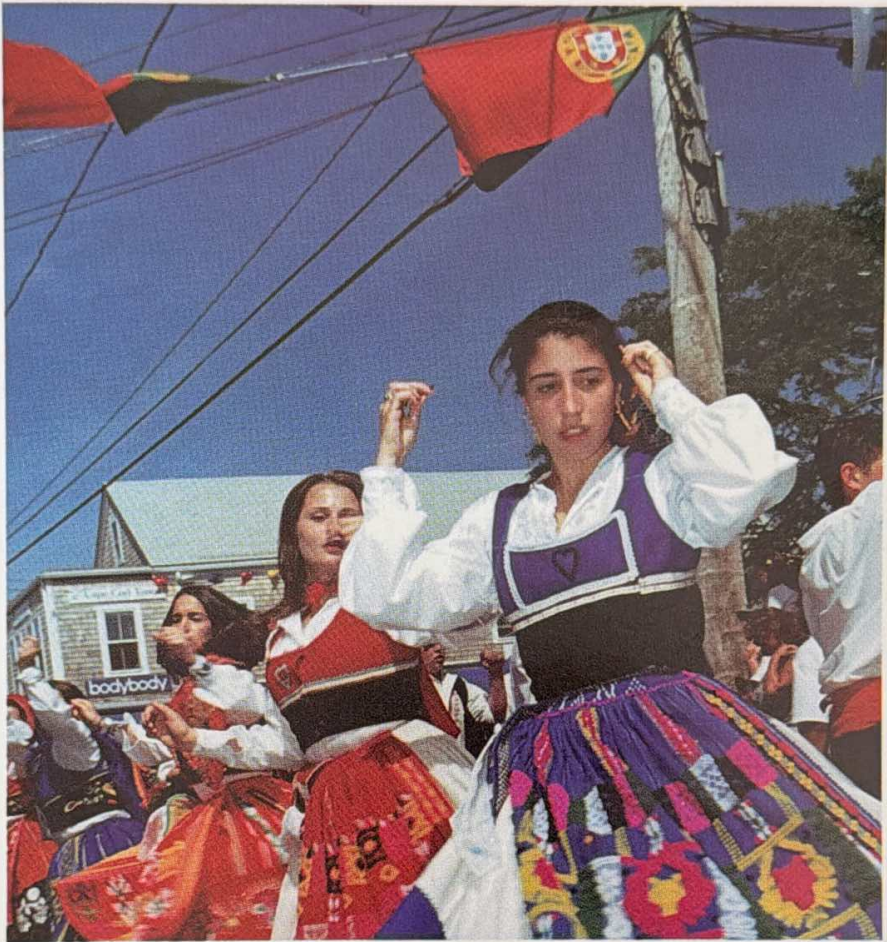


SECOND ANNUAL

Provincetown  
Portuguese  
*Festival*  
*'98*



*51st Annual*



**Blessing of the Fleet**

PROVINCETOWN



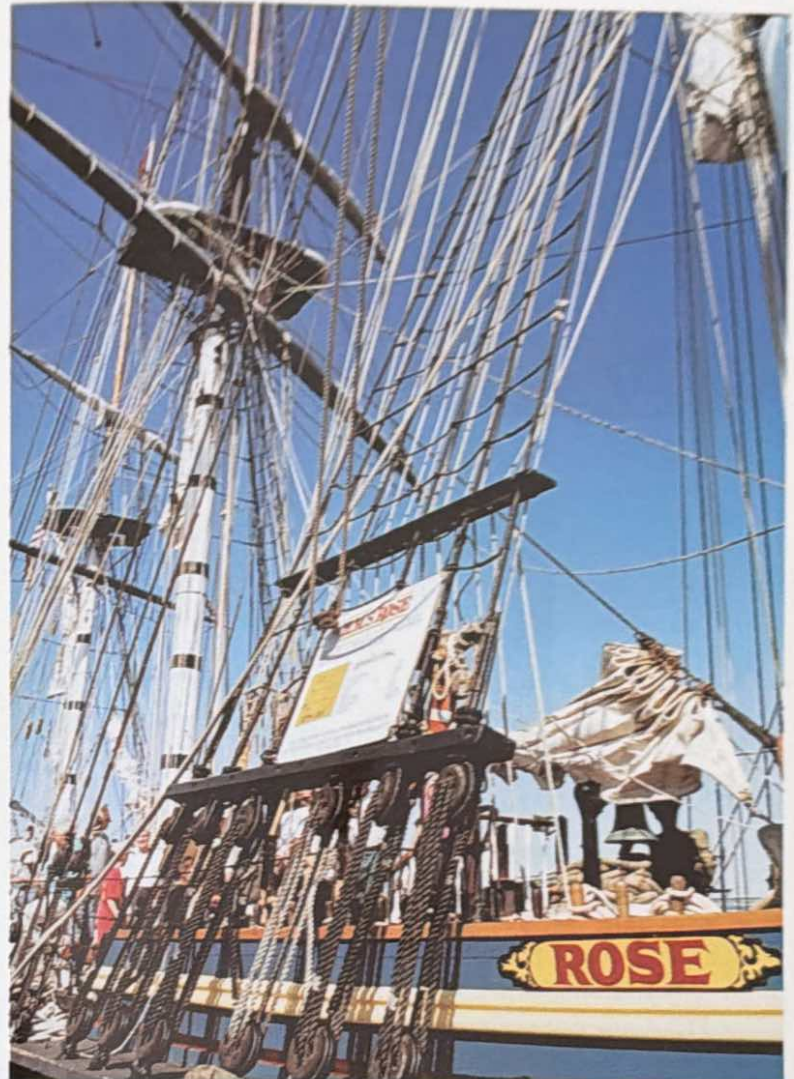
Painting of the Seamen's Bank logo by Eugene Sparks. Seamen's Bank is the oldest community bank on Cape Cod.

