Bahia" to the President of the Province, dated [August 3rd](https://pt.wikipedia.org/wiki/3_de_agosto) of [1863](https://pt.wikipedia.org/wiki/1863), marks it as repaired, quoting:

*"(...) It is a quadrilateral with the development close to 78* [*arms*](https://pt.wikipedia.org/wiki/Bra%C3%A7a)*, of which 327* [*palms*](https://pt.wikipedia.org/wiki/Palmo) *form the fire plane, mounting 11 pieces, seven of caliber 24 and four of 18.*

*Its buildings are repaired and well maintained; but it should be noted that the plane, all paved and well built, on which the repairs are carried out, in addition to its meager width (26 1/2 palms) is higher than the embankment level, forming a step two palms high, and does not have its own slope; as a result, the job of placing the parts in a battery will have to be painful and difficult in the event that the repairs jump off the platform with the impulse of the recoil, which, incidentally, the small width of this allows to predict.*

*It would therefore be convenient to carry out the repairs that must correct it.*

*In addition, it is advisable to cement the terrace to consolidate it, tile the floors of the houses and paint them.*

*Finally, it remains for me to observe that the transformation of the current Fort prison into a* [*gunpowder*](https://pt.wikipedia.org/wiki/P%C3%B3lvora) *depot seems to be useful; and that the lack of water in the Fort's enclosure is very sensitive, a need that can be remedied either with the placement of a water pen derived from the city's plumbing (which is better), or with the opening of a* [*deposit*](https://pt.wikipedia.org/wiki/Cisterna) *that receives the water from the roofs conveniently channeled." (ROHAN, 1896:51, 60)*

Also known as Fort São Joaquim, it was used as a war arsenal, Central Station of the Railways, CPOR (Preparation Course for Reserve Officers), and currently, headquarters of Petrobras.

**63 - SÃO FRANCISCO DE PAULA CHURCH**

It is located on the slope that connects Lapinha to Água de Meninos, near the São Joaquim Fair and was built in the late seventeenth century by priest Antônio Borges Monteiro. Later on, the Brotherhood of São Francisco de Paula was created. Currently its building is in a precarious state, without altars and without images.

**64 - PEDREIRAS FOUNTAIN (PREGUIÇA FOUNTAIN)**

Quoted by Gabriel Soares de Souza, this natural spring, with a gallery for capturing water from various points, in 1587 served the ships and the region of Preguiça and Ribeira. It is one of the three oldest fountains in Salvador.

Fountain with intake galleries and covered reservoir in a rectangular plan, in neoclassical style, its frontispiece is formed by two wedges columned that support a triangular pediment.

The marble plaque set there shows the date of its renovation in 1851. It has four lower spouts in sandstone stonework, two upper spouts functioning as overflow pipes. Its basin is square in shape and is at a lower level than the street. Its material is stone, 6 meters high, 4.8 meters wide and 22.66 meters wide.

This fountain is located on Avenida Contorno, in the Comércio district, close to the Convent of Santa Tereza and Ladeira da Preguiça. It was listed by the Institute of Artistic and Cultural Heritage of Bahia in 1984.

**65 - SENHOR DO BONFIM MONUMENT**

Fountain entirely in Carrara marble, it has a height of 5.5 meters and a circumference of 16.20 meters.

With two superimposed orders of basins in the shape of shells and a larger rounded basin at the bottom. Its central trunk is entirely crafted, with the baroque angels' faces in relief at the top, from whose mouths water comes out. At the top of the monument stands a statue of Jesus Christ embracing a cross, with his right arm raised, crushing a serpent at his feet.

It is located in Largo do Bonfim, in front of the Bonfim Church. It is a representation of Jesus Christ in which he is venerated in view of his ascension. It opened in 1863. During the celebrations of the centenary of the Independence of Bahia, the Hymn to Senhor do Bonfim was composed, which consecrates Bahia internationally.

