

# Brief cultural History of Faro



UNIÃO DAS FREGUESIAS DE FARO  
(SÉ E SÃO PEDRO)





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(SÉ E SÃO PEDRO)**

BRIEF CULTURAL  
HISTORY OF FARO

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## PREAMBLE

Faro has played, throughout the centuries, a relevant role in the history of Portuguese culture. In fact, here were born or lived figures like Samuel Gacon, D. Francisco Gomes do Avelar, Cândido Guerreiro, Mário Lyster Franco, Carlos Porfirio, Maria Campina and António Ramos Rosa, among other great personalities to whom we all owe the art, poetry, knowledge, in short, a big part of what we today understand as culture.

For the Union of the Parish Councils of Faro, Faro's cultural heritage constitutes a precious legacy from our ancestors, from which we benefit in the present, but which we have the obligation of transmitting to the future generations. As one day António Rosa Mendes wrote: "to be aware of our status as heirs of cultural heritage is to be historically aware. And being historically aware means recognizing that we are the product of that same past," without the knowledge of which, devoid of a fundamental part of our identity, we can never build a better future.

Effectively, with this *Brief Cultural History of Faro* the UPCF intends to divulge to Faro's many foreign visitors our city's important contribute to the culture of the Algarve and of Portugal, showing the cultural heritage and the artists, poets and cultural driving forces who, over the centuries, made of Faro a city of culture.

This is, therefore, a work of cultural dissemination, imperatively succinct, which we hope it may serve as an introduction to a subject whose richness will invite, without any doubt, many readers to discover more about Faro's cultural heritage and the great cultural figures of our city.

Furthermore, I want to express our gratitude to the various entities that have given us the photos for this publication: the Municipal Museum of Faro – CME, the Art Library and Archives of the Calouste Gulbenkian Foundation, *Folha do Domingo* Newspaper, José Afonso Association, Faro 1540 Association. Finally, I want to express my appreciation to Professor Jorge Carrega for his research work and cultural dissemination.

Good reading!

**Eng. Bruno Lage**  
**President of the Union of Parish Councils of Faro**

## INTRODUCTION

In its commonest meaning, we understand “culture” as a set of artistic, social and linguistic manifestations that characterize a community, a nation or a civilization. Indispensable testimony of history, cultural heritage constitutes a privileged expression of a people’s identity, assuming therefore a vital importance in the formation and valorization of its collective identity.

By placing particular attention on Faro’s cultural heritage and on the intellectual figures who were born or lived in the city, this *Brief Cultural History of Faro* intends to provide the readers with an introduction to Faro’s valuable architectural and artistic assets. Furthermore, it gives a look at the development of public shows and the major cultural events that took place in the Algarve’s capital.

To all who wish to deepen the subjects here approached, we recommend consulting the bibliography.

**Jorge Carrega PhD**

# NOTEWORTHY MONUMENTS

**The Wall of Faro** is a privileged testimony of an ancient history shaped by various peoples and cultures. It presents an oval shape, and has a small section with battlements and patrol walkway. It dates back to the pre-Roman period, but was vastly expanded by the Romans and Byzantines (1<sup>st</sup> to 6<sup>th</sup> century A.D.), by the Arabs (9<sup>th</sup> and 11<sup>th</sup> centuries A.D.) and finally the Portuguese (13<sup>th</sup>, 16<sup>th</sup> and 18<sup>th</sup> centuries).

On the wall that encapsulates the city, we can find three doorways historically very important. The **Arco da Vila**, the main entrance to the Vila-Adentro, is the most representative neoclassical monument in the city. Inaugurated in 1812, this monumental entrance was commissioned by Bishop D. Francisco Gomes do Avelar, following the project by the Italian architect Francisco Xavier Fabri. In 1910, it was classified a National Monument.

Inside the Arco da Vila, we can find the most ancient city portal. It is a **doorway in horseshoe arch**, of Arab origin, close to which we can find a small niche referring to the memory of the notorious legend of the Miracle of Holy Mary, narrated in the *Book of Songs of Afonso X*.

Also from the Arab period is the so-called **Arco do Repouso**, in the shadow of which, according to the legend, King Afonso III had rested after the conquest of the city from the Moors. By the entrance, we can observe two watchtowers (11<sup>th</sup> century), a military construction from the Islamic period, with the purpose of defending the wall from the attack of Christian horsemen.

Inside the Vila-Adentro we find the Sé Square, governed by the Cathedral. Erected on the place where once was a Roman temple and a Muslim Mosque, the Sé Church is a Gothic style building, built after the conquest



Arab door inside the Arco da Vila. Photo kindly provided by Vanda Sousa.

of the city from the Moors in 1249, and subsequently enlarged in the 15<sup>th</sup> century.