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Por Favor... Please

## The Blessing of the Fleet

is dedicated to all those who have set out in their boats in the quest of a catch. Hardy and intrepid, they have endured the rigors that are part and parcel of a seafarers life.

*Yet I cannot tarry longer.*

*The sea that calls all things unto her calls me,  
and I must embark.*

*For to stay, though the hours burn in the night,  
is to freeze and crystallize and be bound in a mold.*

*Fain would I take with me all that is here.*

*But how shall I?*

*A voice cannot carry the tongue and the lips  
that gave it wings.*

*Alone must it seek the ether.*

*And alone and without his nest  
shall the eagle fly across the sun.*

—KAHIL GIBRAN

Que dia bonito!...What a beautiful day!

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Estou a morrer de fome! Vamos comer!...I'm starving! Let's eat!



This year's Festival is a special tribute to the children of Provincetown. To all the children a special welcome and a special Welcome Home to the Portuguese kids of Hatches Harbor (above) - enjoy one and all.

June 1998

Welcome one and all to the 51st Annual Blessing of the Fleet and our 2nd Annual Provincetown Portuguese Festival. This town-wide celebration is jammed packed with many of last year's favorite events and more. One of the most enjoyable parts of last year's events was seeing so many faces that we haven't seen for so long. To encourage the homecoming atmosphere, we have planned a **Homecoming Event** at the Provincetown Inn and invited **Frank Gaspa**, a hometown poet, to do a reading for us. So, if you live here, have lived here, want to live here or just want to be a part of the fun, join us at the Inn.

The entire Festival is for all who live here and visitors alike. Please concur again, help us remember and celebrate our Portuguese roots.

Again, we ask all to enjoy the festivities, learn something about our Portuguese heritage, have fun and please remember to respect the Town and its people so that all may have a great time.

Warmest regards,

Mark Silva, Chairman

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Pode aconselar-me um bom restaurante?...Can you recommend a good restaurant?

## The Old Country,

*By Frank X. Gaspar*

My mother would never sweep at night,  
would never let us sweep. The broom  
rustling, she said, would bring the dead up.  
There was a dance to make you shiver  
on the kitchen's rotten linoleum.

I saw her cry out once in rage and grief,  
pour lighter fluid from the can,  
a stream like piss, emptying  
her life on the floor. I'll burn  
this God-damned house down. We never came  
from the old country to live like this.

We meant not ourselves but the os velhos,  
that lean boat from Pico.  
My stepfather could not calm her  
and found his own rage, knowing somehow  
that he had been beaten. He kicked her shins  
and refused to weep as we did.

This was a house making its own ghosts.  
You learn someday to lie  
with your head pressed down,  
to roll their old names in your hands,  
the cool floor's grit on your cheek,

to call up their old country we only knew  
in stories. The voices of the dead  
are never what you expect, distant thunder  
in the low hills, the dog's howl  
at the far end of town, silence.

And this old country is any place  
we have to leave. The voices  
calling us back are dust.  
I have traveled to the far edge  
of a country now, fearing the dead.  
They still want to speak with my mouth.

Um que não seja muito caro?...One that is not too expensive?