**66 - GASTRONOMIC ITINERARY OF THE ITAPAGIPE PENINSULA**

This peninsula is located in the Lower Citywhere the neighborhoods of Alagados, Bonfim, Ribeira, do Uruguai, dos Mares, Roma, Caminho de Areia, Vila Rui Barbosa, Maçaranduba and Boa Viagem Beach are located . Also called Ponta de Humaitá, it houses the Bahia Nautical Club, the Lighthouse of Humaitá and the Church and Monastery of Nossa Senhora de Monte Serrat. From there you can see a privileged view of the Bay of All Saints. It is one of the most important gastronomic routes in Salvador with the Ribeira ice cream shop, Acarajé da Jandira and Pedra Furada.

There on Avenida Beira Mar, in bars and restaurants facing Ribeira Beach, different ­ delicacies can be tasted.

**67 - ÁGUA BRUSCA OR BALUARTE FOUNTAIN**

It is a fountain located at the bottom of the fort of Santo Antonio Além do Carmo. It has catchment galleries that penetrate the water table and a rectangular reservoir.

It is on the edge of Ladeira da Água Brusca. Its frontispiece features a Baroque pediment with volutes, flanked by spires.

Structure listed by IPAC in 1981. Its facade dates back to the 18th century.

**68 - ARNALDO PIMENTA DA CUNHA BUST MONUMENT**

Conceived by the plastic artist Ismael Barros, in 1957, it is located next to Mercado Modelo. It pays homage to Arnaldo da Cunha, who was appointed mayor of Salvador on February 18th, 1931 by intervenor Artur Neiva. On November 23rd, 1931, he created the General Archive of the City Hall. Pimenta da Cunha was considered the best mayor of Salvador, harming US companies that controlled the tram and energy companies by prohibiting them from raising rates.

Cousin of writer Euclides da Cunha, he worked as an engineer, becoming professor of astronomy at the Polytechnic School of Salvador.

In 1945 he was secretary of transportation for the state government, presiding over the Board of Directors of Bahia.

**69 - PASCOAL CRUZ PUBLIC ORATORY**

Built in 1743 by Pascoal Marques de Almeida, it was listed by IPHAN in 1938. Consisting of a column surmounted by a niche typical of the bell towers of churches in Bahia in the 18th century. It is covered with tiles and located in the middle of a triangular-shaped square.

**70 - CITY COUNCIL**

Built in rammed earth and straw by Tomé de Souza, the first general governor of Brazil, in 1549, when Salvador was founded

The current building was built between 1660 and 1696 and underwent renovations until it acquired the current neo-Renaissanceversion in 1888. Today it houses the City Council of Salvador.

It grants titles and honors such as Citizen of Salvador, Tomé de Souza Medal, Maria Quitéria Commendation, Zumbi dos Palmares Medal and Sister Dulce Medal. It housed the public jail for men and women on the ground floor and underground. It has an important collection of panels, photographs, models, paintings, objects and furniture. Among these works of art, the painting Arrival of the Pacifying Army by Presciliano Silva stands out.

**71 - BARBALHO FORTRESS**

The Nossa Senhora do Monte Carmelo Fort, or Barbalho Fort, was built by Luiz Barbalho Bezerra in 1638 as a set of trenches to defend Salvador from Dutch attacks. With masonry, stone and lime, it was renovated in 1712, by order of Viceroy D. Pedro of Noronha. It has the shape of a quadrangular polygon with a circular turret and three bulwarks at the corners with a guardhouse at the vertices. It is located at Rua Aristides Ático s/n. In 1823 it was the first fortification to raise the flag of Brazil. In 1837 it joined the Sabinada. It has operated since 1828 as the Public Prison of Salvador. Visited by Emperor D. Pedro II in 1859, it received the following report from him:

