

CHAIN

Cultural Heritage Activities and Institutes Network

In Search of the Sunset: the Azores

Terceira, Faial, Pico, 25-30/7/22



Sunset Azores

The course is part of the EU Erasmus+ teacher staff mobility programme and organised by the CHAIN foundation, Netherlands

There is an intense pride
in the word Açor
And around the islands
The sea is wider

As in a ship deck
I breathe amplitude
In the air shines
The navigation light

But this ship deck
Is of dark earth made
From stern to bow is
Meadow agriculture

It's land ploughed
By navigators
And those fishing in the sea
Are farmers

*From Sophia de Mello Breyner, Açores
Translation Ana Baptista*

Contents

Participants and Programme.....	5
Participants.....	6
Programme.....	7
Course story line.....	9
Monte Brasil.....	13
Three Azorean islands - Pictures and History.....	16
Algar do Carvão.....	18
Christmas Cave / Gruta do Natal.....	21
Terceira volcanoes - Algar do Carvão.....	23
Three fortresses.....	25
Azores and the Holy Spirit.....	31
Pico vinyards.....	34
Capelinhos volcano.....	37
The Bay of Angra.....	41
The Caldera - Faial Island.....	45
The Dark Lagoon Legend (Terceira island).....	46
Library/Palace Bettencourt.....	48
The Cathedral of Angra do Heroísmo.....	51
Praça Velha (Old Square) and Town Hall in Angra do Heroísmo.....	53
Jardim Duque da Terceira, Alto da Memória, Castelo dos Moinhos and Ribeira dos Moinhos.....	55
Passeio da história.....	58
Participants.....	60
Participant contributions.....	73
Salt above Rubies in the Beskydy Mountains.....	74
Hungary's hydrography.....	77
Following Neda river, a hidden gem in Peloponnese, Greece.....	84
Rennsteig.....	86
Baltic sea - Unique inland sea.....	88
Eridanos river.....	91
The Sea.....	93
Water and the Ocean - a poem by Johann Wolfgang von Goethe.....	94
Geography.....	95
The volcanic mystic in the Azores.....	96

From the beginning of the Earth to the Atlantic Arc.....	97
Backgrounds	99
Terceira, land of hospitality	100
Azorean Museums	103
From fact to myth, from geomorphology to human endeavour	107
The archipelago of the Azores	113
Chaining the world (International Cable Sistem Hotspot)	118
Azorean economic assets	121
João Vaz Corte Real and successors.....	124
Terceira: Angra do Heroísmo honors Vasco da Gama with statue – Azores (2016)	128
Whales.....	129
Whaling industry and literature	130
Whale! Whale!	135
Literature	137
Azorean poets	138
Florbela Espanca, Ser Poeta	141
Vitorino Nemésio, A minha vida está velha	142
Marcolino Candeias, Ode a Angra Minha Cidade.....	143
Fatima Madruga Gomez, No ar calafrio.....	145
Sophia de Mello Breyner, Açores	147
The Corte Real Navigators and the Portuguese Poets	150
Music	152
Canção: Boi do Mar / Song: Bull of the sea.....	153
Canção: Chamateia / Song: Chamateia.....	155

Participants and Programme

Participants

Name	Town	Country
Catarina Amaral	Angra Do Heroísmo	Portugal
Olöf Björk Bragadóttir	Egilsstaðir	Iceland
Eleni Brati	Ag. Dimitrios, Athens	Greece
Argyriou Chrysanthi	Athens	Greece
Ute Eckert	Leipzig	Germany
Christina Gellert	Oerlinghausen	Germany
Lenka Hauke	Třinec	Czech Republic
Steffi Helbig	Leipzig	Germany
Jana Karpecká	Mosty U Jablunkova	Czech Republic
Roman Karpecki	Mosty U Jablunkova	Czech Republic
Heini Lankia	Helsinki	Finland
Luis Maciel	Angra Do Heroísmo	Portugal
Ildikó Mészáros	Makó	Hungary
Nico Ocken	Zwenkau	Germany
Heidi Sotaniemi	Helsinki	Finland
Emílie Straková	Mosty U Jablunkova	Czech Republic
Soffia Sveinsdóttir	Egilsstaðir	Iceland
Carlos Ubaldo	Caldas Da Rainha	Portugal
Andrea Ullrich	Hildburghausen	Germany
Carlos Villoria Prieto	Almería	Spain
Kathleen Voelkel	Themar	Germany

Programme

<p>Mon - 25/7</p>	<ul style="list-style-type: none"> • Arrival at Terceira, Angra do Heroísmo • 19:00 Meeting and welcome dinner at Cais d'Angra - facing the city bay and the Atlantic
<p>Tue - 26/7</p>	<ul style="list-style-type: none"> • 8:00 Introduction to Chain and course theme • Visit to Monte Brasil • Visit to Wine Museum • Visit to <i>Biscoitos</i>: from wild nature to human tamed land <p>Lunch: <i>Ti'Choa</i> (Regional Restaurant - Traditional Azorean Gastronomy)</p> <ul style="list-style-type: none"> • 14:00 Visit to <i>Gruta do Natal</i> (volcanic cave - lava stream) • Visit to <i>Algar do Carvão</i> (vertical volcanic cave) • Visit to <i>Furnas do Enxofre</i> (sulphur fumaroles) • Back to Angra do Heroísmo through the centre of the Island <p>Volcanic landscape and traditional Azorean fields</p> <ul style="list-style-type: none"> • Remaining afternoon preparation of performances on historical scenes
<p>Wed - 27/7</p>	<ul style="list-style-type: none"> • 9:30 Library/Bettencourt palace : tile panels with historical events and the map of J.H. van Linschoten (16th c.) • 10:30 - Visit to the city of <i>Angra do Heroísmo</i> comparing the map of Van Linschoten: castles, water streams, water pipes and mills, harbour, cathedral , main historical buildings and landmarks of how Portugal/Europe headed West on the Discoveries quest - objects as a reflection of the connections between the Azores and Portugal/Europe. Performance: historical scenes based on the tile panels (Angra's library) - by participants <p>Lunch: Café Central</p> <ul style="list-style-type: none"> • 15:30 - Visit to São João Baptista fortress.
<p>Th - 28/7</p>	<ul style="list-style-type: none"> • 6:00 Departure to the airport. • 8:35 Flight Terceira > Faial. • 9:10 Arrival to Faial and check-in in the hostel.

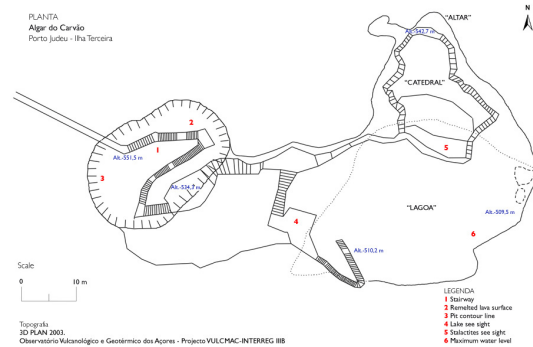
	<ul style="list-style-type: none"> • 11:00 Walking in the Horta Bay <p>Lunch: Free</p> <ul style="list-style-type: none"> • 14:30 - Visit to Whale Factory Museum in Porto Pim Bay, Horta <p>Dinner: (to be arranged)</p>
Fri - 29/7	<ul style="list-style-type: none"> • 8:00 Departure from hotel • 8:20 Meeting Point at Peter Zee Base for security briefing • 9:00 Whale Watching boat tour - hoping to watch whales and dolphins in the open Atlantic Ocean. • 12:30 Arrival to Pico <p>Lunch free</p> <ul style="list-style-type: none"> • 14:00 Departure from Madalena to Lajes: Whalers' Museum <ul style="list-style-type: none"> ◦ traditional distilleries and wine production site (Lajido). ◦ the UNESCO classified vineyards . • Boat back to Horta
Sat - 30/7	<ul style="list-style-type: none"> • 9:00 Departure from hotel • 9:45 Visit to Caldeira Velha (old Caldera) • 11:00 Arrival to Capelinhos and performances <p>Pack lunch: on your own</p> <ul style="list-style-type: none"> • 13:00 Visit to Capelinhos Volcano Interpretation Centre: having metaphorically started the course in an extinct volcano, the end is set near a dormant but still alive one • 15:00 Closing session - evaluation and certification (on the vulcano) • 16:00 Swimming near the volcano • 16:30 Return to Horta • 19:00 Visit to Scrimshaw Museum • 19:30 Farewell dinner: Peter's Café Sport
Sun - 31/7	Departure

Course story line

A central element in each Chain course is the *story line*: how do all these bits, pieces of information and experiences fit into one coherent scheme? Unfortunately it is sometimes difficult to have such a *narrative order* fit completely into the *course chronology*: you have to do with opening hours which are sometimes impossible to change. Below you find the ideal 'narrative order'.

Conception

We will begin the course on the bottom of an (extinct) vulcano, the *Algar do Carvão*. The map below shows the interior. Part of it has the name 'Cathedral'. This seems a good place to begin our story.



Birth

The next visit will be to the *Gruta do Natal*, another vulcano. The name, Christmas Cave, comes from the fact that the cave was first opened to the public on Christmas Day, 1969, after the mess celebrated by the Archbishop of the Portuguese Indian Provinces, D. José Vieira Alvernaz. Walking and creeping on the former, underground lava river - now hardened into black rock - gives an impression of the incredible natural forces once playing here.



Life

Lava rock, originating from the earth's interior, creates the possibility (and miracle) of life. Our next visit will be to the *vineyards* on lava rock, once spread over the coastal parts of the islands, now a more or less 'dying landscape', since, among other reasons, this sort of wine production can't compete anymore. A museum and the Unesco heritage list - vineyards on the island



of Pico, which we will visit later - try to keep this memory alive.

Culture

Wine production is already a step from nature to culture. We will continue our quest climbing *Monte Brasil*, one of the (vulcanic) additions to the island. From the top we will have an overview of the city of *Angra do Heroísmo*, recognised by Unesco as world heritage site.



History

Entering the city we will first go to the *Public Library and Regional Archives* in the former baroque *Palácio dos Bettencourt*. The library is the second largest in Portugal. The library moved to a new building in 2017 and this old building is now under the rule of the Angra Museum. Entering the main hall and climbing the stairs we will find a number of *tile panels* with well-known events from the history of the Azores its relation to the mainland.



Arrival of Vasco da Gama in Angra (1499) after his first voyage to India (detail). In Angra he buried his brother Paulo, who had died during the return voyage.

These panels will, of course, bring us to a few short drama performances - to be prepared later during a walk in Angra.

The archives have a facsimile of the map of Angra do Heroísmo by the Dutch discoverer/traveler/spy *Jan Huyghen van Linschoten*, who lived in Angra for two years (1590-92) after a shipwreck.

The map will be shown to us with explanations about the city.

Afterwards we will discover the city ourselves comparing the present situation with the one seen by Van Linschoten. This will be connected



with the historical scenes mentioned above (tile panels).

Conflict

On the way to the airport we will pass and see the military base, showing the strategic importance of the archipelago during the 20th c. (as in former and in current periods) - see article and article .



Royal Air Force on the Azores,
1944

Crossing to Horta (Faial island)

From Terceira we will travel to the island of Faial. Horta was and is well-known for two aspects, connecting the archipelago to the rest of the world. It used to be the former centre of *telegraph cables* , comparable to what is now an internet exchange point. The second aspect is that the island is famous as a stopover for Atlantic sailors.



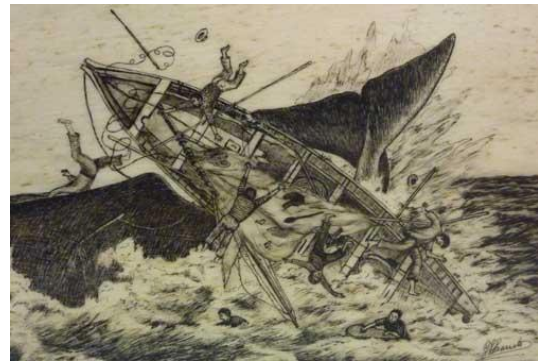
Mural by sailors crossing the
Atlantic

Celebration: dancing and drama

Horta is one of the places where traditional Azorean folk dance, the *Chamarrita* is still danced. They are trying to get the dance registered on the Unesco list of immaterial world heritage.

Survival

The next day we will enjoy the traces of the former hard work on the island: *whale hunting* and *wine production*. We will try to watch whales and dolphins. And we will visit the island of Pico to see the traditional vineyards, a wine museum, and also a museum about the dangerous work of whale hunting. We will also see traces of the former wine production/industry.



Whale watching

The end

On the last course day we will visit the 1957 *vulcano eruption* in Faial and in the Azorean archipelago, the *Capelinhos*. In the Interpretation Centre we will get an overview of the volcanic processes taking place in the archipelago and the Mid-Atlantic ridge in general - below us! Then we will do the certification facing this recent volcano.



Back

Back in Horta the island will tell us about its chains to the rest of the world via the *murals and paintings left by visiting sailors*. Everybody will search for these traces left by compatriots. This will be completed with a last dinner in the famous Peter Café, the meeting point of sailors crossing the Atlantic.



This is also the end of the story and the connection to our home lands.

Catarina Amaral / Carlos Ubaldo

Monte Brasil

Mount Brasil is a peninsula in the city of Angra do Heroísmo, supposed to be more than 20.000 years old (therefore geologically very young). It resulted from a submarine eruption that, through violent explosions, creating ardent clouds, threw all sorts of volcanic material into the air. These ardent clouds were composed by a hot mixture of gases and solid materials. The released materials led to the deposits that gave birth to a small islet which would later connect to the main island. The isthmus is circa 500m wide and 500m long.



Mount Brasil seen from the side of Fanal Bay



The old caldera of the volcanic cone in Mount Brasil

The now extinct volcano reveals a crater surrounded by four peaks. There are lava tubes underneath and the geomorphology of the landscape shows clear evidence of the volcanic activity.

The eruption allowed the formation of fossils, since, as it happened in Pompeii, with the well-known Vesuvius eruption, the pristine vegetation got trapped and wrapped under layers of ashes and lava. Such preservation is nowadays a most important element to help research into the primeval nature of the landscape and vegetation, before the arrival of humans and other mammals. The islands escaped the ice age period (Pleistocene) and so it is still possible to find vestiges of the old flora of the Tertiary (laurissilva forest), a most rare and precious relic of those times. The easily seen holes on the Fanal Bay slope side show the place where ancient trees once were (probably *Laurus Azorica*), as were the endemic *Hedera Azorica* and other herbaceous plants typical of the Tertiary period.



Geo-structures and fossils in Mount Brasil

Human occupation

After the discovery of the islands, during the 15th and 16th c., a whole set of fortresses was built around the peninsula of Mount Brasil by the Portuguese rulers. But its most impressive construction is Fort of S. João Baptista, built in the end of the 16th and throughout the 17th c. during the Iberian Union by the Spaniards and the Portuguese in the years that followed, encircling the Mount and comprising the previous defensive buildings (see article).

In the times of World War I, the Fort became a concentration camp for German and Austro-Hungarians (see article). After, in the years of the "Estado Novo" (dictatorship), it served as a political and military prison. Today, the Mount still hosts Military Forces in the Fort of S. João Baptista. However, the area also comprises a natural reserve and a green Park inviting to leisure activities.

One of the Peaks of the volcano is called the Whales' Peak. From here whalers used to keep sight on the eventual appearance of a whale. Nowadays it is still used to trace whales or dolphins for the touristic activity of whale-watching. On a bright clear day, from the top of the peaks, looking west, one can see S. Jorge and Pico islands.



Peak of Whales - whale searching cabin



Catarina searching whales, Ana whale-dreaming

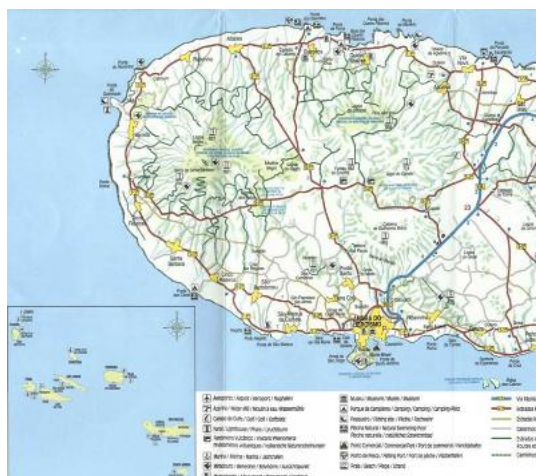
Sources

- O vulcão do Monte Brasil
- wikipedia
- Pictures from websites

Ana Baptista

Three Azorean islands - Pictures and History

Terceira island



Terceira Island map

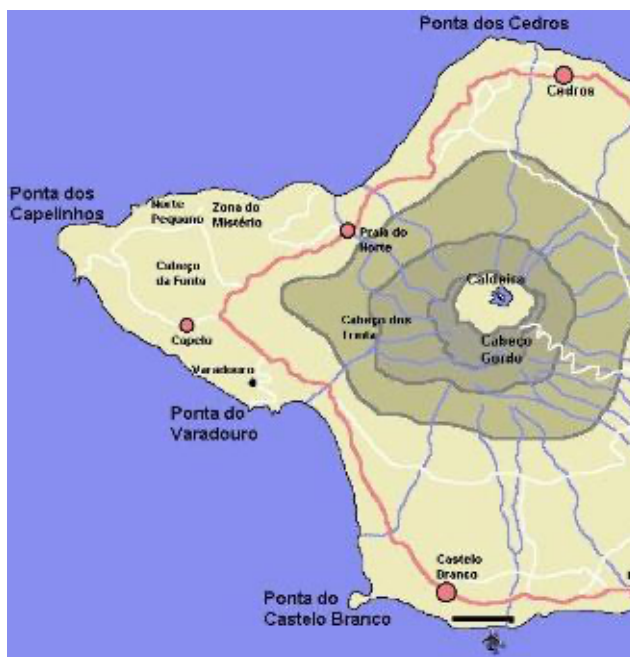


View of Angra do Heroísmo, a Unesco world heritage site

Faial island



Faial Island at dusk



Faial Island Map

Formation of Ponta dos Capelinhos (most leftward portion of the island on the map above): "A volcanic eruption lasted for 13 months, from September 27th, 1957 until October 24th, 1958, which may have been two overlapping volcanic eruptions. While enlarging the land by 2,4 km², it spawned 300 seismic events, hurled ash 1 km, destroyed 300 houses in the parishes of Capelo and Praia do Norte and caused the evacuation of 2,000 people (emigration to the US and Canada). On October 25th, the volcano entered a period of dormancy. Although it is not considered

potentially active, it is a part of an active fissural volcanic complex." (from Wikipedia)



Volcanic eruption in Capelinhos - 1957

The island of Faial expanded after the eruption of 1957

Pico island



Pico Island map

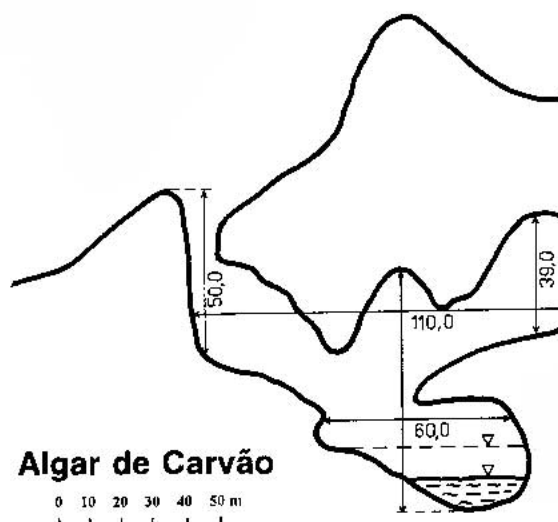


Dolphins in the Strait between Pico and Faial

Ana Baptista and Catarina Amaral

Algar do Carvão

The Algar do Carvão is located within the caldera of Guilherme Moniz volcano, an ancient dormant volcano. The Algar is composed by a vertical chimney 45m high, widened at the bottom. Once inside the Algar, one can descend up to 100m deep.



Profile map of Algar do Carvão.

Source: Os Montanheiros



Algar do Carvão - Chimney

The Algar do Carvão genesis lies on two distinct eruptions: the first, originated the biggest and most ancient part of the Algar, and is known as the big eruption of "Pico Alto" volcano (about 3200 years B.P.). It formed a great volcanic massif made of trachyte lava, increasing the limits of the existing island by several kilometers. The second eruption (about 2100 to 1700 years B.P.), released a different type of lava, basalt lava, and formed two cinder cones, shaping the existing chimney.

In the first eruption, the release of trachyte lava, which is very viscous, resulted in the formation of the two main vaults visible at Algar do Carvão and the area that would later become the lagoon. With the second eruption, the basalt lava, much more fluid, coated the former wall created by the first eruption, creating a layered effect that is still visible at some points of the Algar. Composed by a much more fluid lava, this second eruption expelled most of the lava from the eruption to the outside of the volcanic chimney. The remaining lava receded into the deep magma chamber, creating an empty volcanic pit, thus creating the Algar as it is nowadays.

Due to the chemical profile of the lavas present during both eruptions, this cave has some of the world's most remarkable silica stalactites and stalagmites. Once infiltrated through the small fissures present in the

volcanic rock, rainwater from above dissolves the iron and silica minerals present in the rock. It then travels through the rock massif and finally drips from the Algar ceiling to the lagoon below, depositing on the cave walls and floor the dissolved minerals in the form of beautiful white silica stalactites and stalagmites. Some present red-veined patterns resulting from the oxidation of the iron particles.



Silica stalactites



Gas bubble mould

Other beautiful volcanic manifestations are also visible, such as the black obsidian coating part of the walls or forming suspended blades and dripping marks originated by the fusion of the primitive wall during the second eruption. There is also a very impressive mould of a gas bubble trapped during the first eruption, where gas was trapped by the extremely viscous lava that burst during the second eruption. In the bubble mould one can see the layering effect, created by the passage of two different lava types: trachyte lava forming the primary wall and the basalt layer deposited by the second eruption.

Lagoon

In the lowest part of the Algar, there is a lagoon formed by rain water that infiltrates from the surface and through a few small water springs located below the Algar. At the peak of the rain season, the lagoon can accumulate 400m³ of water, raising up to 15m high, making it impossible to descend to the lowest levels of the Algar. In



Lagoon at the lowest level

years with very low rainfall, the lagoon can almost completely disappear.

The Discovery of Algar do Carvão

The exact date of the discovery of Algar do Carvão is unknown. However, there are records of the existence of the Algar prior to 1893. Nonetheless, due to the lack of means and adequate gear for the exploration of a vertical cavity, the first descent to the Algar was only accomplished in 1893, on the 26th January, and it was done by Cândido Corvelo and José Luís Sequeira, using a simple rope. The second descent would only happen 40 years later, in 1934. It was performed by Didier Couto, who made the first draft of the Algar's layout, supported by the possible observation, since natural light cannot reach all of the Algar. However, these first drafts were later considered quite accurate. It would take another 30 years before an organized exploration of the Algar was possible. In August 18th 1963, a group of enthusiasts explored the Algar, later becoming the present "Os Montanheiros" Association. However, lowering one person at a time through the volcanic chimney was not only risky, but very time consuming as well and they soon realised a different access to the cavity was needed. So, they began the construction of an access tunnel on the 28th May 1965, completing it on the 28th November 1966. After that, and within time, the staircases were built and artificial lighting was installed. On the 1st December 1968, the Algar was first opened to the general public, soon becoming the most popular volcanic cave of the island.

The formation of a volcanic pit

1. The formation of the volcanic pit includes three distinct phases:
2. the volcanic eruption and the consequent magma ascension to the surface
3. the opening of a secondary vent and partial drain of the main chambers
4. the end of the eruption, cooling and solidification of the lava materials
5. eventual collapse of part of the walls and colonization by living organisms such as plants and animals.



1 Stages involved in the creation of a volcanic pit

Catarina Amaral

Christmas Cave / Gruta do Natal

Christmas Cave (or "*Gruta do Natal*" in Portuguese) is one of the few volcanic cavities open to the public in Terceira. Its genesis is unknown. However, the accepted theory attributes its origin to lava streams originated by volcanic fissures between the peaks present at the site. It is a lava tube with a total length of 697 metres, almost completely horizontal and therefore of easy passage. It has a maximum height of 12 metres and a maximum width of 7 metres.



Christmas Cave

The cave was known throughout times as "Black Gallery" and "Horse Cave", due to the finding of a horse remains. Eventually it received its current name, Christmas Cave, after the celebration of a Christmas Mass in 1969 by the Archbishop of the Portuguese Indian Provinces, D. José Vieira Alvernaz. This is the date of the official opening of the cave to the general public. Since then, several masses have been celebrated there as well as a wedding and a baptism.