## The Legend of the Rooster

By Mary-Jo Avellar

The lowly rooster, gaily painted and adopted by the Portuguese Tourist Office as their motif, is rooted in antiquity and legend. For Christians, and Portugal is one of the most Christian countries in Western Europe, the rooster has always been an important symbol, particularly during the Easter season when in the gospel according to St. Luke, Jesus says to St. Peter, "Before the cock crow, thou shalt deny me thrice."

Because references to Peter's betrayal, symbolized by the crowing of the rooster, is also found separately in the testimony of Mark, Matthew and John, Christians have used the reference to bolster and give added authenticity to Christ's presence on earth as God's son. Although some stories attribute these words to Judas's wife, other incidents regarding the rooster as a Christian symbol have been noted in European, Scottish and English balladry as well as that of Western Ireland.

In Irish legend, the rooster figures significantly in the tale of the soldiers, who were preparing a boiled rooster for their morning meal while guarding the tomb of Christ. Some of them were troubled, for it was said Christ would rise from the dead. One of the soldiers was skeptical and declared Christ would not rise from the dead any more than the rooster in the pot. At that moment, the rooster jumped out of the pot and crowed and Christ also rose and came out to speak to them.

Specific references to the origin of the legend of the rooster in Portugal, however, are centered on the town of Barcelos, in the Minho region of northwestern Portugal.

Barcelos, situated ten miles inland from the Atlantic Ocean on the Cevado River, was the capitol of the first county in Portugal and the seat of

the first duchy of Braganza. An important agricultural center, Barcelos is also famous for its handiworks and pottery. It is there the infamous rooster is manufactured and where the legend took root.

With its crest and spurs painted brilliant red, the rooster's body is flamboyantly painted on a background of black or white. It is rumored people in the region still worship the cult of the rooster so the legend has been passed down for generations.

In Portuguese folklore, a pilgrim on his way to Santiago do Compostela was accused of theft and arrested. In spite of his honesty, he was unable to offer a satisfactory defense and was sentenced to hang. He appealed to the Blessed Virgin Mary and to St. James, his patron, to protect him. He then asked his jailers if he might see the judge, who received him in the judicial dining room. The judge was eating roasted rooster.

The prisoner declared his innocence once more before the judge and asked for mercy. When it was denied, the innocent man declared, as proof of his innocence, the rooster would rise up and crow, which to everyone's astonishment indeed did happen. Needless to say, the pilgrim was spared. The story became part of Portuguese folklore and represents justice triumphing on behalf of those who fight for it.

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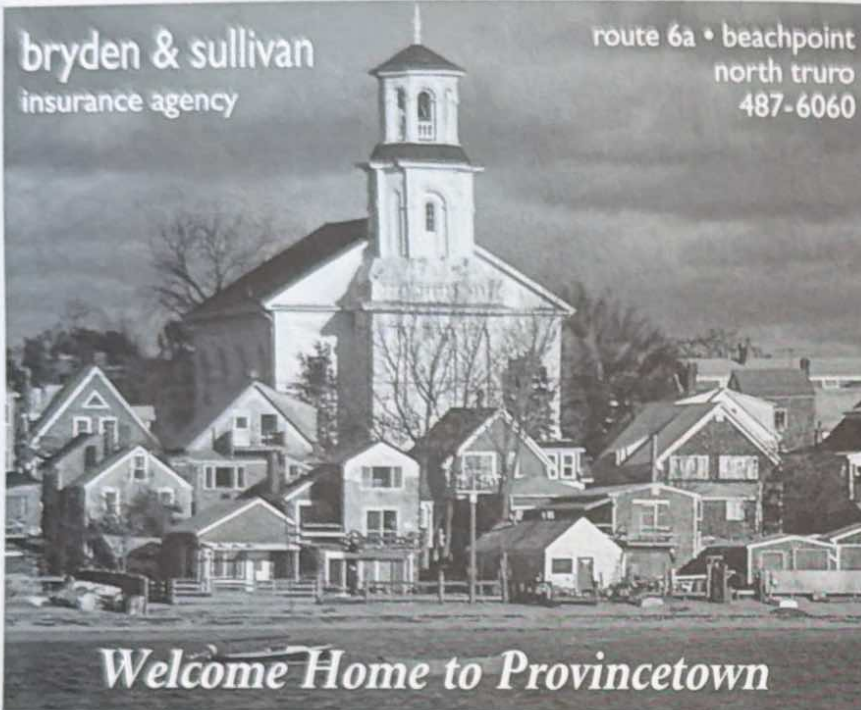
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## Leaving Pico