*''October 30th – I went to see the prisons. (...) Barbalho prison is terrible. The jailer is deaf and seems somewhat slow. The commander of this fort is also a Colonel, father of Dr. Antunes. The prisons of the forts are almost all vaulted, and in the gap or against the wall, with little light and poorly ventilated, finding in all the prisons, both in Aljube and in the forts, its stove that most contributes to sickening the air. The Police chief had already prohibited this use, but the order had not yet been carried out and he told me that the food supplied to the prisoners, just once a day by the Santa Casa de Misericórdia, by virtue of a contract, was bad and in small quantities. From the prison records I gathered that there are many irregularities in such a service, there being prisoners for a long time without formal guilt, others without a guide and without knowing the crime, and illegal delay in the delivery of the constitutional note; the Chief of Police took care of these abuses.’’*

**72 - TOMÉ DE SOUZA PALACE**

Designed by architect João Filgueiras Lima, Lelé, it was built in steel and glass in an area of ​​2,000 square meters, in Praça Tomé de Souza, forming with the Lacerda Elevator, the Rio Branco Palace and the City Hall, a square.

For its modern construction, the Public Library, the Official State Press, and the Precinct of Games and Customs were demolished. The works were started and concluded in May 1986, when Salvador's City Hall was transferred from Solar Boa Vista, in Engenho Velho de Brotas. A commemorative plaque was placed at the site, with the following words:

*‘‘It was from this square, astride the Atlantic, that the Brazilian civilizing process radiated. Here Tomé de Souza built our Mater Square. The return of the Municipality of Salvador to this historic site is the inaugural milestone of a new City Project, towards the adventure of the 21st century. Salvador, May 16th, 1986*

*Mayor Mario Kertész*

**73 - CRUZEIRO DE SÃO FRANCISCO**

Located opposite the São Francisco Church, themarble cross was built between 1805 and 1808, forming an architectural complex typical of Franciscan churches. It is an extension of Terreiro de Jesus, with hotels, tourist agencies, restaurants, various shops, Montepio dos Artistas and the Sociedade Protetora dos Desvalidos. At its base is the inscription in Latin ''*Ecce Lignum Crucis in Quo Salus Mundi Pependit''* 1807, meaning ''Here is the wood of the cross on which hung the salvation of the world.''

**74 - RIO BRANCO PALACE**

It was built in 1549 when the city of Salvador was founded and was the seat of the first general government of Brazil. Its front was replaced by an imposing neoclassical facade after the Proclamation of the Republic in 1900. In January 1912, this palace was bombed by the President of the Republic, Marechal Hermes da Fonseca, during the invasion of Salvador, when Rui Barbosa and José Marcelino de Souza, former governor of Bahia, had to flee.

Re-inaugurated in 1919, it was renamed Rio Branco Palace. It is located in Praça Tomé de Souza, next to the Lacerda Elevator and the City Hall. Hosted Emperor D. Pedro II, in 1859 and, over time, it served as a barracks and prison. Today, it hosts the Cultural Foundation of the State of Bahia, the Pedro Calmon Foundation and the Governors Memorial.

**75 - GRAVATÁ FOUNTAIN**

Built in the eighteenth century when, in 1724, the Chamber Senate expropriated land belonging to Sergeant Major José Batista de Carvalho, to open Rua do Gravatá, connecting the source to the Historical Center and supplying water to the Palma, Santana, and Mouraria neighborhoods.

It is located west of the Santíssimo Sacramento and Santana Church. It was listed by the Bahia Artistic and Cultural Heritage Institute in 1984. Built in stone masonry with a rectangular plan topped by a vaulted ceiling crowned by a simple pediment, the fountain has two functional spouts, a shallow basin and a fountain. It is located on the corner of Gravatá and Independência streets, in one of the grottos of the Rio das Tripas Valley that separates the first from the second line of hills of the Salvador site.