It is located on a beautiful site, surrounded by a forest of *Cryptomeria* and runs partially below the beautiful little Black Lagoon. On the inside, it has become a teaching spot for the scientific community. It is possible to observe several lava formations such as:



roped lava



lava stretching marks



aa lava



dripping lava

Lava tube formation

Lava tubes are a type of lava cave formed when an active low-viscosity lava flow develops a continuous and hard crust, which thickens and forms a roof above the still-flowing lava stream. Lava usually leaves the point of eruption in channels. These channels tend to stay very hot as their surroundings cool down. This means they slowly develop walls around them as the surrounding lava cools and/or as the channel melts its way deeper. These channels can get deep enough to crust over, forming an insulating tube that keeps the lava molten and serves as a conduit for the flowing lava. These types of lava tubes tend to be closer to the lava eruption point.

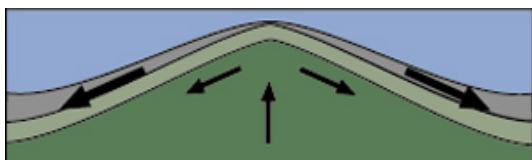
After some time, as the eruption comes to an end, the lava is drained, lowering the lava level inside the tube. Eventually, all the lava is drained, creating the void inside the tube. As time goes by and vegetable life starts to colonize the new soil, skylights can be formed, through the collapse of the lava ceiling.



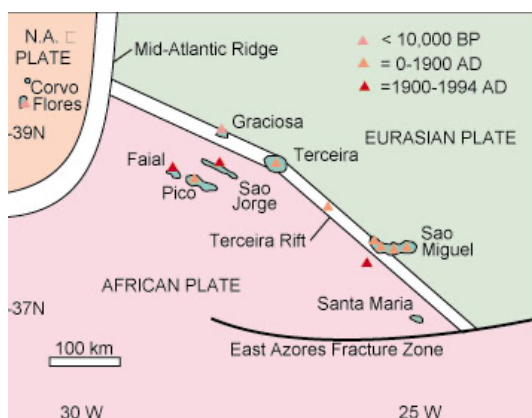
Lava tube formation (Source: Os Montanheiros)

Catarina Amaral

Terceira volcanoes - Algar do Carvão



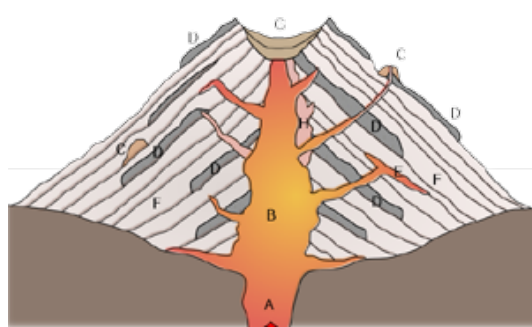
The earth outer layer (the *lithosphere* - from *lithos*: stone) is a crust (0 to 100 km. thick) floating on the hot and viscous *asthenosphere* (from *asthenes* - weak). This layer consists of moving plates. Some are moving from each other (*divergent*), others to each other (see article on tectonic plates).



Azores triple junction (from)

The Azores archipelago is located on the *Azores triple junction*. The western part (Corvo and Flores) is separated from the eastern part by the Mid-Atlantic ridge. Both parts are moving away from each other (*divergent*). The eastern part itself is located on the very slow moving *Terceira Rift* between the Eurasian and the African plate.

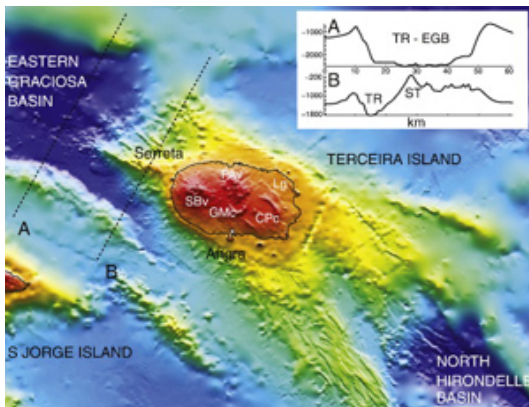
At this relatively thin layer of the earth's surface volcanic activity resulted in a number of *stratovolcanic* islands.



Stratovolcanic structure (from)

Successive eruptions result in layers (*strata*), consisting of hardened lava and erupted material.

A: inflow of magma through central vent; B: central vent; C: pyroclastic cone on the flank of the volcano; D: lava flow; E: sill; F: pyroclastic deposits; G: crater and crater infill.



Terceira rift and volcanic complexes (from)

On the the eastern islands themselves the volcanoes are chronologically located from east to west, since an island 'moves away' from the thin spot. On Terceira we find four different (*stratovolcanic*) volcanic complexes:

- *Cinco Picos* (CPc - c. 370.000 BP),
- *Guilherme Moniz* (GMc - c. 270.000 BP),
- *Pico Alto* (PAv - 9000 to 1000 BP - part of GMc) and
- *Santa Barbara* (SBv - c. 29.000 BP)



Yasur mountain, Vanuatu, stroboliian eruption, July 2012

Within a *cone* (see above, structure: C) or *caldera* of an older, sleeping volcano a new eruption can take place. The *Algar do Carvão* (part of GMc - c. 2000 BP - same periode as PAv) is an example. Within the older *vent* glowing-hot basalt resulted in gas bubbles raising to the surface and exploding. This led to a *stroboliian* type of vulcano: a sort of fireworks.



Click picture above for a 360 view

It will, of course, be very attractive to descend into such a former vent and have a close look. A 360-photo impression of the interior (from) and ...

Fokko Dijkstra

Three fortresses

This map was made around 1590 by the Dutch traveler/discoverer/spy *Jan Huygen van Linschoten*. At the end of the 16th c. the Dutch (and the British) were interested in breaking the Portuguese/Spanish monopoly over the (Atlantic and Indian) sea routes to the east and west. Van



Jan Huygen van Linschoten, Map of Angra, Terceira, Azores. From Itinerario (1)

Linschoten traveled from 1583 until 1592 in the Portuguese empire as secretary of the archbishop of East-India (João Vicente da Fonseca) and collected information about routes and profitable products. His publication (1595) - after arriving back home - was an important source of information for the Dutch discoverers. From 1590 to 1592 Van Linschoten stayed in Angra after his ship had been shipwrecked by a British fleet beleaguering the island of Terceira.

A close look at the map tells us much about the city at the end of the 16th c. and its relation to mainland Portugal.

The first fortress – *discoveries*



At the highest point of the city, the (current) *Alto da Memória*, we now find an obelisk devoted to Dom Pedro, who in 1832 organised his troops here, against his despotic and usurper brother Dom Miguel. The monument was completed in 1856 and took the place of the first castle, *Castelo dos Moinhos* (Castle of the Mills), built in 1474 on the 'Acropolis' by the navigator and explorer João Vaz Corte Real who had the captaincy of Terceira in this period. The castle is visible on the map by Van

Linschoten and as well on one of the tile panels in Palácio Bettencourt (the library), built at the end of the 17th c. These first discoverers built the fortress, a medieval castle at a high location, a bit away from the coast. The river, in 1474 channeled into a man-made stone bedding, and watermills can be seen. The city streets were arranged according to this channel, which is now covered, invisible and out of use.

The second fortress - a seaborne empire

Van Linschoten showed a second fortress on his 1590 map: *Forte de São Sebastião*. It can also be seen on the tiles in the library (*Bettencourt Palace*). This fortress was, more or less, completed in 1580, so about a century after the first fortress.

This 16th century was the period of the Portuguese maritime empire. After the discoveries of the 15th century - India, 1498, by Vasco da Gama; Brazil, 1500, by Pedro Álvares Cabral - Portugal dominated the complete East and part of the Atlantic. The Azores islands became crucially important as a stop - '*port of call*' - since they are located favourably in the trade wind system of the northern hemisphere. Here ships could refresh water, wine and food during their last stop on the way back to Portugal. They could also wait here for war ships to protect them during this last part of their journey.



In the competing world of the 16th century's Atlantic Ocean this harbour facility needed protection and already in 1543 building a new fortress was recommended to king D. João III (r. 1521-1557): "*(...) e porque a ilha da Angra he a mais importante nesta dobrar mais a força*". The castle was built during the reign of Dom João and his grandson and successor Dom Sebastião (r. 1557 - 3-year-old! - until 1578), according to the modern,

Italian military expertise, fit to endure ship artillery attacks. The illustrations show the canons aimed at the sea.

The name of the fortress and the king - S. Sebastião, the Roman officer and martyr who became, among else, one of the 'soldier saints' - are symbolic for the end of the Portuguese maritime empire.

The third fortress - under Spanish rule

The third fortress cannot be found on Van Linschoten's map. It did not exist during his stay in Angra (1590-1592). The young king Dom Sebastião - at the age of 24 - and nearly the complete Portuguese nobility died or were taken captive in 1578 in the battle of *Ksar-el Kebir* (Morocco), when they tried to begin a new crusade. The king's body was never found, nor did he leave a descendant/heir. One of the outcomes was the claim of the Spanish monarch, Philip II, to the Portuguese throne, since his mother, Isabella of Portugal, was the sister of João III. This claim was realised in 1580 when Portugal became part of Spain. The nobility - impoverished because of the ransoms they had paid to free the *Ksar-el Kebir* captives - could easily be bribed with Spanish gold from the 'New World'.

But: *the Azores formed an exception*. They did not recognise Philip II, but António, the - illegitimate - grandson of Dom Manuel (r. 1495-1521). António had also been taken prisoner at *Ksar-el Kebir*, but had been released. In 1580 he claimed the throne, but was defeated (by the Duce de Alba, well-known in the Netherlands as a harsh and cruel governor). After this defeat he fled to the Azores where he received support and formed an opposition government on Terceira, which lasted until 1583. Angra was the capital of this government.

The Spanish wanted to include this strategically and maritime crucial archipelago. They, however, failed in their first trial (1581). A fleet bombarded Angra and then landed at Salga bay, 12km east of Angra, near the *village* of São Sebastião (!). The islanders drove wild cattle to the enemy army and this decided the battle. The popular 'bull running' on the Azores may be an echo of this victory. A (later) plaque on the fortress of S. Sebastião still reminds of the defender of Angra, Ciprião de Figueiredo.



Salga Bay on the Library tile panels

The next year the Spanish were more successful. An Azorean fleet - supported by some French, Dutch and English ships - was defeated.

António fled to France. A year later (1583) his supporters were completely defeated near Angra. The Spanish crown could occupy the Azores and unite the archipelago with Spain.

It was clear to the Spanish, however, that the English and the - already revolting - Dutch would prove to be a grave threat to this nerve centre of trans-atlantic trade. Shortly after the conquest (in 1593), they began to build a new fortress on Mount Brasil, the promontory west of the city, replacing the minor former Portuguese fortifications. In addition to the outward defence, the fortress also guaranteed the domination over the (Portuguese) islanders.



Lebreton, The bay of Angra do Heroísmo, with the fortress S. João Baptista", 1850



Tile panel

The dual monarchy/Spanish domination lasted until 1640. The Spanish "imperial overstretch" - involvement in the Thirty Years War, Catalanian revolt, Guerra de Flandres/Dutch Revolt, balance of power with the Ottoman Empire in the Mediterranean - created the background for a successful Portuguese revolt, the *Restoration* (1640 - the name was given later, in the 19th c.). Two tile panels show the joy of the people in Angra and Praia. But the world had changed by then.



Angra do Heroísmo



Praia

A new World Order

We can imagine the revolutionary changes in the world as seen by Van Linschoten (1562 - 1611), the one whose map will guide us through Angra. Borne in 1562, in 1578 he left - as a 16-year-old merchant apprentice - for Seville. In the meantime he had seen his 'country', the Provinces of the Netherlands (the *Low Countries*), revolt against the Spanish empire: the *Guerra de Flandres* or *Eighty Years War*.

He arrived in Seville in the year of the disastrous defeat in nearby *Ksar-el-Kebir*, which brought an end to the Portuguese independence. From 1581 he saw, as secretary, the world in the east dominated by Portugal. His reports/book, however, contributed to the Dutch 'discovery' of the sea routes to the East and the successive conquests. This was 'legally' possible since Portugal was part of the Spanish empire, in war with the Republic of the United Provinces.

While in the east, he must have heard about the defeat of the 'Invincible' Spanish Armada (1588) as part of the Anglo-Spanish War and, partly, to punish England for its support to the Dutch revolt. Later English attempts to go on and, among else, conquer the Azores to bring about a revolt in Portugal, failed.

So in this short time span he saw the two main 16th c. maritime superpowers lose their dominance in the Atlantic.

Three fortresses

Below a much later, 19th c., etching of the city of Angra by an unknown artist (probably Dutch, because of the word 'op'). Two fortresses can be

seen at the front. The oldest one has already been replaced by the monument. It is also interesting to see the volcanic activity at the right.



(1) Itinerario, voyage ofte schipvaert, van Ian Huygen van Linschoten naer de Oost ofte Portugaels Indien, inhoudende een corte beschrijvinghe der selver landen ende zeecusten... (Amsterdam 1595-96).

Sources

- Wikipedia
- Michael Bussmann, *Azoren*, 2010

Fokko Dijkstra

Azores and the Holy Spirit

In the end of the 12th century, a Calabrian monk named Gioacchino (Joachim) da Fiore (1135-1202) spent his last years writing a peculiar and prophetic interpretation of the Bible, in which he saw the division of history into three ages, according to the Trinity, and the advent of the age of the Holy Spirit, one of universal fraternity, love and giving, which he located very close in time (1260). Those ideas are commonly associated with catholic millenarian mystics.



Crown of the Holy Spirit

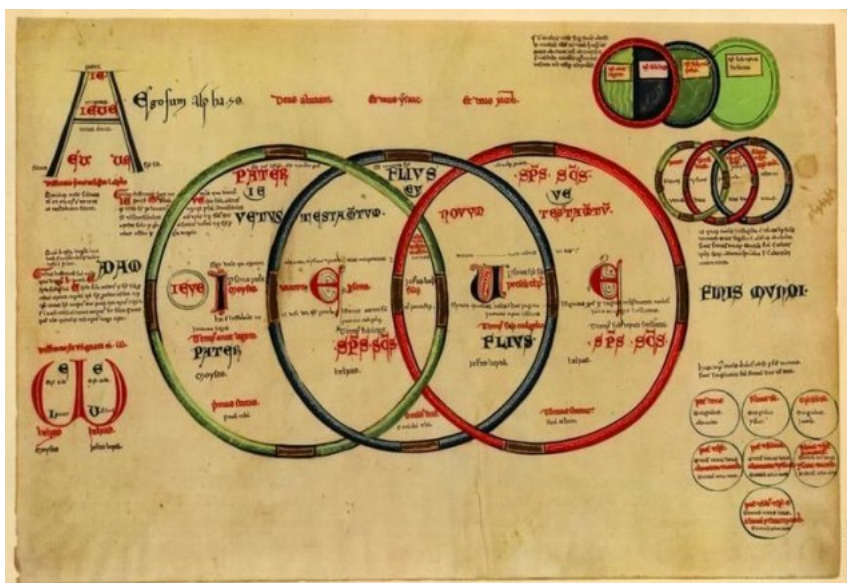
Because he placed that advent in history – rather than in heaven – among other things, his ideas were condemned by the Church as early as 1215 (and again in 1256). Little did he know at the time that the Azoreans were to carry his ideas into to the 21st century as the most distinctive feature of Azorean culture, wherever they are.

The cult of the Holy Spirit, according to the ideas of Joachim da Fiore, was undertaken by the left spiritualist wing of the Franciscans as well as by many other popular movements, condemned by the Church. From Sicily to Aragon the Franciscans spread their new cult, officially arriving in Portugal with the Franciscan Order as King Dennis (1261-1325) married Elizabeth of Aragon (1281), though there is evidence of their presence much earlier in Portugal.

Pater

Filius

Spiritus Sanctus



The cult

When Azores were first incorporated into the western dynamics of expansion, around 1427, the Franciscans were the first to come to the islands, to attend the spiritual needs of the settlers and, very soon in Azorean history, there are references to the cult of the Holy Spirit; in the mid-16th century, it was established enough to have the first hospital in Angra named after it.

The cult of the Holy Spirit has grown among the Azoreans ever since, in importance as in diversity, as every island has its own peculiarities in the rites, the festivities and even in the symbols. Its major public festivities are placed between Easter Sunday and the Pentecost Sunday, though it lasts throughout the year, and nowadays the regional holiday is the Holy Spirit Monday, right after the Pentecost.



A traditional coronation ceremony



Império of the Holy Spirit

Although every island has its own variations, the cult of the Holy Spirit always includes an *Império* (literally Empire), the particular chapel where it is held; the brotherhoods (*Irmandades*), comprising the *brothers*, voluntarily registered (and accepted) and who are all equal in rights and responsibilities, to whom is committed the organization of the festivities; the *Bodo*, the act of distributing blessed offerings (meat, bread, sweet bread and wine) to all; and the *Coroação* (coronation), a procession to and from the local church, where the Emperor, usually a child, is coronate.

The cult of the Holy Spirit has as its main symbols the crown, the flag and the maces and ribbons. All these features can be read about and studied more deeply elsewhere (en.wikipedia.org/wiki/Cult_of_the_Holy_Spirit). However, I would like to stress two or three distinctive features of the cult of the Holy Spirit in Azores.

- First and foremost, the fact that it is a cultural living fossil in the Azorean cultural landscape, since it has been lost anywhere where it was once practiced in Europe; like the giant turtles of the Galapagos Islands, the cult of the Holy Spirit survived here because of the distance from the main cultural and religious trends in Europe and because of the smallness of the communities where it is held.
- Secondly, the very distinctive religious faith it stands for, where all the risks, hazards and perils of human life are resolved in a feast of sharing and giving.
- And finally, the strong roots it has nowadays in Azorean culture, so that wherever we might find the cult of the Holy Spirit in the world – in several states in both Southern and Northern Brazil, Uruguay, California, New England, Hawaii, Canada – we can know for sure that an Azorean community has once settled and expanded there.

Luis Maciel

Pico vinyards

The Pico Island landscape reflects a unique response to viticulture on a small volcanic island and one that has been evolving since the arrival of the first settlers in the 15th century. The extraordinarily beautiful man-made landscape of small, stone walled fields is testimony to generations of small-scale farmers who, in a hostile environment, created a sustainable living and a much prized wine.

Pico, uninhabited until the mid-15th century, is the second largest of the nine islands of the Azores; Pico Mountain (a *stratovolcano*) dominates the island. It reaches a height of 2,351m above sea level, the highest point in Portugal. Part of the site is an actively farmed viticulture area immediately south of the island's main town, Madalena; to the north the area was formerly used for growing vines and figs but has since been largely abandoned and is now extensively covered by vegetation, mainly clumps of heather as much as several metres high. Within the Criação Velha area, traditional winegrowing continues, producing a sweet, much-prized and once widely exported dessert wine called Verdelho.

Characteristics

Walled fields	The geometrical network of small walled fields covers the strip of flat land along the coast. Constructed from irregular weather-worn black basalt stones, these tiny fields covered rocky land of no use for arable cultivation. They were constructed to shelter vines from sea breezes with walls around 2m high. Groups of fields have two types of patterns: in the first, six small fields form a group with one main entrance; in the second and more common arrangement two parallel groups of fields 'interlock' with narrow gaps at the ends of cross-walls to allow access along the strip. In general the fields were used for growing vines. Traditionally and still, cultivation and cropping is entirely by hand. None of the enclosures contains soil. The purpose of the little walled plots was to protect the crops from Atlantic winds and salt spray; and for the walls to provide support for the vines themselves.
Rock tracks	Rock tracks along shore and between the fields: Immediately below the farmed zone is a strip of lava coastline, roughly 50-100m deep and too exposed to wind and salt spray. Along it ran a track, occasionally made-up but otherwise on the bare rock where the wheels of ox-carts loaded with produce ground out permanent ruts. The track was joined by other tracks running down through the vineyards at right angles to it. The whole network was

connected with storage sheds and small ports along the rocky shore.

Cellars,
distilleries and
warehouses

Small groups of cellars are located in the settlements and near to cultivated land. These small one- or two-storey buildings, built from dry random, black, basalt stones, with shallow clay tile roofs, were inhabited seasonally during the grape harvest, with the upper storey being used as accommodation. Some settlements have as many as thirty cellars. Warehouses are larger storage buildings, similarly constructed.

Small ports
and harbours

Lajido village, near Santa Luzia, is one of the largest of such ports, inhabited and now very much officially conserved. Its installations in place include a small quay, a ramp for sea-access, church, warehouses, tide well, and a manor house available to the public as an in situ museum.

Tidal wells

Owing to shortage of surface water, wells were dug through the rock to pick up underground watercourses. Either rectangular or square, their deep shafts are lined with random stone. Around 20 still survive in the area, providing often brackish water for household use.

Houses and
churches

In the northern part of the site there are several nucleated settlements with a strong urban character, such as Cachorro de Santa Luzia. Here are the houses of the viticulturalists together with many cellars and warehouses. In the west there are fewer small towns and more scattered cellars. The local vernacular architecture is most immediately characterized by brilliant white exteriors and, rarely, black-walled buildings, notably in Lajido.

Historical Description

The documentary history of Pico and its winegrowing has been well-researched but the fields themselves have hardly been studied, certainly not archaeologically and structurally. It is difficult at this stage to correlate the two types of evidence. Documentary references to winegrowing in the second half of the 15th century have understandably encouraged a local belief that the system of land enclosure as we see it now is of that date. It may well be that the nominated areas, especially the Criação Velha area, embrace an area of early viticulture and might even include fragments of early enclosure; but there is no proof of the original date of construction of the system of land allotment now existing on the ground. It clearly is not, in any case, of one period, since its structure shows phases and changes which suggest development over time.

In very broad terms, after initial clearance around the first, widely-spaced settlements, clusters of stone-walled fields probably developed as land was cleared in the 16th-17th centuries. The main axial arrangements may well have been laid out in the 18th century when a small number of landlords, symbolised by the manor houses, owned much of the land. While small plots would always have been necessary for practical reasons, much of their present extensive rectilinear pattern could well be of the 19th century when, instead of large estates, social and agricultural change encouraged the growth of a mosaic of land holdings cultivated by numerous 'small farmers'.

Wine making was introduced by the Portuguese, probably in the 15th century. During the 16th century the Franciscan and Carmelite orders introduced improvements. The production reached its climax in the 19th century when wine production was so extensive that significant quantities were exported.

Most of the formerly-cultivated area of stone-walled plots has been progressively abandoned since the phylloxera disease in the mid-late 19th century and during rural desertification throughout the 20th century.

- From Unesco world heritage

Capelinhos volcano



Capelinhos nowadays

Capelinhos volcano is a monogenetic volcano located within the volcanic complex of Capelo, on the western coast of Faial. It is a volcano of great importance because it was not only one of the biggest and most recent volcanic eruptions in the Azores, but also because it was the first submarine eruption thoroughly observed and documented, from the very beginning to the very end, making it an undisputed landmark in the world's volcanology. This was only possible because it happened on a privileged location: near a populated island, equipped with functional roads and telephone lines.

Nowadays, the entire area surrounding the volcano is classified as protected landscape with high geological and biological interest, as part of the Natura 2000 Network. Furthermore, the Capelinhos lighthouse was converted into a viewpoint integrated on the Capelinhos Volcano Interpretation Centre, inaugurated on May 2008.

The Capelinhos eruption went on for 13 months, starting on the 27th September 1957 and ending on the 24th October 1958. It is postulated that there were in fact two consecutive eruptions, the first beginning on the 27th September 1957 and the second on the 14th May 1958. On the

25th October 1958, the volcano entered the dormant stage. However, it is still considered an active volcano by volcanologists.



Beginning of the Capelinhos eruption

The eruption

First Stage: From the 16th September 1957 there was a strong seismic activity in Faial, with over 200 registered earthquakes, reaching as high level as V in the Mercalli intensity scale. On the 23rd September, sea water began to bubble and three days later the volcanic activity increased rapidly, with the first volcanic ashes being released in jets, reaching 1000m high, and the formation of a water steam cloud reaching over 4000m high. On September 27th, circa 6.45am, a submarine eruption began nearly 300m away from the coast of Faial (right in front of Ponta dos Capelinhos).

From that moment on, there was a constant release of ashes, volcanic gases and pyroclasts. On the 13th October, there was a decrease in the frequency of the emissions of pyroclasts and volcanic gases; however

these were soon replaced by violent explosions, releasing massive amounts of ashes and volcanic bombs and the appearance of underwater lava streams. This violent phase continued until the 29th October, with constant emission of ashes clouds that caused the destruction of most of Faial's crops and forced the evacuation of the populations near Capelinhos. On the 10th October, a small island appeared (known as "New Island"/"Ilha Nova"), 600m wide and 30m high. This small island had a horseshoe shape, with the crater opened to the ocean. It would grow up to 800m wide and 99m high, but would ultimately sink into the crater on the 29th October.