**Faro's Cathedral** displays a body of three naves, with a chancel covered with caissons, preceded by a triumphal arch and Doric-type columns. It is a product of an extended campaign of work, which recovered part of the church after the attack of the Earl of Essex's privateers in 1596. The 1755 earthquake destroyed part of this church, forcing reconstruction works. Its bell tower constitutes the best perspective to the city.



**Sé Church and Square.** Photo kindly provided by Mário Martins.

Also on the Sé Square, there is the **Episcopal Palace**. Built between the end of the 16<sup>th</sup> century and the beginning of the 17<sup>th</sup> century (after transferring the seat of the bishopric from Silves to Faro), this notable building, in plain architecture style with pagoda roofs, was partially rebuilt after the 1755 earthquake, being still the official residence for the Bishop of the Algarve.



**Faro's underground tunnels.** Photo kindly provided by the Faro 1540 Association.

nels as **kanats (or Qanāt)**, part of a water management system used for the irrigation of agricultural fields and supply of population centers.

One of the most fascinating features of the Vila-Adentro is a network of underground tunnels whose real dimension is unknown, since the many earthquakes affecting the city destroyed them. According to oral tradition, the Moors built these tunnels and used them to escape the siege set by the Christian troops. However, several archeologists and historians have identified these tunnels

The katats were developed by the Persians (present-day Iran), about twenty-five hundred years ago, having been brought to the Iberian Peninsula by the Arabs, from the 8<sup>th</sup> century onwards. The ancient city tunnels (reachable through the Vila Adentro Restaurant) incorporated a network of kanats that supplied the wells and fountains of Santa Maria de Faaron through a big aqueduct located at the fountain of Alface (near Bordeira). The fountain water came from a stream that was an affluent of the Seco River. A section of this aqueduct was detected, in the beginning of the 21<sup>st</sup> century, during the construction work of the new Municipal Market.



**The cloister of the Nossa Senhora da Assunção Convent.  
Photo kindly provided by the Faro 1540 Association.**

One of the city's most noteworthy monuments is the old **Nossa Senhora da Assunção Convent** (currently the Municipal Museum), erected on the place where Faro's Jewish district had been situated. The construction started in the beginning of 1519, and, after some years of interruption, was concluded in 1548 thanks to the patronage of Queen Catarina (King João III's wife). This remarkable architectonic work, attributed to the master Afonso Pires, was classified a National Monument in 1948. Its cloister is considered by art historians as one of the first examples of the proto-renaissance typology in Portugal.

During the 1580s, the Manueline Espírito Santo Church was rebuilt giving rise to the current **Misericórdia Church**, a temple with a Greek cross floor plan, covered by a dome at the center. The damage caused by the 1755 earthquake forced the redesign of its façade, a work carried out by the Italian architect Francisco Xavier Fabri.



**The Misericórdia Church. Photo kindly provided by the Faro 1540 Association.**



**Lethes Theater. Photo kindly provided by the Faro 1540 Association.**

On this building's façade, with a symmetric layout, it is possible to read the Latin inscription "MONET OBLECTANDO," meaning "Teaching Playfully."

In the second half of the 16<sup>th</sup> century was built the **São Pedro Parish Church**, an important example of mannerist architecture, displaying a three-nave interior, separated by Doric columns and round arches in renaissance style. On the threshold is a niche with the image of Saint Peter.

Some years later, already in the beginning of the 17<sup>th</sup> century, appeared the **Society of Jesus College** (founded by the Bishop D. Fernando Martins Marcarenhas). The Italian doctor Lázaro Doglioni acquired the property in the 1840s, so a theater in Italian style would be located there, to be named **Lethes Theater**.

This splendid theater, with an interior inspired by the San Carlo Theater in Naples and by the São Carlos National Theater in Lisbon, is currently part of the European Route of Historic Theaters. On this

On the street of the Lethes Theater is the **Dogliani Palace**, acquired by the mentioned Italian doctor. It is a building from the 18<sup>th</sup> century (rebuilt in the 19<sup>th</sup> century by his nephew, Doctor Justino Cúmano), which presents two storeys, where the balcony windows and iron guards stand out. Currently accommodates some services of the Algarve's Regional Coordination and Development Commission (in Portuguese, CCDR).

In the beginning of the 18<sup>th</sup> century was built the **Ordem Terceira do Carmo Church**. This outstanding testimony of the Algarve's baroque architecture displays a longitudinal floor plan and single nave. After the 1755 earthquake, the stonemason master from Faro, Diogo Tavares de Ataíde, remodeled its imposing façade.