**76 - MONUMENT OF NATIONS (SCULPTURE OF HANDS)**

This work measures 3.9 x 2.2 m in fiberglass and granite and was inaugurated in 2000. It is a sculpture by artist Kenedy Salles. It honors the Ibero-American Association of Chambers of Commerce. Demonstrated in two intertwined hands, representing the union of nations, each has a map in the palm. On the left, the map of South and Central America painted in blue in low relief. On the right, also in blue and in low relief, that of the Iberian Peninsula. The monument is located at Praça Marechal Deodoro, in Comércio.

**77 - VISCOUNT OF CAYRU MONUMENT**

Inaugurated in 1923, the work of the Italian artist Pasquale de Chirico, in bronze casting in washed and limestone stone. 7.50 m high statue with a 4.35 x 4.35 m base represents Cayru at the top. On the sides, allegories and on the front, a statue symbolizes victory. Inaugurated in 1923, it is located opposite the Mercado Modelo.

José da Silva Lisboa (1756-1835), Viscount of Cayru was an economist, parliamentarian, orator and politician. Born in Salvador, he graduated in Law from the University of Coimbra. He wrote the Mercantile Law Treaty, in 1801, having been the founder of these laws in Portugal. In 1804 he wrote Principles of Political Economy and founded the newspaper O Conciliador do Reino Unido in 1820. Personal friend of D. Pedro I, he was a deputy to the Constituent Courts and participated in the Independence of Brazil and founder of the First Reign.

**78 - ERNESTO CARNEIRO RIBEIRO BUST**

It is 2.03 meters high and has a base of 0.60 x 0.60 meters and is made of cast bronze and white painted brick masonry, and was the work of the Italian artist Pasquale de Chirico. Inaugurated in 1932, it was commissioned by his disciples. It has a bronze plaque with the following inscription: ''From Bahia to its great educator.''

Born on September 12th, 1839, in Itaparica, son of José Carneiro Ribeiro and Claudiana Ramos. He graduated from the School of Medicine of Bahia in 1854. He devoted himself to teaching and in 1884 founded Colégio Carneiro Ribeiro. He revised the Civil Code Project in 1902 and defended the standardization of Portuguese. He wrote several works, among them Gramatical Sermons. He held linguistic debates around the spoken language with his ex-disciple Rui Barbosa.

He died on November 13th, 1920, in Salvador. He was, therefore, a doctor, professor, linguist and educator, recognized as notable by Brazilian historians for the controversy he had with Rui Barbosa about the spelling revision of the Brazilian Civil Code.

He received the title of Baron of Vila Nova. Considered a ‘‘true monument of the Portuguese language’’ along with the poet Job Brasileiro in, ‘‘Baianos Ilustres’’ work by Antônio Loureiro de Souza in 1949.

**79 - CHURCH OF OUR LADY OF PENHA AND ARCHBISHOP'S SUMMER PALACE**

Listed by the National Institute of Historic and Artistic Heritage in 1941, the Church of Nossa Senhora Penha de França de Itapagipe was built in 1742 by Archbishop José Botelho de Matos, an extension of the Summer Palace of the Archbishops of Archdiocese of São Salvador, therefore, in the 18th century. In 1932 it became home to the Missionary Congregation of the Immaculate Conception of the Mother of God, Sister Dulce's congregation, and Santa Bernadete School, where Sister Dulce taught history and geography. It is located at the end of the Itapagipe peninsula, facing the Baía de Todos os Santos.

Its facade is in rococo style and decorated with tiles and a tower with a pear-shaped top. Its interior, with side corridors, without tribunes, has an internal area with a garden and imperial palm trees. It has three altars in Baroque style. The image of Our Lady Rosa Mystica, in a glass vat, can be found in its inner courtyard.

**86 – SAINT JOSEPH’S FRATERNAL ORGANIZATION**

Founded on February 26th, 1926, the Fraternal São José organization was part of the Congregation of the Franciscan Hospitaller Sisters of the Immaculate Conception of the Province of Santa Cruz. It develops female education, in addition to novitiate in a boarding school. It later became Colégio São José.