Second Stage: The eruption's 2nd stage began on the 4th November 1957, with the formation of a second island. By November 12th, a small isthmus was formed, connecting the new island with Faial. From this moment on, the volcanic activity rapidly increased reaching its peak on the first fortnight of December with the formation of a volcanic cone. On the 16th December, after a particularly violent night with heavy emission of ashes and torrential rain, the explosive activity came to an end, beginning the release of lava streams. Three days later, a new period of violent explosions started again, with new emissions of ash jets and volcanic bombs, only ending on the 29th December.



Isthmus connecting the second "New Island" to Faial



Ashes being released from Capelinhos volcano

Third Stage: From January to April 1958 the ash jets reappeared. By March, two small rocky islets present at the site before the eruption (see pictures above) had totally disappeared under the ashes and the sand blanket expelled by the volcano. The ash layer was several metres thick, leading to the burial of several houses and the ruin of many roofs.

On the night of the 12th May a severe seismic activity took place, causing the movement of the tectonic plates. Outside the Caldeira (located in the centre of Faial) some geological lines rose 1,5m and in Praia do Norte village 2m wide gaps opened. In this village, all the houses were destroyed and in Capelo several suffered severe structural damage.



First row: destruction caused by the hearthkaques during Capelinhos eruption; Second row: Ashes released by the volcano settled throughout Faial

to the strombolian type, with sound waves felt. On this day, fumaroles were observed for the first time on the top of Caldeira, releasing water vapour and sulphur. The eruption continued for a few months more, with moderate strombolian type explosions and several streams of lava being released, the last of which observed on the 21st October. Finally on the 24th October the last incandescent fragments were expelled.

Results

Overall, 24 million cubic meters of basalt melted rock were released. Capelinhos was the typical sequential example of the birth and development of the Azorean islands: it began as an underwater eruption and finished as a full land volcano.

As a result of the eruption, between May and October 1958, the Island's total area (171,42km²) was increased by 2,50km² (to a total of 173,02 km²). Nowadays that area has already been reduced to about half (approximately 172,42 km²) due to the lack of consolidation of the new rock strata and the erosive action of the waves.

Catarina Amaral

The Bay of Angra



Baía de Angra as seen by Jan Huygen van Linschoten (c. 1590)



Current view from Monte Brasil

The Bay of Angra do Heroísmo has been a most important area from the early days, as soon as its strategic value was understood: protecting the island, harbouring the ships travelling all over the Atlantic and helping them escape the more than frequent attacks of pirates and privateers. The bay is naturally protected by Monte Brasil and the cross protection of the Forts of S. João Baptista and S. Sebastião which made it a safe port-of-call.

The trips of Vasco da Gama and Columbus made the Azores a fundamental stopover, namely for the trade routes of the ships coming from East filled with riches. This was so important that King D. Manuel I created the *Armada das Ilhas* ("Islands' Fleet") that would help protect the travelling caravels, carracks, galleons. A number of ships would leave Lisbon every year, heading west. The command of this Armada was set in Angra do Heroísmo (office kept in the same family till the 19th c.) and they were in charge of a surveillance system that would detect the carracks coming from East, protect them from pirates and overview the supply of their water, food and other cargo needs. The whole scheme had to be operated with the help of other authorities on the central and western islands. The authorities in Corvo were in charge of detecting the carracks and, as soon as that happened, tell them to proceed to Angra do Heroísmo. Hence, when the Armada arrived from Lisbon they were updated about the pirates' movements at the moment and then went to the Corvo area where they would stay for four months. They only returned to Lisbon when the last carrack of the year had arrived. So, this all helped Angra become a huge maritime base of international importance up to the appearance of the steam boats in the 19th c.

Porto das Pipas

The Porto das Pipas, in the Bay of Angra, goes back to the days of the first settlements in the island of Terceira, when it was a small anchorage spot. It would perform a major role in terms of the redistribution of goods arriving to the island from all over the world, not only in the island but also around the central group of islands. The first picture of the Port is the drawing in Linschoten's map, from the 16th c. It was altered within centuries till it got its present features in the renovation done during the 1960s.



The Port received both the trade vessels and the war ones (*Armada das Ilhas*) that were there to support them – to North and South America, with the particular case of Brazil, to Spanish America, and to Asia, with the discovery of the maritime routes. Pipas thus became an international meeting-point. It was the only transshipment and storage port in the Atlantic. And the quickest place to get fresh water and medical assistance for sick crew members.

Caravela replica 'Vera Cruz' enters the Porto das Pipas in 2008

It was also the place where Vasco da Gama anchored when arriving from his first voyage to India. The funeral procession to bury his brother Paulo (who died during this return trip from India) crossed the whole area to get to the burial site in the Monastery of S. Francisco (where the present-day Museum of Angra is hosted). It has only started to lose its importance in the end of the 19th c., mainly because of the increasing size of the ships and the emergence of the air traffic. In 2004 it was replaced by the Oceanic Port of Praia da Vitória, the biggest one in the Azores. In return it improved its aesthetics and leisure facilities opened up in 2007.

Cais da Alfândega

The Cais da Alfândega (Customs' Quay) is the oldest pier in the city, probably established around 1470 or 1500. Here landed all sorts of vessels. It even received steam boats in the 19th c. but they usually had to anchor ashore because of the shallow waters of the Bay. The pier gave straight access to the Customs' Yard and building where all products were registered and stored. The pier was recently renovated. During these works, vestiges of the old city of Angra were identified: an old fortification, three levels of stairs and yards and a complex water and sewage network entombed by five centuries of material depots.

The first known picture (circa 1500) shows that the anchorage was near Monte Brasil (on the left, when looking at the picture above from the sea). The shipyards were near the water stream, facing a door that led to the fountains used to supply the ships (see above, Van Linschoten's map: the shipyards at the right of the quay; so right in the middle of the picture above). At first the Pier was just a pier. Then it added the function of custom taxing area. It was fortified, though the great protection was done by the forts from the 16th c. onwards. Circa 1610 the pier door grew in nobility reflecting the importance and importance turned the island into the universal stopover in the sea of the setting Sun.



Customs' quay (Cais da Alfândega) and yard with Igreja da Misericórdia

In 1755, the *tsunami* that followed the Lisbon earthquake went through the Bay, over the sea door and reached Praça Velha. On the way back it devastated the door structures. The first Captain-General arriving to the island, in 1766, ordered the renovation of the site. That was the major change up to the present. It followed the Enlightenment ideas on modernity of Marquis de Pombal, the Prime-Minister of Portugal at the time. An ample yard was built connected to the Pier (that was elevated and widened) by two wide horseshoe-shaped stairs with stone arches above.

Further back there was Igreja da Mesericórdia/Church of Mercy dating from 1746. The supplying water fountains were moved to the centre of the stairs. The sea door, the guard houses and all that had been part of the place were left underneath, together with the debris that helped set the new foundations. In the 1800s a walk was built connecting the several old doors that opened to the sea. In the end of the 19th c. the arches disappeared and the fountain was replaced by another one. From 1936 the water supply was closed down. The remains of the sea door were found in 1996 during renovation work.

Prainha (Little beach)

Prainha is a small and the only sandy beach in Angra, set in the northern part of the Bay of Angra. It is set next to the marina, the city doors, the Customs' Pier, the Nautical Club and between the two guarding fortresses, S. Sebastião and S. João Baptista. For centuries it served as place of the gallows (see Van Linschoten's map) and shipyard of the caravels, brigs, carracks and all other sorts of ships crossing the Atlantic towards both the setting and the rising sun.

Sources

- websites
- Lista dos Portos dos Açores
- pictures from websites



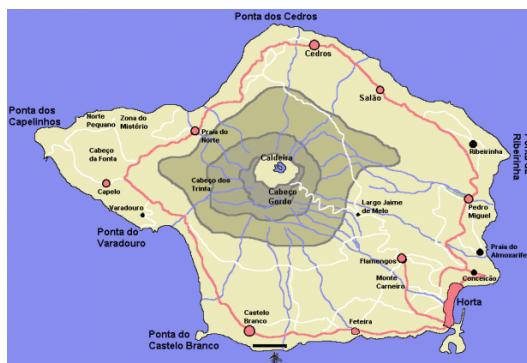
Prainha

Ana Baptista

The Caldera - Faial Island

The Azores archipelago is located in a highly tectonic region. Therefore over the years countless volcanic phenomena have well marked the landscape we see today in every Azorean island.

The large Faial caldera started to be formed 550 thousand years ago (0.5 Ma - **M**illion years **a**go). The last eruptive event occurred 1200 years ago. Ten thousand years ago, the caldera formation phase was followed by another one, essentially explosive, which gave origin to deposits of pumice stone and other pyroclastic materials that cover almost all the island surface. This was the phase when the magmatic chamber collapsed, which led to the caldera formation. This process created a pyroclastic material thick layer all over the island. Nowadays the caldera's interior still has some active volcanism, a phenomenon that was clearly seen during the *Capelinhos'* volcanic eruption.



During a seismic crisis in May 1958 that led to this *Capelinhos'* eruption, the caldera had its geomorphology changes with the opening of cracks that led to a breakage in its impermeability. Thus, the water previously existing in small lakes got into the central part of the caldera, giving way to violent frantic explosions and fumaroles. Huge seismic activity was felt all over during the 20th century namely in 1926, 1958, 1973 and 1998. The caldera has a 2km diameter and a 400m depth. The caldera surface is covered by a Laurissilva endemic vegetation characteristic of a humid subtropical climate. At the bottom of the caldera we can still find a cone formed in the last eruptive phase of the volcano that resembles the Faial's island.



Adapted from:

- <http://www.azores-islands.info/uk/places/faial/caldeira-faial.html>
- https://pt.wikipedia.org/wiki/Ilha_do_Faial

Catarina Gomez

The Dark Lagoon Legend (Terceira island)



Many centuries ago there was a noble family living on Terceira Island, who owned black slaves. The nobleman's daughter, obeying traditional rules that were unquestionable at those ancient times, accepted an imposed and convenient marriage, which would help unify lands and properties, enlarging the family's power and social status. It would be a marriage without any love, but, due to submission and rectitude, she would sacrifice her own happiness. However, the young noble lady had a forbidden and socially unacceptable affection for a black slave who was also in love for her.

One day, the black slave dared to speak to his beloved lady and, together, they reached to the conclusion that their true feelings would always be rejected by people's prejudice. They could only "live their love" if they were brave enough to run away together. Meanwhile, the young

lady's bridegroom had already ordered one of his bride's maids to follow her everywhere. Thus, after listening to her young lady talking to the slave about their plans, the maid informed the offended bridegroom. In rage, this one ordered his workers to chase and arrest the slave.

When listening to the distant dogs' barking and knowing it was not a hunting day, the slave understood they were chasing him, so he ran away immediately through the vast fields and dense woods towards the inner parts of the island. After a long day and night walking up and down the hills, valleys and paths, the exhausted slave listened to horses approaching very fast. Since he had no more strength to run or even to walk, and with no refuges around, he decided to stop hiking and stand quietly waiting for his misfortune. The slave started crying desperately. His tears rapidly multiplied and formed a beautiful lagoon right in front of him, underneath a tree-covered hill. When the slave realized that the horses were approaching very fast, he lost all his hope. Seeing the lagoon next to him, the slave jumped from the hill and dived into the dark and quiet lagoon waters, where he drowned himself. The lagoon is still there next to the forested hills, forever called "the Dark Lagoon".

Marco Botelho

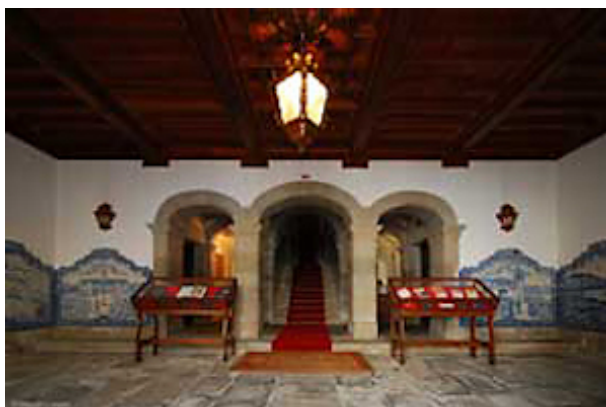
Library/Palace Bettencourt



Solar da Madre de Deus (Manor of the Mother of God) - Today hosts the official residence of the Minister of the Portuguese Republic



The House before having been renovated



Main entrance hall

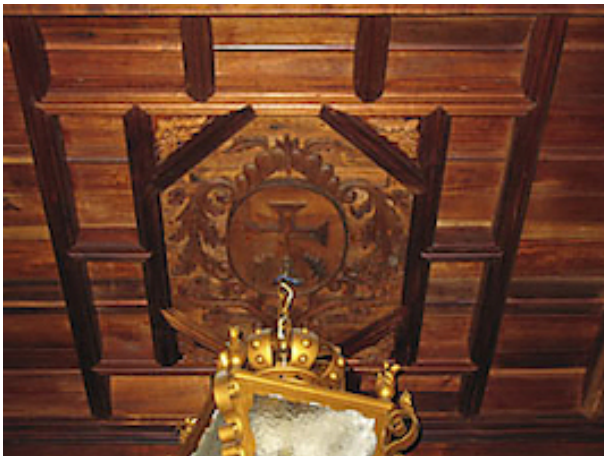
The building where the Public Library and the Regional Archive were hosted up to 2017 in Angra, is an old house built between the end of the 17th and the beginning of the 18th century by the Bettencourt family. The first Bettencourt (from a French family – Normandy) to arrive in Terceira – Francisco de Bettencourt – came from Madeira with his family and died in Angra in 1562. The main family house is Manor of Madre de Deus, in Sta. Luzia, Angra, once an entail.

One of his sons (João) was beheaded in 1582, in Praça Velha (Old Square) due to his support of the Spaniards during the war that led to the Iberian Union (1580-1640). Another son (Henrique de Bettencourt de Vasconcellos) set a new family branch and the house where the Library is hosted today belonged to them.

The building suffered a lot of changes and renovation work throughout times. Of Baroque style, the main entrance displays the coat of arms of the family. It has two floors (ground and noble floor) and a square tower. The ceilings are made of cedar and rich African wood with the coats of arms of the

Bettencourt and the city of Angra.

The bookcases are made of Brazilian wood and two of them belonged to the Portuguese Romantic writer and liberal politician Almeida Garrett. It was also the home of the last captain-general of the Royalist regimen in 1820 and 1821, Francisco de Araújo e Azevedo, who was replaced, in 1820 by Francisco Stockler. Azevedo remained in the island because he had family there but was murdered in 1821 on behalf of his leading the liberal insurrection in the Fort of S. João Baptista that year. In 1887 the manor was bought by the Portuguese State. Since then it served as Episcopal Palace, Lyceum and Post Office. In 1947 a huge renovation work took place to host the Regional Archives and the Regional Museum (up to 2017). It used to keep more than half a million books and circa two million manuscripts. It added the panels by this time, made of tiles depicting the most important events in the history of the island.

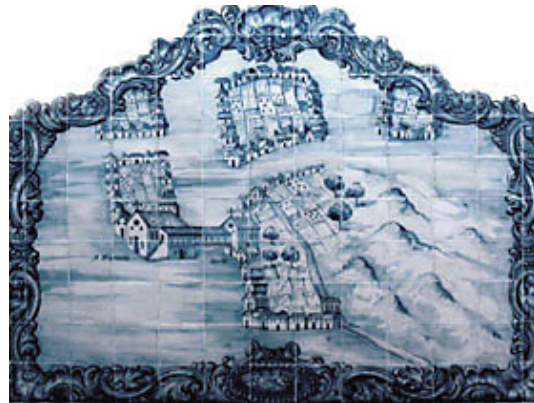


The ceiling with the coat of arms of the city of Angra

The tiles



Angra's Mills, lined from North to South - they made the Captain-donatary rich - his house on the upper left)



Detail of J. H. Linschoten's map of Angra (1595)



Angra's Town Hall (1641) - the Proclamation of Independance by King D. João IV after the end of the Iberian Union



The Fort of S. Sebastião and Porto das Pipas



Arrival of Vasco da Gama's fleet in 1499, returning from India

Ana Baptista

The Cathedral of Angra do Heroísmo



Cathedral



Main altar

The Cathedral of Angra (or Igreja de São Salvador/the Church of the Holy Saviour) was built from 1570 onwards, on the ruins of a former church – S. Salvador, probably erected between 1461 and 1496 with a Gothic structure. The main altar of this former temple still lays in the Capela do Senhor Jesus dos Aflitos/Chapel of Lord Jesus of the Afflicted.

The cost of the building, demanded by the growing population in the city, were first paid by the woad commerce in S. Miguel. It was built in the mannerist style. The main altar is supported by a *Triumphal Arch* displaying the Portuguese Royal Coat of Arms over the Cross of Christ. It symbolizes the Concordata between the Pope, the Portuguese kings and the Order of Christ on the endeavour of the *Discoveries* and the expansion of Catholicism.

The tiles are from the 17th century and the wood furniture is mostly made of *jacaranda*, an exotic tree introduced by the *Discoveries*. Most of the original statuary was influenced by Flemish and Spanish styles due to the presence of the first (Flemish) in the settling times and of the latter (Spanish) during the period of the Iberian Union.

In the conflicts of the Iberian Union (1580-1640) most cult artefacts and smaller bells were melted to make money, in the Fortress of S. João Baptista. At huge efforts the silver front piece was spared. During the Civil War (1828-1834) both royalists and liberals held *Te Deum* celebrations there.

The last *emperor of Gaza*, in the then Portuguese province of Mozambique, the famous *Gungunhana*, was brought from Lisbon and

christened in this church along with his family, in 1899. He was kept in exile in the Azores until his death 11 years later.

The violent earthquake in the late 20th century (1980) and a huge fire in 1984 destroyed major parts of the building, leading to a huge renovation that respected this mannerist approach. The Cathedral is the seat of the Bishopric of Angra comprising the whole archipelago.

Ana Baptista

Praça Velha (Old Square) and Town Hall in Angra do Heroísmo

Praça Velha



*Praça Velha and
Town Hall*

Praça Velha (Old Square) is the main centre of the city of Angra do Heroísmo, the first Portuguese city classified by UNESCO (1983). It was first called Praça dos Santos Cosme e Damião because of a small chapel first erected up the street João Vaz Corte Real and then moved here (see Linschoten's old map of Angra in article). It was also named Praça da Restauração on behalf of the restoration of the independence after the Iberian Union collapse. The Square is the core centre of the city, the first Portuguese one to be built according to the urban ideals of the Renaissance to where two main street networks would converge. It served different pursuits throughout times: chicken and cattle Sunday market, bullfight arena, hanging scaffold stage during the Liberal War...

Town Hall



*Praça Velha in the
old days*

The square is an ample open space where the Town Hall is set. This building, more than 450 years old, is one of the rare examples erected with such intent. Considered the most beautiful Town Hall in the Azores, it hosts very important art pieces. It is the third building on the place, the first one having been built by Captain-Donatary João Vaz Corte Real, in 1474, where he installed the Senate of Angra (it can also be seen on Linschoten's map). The second one was built in 1610, after the huge earthquake of 1608 and the square was amplified at the time as well. In 1866, the third renovation was finished and the present building inaugurated.

Square



Typical Portuguese pavement

The pavement facing the Hall is made of small rectangular stones of lime and basalt, the typical Portuguese pavement structure (that can also be seen all over Portugal).

More than everything else, the Square is a symbol of independence and resistance to foreign or old regimen structures – here their inhabitants fought the Spaniards and their rule (16th–17th c.) and then the Portuguese Royalists (19th c.). Nowadays it still is one of the main meeting points in the city.

Ana Baptista

Jardim Duque da Terceira, Alto da Memória, Castelo dos Moinhos and Ribeira dos Moinhos

The garden Duque da Terceira is one of the most beautiful classic gardens in the Archipelago of the Azores. It was ordered in 1882 by Afonso de Castro, aiming to make it a Public Promenade, and was designed by the Belgian agronomist Francisco José Gabriel. The design comprises a harmonious mixture of the French and English garden styles, hosting species introduced in Europe from the



times of the Discoveries. The very specific weather and climatic conditions of the Azores make it a perfect setting for all sorts of plants to grow, giving way to a kind of Botanic Garden due to the variety of species (Araucaria, palm trees, eucalyptuses, magnolia, camellia, hibiscus, arboreal ferns, laurel...). It lies on the slope of the small hillock facing the Bay of Angra up to the top where a Memorial obelisk, Alto da Memória, is set.

The area of the garden was once part of the estates ("Cercas"/"Fences") of the Franciscan and Jesuit Monasteries (today the Museum of Angra and the seat of the Regional Government). One can still see parts of the old Franciscan estate ("Cerca"): "Tanque do Preto" (The Pond of the Black), an old irrigation tank; and an assemble of fc



Mill stone in the Garden Duque da Terceira
the lost prodigal son (Lisbon, 1740), quite interesting in their display of rural, domestic settings of the time. The pavement is mostly made of basalt rock and the display of the so-called Portuguese Pavement ("*Calçada Portuguesa*") portrays an

iconographic setting of the Duke of Terceira, Almeida Garrett (highly relevant figures of the Liberalism Cause in the 19th century) and Vitorino Nemésio (one of the 20th century most important writers, born in the Azores). The garden follows most of an ancient water stream tracing, on which several mills once existed, and it is also possible to see the ruins of one of those mills there.

Alto da Memória

At the top of the Garden Duque da Terceira there is an obelisk standing as a memorial of the Civil Liberal War (1828-1834), praising the liberal King D. Pedro IV's role and cause. It was built between 1845 and 1856 under a clear free-mason inspiration, upon the ruins of the first castle/fort of the island (Castelo dos Moinhos/"Mills Castle"), in the 1460-70s (see article). In the 19th c. the ruins of the castle were demolished and the place gave way to this Memorial. The first stone laid came from the harbour, having been stepped on by the King himself when of his disembark in Angra, in 1832. The stones of the ruins of the old Castle were used to build the Memorial. It was most destroyed in the earthquake of 1980, which caused huge damage in the islands of the Central Group, and rebuilt again, re-inaugurated in 1985.

Castelo dos Moinhos

The Mills' Castle was built by Álvaro Martins Homem, the founder of the city of Angra, who also piped the water of a nearby stream to make it feed a series of mills along the slope. Martins Homem expected to get the donation of the place but he was made Captain-Donatary of Praia instead. Angra was given to



2Drawing depicting the ancient Mill's Castle

Captain-Donatary João Vaz Corte Real (see article). The structure was only concluded in 1493 (under the pressure felt to have structures to defend the islands from the increasing presence of enemies in their waters (namely Spaniards). Corte Real lived there, both as Captain-Donatary and Chief-Governor of the Castle.

During the War to end the Iberian Union, in the early 1640s, the Castle was heavily targeted by the artillery of Fort S. Sebastião and eventually lost its importance. As said above, its ruins were used in the 19th c. to erect the Memorial to King D. Pedro IV.

Ribeira dos Moinhos

This water stream, both providing fresh water and a sewage system, allowed the development of the urban centre of Angra from the early days. Álvaro Martins Homem (fellow-navigator of Corte Real, Captain-Donatary of Praia between 1474-1482 and the founder of the city of Angra) ordered the building of 12 mills along the stream bed to help manufactures and the development of the place. They grew along the slope and the tracing of the stream. As there were several streams in the area, he collected their waters diverting them to a "levada" (artificial water stone bed pipe), that would gently carry them down the hillock. It widened into a pond in the marsh land where the Old Square is set now. The water of t other streams) served several fou ships and also the main houses a the Mills' Castle up the hillock.



In the old Monastery of S. Francisco (the Museum) two pipes can still be seen: one to provide fresh water, the other to be used as sewage.

Several crafts were implemented along the "levada": tanneries, linen and wood transforming units, cereal mills... According to records, they produced 39 tons of wheat per week in the 16th c. The importance of this water stream grew along with the city. In 1600, the building of the "Royal Pipe" got its water to the Fort of S. João Baptista. In the 20th century, the waters were diverted to feed two hydroelectric plants. The former stone water bed finally dried out. At that time, 42 ruins of mills were accounted, besides several watermills.

In short, this more than essential water pipe for the development of Angra was used for centuries until it was closed down in 1956. As some parts can still be seen, there are studies underway to renovate it, namely for touristic purposes.