By Frank X. Gaspar

We heard Pico from the kitchen  
where the living sat rolling  
cigarettes in their thick fingers,  
their bottles of Narragansett  
in front of them on the table  
where they sat and said verde,  
green, like the backs  
of certain fish or the throats  
of the small birds that suck  
at blossoms along the white-washed  
fences in late spring:  
green and clay roads, they said,  
and the rolling walls  
brushed white with lime,  
and how many trunks  
in the hold of a ship,  
what dishes, what cloth, how many  
rosaries and candles to the Virgin,  
and the prayers for the old dead  
they left to sleep under the wet hills  
(the green hills, and at night  
light from the oil lamps  
and sometimes a guitar keening  
and windmills that huddled white  
over the small fields of the dead)  
and all the time they were  
preparing themselves behind  
their violet lips and heavy eyes  
to sleep in this different earth  
consoled only by how the moon  
and tide must set themselves  
pulling off to other darkness  
with as little notion of returning.

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## Portuguese Tiles

*By Mary-Jo Avellar*

Nowhere in Europe are decorative tiles applied with such a joyous lack of restraint to the interior and exterior of buildings as they are in Portugal. Amused tourists and visitors may notice as many as four different colors or designs of tiles on a building so that each side of a building is totally different from the other three. In any other culture, this might lead to some confusion in describing landmarks or giving directions, but in Portugal, it works. No one seems to mind living in multi-colored houses and no one gets confused.

Because of their relatively small size, tiles also make a perfect souvenir, but their importance in Portugal, however, far exceeds their souvenir value to modern tourists. Tiles are a national passion and the preferred form of decoration everywhere in the country. Portuguese tiles are also recognized throughout the world as a major art form, which reached its heyday in the 16th, 17th and 18th centuries.

These tiles, or azuleijos as they are properly known, came to the Iberian

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peninsula from the Moors and the Islamic culture which flourished in both Spain and Portugal until the Inquisition. The word itself, azuleijo, is derived, not from the tiles predominantly blue color (azul) but from the Arabic word az-zulayj meaning little stone. The first known use of the medium in Portugal is in the palace of Dom Manuel at Sintra (1495).

The Portuguese liked tiles so much, even after the expulsion of the Moors from their borders, they continued to import tiles into the country and employed Flemish artists for their design. By the 16th century, factories making tiles were well established in Lisbon. The Flemish Mannerist technique of this period is exemplified by yellow and green tiles with medallions set in a framework of drapery swags, urns, ewers and shields made popular by engravings.

By the 17th century, however, the industry was self-sufficient and two divergent styles emerged. The first favored the complex, non-figurative, geometric designs of Islam. This tilework is called azuleijos de tapete, or carpet tile, because of its resemblance to Oriental rugs. The tiles used are predominantly blue and white or blue and yellow on a background of white. An excellent example of this work can be seen in the Church of Jesus at Sztubal, outside of Lisbon.

The second style, called naturalist, used other colors. Green, violet, rose and brown were added to the basic blue, white and yellow. Ornate and complicated, foliage, sculptural masks and Baroquely conceived putti abounded. Many of the tiles imitated textiles. Inspired by Portuguese explorations in India, some of these tiles, called "birds and branches" and representing the Garden of Eden were used as altar frontals.

Tiles also took a narrative turn during this period and depicted great battles, satire or historic themes. This type of tilework was inspired by the Dutch and was exclusively blue and white in color. This same restrictive color scheme of the late 17th century was borrowed from Chinese porcelain and is also found in both Dutch and Portuguese faience of the same period.

The Dutch continued through the 18th century to continue exerting considerable influence in Portuguese tile. Dutch techniques helped increase tile production in Portugal as well as its artistic quality. The so-called "poor man's tile" was also developed during this period with each tile containing a complete composition of common subject matter such as birds, fruits, animals, boats and profiles. These tiles also cost about a sixth of the price of traditional tiles and were available to the average person.

The second innovation attributed to the Dutch in the 18th century was the large tapestry like religious scenes designed to cover whole walls of a church. These tiles, the real successor to the azuleijos de tapete, were also

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designed by famous painters. This religious tile work was also very rich, with decorative borders dominated by grimacing masks and cascading foliage surrounding cherubs, trompe 'oeil effects and other fanciful motifs. Marbeling was an additional innovation of this period.

From the 19th century through the present day, the popularity of tiles has remained unabated. Because of their influence, a museum, Museu do Azuleijo, was opened in Lisbon in the former convent Madre de Deus. It is exclusively devoted to the history, exhibition and development of tiles as an art form unique to Portuguese culture and history. ■



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## The Harbor in Winter

By Frank X. Gaspar

The white harbor,  
a mother's story or dream  
given to us as a token of loss:  
nothing could ever be that way again,  
nothing ever quite so good, so  
cold, so white. The picture  
she gave us stood hard as a mirror  
ringed in a heavy arm of snow,  
and they came down, she said,  
from the top of Franklin Hill  
on double runners past the house  
and wharf and out on that great ice,  
skidding halfway to the weirs,  
piled two and three on their brilliant sleds.