**81 - SAINT JOSEPH'S SANCTUARY**

Founded in 1926 by the Congregation of the Franciscan Hospitaller Sisters of the Immaculate Conception. Colégio São José is located on Avenida Luiz Tarquínio. It used to be dedicated to women's education. In 1952 it moved to Rua da Imperatriz and its chapel became a Sanctuary in 2009 by Dom Geraldo Majella Agnelo.

It forms part of the Diocese of São Salvador da Bahia, created on February 25th, 1551 by the bull ''*Super Specula Militantis Ecclesiae''* by Pope Julio III. In 1676 the Diocese was elevated to Archdiocese and Metropolitan See by Pope Innocent XV, by the Bull ''*Inter Pastoralis Officii Curas''*.

It comprises the municipalities of Salvador, Lauro de Freitas, Itapagipe, Vera Cruz and Salinas da Margarida.

**82 - SÃO MARCELO FORT**

The Fort of São Marcelo, or Fort of the Sea, or Fort Nossa Senhora do Pópulo, was built on a bank of reefs, 300 meters from the coast, in a circular plan. Its work was started in 1608 by Francisco de Frias da Mesquita and its project started in 1612, completed in 1623 in the general government of D. Diogo de Mendonça Furtado, to protect Salvador from the Dutch invasion. In 1638 it took part against the invasion perpetrated by Count Maurício de Nassau. It had renovations in 1772, 1812, 1863, 1942 and 1965. It was a political prison housing the Farroupilha leader Bento Gonçalves, the Sabinada and Malês Revolt prisoners.

Its built area is 2,500 square meters in Renaissance style. Its structure, in sandstone masonry up to the waterline and the rest of irregular stone masonry. It has a central turret 15 meters high and 36 meters in diameter, patio 10 meters wide. Under the turret is the cistern, the dungeon, the chapel, the gunpowder store and the barracks.

**83 - CHURCH OF SANTO ANTÔNIO ALÉM DO CARMO**

Founded in 1594 by Cristovão de Aguiar Daltro, lord of Água de Meninos, it has a neoclassical style. It underwent extensive renovations in the 19th century. Its pulpit was used by Father Antonio Vieira to preach his sermon ''À Beira das Trincheiras'' (On the edge of the trenches) against the Dutch invasion. It became Main Church in 1648.

It has a rococo-style facade and its interior is lined with neoclassical carvings. Its geographical position was beyond the entrance doors of Salvador, the Convent of Carmo, hence it comes to use this designation.

**84 - ILHA DOS RATOS**

It is located in Praça Conselheiro Nabuco, in Ribeira, an area where Sister Dulce welcomed people in social distress. It has on its right side the Tainheiros Cove and Cabrito Bay, the Joanes Peninsula.

Protected by the Navy, it is a preserved area, in the middle of the sea areas, invaded by the Alagados.

**85 - FORMER WORKERS' CIRCLE**

The Foundation of the Workers' Circle took place in a conclave that had about 5,000 workers in 1894.

Located in the Roma neighborhood, in front of Praça da Bandeira, where Cine Roma was located, now run by the Institution Sister Dulce Social Works.

With the publication of the Fortieth Anno by Pope Pius XI, the Catholic Church became concerned with the Workers' Question and, in this context, stimulated the formation of Workers' Circles, seeking to distance them from Marxist influence, proposing solidarity between capital and work, contesting class struggle. Jesuit Leopoldo Brentano became the great leader of the nascent Brazilian Circulist movement.

**86 - OUR LADY OF BOA VIAGEM CHURCH**

Listed by the Institute of Artistic and Cultural Heritage of Bahia (IPHAN) in 1938, it was built in 1710, located on the Itapagipe Peninsula, facing Todos os Santos Bay, its frontispiece is covered in blue and white Portuguese tiles. Its lands were donated by Garcia D´Ávila to the monks of São Bento and their possession by Dona Lourença Maria.