Ana Baptista

Passeio da história

The first colonists



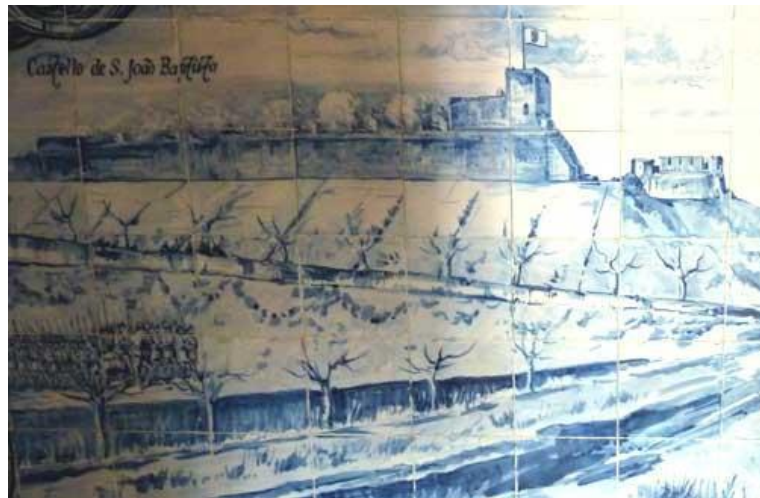
**Arrival of Vasco
Da Gama**



**The battle at Salga
Bay**



**Under Spanish
rule**



Free again



Ana, Catarina, Fokko

Participants

Lena

I am Lena, 49 years old, a primary school teacher from Athens. I love teaching outdoor, playing role games and learning through play. In my personal life, I enjoy laughing with my friends in funky bar - restaurants, watching movies in summer open cinemas or drinking Greek, iced coffee at the beach. Other times, I spend my time with my 14 years old son reading Jule Verne' s books (48 of his books have been read by this time!) or playing in escape rooms. Often, we are going to the theater or have an adventure weekend visiting ancient places, rafting and traveling.



Soffía

My name is Soffía and I come from a small town in Iceland. I just relocated to my old town after living in the capital for the last 10 years. I just finished my first year teaching at Menntaskólinn á Egilsstöðum. I teach Icelandic and I like my students to make different types of connections to the material. I incorporate art into my teaching and I like my students to express themselves in their own unique way. I am also a musician and I write my own music. The lyrics are highly influenced by the nature not unlike the Icelandic poets that my students learn about in class. What I find fascinating about a course in the Azores islands is the similarities in the landscape, volcanic islands in the Atlantic, but the different history and culture. I am looking forward to meeting different people with different perspective to share this course with.

Jana

Hello, I am Jana from the Czech Republic and I live in the village, *Mosty u Jablunkova*, which is surrounded by the marvellous Beskydy Mountains. The mountains spread across four countries, the easternmost part of the Czech Republic, in the region of Moravia-Silesia, Poland, Slovakia and Ukraine.



I have been teaching English for nearly 25 years. At that time I taught pupils at Elementary school, later I launched a linguistic company where I was teaching adults, seniors, children. Since my teaching carrier I was interconnecting English classes with the natural and cultural heritage of the region I was grown up and have been living all my life, the *Beskydy Mountains*, using *Placed Based Education* methods. As I have always been trying to educate the students in an interactive and experiential education, preparing methodologies for them, I launched URSUS environmental centre seven years ago (see website and website).

I am married and have two children, daughter Mirka and son Ondra. In my free time I love gardening and herbalism. I am keen on getting to know new matters, implementing innovations within my business and hobbies the world is full of. I am coming with my team, Miluše, Lenka, Roman – my husband J. I am extremely looking forward to meeting all of you in the AZORES.

Emily

Hello, My name is Emily. I have been enjoying a pensioner life for a year. As I have been working with people all my life, as a nurse, coordinator in social services, I look for peace and quiet in my free time. I love walking in the countryside, in the mountains, picking forest berries and mushrooming. I am extremely fond of gardening and herbalism. My great passion is my family – my husband, my daughter, her husband and their son, my grandson. I devote nearly all my time to them – preparing meals from home made products.



I have been living all my life in the mountains, the *Beskydy* mountains. I and other team members are about to launch a short story about the way of life in the *Beskydy* in the past, dedicated to *goitre (enlarged thyroid gland)* that was caused by the lack of food and salt with low amount of iodine. The matter is very close to me as some of my ancestors suffered from the disease as well.

As I love swimming at sea, I am always interested in sea products when travelling to the sea, matters of iodization in the country I visit. I am extremely looking forward to the Azores to be acquainted with the life at

the sea, meeting new people, natural and cultural heritage. Looking forward to meeting you all.

Roman

Hello, my name 's Roman and I come from the village of *Mosty u Jablunkova*. The village is situated in the easternmost part of the Czech Republic, just on the border with Poland and Slovakia. The area is surrounded by the glamorous *Beskydy* mountains. I am coming to the Azores with other team members, my wife Jana, Emily and Lenka.



In my free time, if any, I like riding a bike, hiking in the *Beskydy* mountains, travelling - especially to the sea as there is no one in the Czech Republic:). I really love watching geography documentaries. So, I am very glad to have the opportunity to come to the Azores.

I work as a site engineer and also as a technical manager at URSUS environmental centre that was launched by my wife in 2015. I help to develop the natural garden here that was certified on a national level.

Lenka

Greetings from Třinec, an industrial city in the northeast of the Czech Republic. My name is Lenka, 45 years old. I have been working with my sending organization URSUS Centrum Dolní Lomná for a long time as a translator and volunteer lecturer. My two sons are also involved in the cooperation on events organized by URSUS. Otherwise I work in a completely different field - occupational health and safety and internal auditor of ISO systems.



In my spare time (when I have any) I fish and netting. However, I don't have much free time due to the fact that I live in a family house and have few animals (hens, rabbits). So being able to cut the grass with a scythe is quite useful :-)

I am very much looking forward to the Azores, especially from a geographical and historical point of view. Looking forward to meeting you all.

Kathleen

Hi! My name is Kathleen. I'm 47 years old and have been working in the school's secretariat for almost 16 years. I mainly support the school management, I'm responsible for the students and the concerns of the parents and I also support our coordinator with the ERASMUS+ projects if necessary. I enjoy my work very much. I like the variety and also working with students.

My hobbies include photography, I like going to concerts and the cinema, I like musicals and much more. I'm looking forward to the course.



Heini

Dear all, I am a 40 year old teacher of biology and geography in a secondary school and college (students aged 13-18). Furthermore, I am currently working as assistant principal in our school. The key interest in my work is environmental education.

This is the first time I am participating in an erasmus course. I'm really looking forward to this adventure: getting to know the nature and culture of Azores and meeting colleagues around Europe.



I live in Helsinki, Finland, with my husband and two children. In my free time I am an outdoor enthusiast around the year. I enjoy hiking, climbing, skiing, canoeing or just admiring nature in the forests, lakes or mountains. I also enjoy culture in its different forms, e.g. exhibitions and dancing. Looking forward to meeting you all soon!

Carlos

My name is Carlos Villoria. I have been a secondary school teacher since 1996, and I teach Geography and History. During my professional career I have held different teaching positions, the first years I worked in a rural secondary school in the *Alpujarra*, a very traditional area of Andalusia. Then I worked for a few years in an organisation which trains and improves the work of teachers and for the last 6 years I have been working in adult education.

My connection with Erasmus projects began in 1990, when I spent a year in Rome as a student, and since then I have been involved in this field for 32 years. Nowadays I am the Erasmus coordinator of my school, I participate as a speaker in courses organised by the administration to involve schools in the programme, helping to develop projects, and I am also an independent expert of the Spanish Ministry of Education to evaluate and select projects of schools. I have participated in different Chain courses, as I consider that they allow me to interact with very interesting people from whom I can learn a lot, apart from the subject, which is the one that interests me the most, the European cultural and natural heritage.

I am also a professor at the *Universidad Nacional de Educación a Distancia*, and my field of research is Hispano-Asia, especially the colonial history of the Philippines.

Ildikó

Welcome from a small Hungarian town, south of the Great Plain. I teach Hungarian in a primary school, I also have a Russian club, I manage the school library.

When I was a teenager, I was a scout, I love nature and animals, and I strive to make them known to everyone.

My life is not boring - sometimes I proof read a book, sometimes I help a Ukrainian refugee woman, other times I walk with my dog. This year I started painting and yoga. I am looking forward to your trip to the islands, it will be a pleasure to meet you! I love to travel, get to know other cultures and make friendships.

I'm excited about the trip to Portugal, as the trip will be very long, with more transfers, but it will be very good :)

Chrysanthi

My name is Chrysanthi Argyriou and I am a physical educator teacher. I have a second degree in fencing coaching and I also teach Greek traditional dances.

I was a champion in the sport of fencing in the junior and woman category and I was member of the national fencing team for 6 years. I have traveled a lot with the national team for competitions mainly in the Balkan Countries where we have won the third team metal.

Now I am married with a lovely husband and we have a 12-year-old son and a female dog. I like going to the theater , cycling, having long walks to the woods but in summer I like very much SWIMMING. I am also very interesting in Food and wine testing and of course traveling.

I have been working in primary schools for the last 15 years. My goal is to become better in my subject and I like to attend useful seminars and courses . My motivation is the children, the interaction with them, and the feedback I get from them when I teach creatively. I am looking forward to meet all of you at Azores!!!



Ólöf Björk

My name is Ólöf Björk Bragadóttir (Lóa). I live in Egilsstaðir, a small town (around 3000 habitants) in East Iceland. I was born in Reykjavík.

I lived in Southern France for 9 years, from 1991-2000 studying cinematography in the University Paul Valery in Montpellier. I studied Arts Plastiques in the École Supérieure des Beaux arts from 1994-2000. I work both as an artist and a teacher. I have been teaching art and culture in Menntaskólinn á Egilsstöðum (Egilsstaðir Junior High School) since I returned from my studies in France. I have around 50 students studying fine arts (drawing, painting, photography, art and culture, history of art, amongst other things) this semester.

Since I started teaching in 2000, I have been involved in several other Comenius/European programs with my colleagues and students. One on *Tourism in peripheral countries of the EU* and the other on *Women, Citizenship and Culture*. I have also participated in other very interesting chain.eu programs directed by Fokko Dijkstra in Cyprus, *Icons of Identity*, cultural heritage and the last one was: *We are what we eat*, in October 2021.

I think that I, with my students will be able to learn about cultural heritage through this course in Azores. This experience will certainly be useful to my teaching as the other courses that I have been a part of and I hope to learn more and gain new experience during the course.

I look forward to meeting you all and I am sure that sharing new experience in Azores will bring us all new ideas in teaching and in life.

Andrea

Hello, I am Andrea, 60 years old and a huge fan of European projects. For more than 20 years I've been engaged in Erasmus+, well, it was still called Sokrates/Comenius when I started. If we haven't come across each other on eTwinning yet, I will be happy to connect after the course.

I've been a teacher for 39 years, always interested in meeting teachers from other countries or schools. Doing that outside my country, is a special benefit.

Surely, I am not as sportive as the other participants, I go swimming twice a week, though. I look forward to searching the sunset with all of you.



Heidi

Hi, I am a secondary school teacher. My subjects are biology, geography and health. In my work best thing is to do trips to nature with students. Specially fishing has been always the trip that everyone have been in a good mood.

My hobbies are kayaking and climbing. I also like gardening. Underwater life interests me a lot and I have tried also diving (not done that a lot). I wish, I will learn about the marine life in Azores.

With family we also like to visit museums and art galleries. I have almost 7 years old daughter, who loves ballet, climbing and circus acrobatics.

I am waiting to learn about the nature and culture in Azores. And of course I am waiting to get to know all of you and getting to improve my English.



Christina

Hello, my name is Christina, I am 56 years old and have been participating in ERASMUS+ since 2013.

As Geography is my main subject alongside English, which I have been teaching at secondary schools in the Bielefeld area for more than 25 years, travelling and English skills can always be combined well when I go abroad. I enjoy discovering and learning about new areas, countries and cultural aspects, cycling in Germany, hiking and skiing in the Alps, taking public transport in Asia and exploring spots around the globe.



In my spare time I play the saxophone (alto and tenor) in a big band and with my family, sing in various choirs (now finally without a mask), enjoy playing tennis and attending concerts and theatre performances.

This Chain Course was recommended to me by a former participant and I have been looking forward to it for four years. I look forward to getting to know the islands of the Azores and all of you.

Catarina

Hi to all! I'm Catarina, I'm 38 and I'm absolutely passionate about teaching and learning and all the things related.

In my youth I had a profound love for the sea (still there!) and at 18, I came to the Azores to study Marine Biology. I discovered a mythical land, where the shimmering blue of the sea or the bright green of the fields around you makes you pause, breath deep and enjoy the gold sunshine in your skin.

I fell in love with the islands some consider to be the remnants of Atlantis...

I also fell in love with one of the natives, so you can see how easy it was to make the Azores my home. However, no matter how many carefully laid plans you have, life has a way of surprising you when you least expect it... It goes round and round and presents you with new projects and adventures, making it thrilling, enticing and sometimes, downright scary...

I am now a religion teacher for students age 6 to 14 and I have to admit that although far from my initial training, I've found in teaching my true call.

So, I went back to university and I am about to finish a Master in Religious Sciences, by the Portuguese Catholic University.

I've been coordinating the Azores CHAIN course since 2012 and after a couple of years in hiatus due to the global pandemic it is with great pleasure we welcome you all to the Azores course.



I believe the natural beauty of the Azores, birthed from fire and sea, its immense cultural heritage, its peripheral position within Europe (nevertheless with a strong presence in the Portuguese and European history) place these Islands among the perfect location for an extraordinary CHAIN seminar. I hope you all enjoy Azores as much as I do

Carlos

My name is Carlos Ubaldo. I have been a High School teacher for 34 years. Along this route I have had very different experiences from a professional point of view. During the first twenty years my work has focused almost exclusively on the teaching of philosophy. Teaching philosophy to teenagers is a huge challenge and for that reason I always considered very important to broaden and deepen the cultural horizons, learn more about the fundamentals and the core values of European culture. For this reason I have attended several Comenius and also Erasmus courses.



In recent years, my professional approach focused on teaching of psychology and sociology. It's a different challenge. But the act of teaching always involves, regardless of the subject, some key points: openness to others, to understand and accept differences; manage conflicts, etc. - hence my participation in such courses.

In those courses, the process of inter-relationship between people with very different perspectives is very important. Precisely for this reason, I cannot remain indifferent to participating in courses like this one. Professionally the challenge should be permanent, but personal gains are even more important. After all, we live in a changing world and understand the present and the future implies knowing and understanding our cultural heritage. After taking part in several courses under the Erasmus program, especially with Chain, I had the opportunity to collaborate more closely in the Lisbon course (Near to the sea - 2017), which allowed me to learn in a deeply way about the organization and spirit of these courses.

This year, I was, once again, generously invited to collaborate at the course of the Azores, more particularly cooperating at performances organization. I look forward to start , and I am sure it will be an excellent course, which can be verified by the list of participants, the best participants, no doubt.

Luis

Hello to all! My name is Luis and I was born and raised in Terceira, Azores. I am a teacher and my background is history, philosophy and education. I taught in the University of Azores, I worked for several years in Azorean board of Education and I'm now teaching in a rural primary school, EBI Francisco Ferreira Drummond, where I work with Catarina.

After hosting some European visiting programmes in the Azores, Catarina got me involved in the Chain programme and I'm very pleased to be able to show my homeland to everybody and to meet teachers from around Europe, which is an educational dimension we are seeking to reinforce in our school through Erasmus+ programmes and partnerships. Besides teaching, I spend lots of hours every week coaching junior volleyball teams in Praia da Vitória, because volleyball, once you start it, is a passion for life.

I hope you all enjoy your stay in Azores and I expect our islands will meet your expectations. See you all very soon in Terceira.

Steffi and Ute

Hi there, we are Steffi and Ute from Leipzig in Germany. We have been teachers for more than 28 years. Steffi is a teacher for Geography and English and Ute for English and German. We are at the same school, a grammar school in Leipzig.

We find the Azores very exciting and love to get to know three of the isles. Additionally, we are happy to escape from the heat in Germany and the lack of rain and look forward to enjoying the landscape of the Azores. A highlight of this course will be the whalewatching tour and exploring the volcanoes for us.



Nico

Hello, I am Nico from the city of Leipzig, in the eastern part of Germany, which is famous for his major trade fair and a lot of culture. I studied History, Social Science and Geography at the Friedrich Schiller University Jena to become am secondary school teacher. Now, I teaches grades 5 to 12 at Louise-Otto-Peters Schule in Leipzig.

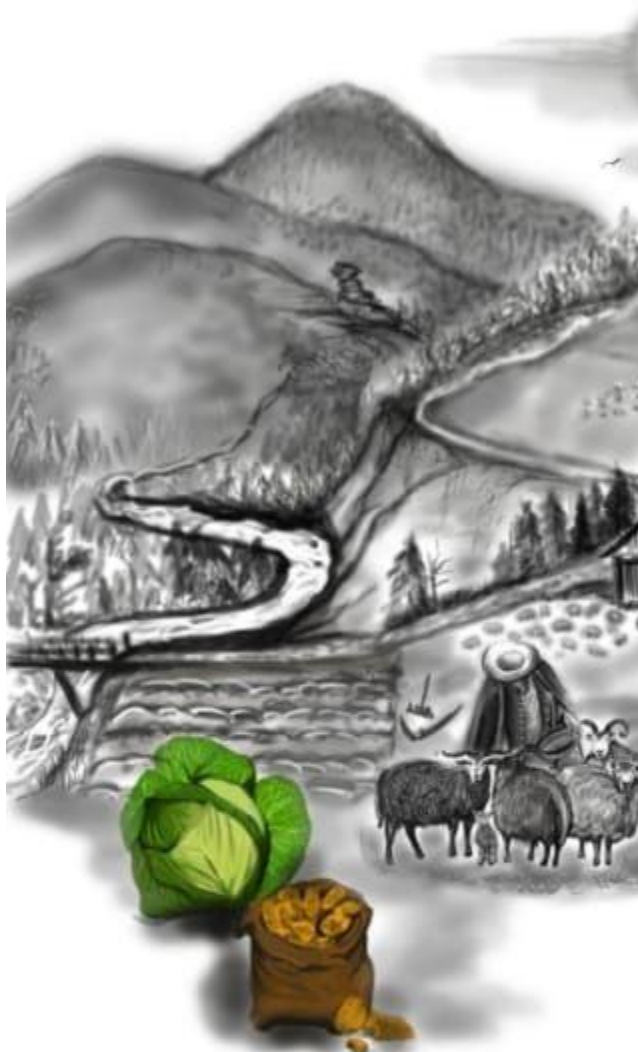


In my free time I like to travel, do photography and run. I am looking forward to the birth of my daughter in october. And by the way, we have built a house, so I don´t get bored. :-)

I am going on the Azores-trip to get new perspectives, discover my missing parts of Portugal. So I am a big fan of the island of Madeira and I am excited to see, if the Azores can keep up. And of course, after the pandemic, I want to get in contact with many people from all over europe. I travel to the Azores with other colleaques from my school, Ute an Steffi. I am looking forward to see you all!

Participant contributions

Salt above Rubies in the Beskydy Mountains



PART 1

From the 11th to the 14th century people lived mainly in the lowlands and did not venture further into the mountains. For centuries, people avoided the mountain areas. They tended to settle in fertile lowlands around rivers for practical reasons. In the 14th and 15th centuries, when the Wallachians from Romania started to settle in the Beskydy Mountains, the situation changed. The Wallachians lived by herding sheep and goats, and mountain herding was very hard. Herding required meadows which were created by cutting down smaller mountains. The food was monotonous, the population relied on root crops and cabbage family crops.



PART 2

The people here, as elsewhere in the mountains, suffered from various diseases. Among the serious diseases was the so-called endemic goiter or goitre. This disease affected the growth, physical and mental development of children, as well as the development of the fetus of newborns.

One of the reasons for the endemic goiter was the previously mentioned simple diet - root crops and cabbage family plants absorb iodine, which is essential for the body.



PART 3

People began to import salt from Wieliczka Pass in the Beskydy Mountains to Slovakia Trail leading from the Baltic Sea. The trail was very difficult because of the import of salt, which was very expensive at that time, Salt above Rubies. The salt was transported by horses. As salt was very expensive, the so-called salt trails were held until 1890. Many people could not afford salt. The population was still suffering from a simple diet and the low amount of iodine in the



PART 4

In the 1940s, the so-called iodization began, but the population was still suffering from iodine deficiency. Iodine began to be added to salt.

Small amounts of iodides are added, even today, enough to treat thyroid problems, i.e. endocrine disorders.

In 1948 there were areas in Czechoslovakia where there were still affected by endemic goiter.

In 1924, in the Czechoslovakia, the last child with cretinism, which was caused by the mother's iodine deficiency.

From 1920 onwards, after the fall of the Austro-Hungarian Empire, the travel for work, industrial development, and the population began to grow.

Mothers gave their children fish oil. During the war, fish oil was compulsory for children in schools.



PART 5

After the fall of the Iron Curtain in the former Czechoslovakia, in 1989, the population started to go to the sea, to get sun, salt water and iodine, and the demand for fish and seafood has increased.

Unfortunately, travelling, as well as massive fishing, brings a big problem to humankind. Is it *un/solvable*?

Jana Karpecká, Emily Straková, Lenka Hauke, Roman Karpecki

Hungary's hydrography

Introduction

I was very happy, when I realised that I have to write about waters, since I have a lot of sources. If I look around my room, I see that of the five pictures on the wall, three show water in some form – two oil paintings and one copper engraving.

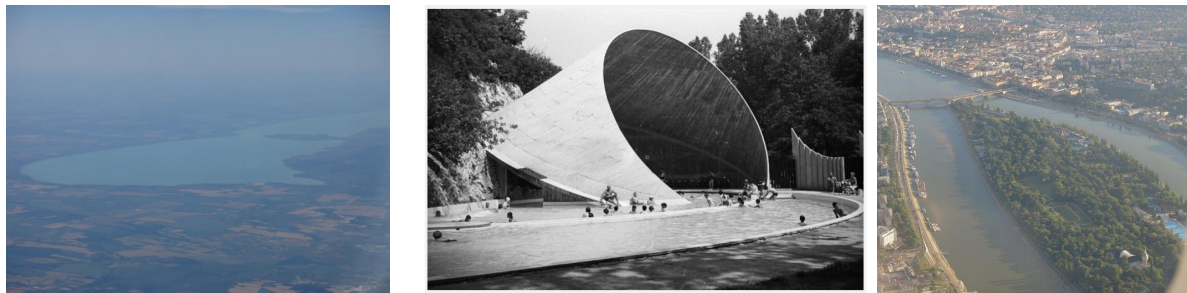
Images: own work



Image: Zoltán Babinszky

If I look back at the trips with my parents, firstly an unsuccessful cooking comes to mind. We wanted to cook over a campfire next to the Maros River in Bökény with a group of friends. However, the wind blew our plans away, everyone packed up, and we went home hungry. All I remember from this is the beautiful trees, and the peaceful riverside.

We also went on longer trips with my parents, once to the Balaton, once to Miskolc-Tapolca, and we once went to Budapest – we visited the bridges, Margaret Island and the Zoo.



Images: termalonline.hu; own works (2022.07)

Szeged

I was born in Szeged, a riverside city in the southeast part of the Hungarian countryside, which is split into two parts by the River Tisza. I went to college and university there and I would often sit on the bank of the river when I had breaks.



Makó

I live in Makó, very close to Romania, and the River Maros flows just outside of the town. This is the only town that this river touches in Hungary. Sadly it brings lots of trash from Romania, sometimes these are collected by volunteers, because they get stuck at the base of the bridge.



Three themes – three images

I. Lake Balaton

The Balaton is a big favorite of mine, as lakes in general, but I don't really like it when it's crowded. I have visited the frozen Balaton as a scout once in winter. The last time I was there was two years ago, with my relatives, where I tried sailing for the first time ever. We also went on a boat-trip on the lake.

Basic data	
Area	592 km ²
Formed	20,000 BC



Image: Barnabás Tanács

Halász Judit, *Balatonparton* (*On the shore of Balaton*)

This idyllic children's poem in the song reveals a secret. We see the lives of the waterfowls that live in the reeds. The observer is enchanted by this sight.

Balatonparton a
nádi világban
megbújtam egyszer
s csuda szépet láttam
bóbitás nádon
nádi veréb fészket
sás bokor alján
kis vízicsibéket.

On the shore of Balaton
in the reed world
I hid once
and I saw a beautiful thing
bobbing on reeds
reed sparrow nest
at the bottom of a sedge bush
little water chicks.

Vad ruca moccant
topogott a vízre
barna liléit
vízi útra vitte
senki se látta
csak magam csodáltam
ott a víz partján
még sokáig álltam.

Her wild ass moved
stomped on the water
brown lilies
took him on a water trip
no one saw it
I just admired myself
there on the water's edge
I stood still for a long time.

Játszott a nádas
széllel és derűvel
s hazaindultam
nádi hegedűvel.

The reeds played
with wind and calm
and I started home
with a reed violin.

II. The River Maros

The river is famous for its curative mud. The mud is used for treating a multitude of illnesses. In the middle ages, it was an important shipping route, with the most notable shipments being salt, and building materials. The river was used to ship the wood later used to build the local church more than 250 years ago.

Basic data	
Length	749 km
Flow speed	755 m/s
Water source	Fekete-réz

In some places the middle of the river is the border between Hungary and Romania. This means that the river has to be surveyed every 15 years to determine the exact size of both countries. The Hungarian side of the river is a protected natural reserve. The river flows into the Tisza, a bigger river, near Szeged, about 30 km from Makó.