Like so much of what we wanted,  
what we believed, it never was.

The slick, white hyperbole,  
the purity of all that ice and snow,  
the sound of runners trembling hard  
on the thick harbor, the tide's pulse  
brutally still under that bright table  
all came from a woman's lips,  
a voice hollowed to its own beliefs.

Nothing could ever be that way,  
nothing. In my last year there  
the weather came down from Canada,  
and the pipes froze on a night in February.  
I walked the harbor's edge and watched  
the icy stars go out. The snow  
came next, scudding white in the wharf's pale lamp,  
and the harbor, harbor once  
of glazed crystal, of dashing sleds,  
of that woman's lilting story,  
hissed under the winter sky,  
swallowing light and sound.

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Aonde posso comprar sandwiches?...Where can I buy some sandwiches?

## CALENDAR OF EVENTS

### WEDNESDAY, JUNE 24, 1998



7-11 pm OYSTERS NIGHT, Swing Band Concert, music by Stage Door Cartoons, on the beautiful grounds of the Pilgrim Monument & Museum. Hors d'oeuvres, cash bar, dancing & raffle.

### THURSDAY, JUNE 25, 1998



12-5 pm Portuguese Soup Competition and Entertainment at the Bas Relief. \$5 admission. Winner will be recorded on the Famous "Golden Panels" Trophy.



6-8 pm Adult Competition (Games) on the beach behind the Surf Club Restaurant. Cash Prizes!



9 pm Spectacular Festival 98 Fireworks Display over Provincetown Harbor.

### FRIDAY, JUNE 26, 1998



10 am-Noon Kid's Fishing Derby



12-5 pm Entertainment, Face Painting, Music, Clowns and More! Activities will be held in the center of town.



4-9 pm Homecoming! At the Provincetown Inn (in the Tiffany Room and around the pool area). Join in a community wide reunion of friends & family to celebrate Provincetown as being everyone's home-port & present! Dancing & music from the 50's to the 70's, Portuguese food, cash bar, photo booths, auction and more! \$15 admission.



10 pm "Fabulous Farquar" performs. \$20 admission, tickets on sale at the Surf Club, 487-1367

### SATURDAY, JUNE 27, 1998



9 am-Noon KID'S GAMES & COOKOUT at Motta Field. With Prizes!



10 am-5 pm FOOD COURT & BAZAAR with music on Fishermen's Pier.

Enjoy Provincetown's finest Portuguese food. The Bazaar is the place to shop for special art, jewelry, arts and crafts, souvenirs and much more!



2-4 pm Traditional Portuguese Dancers will perform on Ryder Street.



5 pm FESTIVAL 98 PARADE with marching bands and Portuguese

Dancers. The parade route will start at the Holiday Inn and travel on to Commercial Street and end at the Provincetown Inn.