It functioned as a Mental Asylum for some time. Its main altar is veneered with gold, its floor is made of marble and its door is made of jacaranda. It has 4 bells, the oldest from 1810.

The Church of Conceição da Praia hosts the Maritime Procession on the first day of the year at the Bom Jesus dos Navegantes Festival.

**87 - HENRIQUE JOSÉ DE SOUZA SCULPTURE**

In cast bronze and concrete, it is 3.75 meters high and 3 m x 3 m at the base, it was inaugurated in 1983 and pays homage to Professor Henrique José de Souza, founder of the Sociedade Brasileira de Eubiose, a society of esotericism, theosophy and occultism.

In addition to being a writer, he was a musician and poet. His greatest work was Cartas de Revelação, with the guidelines of the eubiotic movement.

**88 - OUR LADY OF ALAGADOS AND SAINT JOHN PAUL II**

It was erected in 1980, during the visit of Pope John Paul II. The place was chosen by Cardinal Dom Avelar, because it was an shantytown of extremely poor people. Today it has the name of Our Lady of Alagados and Saint John Paul II Parish. It is located on the Itapagipe peninsula.

The temple, built in record time (three months) by the architect Lelé, João Filgueiras Lima, has 400 square meters with exposed bricks, four chests and three internal vaults. It has a square format measuring 12 meters x 12 meters. Its interior features paintings by the Belgian artist Sabine de Coune.

**89 - SOLAR AMADO BATISTA**

Its construction began in 1901 by the Portuguese architect Francisco Mendonça and was completed on December 8th, 1904. It has a rectangular plan, with a central corridor and transversal rooms. In brick masonry, it is surrounded by English cast iron balconies, with a structure in steel plate vaults supported by Ionic columns. Its side staircase has a Carrara marble floor. It has three floors, on the first floor there is a chapel with a carved door and a hall lined with French mirrors. It overlooks the Itapagipe peninsula.

Made a heritage site by the Institute for National Artistic and Historical Heritage (IPHAN) in 1981, it was donated to the Bahia Association of Commerce Employees in 1949. It is currently home to the Museum of Ice Cream.

**90 - TERREIRO DE JESUS**

Square located in the Historic Center of Salvador, Praça XV de novembro, houses the Basilica Cathedral, important townhouses, churches, the first Faculty of Medicine in Latin America and fountain of French origin. It is next to the Praça da Sé. The College of the Society of Jesus dates back to 1590. Between 1652 and 1672 the Jesuits built the most sumptuous 17th century church in Brazil. It has a mannerist facade with blocks of lioz stone from Portugal, and its interior is composed of gilded carved altarpieces, a carved wooden ceiling, and a sacristy. In 1933 it became the Cathedral of Salvador.

Besides this Cathedral, the Terreiro de Jesus houses the Convent and Church of São Francisco, the Church of the Third Order of São Francisco, the Church of the Third Order of São Domingos, and the Church of São Pedro dos Clérigos.

**91 - MARKET RAMP FOUNTAIN**

By plastic artist Mario Cravo Jr. this luminous fountain was carved from fiberglass in 1970. Also known as Monument to the People of Bahia, it is located in the area that was the old Mercado Modelo, in Praça Cayru, Lower City, in front of the ramp of Mercado Modelo and Lacerda Elevator.

The Fountain measures 10 meters by 12 meters. In its immense artistic and cultural value, it has the symbiosis with the sea, the sails of the boats, curves of the topography of Salvador, the baroque of the churches. It was listed by IPAC (Institute of Artistic and Cultural Heritage of Bahia ). In December 2019 it was destroyed by a fire and its reconstruction was started by the Gregório de Mattos Foundation.

**92 - URUGUAI NEIGHBORHOOD**

It is the result of the landfilling of part of the Tainheiros Cove with garbage from Higher City in 1940.