Image: Joergsam via Wikimedia Commons

The Maros River appeared in a poem of a famous Hungarian poet, Attila József as a symbol. Usually in poems rivers symbolize the constant passing of time, but in this poem, time stops. It starts with the picture of workers leaving the field, with the lyrical me blending together with the background. This symbolizes gentleness. The force gets tame, becomes peace, but at the same time you can see the loneliness, and the friendlessness.

The bread that is essential to dinners becomes the bread of peace as the lyrical subject calms down into the peace of quiet. In the idyll of the evening, the stars seem to be reflected on the forehead of the lyrical me.

This is one of the last poems Attila József wrote in Makó – for a 17 years old high school student this is a perfect poem.

József Attila: Megfáradt ember (Magyar)

A földeken néhány komoly paraszt
hazafele indul hallgatag.
Egymás mellett fekszünk: a folyó meg én,
gyenge füvek alusznak a szívem alatt.
A folyó csöndes, nagy nyugalmat görget,
harmattá vált bennem a gond és teher;
se férfi, se gyerek, se magyar, se testvér,
csak megfáradt ember, aki itt hever.
A békességet szétosztja az este,
meleg kenyereből egy karaj vagyok,
pihen most az ég is, a nyugodt Marosra
s homlokomra kiülnek a csillagok.

1923. augusztus

Attila József - A very tired man

A few grave peasants on the fields
homeward bound, silent, they make a start.
That river and I are lying side by side,
delicate grasses sleep beneath my heart.
The river's quiet, rolls great peace along,
in me, to dew had turned each load and all care;
no male, or child, or brother, Magyar even,
it's just a very tired man that's sprawled there.
Evening hands out peace to all the people,
from that warm loaf I get my slice, a bit,
now even skies rest, to the peaceful Maros
and to my forehead, the stars come down to sit.

August 1923 (Translated by Leslie A. Kery)



Image: own work (2022.07)

III. The local quarry ponds – "Swan Lake"

The local quarry ponds are a magical place for me. It takes about half an hour to get there by bike. The lakes were formed in 2012, when they dug big holes in the plains to build the new highway. Water flooded the holes, and shallow, 1.5 meter deep lakes were formed. Nature claimed these lakes: swans, ducks, swamp chickens moved in. If I wanted, I could visit these lakes daily, and the scenery relaxes me each time. I forget all my problems and stress here. Little swans hatch every spring, and they are beautiful to watch. This area is the place for recharging, it is beautiful in all times of the day, but the best time to visit it is when the Sun sets.

Basic data	
Area	~2 km ²
Formed	2012

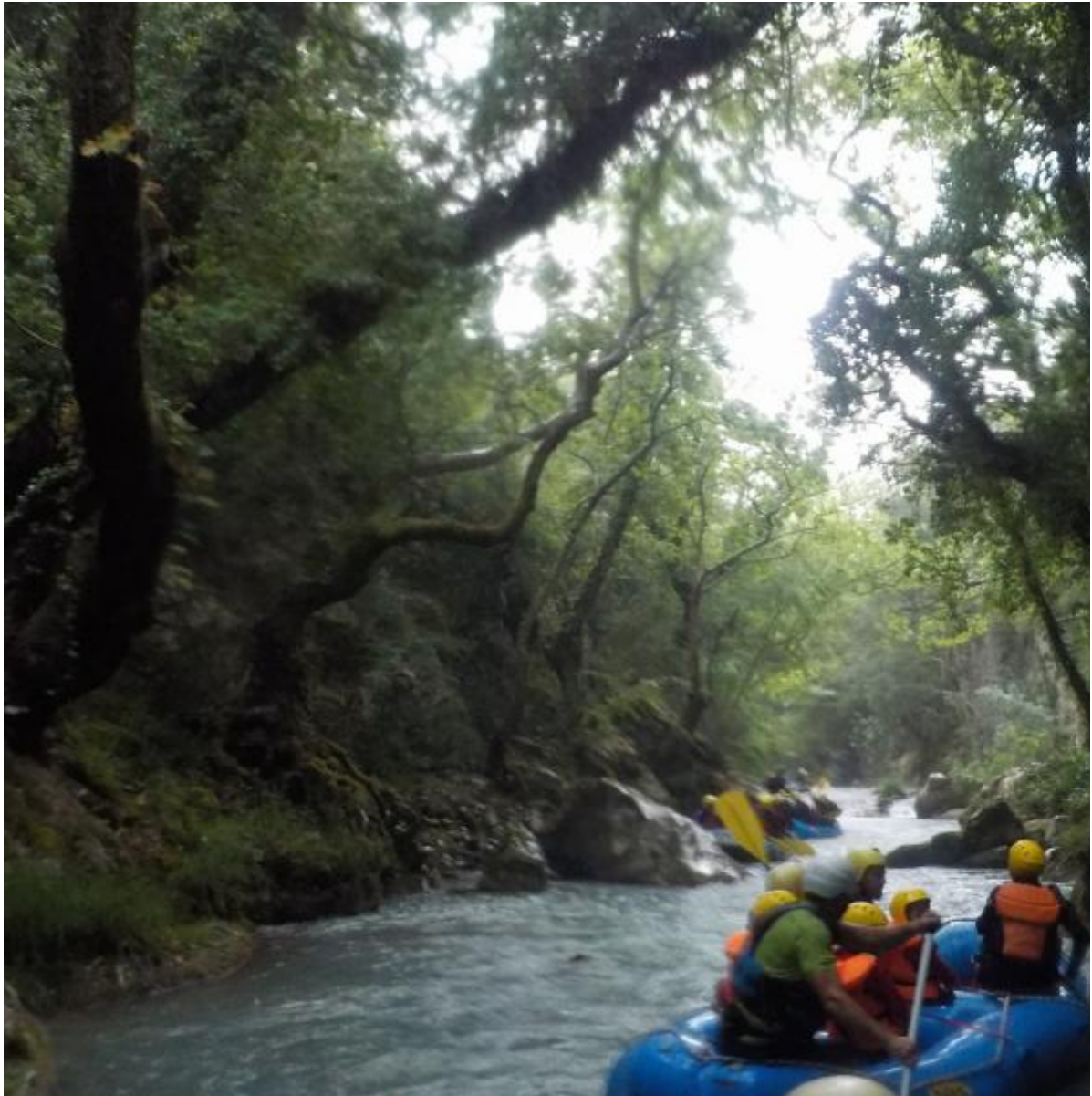


Image: Gabor Glaas

I am glad that even though Hungary, and especially my area is very small compared to other countries, we have lots of interesting and beautiful bodies of water.

Ildikó Mészáros

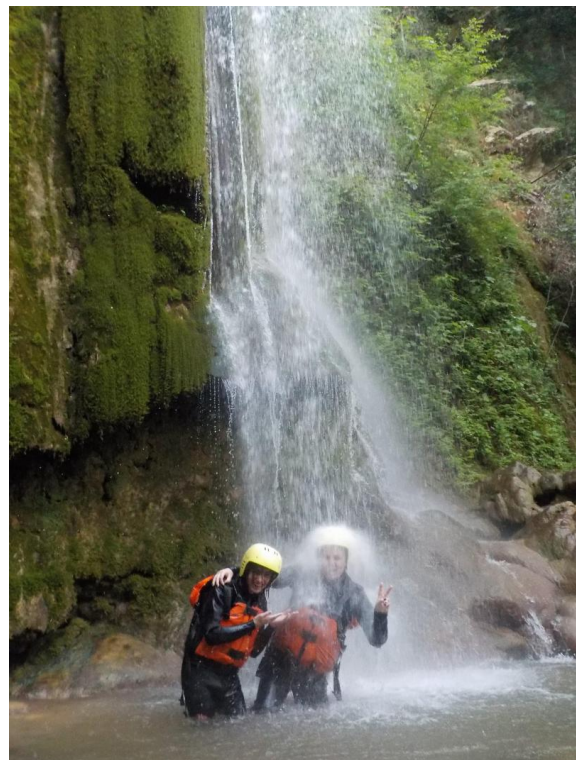
Following Neda river, a hidden gem in Peloponnese, Greece



My birth town named Vartholomio and is located at west Peloponnese. One of the rivers in this environment called NEDA, a female name. Only three rivers in Greece have female names.

According to Greek mythology, when Rhea gave birth to Zeus, she gave him to nymph Neda, who was the goddess of the waters, to protect him from the husband, Saturn. Neda nursed the infant alone with the Nymphs Theisoa and Agno and she bathed and washed him at Lykeo river, which later got her name, Neda river! Neda is one of the most underestimated rivers in Greece and still a hidden gem! It's a perfect choice for canyoning, trekking, running or even cycling!

Neda is relatively close to Kyparissia, a nice summer resort with an impressive castle. The canyon of Neda is charming and unpredictable with beautiful waterfalls, which appear suddenly in front of your eyes and small ponds with crystal clear turquoise waters are formed. The old stone arch bridge marks the start of the hike. And what a hike! The path is marked by informative signs and it goes to the edge of the canyon, where you come across the small waterfall with blue-white waters. In the depth of the canyon appear another bigger waterfall, which throws the water from a height of about 20 meters! The fauna of the region is rich in variety and you can often see hares, birds, fish and crabs. Sometimes you can see blue dragonflies and as they fly over the water which this makes the whole scenery dreamed!



Eleni Brati

Rennsteig



The Rennsteig is a hiking trail along the ridge of the Thuringian Forest, an area known as the green heart of Germany. The trail is ca.170 km long, and tourists usually take a week to hike there. Apart from trekking, you can also visit several places of interest and learn about traditions and culture.



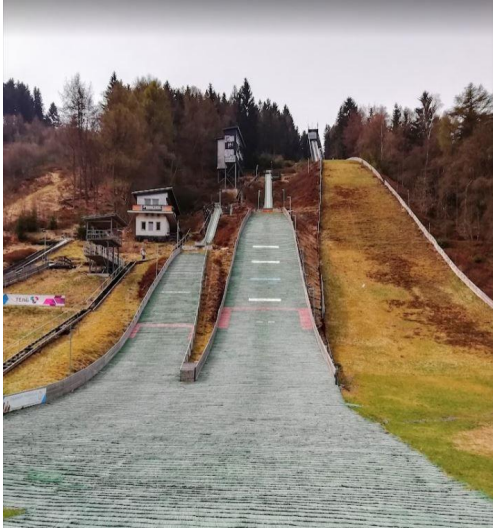
The trail starts near Eisenach, the birthplace of Johann Sebastian Bach.



Wartburg Castle near Eisenach is definitely worth a visit.



You can explore caves, lakes, rivers, and, of course, the forest.



Sports facilities tell the story of successful athletes. Tourists can also engage in several activities, e.g. summer tubing, snowtubing, swimming, skiing, etc.

Andrea Ullrich



Lauscha, the cradle of Christmas ornaments made of glass, offers an insight into glass blowing traditions.

Baltic sea - Unique inland sea



Brackish water is a challenging habitat for many marine species. The Baltic Sea is a shallow sea and gets a wide ice cover during the winter. Thus global warming has led to less thick ice and wider melt areas. There are not many species compared to oceans. And that makes it vulnerable. There are a lot of beautiful islands and shores worth of protecting the Baltic Sea.

Here are some places to visit on the shores or islands of Baltic sea in Helsinki.

Vallisaari - Nature and history of fortress

History of Vallisaari shortly:

- During 1600-1700 fortresses were built under Swedish rule. You can still find cannons there.
- From 1808 started the time when Finland was part of Russian Empire.
- When Finland gained its independence in 1917, Vallisaari became a military area used for storing arms, maintaining ammunition, torpedoes and mines, and repairing gas masks.
- Vallisaari was opened for public on 2016.

In Vallisaari you can see flourishing forests and enjoy the sea scene while having a snack in the restaurant. There are frequent boat connections to Vallisaari during the summer time.

Lammassaari - Vanhankaupunginlahti - a land of birds

In Lammassaari and Vanhankaupunginlahti areas there are plenty of towers build for birdwatchers. You can see there for example the Grey Heron (*Ardea cinerea*), the White-Tailed Eagle (*Haliaeetus albicilla*), the Great Cormorant (*Phalacrocorax carbo*), the Hen Harrier (*Circus cyaneus*) and a lot of different duck and wader species and also some cows and lambs.



Grey Heron (*Ardea cinerea*) nests in Finland during summer and migrates to Southern and Western Europe for winter.



Some of the Mute Swan (*Cygnus olor*) stays in Finland during the winter, but some migrate in the southern parts of Baltic Sea.

Löyly - Finnish sauna culture

Löyly is one of the places you can go Finish sauna and swim after that in the Baltic Sea. Even if it's not that warm day, you can warm up after swimming in the sauna.

- Photos by Heidi Sotaniemi

Heidi Sotaniemi

Eridanos river

Mythical stream: Eridanus was the "deep-swirling" river-god, son of the Titans Oceanus and his sister-wife Tethys. He was the father of Zeuxippe, mother of the Argonauts Butes and Eribotes by Teleon.

Real river: Eridanus was the small stream that flowed from a source in the foothills of the Lykabettos, through the Agora of ancient Athens in Greece to the archaeological site of the Kerameikos, where its bed is still visible. In this area lives a population of Greek tortoise.



Its course has been for the most part covered since ancient times, and was only visible outside the ancient walls in the district of Kerameikos. The river was rediscovered during the excavations for the Athens metro subway in the late 1990s, and its water caused considerable technical problems at times. Because of the metro works, its seasonal flow through the Kerameikos cemetery was disrupted, as the waters were apparently and inadvertently redirected to some underground path.

As of April 2007, the stream of the river, as it flows through Monastiraki Square, has been excavated. It had been covered with a brickwork had been repaired at least twice, in the imperial Roman and early byzantine eras. The brick tunnel now forms part of a small open-air museum at Monastiraki Square, next to the Metro station, and the waters of the Eridanos are from inside the tunnel.

Argyriou Chrysanthi

The Sea



Andrea

Water and the Ocean - a poem by Johann Wolfgang von Goethe

Alles ist aus dem Wasser entsprungen!!
Alles wird durch Wasser erhalten!
Ozean, gönn uns dein ewiges Walten.
Wenn du nicht in Wolken sendetest,
Nicht reiche Bäche spendetest,
Hin und her nicht Flüsse wendetest,
Die Ströme nicht vollendetest,
Was wären Gebirge, was Ebenen und Welt?
Du bist's, der das frischeste Leben erhält.

All things came from the watery view!
All things are sustained by water!
Ocean, grant us your realm forever.
If you didn't produce the clouds,
No flowing streams would be allowed,
The rivers wouldn't roar and shout,
The streams would never bubble out,
Where would hill, plain, and world be then?
The freshness of life's what you maintain.

Source: Goethe, Faust. Der Tragödie zweiter Teil, 1832. Act 2, Rocky bays of the Aegean Sea, Thales to Nereus (2. Akt, Felsbuchten des ägäischen Meers, Thales zu Nereus).

Johann Wolfgang von Goethe (1749 - 1832) is considered one of the most important representatives of German-language poetry. He also wrote treatises on botany, anatomy, and colour.

The power of water in the oceans is expressed beautifully by the German poet Johann Wolfgang von Goethe. Following his thoughts, I envision the circle of life and water, without which we and all creatures would not be able to exist.

Christina Gellert

Geography

The volcanic mystic in the Azores

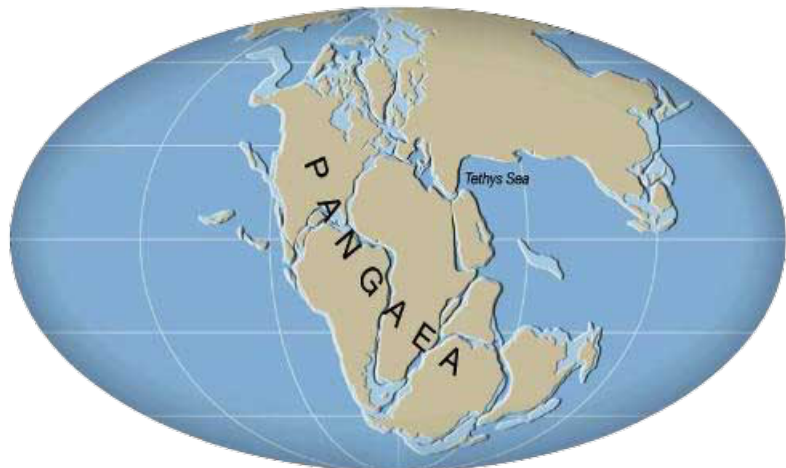
The genesis of the Azores is found upon 1766 volcanoes, some of which are still active. Underground, almost three hundred volcanic cavities, including caves, ravines and cracks, have been surveyed. The landscape is filled with dry calderas, craters, lakes, fumaroles and thermal water springs. In the sea, there are submarine geothermal springs. The mountain of Pico, majestic and with an intact cone, appears to be protecting all this geological wealth. The volcanism of the archipelago impresses for its diversity and creates its own magnetism. It is a witness of the power of Nature, and the basis for very special experiences.

Catarina Amaral

From the beginning of the Earth to the Atlantic Arc

250 MA

250 million years ago, the Earth was a different world. A single supercontinent existed, the *Pangea* (from the Ancient Greek πᾶν *pan* "entire", and Γαῖα *Gaia* "Earth", Latinized as *Gæa*), surrounded by a single vast global ocean, the Panthalassa (from the Ancient Greek Πανθαλασσά, meaning 'all sea').



Through the upheavals that we have since come to know as *plate tectonics*, the shifting of the Earth's crust tore the supercontinent asunder at approximately 180 million years ago and large bodies of land drifted across the surface of the Earth to ultimately become our present-day continents.

The theory that continents drifted from their original position was first proposed by German meteorologist Alfred Wegener in 1912. However, it was not until the 1960s when geologist Harry H. Hess and oceanographer Robert S. Dietz developed the theory of seafloor spreading that Wegener's postulate gained acceptance. Taken together, they led to the theory of plate tectonics, or global tectonics.



Pangea started rifting apart through the primordial influence of the Mid-Atlantic Ridge. As it came to life, slowly dividing a single supercontinent into two separate continents,

Laurasia and Gondwana, it gave birth to what would later become the North Atlantic Ocean.

And slowly, over the span of millennia, a new world was forged. New continents arose and slowly drifted apart, and among others, Europe began to take shape. But the Mid-Atlantic Ridge was a power that could not be stopped or tamed, and its volcanic activity was, and still is, never ending. As the continental plates separated and the molten lava from within the Earth found its way to the surface, new islands were created. Places of fire and water and earth, where the Earth powers from within are ever manifested:

- Iceland, made of fire and ice. It lays directly upon the Mid-Atlantic Ridge and is home of some of the most impressive volcanic displays of our time.
- The Azores. An archipelago made of nine islands, resting upon the junction of three tectonic plates, on the verge of the Mid-Atlantic Ridge. It shelters both dormant and active volcanoes and is often referred to as the Misty Islands.
- Madeira. Although it is not settled on top of the Mid-Atlantic Ridge, it is of volcanic origin. No longer active, it still presents strong evidence of the power of the Earth volcanoes.
- The Canary Islands, home of the third largest volcano on Earth (Mount Teide) on a volcanic ocean island.

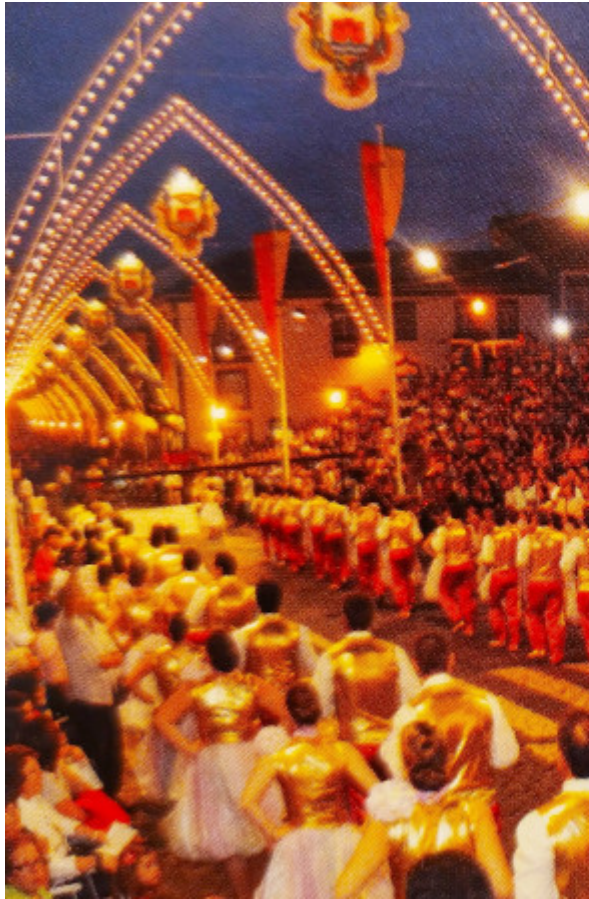
Together they formed the Atlantic Arch, the most western manifestation of European soil. In common they have a birth of fire, amidst a cradle of water. They acted as stepping stones as mankind headed West or East, as sheltering harbours from long voyages, as sources of supplies and resources for the braves who dare explore the unknown.

Catarina Amaral

Backgrounds

Terceira, land of hospitality

It is common to say that Terceira is the most hospitable Azorean island.



Religious festivity



Carnival Bailinhos



Festas da Praia

While walking around the city of Angra or elsewhere, the locals always greet you saying "good morning" and smile naturally at you, look into your eyes, ask if you need anything, invite you to participate in the popular festivals. The Feasts of the *Divine Holy Spirit* are lived very intensely and last eight weeks, between Easter Sunday and Trinity Sunday. Before that, at the Carnival season, there are the dances that animate the island. For three days, the inhabitants go to the halls to watch the popular theatres that satirise the day to day in the island.

In these festivals, the Philharmonic bands play a very important role because of the musical joy they cause. In June, the feasts called *San Joaninas* (Feasts of St. John) occupy the streets of *Angra do Heroismo* for ten days, with processions, concerts, parades of popular marches and also bullfights. In August, the most famous are the festivities of Praia, (located to the east of the island). In September, it is *Biscoitos* (a nice

village on the north side of the island) time to celebrate its tradition at the Wine and Wine Festival.

The people of this island deeply feel its territory and, every summer, show their pride and vibrate of joy and pleasure. It is common to say that the inhabitants of Terceira *do not live to work but work to live!*

Carlos Ubaldo

Azorean Museums

All objects produced by humanity arise in a spatial and temporal context of their own. After its functionality and meaning have been exhausted, they may (or may not) be transmitted to future generations. When they survive for the new generations, and if there is a feeling of sentimental value, social, historical and, therefore, cultural, these objects become *patrimony/heritage*. In this way, from this notion of cultural heritage, it can be understood that all assets (historical, archaeological, architectural and linguistic), whether they are inherited or created, are civilizational witnesses and, therefore, bearers of cultural interest.



Museums are no longer just spaces of power or even spaces for simple preservation of memory. Museums are often dubbed a "memorial book of a people," but they are not static because they enable the reconstruction of cultural identities by interpreting the heritage exposed by educating society for its culture, for its very existence and experience, all based on visualization, experimentation and action. The use of museums as resources to learn about others, to understand them, is therefore a way of understanding what it means to be European, even if in the case of the Azores, we are in its extreme. By the way, that will be an important reason to know them better ...

In the book of this course, there are already some articles about museums. In a way, we are now trying to broaden the scope of this information a little, which we believe may be of interest to the participants.

Angra do Heroísmo Museum

This museum is located in the old *São Francisco Convent* and placed in the historical centre of Angra do Heroísmo, classified as a UNESCO world heritage site. It includes the *Nª Srª da Guia Church* and the old *Tobacco Factory* facilities. The *Military History Branch* and several buildings scattered throughout the Island also belong to this museum.



São Francisco Convent

Angra do Heroísmo Museum is a synthesis museum, trying to reflect a history that brings together the control of the Atlantic and the emerging of an island culture. It approaches the geostrategic, political, economic and militar relevance of Angra do Heroísmo and Terceira Island, in the defense of gold route coming from the Americas, as well as in various subsequent periods of history.

Manuel Coelho Batista de Lima - Military history Branch

Established in the old *Military Hospital of Boa Nova*, this museum hosts the military collection of *Angra do Heroísmo Museum*, presenting three long-term thematic exhibitions. These show the evolution and functionality of weapons and invite the visitor to reflect on the ethical, moral and social issues pertaining to war.

Faial - Horta Museum

This museum holds several branches and takes itself as a space of reflection and safeguarding of memory of historical heritage and of the various activities that have affected the economy and the way of life in Faial. It also intends to evoke and preserve republican ideals, through the



figure of *Manuel de Arriaga*, the first president of the Portuguese Republic.

Jesuit College

In this museum we can find an heterogeneous amount of collections that span from the 16th century to presente time. Those include sacred art, ethnography, the fine arts, natural history as well as technological objects pertaining to the history of Horta Harbour and underwater cable stations, wich ran on the North Atlantic in the 19th and 20th centuries.