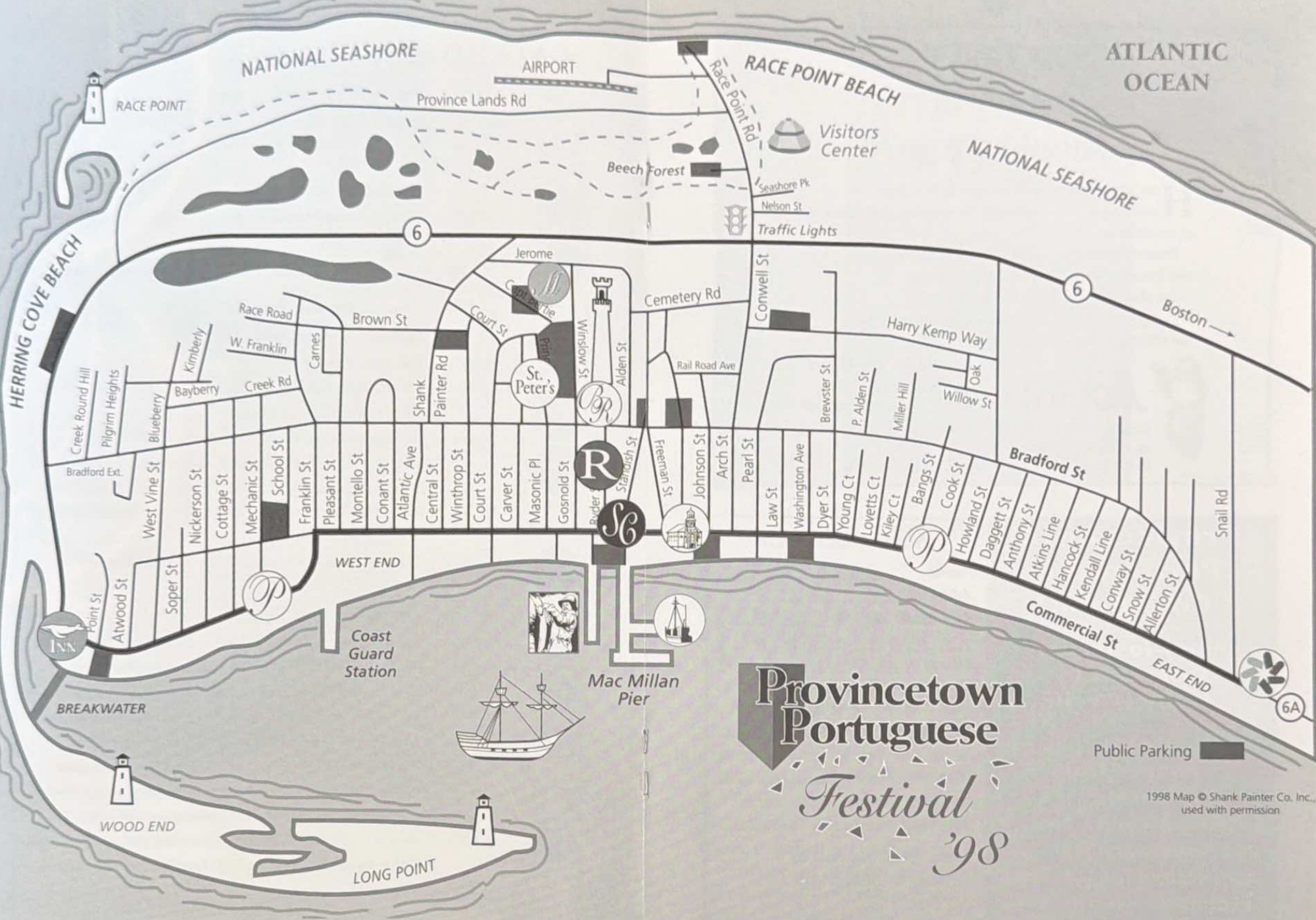
5 pm-12 am BLOCK DANCE on Ryder Street. Great music performed by Berkshire Bateria Escola De Samba & a Dixie Land Band. A good time sure to be had by all!

### SUNDAY, JUNE 28, 1998



11 am - noon MASS celebrated at St. Peter's Church  
noon - 1 pm PROCESSION from St. Peter's Church to Mac Millan Pier  
1 pm 51st BLESSING OF THE FLEET





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Hancock St

Kendall Line

Conway St

Snow St

Allerton St

Snail Rd

Bradford St

Commercial St

EAST END

6A

WEST END

Coast Guard Station

Mac Millan Pier

BREAKWATER

WOOD END

LONG POINT

Provincetown Portuguese Festival '98

Public Parking

1998 Map © Shank Painter Co. Inc., used with permission

-   
Parade Route
-   
Provincetown Inn
-   
Holiday Inn
-   
Heritage Museum
-   
Pilgrim Memorial
-   
MacMillan Pier
-   
Bas Relief
-   
Surf Club Restaurant
-   
Motta Field
-   
Fishermen's Wharf
-   
Ryder Street
-   
St. Peter's Church

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## Portuguese National Costume

By Mary-Jo Avellar

In Portugal today, the national costume is mostly closely identified as that which is still worn in the Minho region of Northwestern Portugal. Bright and colorful for women and black and white for men with accents of color, these costumes have emerged over time little changed.

For women, a loose white blouse with a lace neckline and cuffs, seven lace trimmed or crocheted petticoats and a colorful overskirt and vest, apron and kerchief makes up the standard costume with shawls added for chillier weather.

Traditionally, men wear a white, collarless shirt with a black jacket or vest, black trousers and a black hat, except in the Alentejo where red and green stocking caps are the norm.