Itapagipe was the Industrial Pole of Salvador with Companhia Empório Industrial do Norte, Souza Cruz, Johanes Industrial, Dow Química, Barreto de Araújo, Chadler, Fratelli Vita, Amaral Comércio de Papéis, Paraguaçu, Bhering Toster, Fábrica da Fias, Crush, Mário Cravo Cafés and some others, attracting a population of low income. The municipal government, then, destroying the mangrove, promotes the reclamation of this area, to the south of Mares and Calçada, giving the local residents, who lived on stilts, land ownership, constituting, in this way, the neighborhoods of Uruguai, Jardim Cruzeiro and Maçaranduba. Due to its location, Uruguai neighborhood has a clear commercial vocation, with markets, stores, snack bars.

**93 - NATIONAL MUSEUM OF AFRO-BRAZILIAN CULTURE**

Created in 1974, it was inaugurated on January 7, 1982, in the building that housed the Royal Jesuit College in the 16th and 18th centuries. It is part of the Center for Afro-Oriental Studies at the Federal University of Bahia (UFBA), and preserves and disseminates collections of African and Afro-Brazilian cultures, as well as collecting them.

Conceived by anthropologist and photographer Pierre Verger, it was developed by architect Jacyra Oswaldo and by ethnolinguist Yeda Pessoa de Castro. It promotes courses, exhibitions and publications, providing subsidies to researchers and students.

MAFRO investigates black identity, the issue of trafficking people who have suffered slavery, black resistance, quilombolas and revolts, cuisine, religiosity and popular festivals, music and sports.

In 2014, the ''Gradil Histórias de Ogum'' was inaugurated, created by the artist J. Cunha, which represents the historical milestone for Afro-Brazilian culture. The main moments and contributions of African slaves and their descendants, the Brazilian cultural diversity, are present there.

The Museum promotes exchanges with African countries and cultures such as Angola, Guinea and Mozambique.

**94 - CHAPEL OUR LADY OF MONTE SERRAT**

Founded in 1580 with an architectural design by the Italian Baccio de Filicaia, it received the high altar of the Church of São Bento. The chapel was built by the governor of Brazil Francisco de Souza who donated this temple to the Monastery of São Bento.

In the beginning of the 20th century, it was renovated, housing an image of São Pedro Repentido by Friar Agostinho da Piedade.

Great controversy surrounds the foundation of the primitive Benedictine chapel: for some historians, it is due to a Spanish military man at the end of the 16th century, devotee of the Virgin of MontSerrat; for others, it was created by the lords of the Tower of Garcia D'Avila, in the same period. Was its donation to the Benedictines in 1609 by Garcia d'Ávila, or in 1658 by the Governor? This is another controversy involving its history. The monastery was built in 1679. Small in size, it has two floors and is adjacent to the church, in the longitudinal direction.

The church features a transition plan between the nave – chancel type and the “T” shape, with a sacristy and consistory juxtaposed to the chancel, also having a small choir and pulpit. It is similar to many rural chapels in Bahia.

The tower with a pyramid-like top, covered in tiles, stands out in the set of small proportions, as well as the porch or copy of the church, rebuilt in 1969 by IPHAN, when its rococo pediment was eliminated. The main altar from the 17th century comes from the church of São Bento, and, in 1930, it was mutilated to adapt to the chapel. In his imagery, the São Pedro Repentido, in baked clay, by Friar Agostinho da Piedade and N. Sra. of Monte Serrat, today kept in the Monastery of São Bento.

**95 - OUR LADY OF THE ROSARY CHURCH**

Founded in 1689, it initially operated in the Church of São Pedro, on Avenida Sete de Setembro. In 1746 it was transferred to the current temple located on Rua Lelys Piedade, in Ribeira, which was built in 1802 by slaves. It belongs to the Parish of Nossa Senhora da Penha.

Our Lady of the Rosary is the patroness of devotion of black slaves due to the similarity between the rosary and the string of beads used in African religions. The slaves collected the seeds of a thick beaded grass, called tears of Our Lady, and made rosaries to pray.