Manuel de Arriaga House

Dating back to the 18th century, *Manuel de Arriaga House* was the home of the first President of the Portuguese Republic (1911). In addition to recording his memory and his time, this museum branch is devoted to to the republican ideals and values, arising as a modern space for reflection and encouragement to civic participation.

Pico

Pico Museum

This museum shows the *Whalers*, the *Whaling industry* and the *Wine poles*, wich contributed in building the island's identity, carrying out the survey, safeguarding, study and spread of its memories, associated with the whaling and winemaking cycles.

Whalers Museum

Based in *Lajes do Pico* village, located in a building that comprises three whaling boathouses from the 19th century, and a contemporary structure of North American whaling inspiration. The museum presents five exhibitions: the Azorean whaling boat, the blacksmith stall, the whaler onshore, shipbuilding and scrimshaw art.

Whaling Industry Museum

Established in the old whaling Station, in *São Roque do Pico* village, this museum is the first of industrial archaeology in the Azores. Its long-term exhibition is developed around the dismanting yard, the beaching ramp, the power station, the boilers, autoclaves, tumblers and press, the pipeline and memorial.

Wine Museum

The *Wine Museum* is hosted in the old facilities of *Carmo Convent*, dating from the 17th-18th centuries, near *Madalena* village. This is an

architectural symbol of *Verdelho* wine cycle in Pico Island, and in the Azores archipelago as well. This space safeguards and spreads the memories of winemaking culture through the Carmelitas Convent, the stills, the wine press, the walkaway/lookout, the vineyard and the ancient dragon tree woods.



Carlos Ubaldo

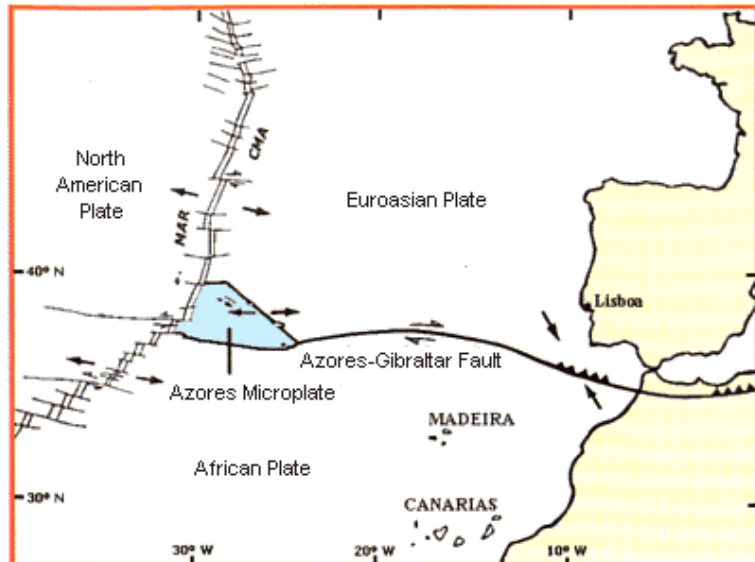
From fact to myth, from geomorphology to human endeavour

General frame

From *Pangaea* to the modern Earth shape 250 million years went by. In between, a whole history of the planet took place, side by side with the development of mankind. Fact and fiction intermingle in the building of the historical process that has led us up to the present.

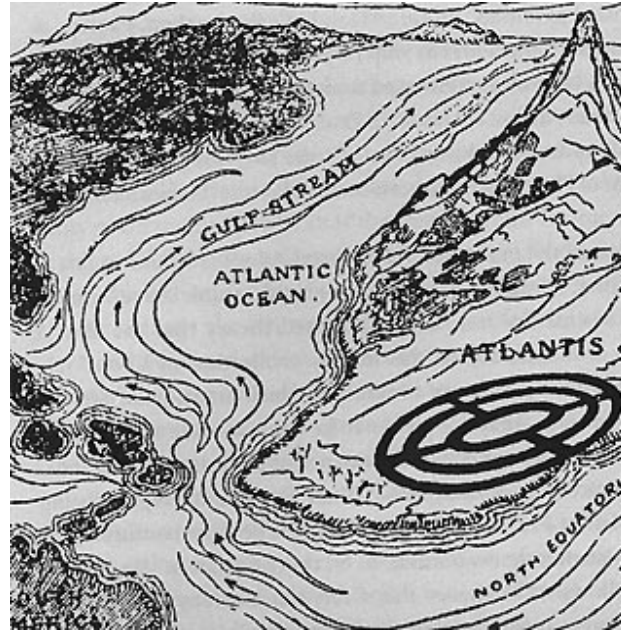
In a geophysical perspective, the Mid-

Atlantic Ridge reflects the end of the European continent. Today, there is a whole set of islands along the Ridge, some of which part of the so-called Atlantic Arch, that extends itself from Iceland in the north to the much more southern Cape Verde archipelago, displaying a natural border between the European and the American tectonic plates. Right on the middle of these two plates and also the African plate, we find the Azorean triple junction, where seven of the nine Azorean islands, colonized by the Portuguese since the 15th century, are set.



A landmark

From a symbolic point of view, the Azores can be seen as a landmark, this junction reflecting the lands that have both divided and linked known and unknown continents. Within the mythological approach, several legends set the possible location of their non-written tales in the area of this archipelago, thus enveloping it in an intricate assemble of historical facts and fantasy epics. Nowadays, it is all part of a common worldwide frame somehow reflecting the human journey on the planet – legends as the *Atlantis* or *St Brendan's* trip, for example, clearly portray the pursuit for everlasting happiness, in a paradise land filled with wisdom and, at one time, material and spiritual wealth.



As for the metaphorical frame, one can trace the whole of this human journey: man setting path from his Eastern birth cradle always heading West, aiming to achieve ultimate perfection and right to facing evening in the Land where the sun (and mankind) sets, thus reaching the promised Paradise.

The myth(s)

Inevitably shadowed by mystery, there are recurrent reports (from Classic times to Middle Ages) about lands/islands that would exist or would have existed in the middle of the meanwhile created Atlantic Ocean (175 million years BP), set further west of the young European continent.



However, this information was scarce, inaccurate, here and there depicted in charts and maps with different settings, shapes and names, more belonging to the realms of myth than to any proven data. In fact, scholars' investigations more and more seem to deny such existence, at least within the frame of the tales that embroidered it (wikipedia). And from the moment general and intentional navigation takes place across the Atlantic, within the dawn of the period of the *Discoveries*, the maps get more and more accurate and knowledge more and more precise,

bringing those fantasy drawings to progressive oblivion and discredit. Nevertheless, this didn't prevent lots of legends from surviving that old, shadowy knowledge, rooted in the ancient writings or oral stories and carried on from generation to generation – the Celtic epics, the Christian and missionary journeys...

Tales

Some of these best-known and most emblematic tales are related to the mythic lost continent of (see notes below):

1. Atlantis,
2. the Seven Cities,
3. the Lands of St Brendan,
4. the Fortunate Islands,
5. the Island of O'Braesil,
6. Antilia ...

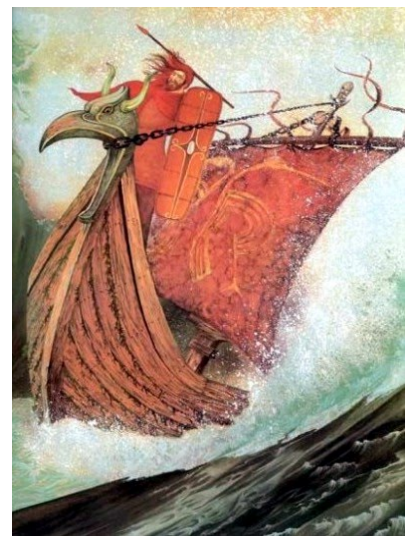
All places referred since ancient times, have different cultural origins, the common basis being its setting somewhere in the middle of the Atlantic Ocean. An indication that "mythical" lands across the sea existed came, for example, from the Greek historian Theopompus (Θεόπομπος) in 4th century BC, who wrote of a large western land in the Atlantic. Pliny and Diodorus later wrote of a large continent in the western sea, while, in 600 BC the Greek Solon (when travelling in Egypt) was told stories of an island named *Atlantis*. Plato wrote about this in his *Dialogues (Timaeus and Critias)* around 400 BC. His account tells of a powerful land outside the "Pillars of Hercules" (the Strait of Gibraltar), larger than Libya and Asia combined. It was a land that was the way to other lands, but it had sank during a time of earthquakes and floods. The water was so muddy from its sinking that it was impassable... Those were manifestations of uncertainty, but so ubiquitous that they were considered fact (wikipedia).

Origins

Certainly one of the most interesting facts is that these legends do not have a specific isolated root, that is, they do not anchor in a given culture (namely the Portuguese one that promoted the human settlement of the Azorean archipelago in the 15th century). In fact, their origin varies, for instance, from Irish/Celtic to Catalan or Arab sources and refer to particular issues related to particular countries: "There were stories, such as Irish St Brendan of Clonfert who, in 545, sailed from Kerry to discover islands on his journey (likely Madeira). On a Catalan chart these Atlantic islands were identified as the Isles of St. Brendan, lying only a few hundred miles off the Strait of Gibraltar. In the 12th century, the Arab Muhammad al-Idrisi was credited at one time of having located a series of

islands which might have been the Cape Verdes, the Madeiras, the Canaries, or possibly the Azores" (wikipedia).

From North to South, evidence of this known/uncertain "world" is presented and widely ascertained as a kind of basic, ancient-rooted knowledge. In a way, one could say it seems to lay on a primeval sort of "genetic memory", bare common ground for the several European peoples, and one thing seems quite obvious – throughout times curiosity towards west evolved as well as the subsequent movement of peoples on a quest towards the sunset lands, regardless of the real, essential pursuit (the drive to *Promised Land* or the bare, material intent of finding lands with all sorts of new opportunities).



Into the unknown

Even if these legends only frame man´s "real" quest towards west, it may be legitimate to say that the so-called "genetic memory", presumably leading/guiding peoples on a journey pursuing late, late ancestors' or Paradise lands, has provided the basis for the endeavour, the logical response of a migratory expansion, a natural movement raising from "known/developed" *east* and finding its natural channels *westwards* - in fact the logical result of human curiosity and need for places and resources.

The Azorean archipelago is a clear manifestation of this endeavour – besides a step towards further West, it can also be seen as an ultimate west-reaching point, the land where those departing from East end and/or restart their journey/quest, the Ridge triple-joining plates, while also possibly drifting worlds apart – born of fire, out of the ocean waters, a perpetual movement of a world that fades giving birth to another... always further west...

1. The story of Atlantis begins quite literally with two of Plato's dialogues, *Timaeus* and *Critias*. These accounts are the only known written records which refer specifically to a lost civilization called Atlantis. Many people believe the tale to be complete fiction, the creation of a philosopher's imagination used to illustrate an argument. Others believe that the story was inspired by catastrophic events which may have destroyed the Minoan civilization on Crete and Thera. Still others maintain that the story is an accurate representation of a long lost and almost completely forgotten land. The story of Atlantis began to unfold with Plato around 355 B.C. Around 370 B.C. Plato said that the continent lay in the Atlantic Ocean beyond the Strait of Gibraltar until its destruction 10.000 years previously".
2. Portuguese legend about seven cities founded on the island of Antillia by a Catholic expedition in the 8th century".
3. "St. Brendan belongs to that glorious period in the history of Ireland when the island in the first glow of its conversion to Christianity sent forth its earliest messengers of Faith to the continent and the regions of the sea... These adventures were called the "Navigatio Brendani", the *Voyage or Wandering of St. Brendan*, but there is no historical proof of this journey. Brendan is said to have sailed in search of a fabled Paradise with a company of monks, the number of which is variously stated as from 18 to 150. After a long voyage of seven years they reached the "Terra Repromissionis", or Paradise, a most beautiful land with luxuriant vegetation. The narrative offers a wide range for the interpretation of the geographical position of this land and with it of the scene of the legend of St. Brendan. On the Catalonian chart (1375) it is placed not very far west of the southern part of Ireland. On other charts, however, it is identified with the "Fortunate Isles" of the ancients and is placed towards south. Thus it is put among the Canary Islands on the Herford chart of the world (beginning of the 14th century); it is substituted for the island of Madeira on the chart of the Pizzigani (1367), on the Weimar chart (1424), and on the chart of Beccario (1435). As the increase in knowledge of this region proved the former belief to be false, the island was pushed farther into the ocean. It is found 60 degrees west of the first meridian and very near the Equator on Martin Behaim's globe. The inhabitants of Ferro, Gomera, Madeira, and the Azores positively declared to Columbus that they had often seen the island... till the belief in its existence was finally abandoned".
4. "In the Fortunate Isles, also called the Isles (or Islands) of the Blessed (μακάρων νῆσοι - makárôn nêsoi), heroes and other favored mortals in Greek mythology and Celtic mythology were received by the gods into a winterless blissful paradise. According to Greek mythology, the islands were reserved for those who had chosen to be reincarnated thrice, and managed to be judged as

especially pure enough to gain entrance to the Elysian Fields all three times. These islands were thought to lie in the Western Ocean near the encircling River Oceanus; Madeira, Canary Islands, Azores, Cape Verde and Bermuda have sometimes been cited as possible matches".

5. "A phantom island which was said to lie in the Atlantic ocean west of Ireland. In Irish myths it was said to be cloaked in mist, except for one day every seven years, when it became visible but still could not be reached. It probably has similar roots to other mythical islands said to exist in the Atlantic, such as Atlantis, St. Brendan's Island and the Isle of Man. The etymology of the names Brasil and Hy-Brasil are unknown but in Irish tradition it is thought to come from the Irish Uí Breasail (meaning "descendants (i.e., clan) of Breasal"), one of the ancient clans of northeastern Ireland. cf. Old Irish: Á: island; bres: beauty, worth; great, mighty".
6. "Antillia (or Antilia) is a legendary island that was reputed, during the 15th century age of exploration, to lie in the Atlantic Ocean, far to the west of Portugal and Spain. The island also went by the name of Isle of Seven Cities (*Ilha das Sete Cidades* (Portuguese), *Septe Cidades*). It originates from an old Iberian legend, set during the Muslim conquest of Hispania c. 714. Seeking to flee from the Muslim conquerors, seven Christian Visigothic bishops embarked with their flocks on ships and set sail westwards into the Atlantic Ocean, eventually landing on an island (Antilha) where they founded seven settlements. The island makes its first explicit appearance as a large rectangular island in the 1424 portolan chart of Zuane Pizzigano. Thereafter, it routinely appeared in most nautical charts of the 15th century. After 1492, when the north Atlantic Ocean began to be routinely sailed, and became more accurately mapped, depictions of Antillia gradually disappeared. It nonetheless lent its name to the Spanish Antilles".

Ana Baptista, Catarina Amaral

The archipelago of the Azores

Discovery/Rediscovery



*Portulano Mediceo Laurenziano
1351 (western part)*



*Catalan Atlas - c. 1375
(montage, western part)*

The first data on the history of the Azores are as wrapped in mist and shadows as the archipelago itself, surrounded by an ocean of myths and legends set within a huge void of known sound evidence. A Medici map from 1351 already states the existence of seven islands, organized in groups in the middle of what by the time was called "Mar Oceano" (Ocean Sea): the southern group "Cabrerias" (Goat Islands); the middle group "De Ventura Sive de Columbibus" (Wind or Dove Islands); and the western group "De Brazil" (Brazil Island).

In 1375, a Catalan atlas shows three islands named Corvo, Flores and S. Jorge. (in fact, the present-day names of three of the islands). So, it seems quite clear that there was some casual or intended exploring navigation on the open sea long before the formal dates set for their discovery. King Afonso IV, in the 14th century, might have had news of their existence from the Genoese sailing to the Canary Islands under the rule of the Portuguese. If so, the 15th c. events would only be what the scholars refer as "Redescobrimento" (Rediscovery).

In the 1420s, Prince Henry, called the Navigator, would set and overrule the task of the Discoveries. Under his orders ships were sent ashore,

starting an endeavour our Portuguese main poet Camões (b. 1524?; d. 1580) would thus characterise:

"Thus far, O Portuguese it is granted to you to glimpse into the future and to know the exploits that await your stout-compatriots in the ocean that, thanks to you is now no longer unknown" (Luís Vaz de Camões in his epic "The Lusiads").

A document from 1439 states the islands to have been found by Diogo de Silves in 1427, which will then reconfigure the role of the usually accepted discoverer (Gonçalo Velho Cabral): he would research, confirm the previous news and would check for the possibilities of settlement there. Gonçalo Velho Cabral was a member of the Holy Order of Christ (headed by Prince Henry), which supported the Discoveries effort. He is said to have had a first glimpse of the rocky islets named Formigas (Ants) in 1431 and, on the following year, the nearest island (Sta. Maria). The next years would see the finding of the other islands of the Archipelago - up to 1452, when the last two (Flores and Corvo) were mapped for sure.

Settlement and rule

From 1433 onwards Gonçalo Velho Cabral gathered people to settle the islands (Sta. Maria and S. Miguel were the first to be peopled). The first settlers came from the Portuguese provinces in the mainland (Minho and after from Alentejo and Algarve), soon followed by foreigners, namely Flemish (from 1450 onwards) - who became a huge community, especially in the islands of Terceira, Faial, Pico, S. Jorge and Flores -, Jews and French (Britons) amongst others (English, Scots, Moors...). King Afonso V (Henry's nephew) entitled him with the rights over seven islands, Corvo and Flores having been given to others. Henry made Cabral "captain" (governor) of Sta. Maria and S. Miguel, while Pedro de Correia (Columbus' brother-in-law) got Graciosa. The Flemish Wilhelm van der Haagen (later adopting the Portuguese name Guilherme da Silveira) received Flores and Corvo, Joos van Huerter (Jorge Dutra or Utra) headed S. Jorge, Pico and Faial, and



Gonçalo Velho Cabral

Jacob van Brugge (Jacome de Bruges) got Terceira (these last two as captains-donatory, the difference being that captains-donatory could give their rights to successors, while captains could not). This system went on (apart from the years of the Spanish domination) till 1766, when it was replaced under Pombal's re-organization of the administrative structure of the islands. Under King D. José, his Minister, Marquis of Pombal, replaced the captains-donatory by a captain-general (1766) that would exert control over the whole archipelago, with his headquarter in Angra do Heroísmo.

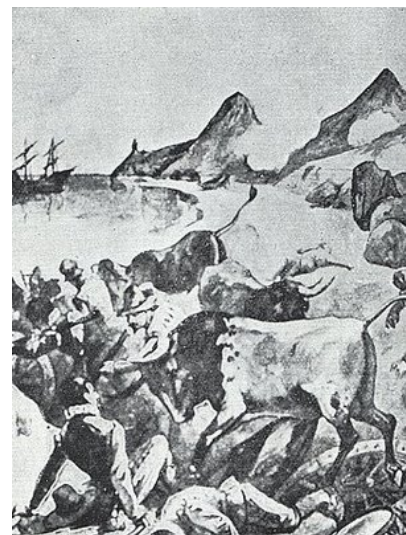
Between 1830-1831, the islands would host the liberal Regency government on behalf of Queen D. Maria II. The last captain-general ceased functions in 1832. After the Regency period, the Azores were set as a Province soon to be split into two (Eastern and Western) due to evident and permanent conflict between S. Miguel and Terceira. In 1836, another change took place and the Provinces were replaced by Districts (first Ponta Delgada (S. Miguel) and Angra do Heroísmo (Terceira) and then a third one, Horta (Faial)). This would last until the Democratic Revolution, in 1974. At that time, in 1975, a Provisional "Junta" was set for a year, before giving way to the present frame: the Autonomous Region of the Azores, under a 4-year elected Autonomous Government and a Regional President. The Republic of Portugal has its representative, the Minister of the Republic.

Mainland crucial events and the role of the islands

1. Spanish rule



*Battle of Salga - Angra do Heroísmo - 1581
(detail on the Escorial roof)*



Picture imagining the role of the bulls during the Battle

At the end of the century Portugal came under the rule of the Spaniards (1580-1640), in a process heavily fought against by the islanders – only in 1583 did Spain get real control of the archipelago, after huge fighting. In 1581, the Spaniards were defeated in *Batalha da Salga*, in Angra (it is said that with the help of the island bulls that were set loose), but the importance of the Azores for the Spanish king wouldn't allow a retreat. After finally getting the rule (in 1583), Spain built a huge fortification in Angra do Heroísmo, Fort of S. João Baptista (namely to ironically fight inland opposition to foreign rule as much as to prevent sea attacks). The next decades saw the archipelago being plundered and sacked by English attacks since the territory was now in the hands of their enemies. In 1643, three years after mainland's freedom, the Azores also managed to get rid of Spain.

2. Liberal wars (1820-1834)

In the 19th c., Portugal went through several years of Civil War. The rightful heir to the throne, D. Pedro IV, was in favour of the liberal ideas, on what was fiercely opposed by his younger brother, D. Miguel and his mother, D. Carlota Joaquina, the widow of King D. João VI. From 1820 until 1834 the country lived in turmoil.



Battle of Praia da Vitória -1829 (Town Hall)

Pedro IV decided to hand the kingdom in the hands of his young daughter (who would become Queen D. Maria II) and keep himself as Emperor of Brazil (to where the Royal family had sheltered in the turning of the century to escape Napoleon invasions). But Miguel never accepted and both parties fought for years in several parts of the country.

The Azores were mostly liberal and in favour of D. Pedro IV. So strong its support was, that many liberals found their refuge there, trying to escape D. Miguel's persecution while, at the same time, pursuing the fight. However, the most relevant events towards the victory of Liberalism went on the island of Terceira from 1829 onwards. On that year a huge battle took place in Praia, which ended up with the victory of the Liberals (the town was afterwards entitled to add "Da Vitória" (of the Victory) to its name "Praia" as a recognition of the effort, support and importance the battle had had on behalf of the Liberal Cause).

In 1830, a Regency Council was set there and in 1832 the king himself arrived in the island establishing a national government, headed by the

Minister Marquis de Palmela and helped by the writer, playwright and politician Almeida Garrett, to whom much Liberal legislation is due (most of it precisely issued when of the island's provisional government). The fleet to fight D. Miguel left from Terceira, and disembarked in mainland from where D. Pedro finally managed to take over the most important cities (Porto and Lisbon). D. Miguel capitulated in 1834, thus giving full way to Liberalism in Portugal.

3. 20th century events

The role of the Azores in the 20th c. world events would be central, mostly because of its geo-strategic position, the archipelago being a crossroads for most international peace and war interests.

Brief reference to some Azoreans with national importance

- Antero de Quental (1842-1891) - poet
- Manuel de Arriaga (1840-1917) – first president of the Portuguese Republic between 1911 and 1915.
- Teófilo Braga (1843-1924) – writer and second president of the Portuguese Republic
- Roberto Ivens (1850-1898) – colonial administrator and famous explorer of the African Continent
- Vitorino Nemésio (1901-1978) – writer, philosopher and university professor.
- Natália Correia (1923-1993) - intelectual and social activist, author of extensive work, mostly poetry. Member of Parliament (1980-1991). Author of the Azorean Anthem:

Sources:

- História de Portugal - Damião Peres
- História de Portugal - Oliveira Marques
- Açores / Europa
- Websites
- Pictures from websites

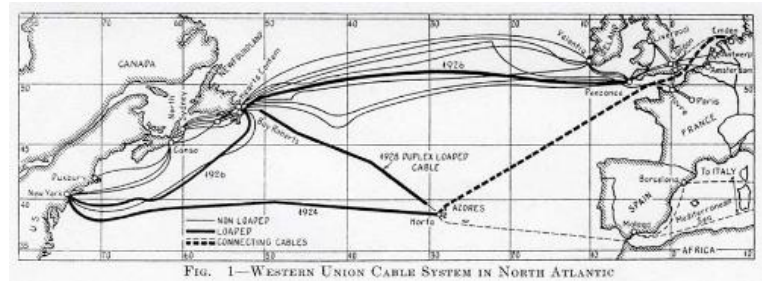
Ana Baptista

Chaining the world (International Cable System Hotspot)

Electric telegraph submarine cable systems

The second half of the 19th century (1837) witnessed the development of the telegraph cable systems, with the first cable connecting Mancha

Channel in 1850. First attempts to link Europe and North America were made in 1857 and 1865, but they all failed. Only at the third time would they be lucky, in 1867, managing to lay two cables and thus amazing people who suddenly realized messages were arriving instantly, even before they had been sent (difference in hours had never been felt before).