Historically, costumes denoted and identified the geographical origins of the wearer as well as his or her status in society. A great deal of differentiation existed between Portuguese costumes with those from the mountain regions of the country being less colorful than those from the coastal regions and lowlands. For festas, Portuguese feasts, regional

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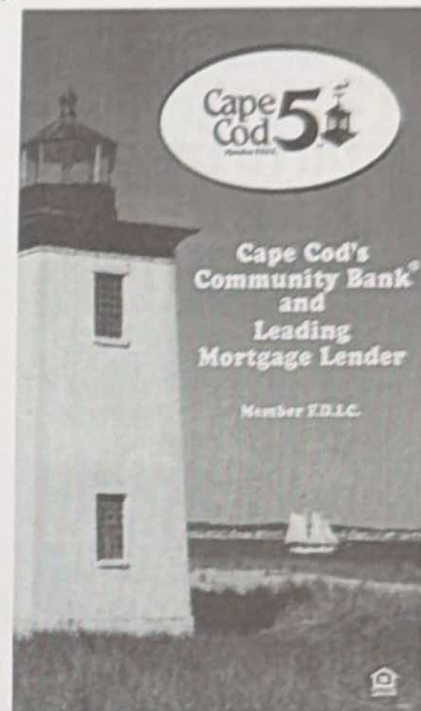
É caro!...It's expensive!

costumes are still worn and reflect  
these distinctions.

Lu's Chaves wrote, "The coarse  
wool cloth, the stripes, *xergas* or  
*burelas*, *bureis*, *estamenhas*, *saragozas*,  
*churras* or dyed, give shades of  
monotone magnificence to the  
mountain costumes, which little by  
little become heightened by a rich  
polychrome. Women's clothing  
becomes more colorful and  
complicated the nearer one  
approaches the lowlands and comes  
closer to the sea. There the shading  
is perfect, bright in color and  
animated in range of tones."

Chaves continued women's  
costumes along the coast were also  
more complicated, with more  
articles of clothing being worn at  
one time. He said women from the  
region of Viana do Castelo in the  
northwest had the richest costumes  
of all. He said the same was true in  
the Azores and Madeira where the  
clothes are divided between  
monochrome and polychrome,  
between introversion and an  
explosion of happiness.

Geographic divisions are also  
indicated by the way women tied  
their kerchiefs, with foreheads  
being covered in the north and  
central regions of the country  
signifying a woman's reduced status  
as decision makers. In the south  
and along the coast, however,  
foreheads were uncovered  
indicating women take a more  
active role in day to day life. In the  
Minho, the only exception to



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covered foreheads in the north, the kerchief is tied on top of the head after going around the neck. It is considered a rare and unique affirmation of the prevalence of women over men.

In Madeira, both men and women wear a skullcap with a stem at the crown making the head higher. It is thought the shape of the cap represents the island, a sunny and garden filled place, pointing to the sun.

Shawls vary in shape and decoration from region to region as do aprons which can be worn on the waist or used as cloaks. In the northern parts of the country, especially in the Serra da Estrela, aprons frequently substitute for a hood.

Women in the Minho region also wear large amounts of gold jewelry which is ornate and Baroque in nature. Enormous earrings and bows being among the more popular shapes. Traditionally, the bow is attributed to D. Maria Ana of Austria. The shape, ostentation and magnificence of the bows used by Portuguese queens had an impact on the poor. Its stylization became one of the most popular motifs in Portuguese jewelry.

The same can be said for the heart or coração. D. Maria I promised to build a basilica if she gave birth to a male child. In 1789, the Basilica da Estrela, the first building in the world dedicated to

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the Coração de Jesus, was built. Commonly thought of as a profane symbol, D. Maria was so devoted to the Sacred Heart of Jesus she had the motif stamped everywhere. Today, women of every social level in the north of Portugal wear the large, Coração da Jesus on their chests along with several necklaces, cords, chains and beads, all of gold. The use of gold diminishes in the southern part of the country as well as in the mountainous interior. ■

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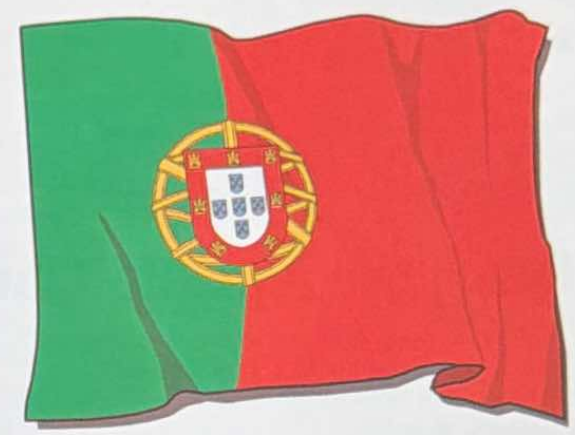
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*Portuguese Flag*

*By Mary-Jo Avellar*

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Today, Portugal celebrates the 500th anniversary of the da Gama voyage around the Cape of Good Hope with a World's Exposition in Lisbon.