**96 - MONUMENT TO THE OPENING OF THE PORTS**

By the French artist Eugéne Benet with two staircases, a bulwark decorated with lamps and two female characters in bronze, three meters high, symbolizing commerce and navigation, This monument was built in 1908 and is located in Cidade Baixa. Made in commemoration of the centennial of the Opening of Brazilian Ports to Friendly Nations by the Portuguese ruler D. João VI, during his stay in Bahia with his Royal Family.

This fact meant the commercial freedom of Brazil that was determined by the invasion of Portugal by French troops, commanded by Gen. Junot, in the service of Napoleon Bonaparte, in 1807. The transfer of the Portuguese capital to Brazil meant the survival of the Portuguese state, an ally of England. On that occasion, the entire Portuguese Court came to Bahia, and later to Rio de Janeiro.

Through this act, Portugal, trading with England and its allies, promoted the economy of our colony, which led us to independence in the 1820s.

With the participation of Jose da Silva Lisboa, the Royal Charter was promulgated on January 28th, 1808.

This monument is located in the Lower City.

**97 - SCULPTURE LIGHT OF GENERATIONS**

Work of the priest and plastic artist Padre Pinto, representing the symbolic figures of Christ, Brazil and our archdiocese, involving a fetus with the country's flag and a cross at the top. This monument measuring 5 meters by 1.80 m in fiberglass and granite molding was made honoring the 500 years of Brazil and 450 years of our diocese of Salvador in 2001.

The artist, with a degree in Philosophy from the Federal University of Bahia and Theology from the Catholic University of Salvador, with artistic training in Germany, Italy and the United States, studied painting and engraving with Adam Firnekaes at the Instituto Cultural Brasil/Alemanha. With several individual and collective exhibitions at the International Book Fair, Palácio Rio Branco, Galeria dos Novos, Museu de Arte Sacra and Museu Náutico, among others, he has carried out projects in churches and chapels in Salvador.

Located in Largo dos Mares, Praça Padre da Natividade, Lower City.

**98 - STATUE OF THE IMMACULATE CONCEPTION**

Located near the Mares Church, this religious monument consists of a statue of Our Lady Immaculate in bronze, on a pink granite pedestal, with a pyramidal shape. On the pedestal there is an effigy of Pope Pius XII, also in bronze. It is 4.92 meters by 1.12 meters, and its authorship is unknown.

It is located near the Igreja dos Mares.

The Immaculate Conception of the Virgin Mary was converted into a dogma by the bull *Ineffabilis* *Deus* of Pope Pius IX in 1884, based on the principle that Jesus was incarnated in the womb of the Virgin Mary, who, for this, was necessarily free from sin. Her feast is celebrated on December 8th.

**99 - MONUMENT TO BROTHER JOAQUIM**

Work composed of herma in bronze seated on a pedestal formed by gray granite blocks, column type, with volutes on the upper part in stonework. It has a square base. Inaugurated in 1936, the work of the artist Pasquale de Chirico honors Friar Joaquim Francisco do Livramento who, arriving in Bahia in 1799, founded the São José Asylum, later named Colégio dos Órfãos de São Joaquim. This bust is 2 meters high and is set on a square base measuring 0.58 by 0.58 meters in granite.

The honoree was born in Florianópolis on March 20th, 1761, the son of the Azoreans Tomás Francisco da Costa and Mariana da Vitória. Having devoted himself to the sick and needy, with money from alms and donations, in 1789 he built the first Hospital in Santa Catarina. Throughout his life, he founded hospitals in cities such as Porto Alegre and Salvador, nursing homes, schools and seminars. He died in Marseille, France. His name is in the Book of Heroes of the Homeland, instituted by law 11597/07. Brother Joaquim do Livramento was an extraordinary being devoted to charity. He accomplished much on behalf of those most in need and promoted social justice.