Western Union Company Cables

Portugal



Arrival of the Royal family to the submarine cable statio, 27th August 1893

Within the strategic point of view, Portugal was early perceived as an essential axis to have cables and nodes laid, both inland and overseas, on what would be seen as the strategic triangle: Lisbon area, Cape Verde and the Azores. In 1870, King D. Luiz signed an agreement with

the British to set a cable connexion between London and Malta, with a node in Lisbon, which started to operate in the same year, helping connect Britain to India in a fast and safe way, avoiding the Russian and Ottoman Empires. In 1873, a holding was created to overrule connections (*Eastern Telegraph Company Limited*) and further nodes were set in Cape Verde and Madeira, to allow communications with Brazil and Africa:

"The Eastern Telegraph Company almost wraps the world with its cables under the mysteries of the oceans. From Morocco to Cape it holds the African coasts, involves Brazil, Argentina to Peru, India is dominated, Asia and part of Oceania communicate through its lines. (...) The gallop of thoughts, the air horse all youth stories tell us about, are nothing when compared to the positive of the submarine cable, the line of surprises, that within a short time tells of revolutions in Russia, fights in Japan, hurricanes in America, hunger in India, about miseries and grandeurs, crimes, virtues of the world by simply operating some equipments from one side of the universe to the other. That's why, there, in that vast room of the submarine cable telegraph, in Quinta Nova de Carcavelos, facing the young men operating their equipments, we told the Chief accompanying us, with a slight envy: "From here, you rule the world" (Excerpt of the news "O Telégrafo submarino/The Submarine telegraph" in Ilustração Portuguesa, 28 de Abril de 1913).

Azores

The Azores saw the arrival of the cable system in 1893, when an affiliate of the Eastern holding, *Europe and Azores Telegraph Company Limited*, developed a prime role in setting the concessions of the Portuguese State. The Azores became an Atlantic platform that allowed the spreading of the cable nets chaining several parts of North America and Europe.

In 1899, Americans and Germans also received concessions from the Portuguese Government (*Commercial Cable Company* and *Deutsch Atlantische Telegraphen Gesellschaft*) and cables were set in 1900 and in 1903 linking Ireland/Great-Britain/Azores/Canada and Emden (Germany) to New York.



3Picture of the newspaper "O António Maria", depicting the first cable being laid in the Azores, 12th September 1893

On the turn of the 20th c., Portugal was at the centre of a very intense net of cable communications system, with British, German, American, French and Italian cable companies set in Horta. Up to 1928 fifteen companies laid cables in the Harbour of Horta and, until the middle of the century, the city was considered one of the most, if not the most, important centre of communications in the world.

For circa 70 years (1893-1969), Horta became a highly cosmopolitan city, with the ways of living of the different nationalities introducing a specific and rich social and economic atmosphere. The edifices built for the purpose and the residential areas where the workers and families of these companies came to live are landmarks of the urban landscape of the city until today. Children from different nationalities would go to school together with the Portuguese students (even in war times, what would set them as enemies). Adults would intermarry. For decades, there was qualified employment and commerce prospered along with a unique mixture of cultures which deeply influenced society, culture and sports in general. In 1903, for instance, the "Junta Local da Liga Naval Portuguesa" was founded to provide sports as sailing and rowing, activities headed by Germans and British working in the submarine cable companies.



Horta - German submarine cable company



Landing the Horta shore end of the Italian Malaga - Horta cable

Sources:

- Portugal and the building of Atlantic telegraph networks - Ana Paula Silva
- Açores Europa - Uma antologia
- websites
- pictures from websites

Ana Baptista

Azorean economic assets

Resources

The islands were at first mainly seen as a source of income for the absentee landowners and their captain-donataries. Peasants had no right to own land, which meant an ever-lasting situation of strict poverty that was one of the main causes of emigration over the centuries, together with the many natural cataclysms that, from time to time, would kill thousands of people and animals and destroy places and crops.

Land-ploughing and cattle-breeding were developed from the beginning, first on a survival basis and then targeting the mainland needs and markets, most of the income to get into the hands of the owners living on mainland. The nature of the soil and its morphology created a particular situation: fertile land, due to its volcanic characteristics, but also uneven, difficult to access and work on, too small and hard to organise on an extensive productive structure.



Woad flower

Crops were introduced as early as possible: wheat to help supply the always high mainland needs (so much that, at a certain point the Azores were called the cellar of the nation); wood (ship-building became a rampant activity in the islands); and other products to be traded, such as dyeing products (woad and orchil), highly required by Flanders and that had a great expansion in the 16th c.



Pineapple greenhouse (website)

During the 17th century woad, orchil and wheat decayed, while other things were experimented (sugar cane, grapes, citrus, pineapple, corn, linen, sweet-potato, tobacco, yam, tea...). Citrus and grapes had their highlight periods, but disease led to its perishing in the late 19th c., only resilient in small areas up to the present. Currently, this sort of products is traded more as a delicatessen than as a real economic asset (wine, tea and pineapple, for example).



Cows in Azores landscape (website)

Cattle-breeding and the industry of dairy products started to emerge in the 19th c. and are now two of the main economic resources in the archipelago – milk, several sorts of cheese and cow meat are indeed high-quality products, much appreciated in mainland and abroad.



Artisanal tuna fishing (website)

The tuna being a migratory fish, also extensively caught in other areas, led to a worrying decrease of the amounts captured in recent years, which is even questioning the survival of the activity. Nowadays, the islands have added tourism as a main income source, on an attempt to take advantage of its geomorphologic aspects, important historical role and, today as ever, strategic setting.



Dolphin watching

First whale-hunting initiatives took place in late 18th c, and expanded throughout the 19th c. until it was forbidden in the end of the 20th (1987). Fishing was never a large-scale economic asset due to currents, lack of suitable harbours and the geomorphology of the archipelago. Nevertheless, based on the old tradition of tuna-fishing in the islands, this activity got new importance from the end of the 1st World War. Tuna canned in oil gave way to factories and fuelled the fishing industry up to nowadays.

In a brief summary, one can state that economy has always operated on cycles of production along the centuries, with more or less intense or specific products in some of the islands: cereals, dyeing products, citrus, grapes, whale products, cattle and dairies, and tourism probably being the most significant. Reasons for leaving mainland Europe and head west on a hard quest for survival.

Sources:

- História dos Açores - Francisco Maduro Dias
- História de Portugal - Oliveira Marques
- Portugal Europa - Uma antologia
- websites

Ana Baptista, Catarina Amaral

João Vaz Corte Real and successors

Origins

The Corte Real family is said to have come to Portugal in the period of the founding of the nation, during the wars against the Moors. They were all knights and chivalry men. João Vaz was the first to head towards the sea – in fact towards the west, looking for new lands, as secretly as possible, so as to avoid other nations' greed, namely Castile's.

When the Portuguese Prince D. Henrique, the Navigator, the promoter of the Discoveries, died, in 1460, he left his discoveries' affairs to his nephews, King D. Afonso V and Prince D. Fernando. The latter inherited the leadership of the Holy Order of Christ and the islands of Madeira, Porto Santo, Cape Verde, S. Tomé and the Azores.

When Prince Fernando died, his wife got the rule of the Azores, while her son was still an infant, and divided the island of Terceira in two. João Vaz Corte Real, born in the Algarve, became captain-donatory of Angra do Heroísmo (1474) and of the island of S. Jorge (1483) as a reward of the very important services paid to the Portuguese Crown.

In fact, in 1473, King D. Afonso V had sent him to Denmark, to take part in an expedition headed by the German navigator Didrik Pining, to establish and renew old allegiances between Denmark and Greenland. He also organized other expeditions that would take him to the North-American coast, exploring it from the banks of the Hudson and St. Lawrence's rivers to Canada and the Peninsula of Labrador. That being true, it means he arrived to the American continent circa 19 years before Columbus.

Captain-donatory in Terceira

Corte Real landed in Terceira in 1474, with his family and a huge group of settlers, Portuguese and foreigners, to whom he gave land to populate the islands and set agriculture and farming. He also planned the urban structure of Angra and the streets keep most of this old design up to the present. On the top of the highest hillock facing the harbour he had a castle built – Castelo de S. Crisovão or S. Luis, usually known as Castelo



João Vaz Corte Real

dos Moinhos (Mills' Castle, due to the several mills built there on the first settlements).

He set his residence in this Castle. The first hospital, House of Customs and the Church of S. Salvador were also built under his order. He helped the Franciscan Order to complete their Monastery, in whose church he, his wife, some relatives and other famous people are buried (for example, Paulo da Gama, the brother of Vasco da Gama, the discoverer of the sea route to India in 1498, who died in the return of the first voyage). This Monastery hosts the Museum of Angra today.



Manoir house of the Corte Real, built in 1474 - Part of the UNESCO's classified central area

João Vaz Corte Real's successors

João Vaz had six children. The eldest, Vasco Annes inherited his father and brothers' estate and possessions, as well as the places they had discovered, all granted by king D. Manuel, in 1497, due to his and his family's achievements and contributions to the Portuguese kingdom. One of his daughters, D. Isabel, married the Flemish Joss van Hurtere (second captain-donatory of Faial and Pico). The other two sons, Miguel and Gaspar went on seafaring and exploring, having disappeared during their trips towards west.

Gaspar left with two ships in 1500, heading north and is said to have discovered what the old writings call "Green Land", "Labrador's Land" or "Land of the Codfish". In 1501, he left again and never came back. Miguel was also a famous seafarer and was rewarded by King D. Manuel with the ownership of all possessions he and his family had discovered or might discover. In 1502, he went on pursuit of his brother. He found the same fate and never came back. However, there are many tales about him, the most famous being the Dighton Rock (see note below). The eldest brother, Vasco Annes, wanted to go after them both but the king didn't allow it and so he stood in Angra and ruled over the properties, having died when 90 years old. Vasco Annes' eldest son, Manoel Corte Real, became the third captain-donatory, in 1538 and also lord of the New Found Land and Chief of the Castle of S. Sebastião, in Angra. The family went on as captain-donatories.

For generations they intermarried with some of the most notable families of Portugal and Spain and became immensely powerful and rich. The palace of Corte Real in Lisbon, near the royal square (Terreiro do Paço) and the estate of Queluz (where the palace, called "Little Versailles" is set) were only some of the most notable properties). Over the years they

got the rule over many of the Azores islands and huge estates in Portugal and Spain. During the Iberian Union, the Corte Real somehow supported and served the Spanish kings, which led to the confiscation of all their goods and properties when of the restoration of the independence, in 1640 (the estate of Queluz became part of the Crown's possessions up to the end of the monarchy, being one of the most important monuments nowadays, hosting foreign heads of state and many official ceremonies).

Notes:

- *Dighton Rock*
The rock was found to have many inscriptions that have suggested several origins, from native American to Phoenician, Portuguese or Chinese. In 1918, Edmund



*Dighton Rock, MIGUEL CORTEREAL
V. DEI HIC DUX IND. 1511*

Delabarre defended they were of Portuguese origin and that he had deciphered the following inscription: "Miguel Corte Real, by the will of God here chief of the Indians".

The thesis has been given huge support by the Miguel Corte Real Memorial Society, New York. A Portuguese-American doctor, Manuel da Silva, Director of the Dighton Rock Museum, says that there are several shields carved on the stone with the shape of the crosses used on the Portuguese caravels and carracks.

The rock is in very bad shape, which makes it even more difficult to understand. However, many modern scholars think the engravings are from native American tribes. Nevertheless, many support the Corte Real Theory, also arguing the Wampanoag Indians had Portuguese origin names and that some were white, that meaning that Miguel might have lived at least for some years in New England's territory.

- *The surname Corte Real* was attributed to the father of João Vaz, the knight Vasco Annes, by King D. Duarte, that made him the governor of Tavira (Algarve), on behalf of his bravery and help given to King João I, when of the war against Castile (1383-1385), his role on the conquest of Ceuta (1415) – "the first man who went

in", according to the chronicles -, and also because he was one of the Twelve of England.

Sources:

- Portuguese Pilgrims and Dighton Rock
- João Vaz Corte Real, navegador e donatário de Angra na Ilha Terceira e Ilha de S. Jorge
- História dos Açores

See also article: The Corte Real Navigators and the Portuguese Poets

Ana Baptista

Terceira: Angra do Heroísmo honors Vasco da Gama with statue – Azores (2016)

The Portuguese explorer Vasco da Gama (c.1460-1524), the first navigator to sail directly from Europe to India, was honored with a statue dedicated to him in Angra do Heroísmo,



Terceira. The unveiling of the statue, on June 10, memorializes Vasco da Gama's stop at Terceira island, in 1499, to lay to rest his brother Paulo da Gama, perished at sea on the homeward voyage. According to historical records, Vasco da Gama buried his brother at the monastery of São Francisco, in Angra do Heroísmo, and lingered there for 1 to 3 months in mourning.

Vasco da Gama's fleet, consisting of four ships, had left Lisbon on July 18, 1497. The return trip, sailing against the wind, took 132 days, arriving in Lisbon on August 29, 1499.

The three ships were São Gabriel, commanded by Vasco da Gama; São Rafael, whose commander was his brother Paulo da Gama; Berrio, commanded by Nicolau Coelho; and a storage ship, of unknown name, commanded by Gonçalo Nunes.

The statue was a gift from Vitor Baptista, a Portuguese immigrant in Cambridge, Massachusetts, born in Terceira. This is the second statue commissioned by Vitor Baptista to honor a Portuguese hero.

Two decades ago, Vitor Baptista commissioned a statue of world famous Portuguese soccer player Eusébio, unveiled January 25, 1992, at Sport Lisboa Benfica in Lisbon. Eusébio (1942-2014) is considered by many as one of the greatest footballers of all time. Both statues were created by Duker Bower, a Vermont (US) figurative artist.

Posted by Fokko Dijkstra

Whales

Whaling industry and literature

There are records of whale-hunting activity going back 8000 years (Corean ancient paintings). However, as an industrial approach, it is stated that it all started with the Basques hunting the whales in the Biscay Gulf in the 15th c., an activity that was progressively developed by many other European peoples in the Atlantic (Dutch, British, French and Scandinavian).

From the 17th century, the increasing knowledge on the seas and the developments in navigation techniques and ship-building helped to move whale-hunting to Spitsbergen, Greenland, North Atlantic and the Arctic Ocean. In the beginning Dutch and Scandinavian headed the industry, followed by British, French and Germans but, from the mid-18th c. onwards, North Americans became more and more involved and by the end of the century they already dominated this trade.

The depletion of these mammals caused the ships to proceed to other seas (North Pacific and the Antarctic). Whaling ships became huge vessels (factory-ships) with equipments able to process the products (oil, spermaceti and whale-amber) on board, which also led to voyages that could last three or four years. The big ships were helped by an ensemble of small boats that would surround, harpoon and finally kill the whale (when the white blow of the animal turned red sailors knew the whale had been fatally hit).

From 1880 to 1986, the whale-hunting industry was dominated by North-Americans, Japanese, British, Irish and Norwegian. The massive killing of these mammals endangered the species' survival and the hunting activity was in general forbidden in the 1980s.

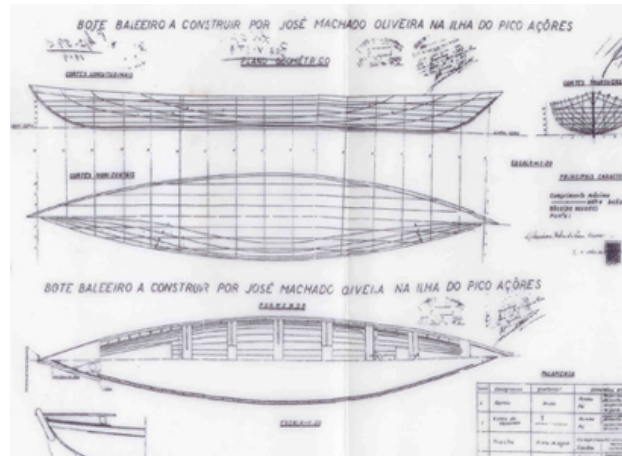
Azores and Azorean whale-hunters

Azoreans are found in the USA records on whaling activity from 1765 (the first Azorean recorded as captain was Frederick Joseph, of the ship Bark Perry, 23 years old, from Faial). The numbers increased within time: "If in the 18th century, the Portuguese presence in the American whaling ships was of circa 40%, from 1920 onwards that figure increased for more than 60% and most ships were captained by Portuguese" (The Portuguese in American Whaling, 1765-1927).

In fact, the city of New Bedford, USA, the most important whaler city, has numerous landmarks and vestiges of Portuguese, from the name given to the quarter "Little Faial" (due to the huge number of people emigrated from Faial island) to the up to the present presence of many families that have settled there for good. A local newspaper stated, in 1907, that of the 80 000 inhabitants of New Bedford more than 10 000 were Portuguese.



The Swallow - replica of a 19thc. whaler



Plans of the Azorean whaling boats

Whales can be traced back to the 16th c. in the Azores area, with the Azorean historian, Gaspar Frutuoso, telling of dead whales coming ashore. Due to the winds, ships wishing to navigate to the Indic, the Pacific and the North Atlantic had to stop by the Azores. Sailors soon realized that whales enjoyed the Atlantic waters. However, systematic hunting only really developed with the arrival of the British first (18th c.), and the big American ships after (from mid-18th c.).

Many Portuguese that had served the American whalers went back to the Azores starting to hunt whales, with small boats and the help of the inhabitants, usually peasants and sailors at the same time (see article). With the expertise gained from those men the local whaling industry took off. In the 1850s the first whaling companies were created in the western islands. The whaling vessels used by the locals were adapted from the first models imported from New Bedford by the Dabney family, in Faial, and were smaller versions of the big canoes transported by the big American whaling vessels. Each boat had a 7 men crew: the master, the harpoon men, the rowers and the sailors. The whaling campaigns took place between the 15th May and the 15th September each year.

Whale hunting rapidly grew to become one of the most important economic activities of the islands. The islands presented several constraints to their inhabitants: isolation from the mainland, rocky soils that made agriculture very hard, and in some cases, extreme absence of ploughing soil. For example, Pico island had such a rocky soil, that several ships carried earth from Terceira to Pico, so that people could grow their cultures. The beginning of the whaling industry coincided with the decline of the orange production and export, and it became an alternative source of income, providing a huge number of subproducts such as meat, oil, fibres, bones, soap, etc.

But the connection with the United States remained throughout the centuries. The whaling city of New Bedford would also see another huge influx of Portuguese immigrants after the 1957 volcanic eruption of Capelinhos, adding to the Portuguese presence, culture and memorabilia of the whale-hunting times. Nowadays, in the Azores, the old industry stepped from hunting to watching and an annual regatta with whaling ships (started in 2005) with whalers from New Bedford and the islands keeps the memory of the hard, epic days alive – facing the sea monster, the Portuguese, once and again, West they went.

From whale-hunting to whale-watching



Annual whale boat regatta on Faial island (from)

In 1987, due to growing international political and environmental concern towards the survival of sea mammals, Portuguese law forbade whale-hunting. (see article with a ballad by a Brazilian singer, Roberto Carlos, calling the attention to this endangered species). The last whale was caught that same year in the Azores, in Lages do Pico. The trade of all whale products was also prohibited, including whale ivory, used in the scrimshaw* crafts.

Gradually, locals turned to tourism industry, setting the whale-watching business. Tourists are taken into the sea hoping to get a glimpse of the mammals crossing these waters. The old whale-hunting lookouts are still in use, but now to help tourist boats to spot where another sort of meeting with whales and dolphins can "emerge".

Whales in literature: Herman Melville and "Moby Dick"



Herman Melville



Moby Dick novel

One of the major American writers, Herman Melville, published his highlight novel "Moby Dick" in 1851, the story based on the chase of a sperm-whale.

The story tells of Captain Ahab and his ship, Pequod, in which he heads the destiny of this hunt. It is set on a maniac obsession - take revenge on the mythic Moby Dick whale, who had wrecked his former ship and also eaten one of his legs. Rage and revenge lead this Romanticist tale, doomed to final tragedy, with the loss of the Pequod and the death of all men, but one, the narrator Ismael, after a saga that started under Ismael's words "Call me Ismael", went on through the rough oceans trying to find and kill the sperm-whale and ended in fatal disgrace witnessed by the only survivor "And I only am escaped to tell thee".

In order to write the novel, Melville lived in a whaler for 18 months, that left from New Bedford (the Acushnet), in 1841-42, and collected detailed info while grasping the atmosphere and hardship of the whaling toil. These were precious experiences he would later use in "Moby Dick", namely introducing an Azorean character, Daniel, and having the Pequod pass by the Azorean coast. During this trip Melville met some Azorean sailors who were part of the Acushnet crew (José, Martim, Jorge and João, all from Faial) and he certainly acknowledged the importance these people coming from the Portuguese islands had on the scenario of the

whale-hunting industry, indeed so that deserved the honour of being characters in his book.

See final chapters (132-136) of "Moby Dick" (webiste) on Ahab's chase/quest for revenge, as well as an article recreating the Azorean islanders on their chase/quest for survival.

* Name given to the art of engraving whale ivory, performed by whaling sailors in their rest hours aboard. A small museum in Horta, at Peter Café Sport, displays a wonderful collection of such artefacts, created under naïve handcraftsmanship.

Sources

- The Portuguese in American Whaling, 1765-1927
- "Moby Dick" by Herman Melville
- Wikipedia.com
- Websites
- Pictures from websites

Ana Baptista, Catarina Amaral

Whale! Whale!

The morning grows warmer as I tend to my cow. She needs to be properly fed so I can milk her later. I need to go to the market and see what I can get with the money from the milk sale. My wife says our children are getting thinner by the hour. I know she is right... it's been too long since we last hunted a whale.

The season is only starting and it has been a long winter. The lookout is on the spot, but the whales seem to have fled from our waters. If they don't return soon I might have to kill my cow. I hope it doesn't come to that – We need her milk!

BANG! Finally! The lookout has spotted a whale! Thank God!

I drop everything. The cow will have to wait. The whale comes first. I hear the whistle down in the village. All men are gathering in the port. We need to make haste! We cannot lose this whale! I cross myself as I run past the Church. May God bless this hunt!

The boats are ready. They have been on standby for too long. All crews know each other well, from many years on the sea. Every man takes his post rapidly and before long all boats are in the water. The wind is too slow today, we will have to row.

All seven men start to pound heavily in the water with their rows. The master directs us. The harpoon man is getting ready. Getting through the first surf is rough, but once we pass that, the boat starts to glide easily – a good omen for sure. The lookout is flying the flag – we are on the right route. Suddenly the flag disappears! The whales have shifted route. All boats stop and start to sail on a wide circle. The flag is up again. We found our new route.

"Hurry men" – our master shouts – "let's not let them escape!"

After what seems forever rowing into the big blue sea, the master finally sees them. They are just ahead. All noises stop, all chatter broken, only the sound of our heavy breath and the silent hush of the boat sliding through the water. The harpoon man is steady on his feet, the harpoon raised in his hands, all his focus on the big beast ahead.

We approach silently and in one swift move, the harpoon is off. It hits the whale right on its flank. There is a single moment of surprise, and in a heartbeat, the whale is off, searching the safety of the depths. The rope attached to the harpoon uncoils rapidly from the boat floor as the whale gains speed. It tugs our boat across the sea at an amazing speed. It is a powerful beast we're hunting. Let's hope it gets tired and resurfaces soon,

otherwise we might have to cut the rope or get dragged to the depths!
The other boats are approaching. They are ready!

As soon as the whale surfaces they will help to wound it with other harpoons. Now we have to wait. The line is still going strong. All men are silent, with heavy hearts. The fight is just beginning. The whales can be up to 20 minutes underwater. The whale finally resurfaces. Another harpoon is thrown but it misses. A third boat is just ahead and this time the harpoon hits its target.

The whale starts to squirm and soon enough the sea is tainted red. The ropes attached to the harpoons are taut again as the whale pulls further, trying to escape its doom. We let it drag the boats through the sea, as it fights with the pull from the ropes. It is getting tired and soon we will be able to move for the final blow. Finally the whale stops. It is bleeding through the blow hole – our sign that it is ours. Its fight is lost. The second boat makes the final blow and all men cheer. We've made it! We've hunted the whale!

Winter is finally over and soon we will have meat, oil, soap and fibres to make new ropes. Thank God! We've caught our first whale and no one is hurt. Thank you God!

It's time to get back. The boats line up and new ropes are attached to the caudal fin, to drag the whale back to shore. By this time the lookout will have his flag flown at half post and the remaining men in the village will know we've made it. They will light the furnaces at the factory, getting ready to make oil from the blubber of the whale. By now our women and children will be gathering in the harbor to welcome us safe and sound.

Rowing is becoming a struggle. After all these hours in the sea pulling and fighting the whale, our arms are tired and feel as if there is a million tons weight over them. The heavy body of the whale attached to the back of the boat makes it even more difficult. But we are on our way, and today we shall dine a fine supper. As we approach the harbour we hear the happy calling of the children, waving at us from the rocks near the sea. We pull ashore and it's time to pull the whale up the ramp.

"One, two, three... heave! One, two, three... heave!"

We stop only to drink water and eat a little bit of bread. It's been long since we left. Now it's time to cut the whale and take all the pieces to the factory. The furnaces are full on and there is much to be done.