Contained within the globe are five small, blue shields on a field of white, each bearing five discs. These, dating from 1139, represent Christian victories over the Moors. The red border around the shields, the *ÔBordure* of Castiles, with its seven yellow castles commemorates the marriage of King Alfonso III to Beatrice of Castile in 1252.

All of these symbols stand on a field of green and a larger field of red. The green stands for hope and the red for the blood shed in the 1910 revolution which gave birth to the modern republic. ■



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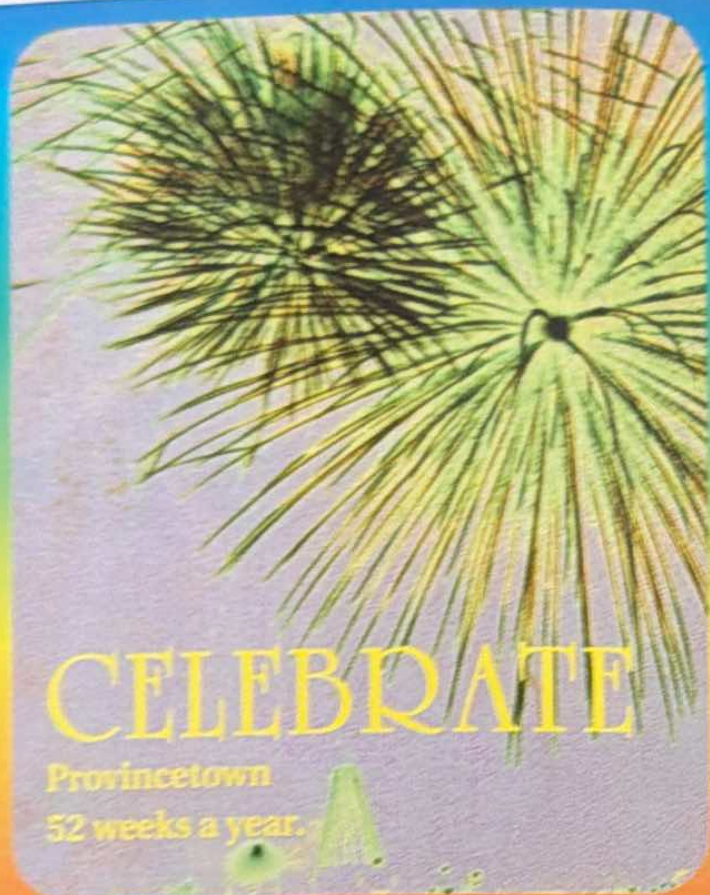
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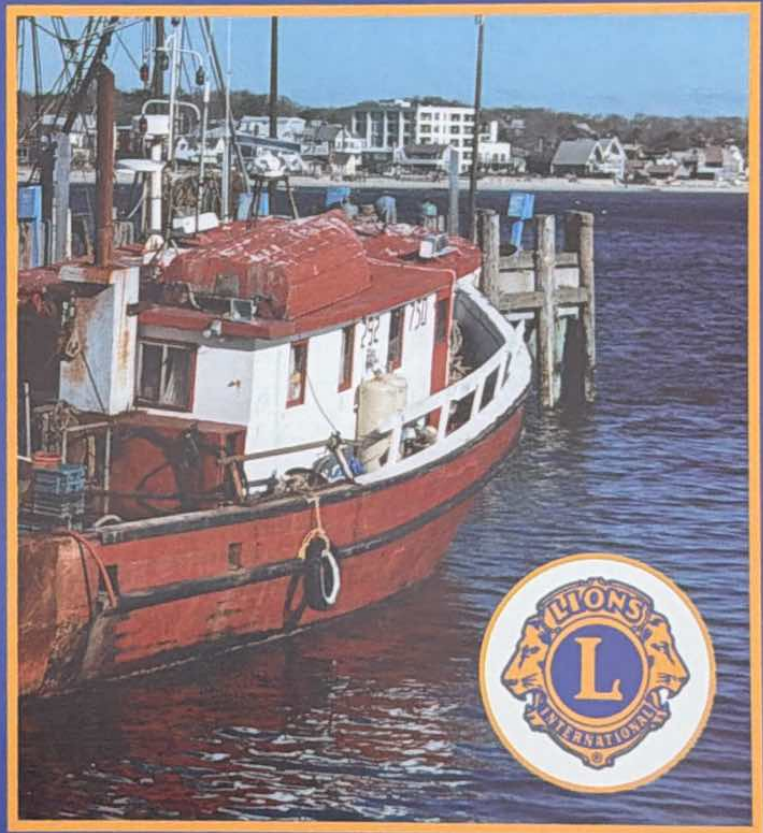
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