Catarina Amaral

Literature

Azorean poets

Some of the great figures of the Portuguese culture are born from the Azores: *Antero de Quental*, *Teófilo Braga*, *Vitorino Nemésio* and *Natália Correia*. Others are less well-known, but deserve special mention for the quality of their art. In the sixteenth century, emphasize *Gaspar Frutuoso*, whose work "Saudades da Terra" is an authentic memory of the island world. From the beginning of the twentieth century it is necessary to highlight *Alice Moderno*, poetess, republican, feminist and animal rights activist. She assumed, very young, as a emancipated woman in ostensible defiance to the conservative customs of the time. *Roberto de Mesquita*, the poet of "*Almas Cativas*" (Captive Souls), whose poetry is deeply marked by insularity, especially by the anguish of isolation. Later, *Florencio Terra* and *Nunes da Rosa*, stand out as cultists of the idyllic rustic tale of insular ambience, In their literary work are present the countryside, the sea, the religiosity and the emigration.

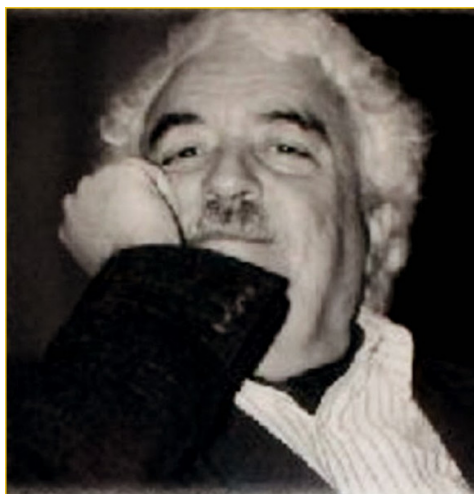
A later generation includes names like *Dias de Melo*, *Côrtes-Rodrigues* and *Pedro da Silveira*, the last one a poet and anti-fascist militant deeply committed to the claim of being Azorean in the world and whom someone rightly called "the most Western European poet." *Dias de Melo* author of one of the Azorean literary works of the present time with greater national projection. His trilogy "*Pedras Negras*", (Black Stones), "*Mar Rubro*" (Red Sea) "*Mar Pela Proa*" (Sea by the Prow) projected him as "a symbol of the man of the sea ... a whaling writer who gave a real picture of the life of the whaler ". Also noteworthy is *Manuel Ferreira*, author of regional tales, where customs, traditions and insular traditions of the countryside, the city and the sea are present. His short story "*O Barco e o Sonho*" (The boat and the dream) was adapted by RTP-Açores to a television series.

A new generation and new themes

In recent years a new generation of writers has emerged with new forms of discourse, a new look at the Azorean reality and the condition of being Azorean inside and outside the islands. A writing in which the theme of emigration, a phenomenon of fundamental importance for the archipelago, also appears in a new perspective. The theme of the war is also present in the writing of this generation. Examples are "*Braço Tatuado*" (Arm Tattooed) by *Cristóvão de Aguiar*, "*Lugar de Massacre*" (Place of Massacre) by *José Martins Garcia*, "*Memória de Ver Matar e Morrer*" (Memory of Seeing Kill and Dying) and "*Autópsia de um Mar em Ruínas*" (Autopsy of a Sea in Ruins), by *João de Melo*.

In this new generation, there are also names such as *José Martins Garcia*, *Emanuel Felix* - considered the greatest Azorean poet of his generation -, *Onésimo Teotónio Almeida* - an emigrant writer whose work portrays the

Azorean emigrant experience in the USA -, *Álamo Oliveira* and even more recently *Madalena San-Bento*, author of the novel "*Diário das Mulheres Toleradas*" (Tolerated Women's Diary).



Emanuel Félix



Álamo Oliveira

Poema dos Náufragos Tranquilos

Somos herdeiros dos quatro ventos
Sem uma vela para lhes dar
Temos amarras e temos lenços
Num cais de pedra para acenar.
Somos herdeiros da maresia
Que salga os olhos de olhar o mar
E temos rios de lava fria
Que se recusam a desaguar.
Somos herdeiros de uma lembrança
de tesouros afundados
e arpoamos a esperança
na nossa morte reclinados.
Somos herdeiros de um rombo aberto
no nevoeiro secular tranquilos
náufragos do incerto
vamos morrer no mar.

Mar com poeta dentro

O corpo da ilha não tem nome
próprio de quem se rodeia de
orvalhos antigos.
quando navega não tem

Poem of the quiet shipwrecked

We are heirs of the four winds
Without a sail to give them
We have chains and scarves
On a stone quay to wave.
We are heirs of the maresia
that salting the eyes for looking at the
sea
And we have cold lava rivers
Who refuse to drain.
We are heirs of a memory
of sunken treasures
and harpoon hope
reclined at our death.
We are heirs of an open hole
restful in the secular fog shipwreck of
the uncertain
we will die at sea.

Sea with poet inside

The body of the island does not have
proper name
of those who surround themselves with
ancient dew.

rumo nem destino.
no cais a penumbra branca desce
sobre a viagem adormecida.
desconhece-se que poeta foi ver o
mar por dentro.
mas sabe-se quem grafitou com
sonhos
os muros da solidão.

Carlos Ubaldo

when sails has no
rhumb or destination.
at the wharf the white gloom descends
above the sleeping journey.
its unknown the poet who went to see
the sea inside.
But It is known who graffitied with
dreams
the walls of loneliness.

Florbela Espanca, Ser Poeta



Ser poeta

Ser poeta é ser mais alto, é ser maior
Do que os homens! Morder como quem beija!
É ser mendigo e dar como quem seja
Rei do Reino de Aquém e de Além Dor!

É ter de mil desejos o esplendor
E não saber sequer que se deseja!
É ter cá dentro um astro que flameja,
É ter garras e asas de condor!

É ter fome, é ter sede de Infinito!
Por elmo, as manhãs de ouro e de setim...
É condensar o mundo num só grito!

E é amar-te, assim, perdidamente...
É seres alma e sangue e vida em mim
E dizê-lo cantando a tôda gente!

Being a poet

To be a poet it's to be taller, it's to be greater
Than men! Biting as the one who kisses!
It's to be a beggar and give as if you were
King of the Kingdom of Pain and Beyond the Pain!

It's to have the splendour out of a thousand wishes
And do not even know what you wish!
It's to have inside a flashing star,
It's to have claws and wings of a condor!

It's to be hungry, it's to have thirst of Infinite!
With helmet, mornings of gold and satin...
It's to condense the world into a single cry!

And it's love you so madly...
And it's you being soul, and blood and life in me...
And saying it singing to everybody!

Translation by Carlos Ubaldo

Carlos Ubaldo / Fokko Dijkstra

Vitorino Nemésio, A minha vida está velha

A minha vida está velha
Mas eu sou novo até aos dentes.
Bendito seja o deus do encontro,
O mar que nos criou
Na sede da verdade,
A moça que o Canal tocou com seus
fantasmas
E se deu de repente a mim como uma mãe,
Pois fica-se sabendo
Que da espuma do mar sai gente e amor
também.
Bendita a Milha, o espaço ardente,
E a mão cerrada
Contra a vida esmagada.
Abençoemos o impossível
E que o silêncio bem ouvido
Seja por mim no amor de alguém.

My life is old
But I'm young to the teeth.
Blessed be the God of meeting,
The sea that borne us
Thirsty of truth,
The maiden the Canal touched with its
ghosts
And who suddenly gave herself to me
as a Mother,
So let it be known
That from sea foam people emerge but
love as well.
Blessed be the Mile, the ardent space,
And the tight closed hand
Against the shattered life.
Let us bless the impossible
And may the well-listened to silence
Be for me in someone's love.

Ana Baptista

Marcolino Candeias, Ode a Angra Minha Cidade

Marcolino Candeias was born in Angra do Heroísmo (Azores) on the 28th August 1952. While doing his secondary studies in his home town, Angra, he also started to write poetry, in academic papers and in '*Glacial*' (a literary supplement from '*A União*'). Later on he published '*Por ter escrito Amor*' (1971), a set of poems that caused quite a fuss among young people, besides some discussion among adults.



Candeias did his military service in Angola, by that time a colonial province of Portugal. Afterwards he started his university studies at the University of Coimbra. He first got a degree in Romance Philology followed by another degree in Modern Languages and literature. He taught linguistics in the universities of Azores and Coimbra. In 1984 he published '*Na distancia deste tempo*'.

During his career, he was a guest teacher of *Languages, Literature and Portuguese and Brazilian Cultures* in the Department of Ancient and Modern Studies of Montreal University, in Québec (Canada), as well as the head of the Portuguese and Brazilian Studies Section in the same department.

Candeias participated in several congresses and gave several lectures, throughout the years, namely in *Maison Internationale de la Culture*, in Brossard and in *Société des Écrivains Canadiens*, in Montreal. He lived in this country for 11 years and had the opportunity to witness the development of several historic events in the 80's and 90's, namely the preparation, development and failure of the Meech Lake Accord (about a form of decentralisation of the Canadian federation) and the 1996 Referendum.

While living in Montreal, he also worked with the Portuguese press and in the administration board of *Caisse d'Économie des Portugais*, a savings and credit cooperative founded by Portuguese emigrants.

When he returned to the Azores, he became the director of *Casa da Cultura da Juventude de Angra do Heroísmo* (Youth Cultural House), a relevant position he held until he was appointed as the Regional Director of Culture. Marcolino Candeias was considered one of the most

importante voices of the group *Geração Glacial*. He was always deeply committed with the democratic values and gave a sound contribution to the Azorean literary activity. He was one of the greatest poets of the archipelago, and collaborated in several newspapers and magazines. Some of his poems have been translated into English and Slovak.

Marcolino Candeias died on May, the 1st of 2016, in Angra do Heroísmo.

Ode a Angra Minha Cidade em Tom de Elegia

(...)
Oh Angra nome de baía
Cidade sentada na banquetta da tarde
Cidade do mar te chamou Félix
Oh minha pequena burguesinha ignorante
Minha cretinazinha paspalhona
Usas ainda nas trancinhas os lacinhos de fita
À antiga inda te ficas pela
Novidade do barco estrangeiro que vem
Para a descarga do trigo. Ficas-te
Pelo Cais da Alfândega. Lá cabe
Todo o teu universo. Ficas-te pela
Crença no boato de especulação política.
(...)
Oh Angra minha e amada verdadeiramente
Chamada *do Heroísmo*
Cidade de nevoeiro encantado
Crescendo no silencio de tantas mágoas.
(...)
Angra verdadeira coroada de trabalho e sofrimento
Senhora de nunca sabida
cronica esquecida do teu povo
De formigueiros imperscrutáveis
que correm no sigilo do teu sangue
Minha pequena cidade cosmopolita
Metrópole infindável de aventuras e sonhos de maré
Minha mistura de pirolito e vinho de cheiro
Craca de cinco bicos na lapa da baia nascida
Cálice meu perfumado
De aguardente da terra
Massa sovada e suada
No alquidar do teu rosto.

Que faremos nesta terra cidade minha meu povo
A nossos corpos a nossas mãos a nossos braços
Diante deste espaço de ondas inquietas?

Ode to Angra

(...)
Oh Angra, bay's name
City sat on the afternoon bench
City of the sea Felix called you
Oh my little ignorant bourgeois
My petty fool
Still using little ribbons on the tresses
As in the old days you still keep yourself to
The novelty of the foreign boat coming
To unload the wheat. You keep yourself to
The customs pier. There fits
Your whole universe. You keep yourself to the
Belief of the political speculation roar.
(...)
Oh Angra truly loved and mine
Called *of the Heroism*
City of the enchanted mist
Rising out of the silence of so much pain.
(...)
Angra, truly crowned by work of suffering
Lady of the never known
forgotten chronicle of your people
Of hidden tinges
that run in your blood's secrecy
My little cosmopolitan city
Endless metropolis of tide dreams
My mixture of soda drink and sweet wine
Five-pointed seashell born in the bay
My scented goblet
Of brandy from the land
Typical sweet dough
In the basin of your face.

What shall we do in this city of mine, my
people
To our bodies to our hands to our arms
facing this space of restless waves?

Catarina Gomez

Fatima Madruga Gomez, No ar calafrio

Fatima Madruga was born in Pico, in 1955. She started to do carving/engraving work on whale-bone (*scrimshaw art*) when she was seventeen and developed this work for circa 25 years. Her art pieces are nowadays being displayed in several national museums, in *Museu do Scrimshaw*, in Horta (Faial island) and the *Whalers museum* in Lajes (Pico island).

She studied drawing by herself, having taken an at distance three-year course in Drawing and Painting with J.M. Parramón. She also taught drawing to children in state schools for a couple of years in the seventies.

In 1991 she started to turn from scrimshaw to painting, the area she most works on at present. Fátima started to display her work in 1982. She has held exhibitions all over Portugal and in Galicia and won several national prizes between 1984 and 2000. Then she decided not to apply for prizes any longer, disagreeing with competition. The Instituto de Emprego e Formação Profissional considered her one of the "Century Artisans".



No ar calafrio
Rebenta em cachão repentino
Luzidio penedo

In the shivering air
a shiny steep rock
bursts in a sudden bubble

O cachalote

the spermwhale

É átomo naquele mar infindo
O bote

in that endless sea, the boat
is just an atom

Nas cavernas da alma
Rosna pronto o medo
Enquanto o latejar do mundo
Cospe Adamastores de fogo
Denso
Assoma à boca do tempo
Um esgar suspenso

in the caves of the soul
fear growls vigilant
while the world's pulse
spits blazing Adamastores
densely
in that edge of time
a pendent grimace looms

Que terra é esta
De tais perigos
Cheia
Que gente é esta
Que a tanto se

what kind of land is this
full
of such perils
what kind of people is this
so much

Permeia

É veredicto um poema
Luzidia coragem
Na lembrança

E aflora à boca do tempo
O pulsar ébrio da coragem
Numa assombrosa esperança

Fatima Madruga Gomez

enduring

a poem is a verdict
shiny courage
in the memory

and in the edge of time
the inebriated pulse of courage
rises
in a prodigious hope

Translated by Ana Baptista



Fatima Madruga, Tile Panel near the boat house (Casa de Botos) of Capelinhos

posted by Fokko Dijkstra

Sophia de Mello Breyner, Açores

Sophia de Mello Breyner Andresen (1919-2004) was one of the major 20th century Portuguese poets, having been the first woman to be awarded with the highest literary Prize (Camões) in 1999. Amongst others she also won the Spanish Prize Reina Sophia in 2003. The writer was born in the north of Portugal, in the city of Porto where she spent her childhood.



Between 1936-1939 Sophia studied Classical Philology at the University of Lisbon. She published her first poems in 1940 and married a journalist, politician and lawyer (Francisco Sousa Tavares), in 1946, with whom she had five children. Sophia started to write books for her own children that would later be published and become a hit in literature for children. Throughout her life Sophia wrote articles, essays, short stories, drama and poetry, but she also worked as a translator (Euripides, Shakespeare, Claudel and Dante into Portuguese besides some Portuguese poets into French). She was literarily influenced by writers like Rimbaud, Mallarmé, Baudelaire, Pessoa, Camilo Pessanha, T. S. Elliot...

Sophia, born within the traditional Portuguese aristocracy, had a very active participation in public life. Though under the monarchist flag, she was openly against the ways of the Portuguese dictator, Oliveira Salazar, supported the opposition candidate and was also openly against the colonial war Portugal maintained through the sixties and up to the democratic revolution in 1974. In fact she was part of the so-called *Progressive Catholic Movement* (follow the link at bottom to listen to her poem - made song - 'Cantata da Paz/Chant for Peace' that became an anthem against oppression and devastating war).

Sophia de Mello Breyner's writing was heavily set on themes that made part of her life and tastes: houses, places, nature, the sea, love, life and death, childhood memories, classical values, humanistic Christianity are some of the most relevant issues one can find in her prose and poetry (see the poem below with a metaphorical description of the Azores, its landscape, the sea, the characters and the lifestyle of those living there).

Her texts flow within a "clean" structure only simple at a first superficial reading. Full of symbolism and metaphors, experts defend there is almost a ritual dimension in each word and sentence, besides reflecting a sound knowledge on human nature and the ways and problems of the world. During the World Exhibition 1998, held in Lisbon, many of her verses relating to the sea were spread around the site and especially in the Oceanarium, allowing people to see, relax and read poetry at the same time.

Açores

Há um intenso orgulho
Na palavra Açor
E em redor das ilhas
O mar é maior

Como num convés
Respiro amplitude
No ar brilha a luz
Da navegação

Mas este convés
É de terra escura
É de lés a lés
Prado agricultura

É terra lavrada
Por navegadores
E os que no mar pescam
São agricultores

Por isso há nos homens
Aprumo de proa
E não sei que sonho
Em cada pessoa

As casas são brancas
Em luz de pintor
Quem pintou as barras
Afinou a cor

Aqui o antigo
Tem o limpo do novo
É o mar que traz
Do largo o renovo

E como num convés

Azores

There is an intense pride
in the word Açor
And around the islands
The sea is wider

As in a ship deck
I breathe amplitude
In the air shines
The navigation light

But this ship deck
Is of dark earth made
From stern to bow is
Meadow agriculture

It's land ploughed
By navigators
And those fishing in the sea
Are farmers

That's why men have
The aplomb of the bow
And I don't know the dream
Within each person

Houses are in white
Like a painter's light
Who painted the stripes
Attuned the colour

The antique here
Has the brightness of the new
It's renewal coming
From the wide open sea

And as in a ship deck

De intensa limpeza
Há no ar um brilho
De bruma e clareza

É convés lavrado
Em plena amplitude
É o mar que traz
As ilhas na mão

Buscámos no mundo
Mar e maravilhas
Deslumbradamente
Surgiram nove ilhas

E foi na Terceira
Com o mar à proa
Que nasceu a mãe
Do poeta Pessoa

Em cujo poema
Respiro amplitude
E me cerca a luz
Da navegação

Em cujo poema
Como num convés
A limpeza extrema
Luz de lés a lés

Poema onde está
A palavra pura
De um povo cindido
Por tanta aventura

Poema onde está
A palavra extrema
Que une e reconhece
Pois só no poema

Um povo amanhece

Sophia de Mello Breyner
O Nome das Coisas, 1977

Of intense cleanliness
There's brightness in the air
Of mist and clarity

It's the deck ploughed
In full amplitude
It's the sea bringing
The islands at hand

In the world we looked for
Sea and wonders
Dazzlingly
Nine islands arose

And in Terceira it was
That with the sea at bow
Poet Pessoa's
Mother was born

In whose poem
I breathe amplitude
And am surrounded by the light
Of navigation

In whose poem
As in a ship deck
Extreme cleanliness
Shines from stern to bow

The poem where
The pure word is
Of a people split
By such immense adventure

The poem where
The extreme word is
That unifies and recognizes
Since only in the poem

May a people dawn

Translation by Ana Baptista

Ana Baptista

The Corte Real Navigators and the Portuguese Poets

The navigator João Vaz Corte Real was a knight in the Royal House of Portugal. He received half of the island of Terceira, in the Azores, as a gift because of his discovery of Newfoundland and Nova Scotia in 1472, twenty years before Columbus came to Central America in 1492. He had six children, amongst whom the following three sons:

1. Vasqueanes Corte Real, who was the eldest.
2. Miguel Corte Real was the middle one and became the Chief of the Protocol of the Royal House in Lisbon.
3. And the youngest, Gaspar Corte Real.

Gaspar Corte Real made a trip to North America in 1500 and returned to Lisbon with about 50 American Indians. In 1501 he made a second voyage but never returned to Portugal. Then, in May 10, 1502, Miguel Corte Real left Lisbon, with three ships in search of his brother Gaspar, but he never returned to Portugal. Two of his other caravels, returned to Lisbon.

Then Vasquenaes wanted to come to America in search of his two brothers but King Manuel I did not give him permission to depart. The King said: "those lands do not deserve any further loss of good people". With these historical facts Fernando Pessoa, one of the greatest Portuguese poets (see article), wrote a poem entitled Noite (Night).

Noite

por Fernando Pessoa

A nau de um deles tinha-se perdido
No mar indefinido.
O segundo pediu licença ao Rei
De, na fé e na lei
Da descoberta, ir em procura
Do irmão no mar sem fim e a névoa escura.

Tempo foi. Nem primeiro nem segundo
Volveu do fim profundo
Do mar ignoto à Pátria por quem dera
O enigma que fizera.
Então o terceiro a El-Rei rogou
Licença de os buscar, e El-Rei negou.

Como a um cativo, o ouvem a passar
Os servos do solar.
E, quando o vêem, vêem a figura
Da febre e da amargura,
Com fixos olhos rasos de ânsia

Night

by Fernando Pessoa

One brother's vessel vanished
From the indefinite sea.
Another asked the King leave,
By faith and custom's fiat,
To go and seek his brother
Through boundless seas and darkest mist.

Time passed. Neither one nor the other
Returned from the deep and distant ocean,
Unknown to the nation on whom
It laid the enigma it had made.
Then a third beseeched the King
To search for both. The King refused.

Servants hear him pass
The manor house as if enchained.
And, when seen, a fevered figure
With anguished eyes
Stares bitterly ahead

Fitando a proibida azul distância.

Senhor, os dois irmãos do nosso Nome
-O Poder e o Renome –
Ambos se foram pelo mar da idade
À tuda eternidade;
E com eles de nós se foi
O que faz a alma poder ser de herói

Queremos ir buscá-los, desta vil
Nossa prisão servil:
É a busca de quem somos, na distância
De nós; e, em febre de ânsia,
A Deus as mãos alçamos.

Mas Deus não da licença que partamos.

Into the forbidden blue beyond.

Two brothers who share our Name. Lord,
The Power and the Glory,
Both strove in the sea of ages
Toward your agelessness;
And with them went that part of us
Which in spirit makes heroes possible.

From our wretched prison house
We ache to seek our heroes:
It's the search for who we are
Far within us; in fevered yearning
We lift our hands to God.

But God forbids our going hence.

Posted by Fokko Dijkstra

Music

Canção: Boi do Mar / Song: Bull of the sea



Boi do mar

Vagando em botes ligeiros
nas voltas do mar deserto
navegaram baleeiros
em busca de um rumo incerto.

Fica terra a barlavento,
a baleia já avança.
Mar nos olhos, proa ao vento
vamos arpoar a esperança.

Baleeiros, baleeiros
a memória ainda perdura
sois os heróis derradeiros
da marítima aventura.

Baleeiros, baleeiros
a memória ainda perdura
sois os heróis derradeiros
da marítima aventura.

A baleia é o boi do mar
que tombou na agonia.
Rema, rema é só remar.
Já findou o negro dia.

Quem plantou sonhos nas águas,
quem do arpão fez seu pão,
quem sofreu tamanhas mágoas,



Bull of the sea

Cruising on frail whaleboats
on the turns of the desert sea,
whalers navigated
searching for an uncertain
course.

Land faces leeward
the whale progresses.
Sea in the eyes, bow at the wind
let's arpoon hope.

Whalers, whalers
memory still prevails
you are the ultimate heroes
of the maritime adventure.

Whalers, whalers
memory still prevails
you are the ultimate heroes
of the maritime adventure.

The whale is the bull of the sea
that fell in agony.
Row, row just row
the black day is over.

Who planted dreams in the
waters,

tem vendavais de emoção.

Baleeiros, baleeiros
a memória ainda perdura
sois os heróis derradeiros
da marítima aventura.

Baleeiros, baleeiros
a memória ainda perdura
sois os heróis derradeiros
da marítima aventura.

who from the harpoon earns his
living
who suffered such sorrow
has monsoon's for emotions.

Whalers, whalers
memory still prevails
you are the ultimate heroes
of the maritime adventure.

Whalers, whalers
memory still prevails
you are the ultimate heroes
of the maritime adventure.

Catarina Amaral

Canção: Chamateia / Song: Chamateia

Chamateia

No berço que a ilha encerra
Bebo as rimas deste canto
No mar alto desta terra
Nada a razão do meu pranto

Mas no terreiro da vida
O jantar serve de ceia
E mesmo a dor mais sentida
Dá lugar à chamateia

Oh meu bem
Oh chamarrita
Meu alento, vai e vem
Vou embarcar nesta dança
Sapateia, oh meu bem

Se a sapateia não der
Pra acalmar minh'alma inquieta
Estou pro que der e vier
Nas voltas da chamarrita

Chamarrita, sapateia
Eu quero é contradizer
O aperto desta bruma
Que às vezes me quer vencer.

Chamateia

In the crib the island holds
I drink the rimes of this song
In the deep sea of this land
Swims my sorrow cause.

But at the life square
dinner serves as supper
and even the biggest pain
gives place to "chamateia".

Oh my darling
Oh "chamarrita"
My breath, in and out
I'm coming into this dance
dance, oh darling.

If dancing
doesn't soothe my restless soul
I'm letting go
in the turns of "chamarrita".

"Chamarrita", dance
I just want to contradict
The anguish of the mist
That sometimes wants to beat me.

Catarina Amaral