Also from the 18<sup>th</sup> century is the **São Francisco Church**, located by the Algarve School of Hospitality and Tourism. Built in the end of the 17<sup>th</sup> century, this church was extensively remodeled after the 1755 earthquake, being a good example of the transition from the late baroque to the neoclassicism, which Bishop D. Francisco Gomes do Avelar introduced in the Algarve.

On Santo António Street, the most iconic street in the city, we find some important examples of Faro's civil architecture. As an example, we have the Açafatas House, a manor house built in the second quarter of the 18<sup>th</sup>



**The Carmel Church.** Photo kindly provided by the Faro 1540 Association.



**The façade of Saint Francis Church.** Photo kindly provided by the Faro 1540 Association.

century by the Major Captain Baltazar Rodrigues Neto, whose coat of arms is above a balcony window, recognizable by the baroque style of the stonework.

Equally on Santo António Street, we may find the **Pantojas Manor**, a house from the 17<sup>th</sup> century, home to one of the 18<sup>th</sup> century's most distinguished families of Faro, and whose coat of arms is above the front door. There is headquartered, since 1917, the Farense Club, a place where social gatherings, with debates and cultural activities open to the whole population, took place.

After the expulsion of the Jesuits by the Marquis of Pombal and the closing of the São Tiago Maior College (present-day Lethes Theater), the Algarve diocese ordered the construction of a school destined for the education of the clergy. This was how **São José's Episcopal Seminary** was created. It was built in two separate phases: the first, by D. José Maria de Mello and the second, in the end of the 18<sup>th</sup> century, by the Bishop D. Francisco Gomes do Avelar. In 1834, the Liberal rule interrupted the ecclesiastic programs and transformed this building into the first High School of Faro, which ran there until 1906.

On the Conselheiro Bivar Street is the **Bivar Palace**, an important example of Faro's neoclassical architecture. Built in the beginning of the 19<sup>th</sup> century, this building, belonging to one of the most illustrious families in the city, displays two storeys, thirteen balcony windows and an exuberant threshold.

Placed on the João de Deus Promenade, we find the old **Municipal Slaughterhouse** building, adapted into a Municipal Library, in the beginning of the 21<sup>st</sup> century. It is an interesting example of neo-Arab architecture, inaugurated in 1899.



**Açafatas House. Photo kindly provided by the Faro 1540 Association.**

Noteworthy is also the **Belmarço Palace**, one of the most interesting examples of Faro's revivalist architecture. Built in 1912, by the wealthy merchant Manuel de Jesus Belmarço, this small palace, of rectangular floor plan and two storeys, displays an interesting lookout tower with arched balconies and an exuberant front façade.

One of the city's most iconic buildings is the **Bank of Portugal** regional delegation, located on D. Francisco Gomes do Avelar Square, bordering the Manuel Bivar Garden. Built 1926, this building is one of the best examples of revivalist architecture in the Algarve. The front façade displays horseshoe arches, tiles of Islamic influence and, on the side windows, corded carvings in manueline style.

Equally important is the **Aliança**, the oldest café in Algarve's capital. Built in the beginning of the 1930s, it constitutes an important specimen in revivalist architecture of neoclassic influence. It is a space filled with history, since it was the venue of innumerable cultural gatherings, attended by such famous figures as Amália Rodrigues, José Afonso, António Aleixo and Simone de Beauvoir.



**Façade of the old Municipal Slaughterhouse. Photo kindly provided by Vanda Sousa.**



**Belmarço Palace. Photo kindly provided by the Faro 1540 Association.**



**Bank of Portugal. Photo kindly provided by the Faro 1540 Association.**

## ARTISTIC TREASURES OF FARO

In an ancient city such as Faro, it is inevitable that, despite natural catastrophes and the neglect of men, some artistic evidences of the several peoples who settled there have outlasted. Moreover, one of the oldest artistic treasures in the city is the **Roman mosaic of the god Oceanus**, recently classified a National Treasure. Dating from the 2<sup>nd</sup> century A.D., this excellent example of Mediterranean art was found, in 1976, during a campaign of work carried near Faro's railroad. This mosaic, exhibited in one of the Municipal Museum's rooms, would have constituted the floor of a public building, possibly a fishermen or a merchant association. It represents a clear testimony of the economic importance of the city of Ossónoba, whose urban perimeter extended way beyond the city walls.



The mosaic with the god Oceanus.  
Photo kindly provided by the *Folha do Domingo* Newspaper.

Capital of the Algarve since 1540, and seat of the Bishopric since 1577, Faro took a huge regional importance over the centuries. There resided a significant artistic clientele, thanks to the establishment of several religious houses, namely the Convents of Nossa Senhora da Assunção, of São Francisco, of Santo António dos Capuchos, and to the presence of consecutive prelates and some county nobility. The nobility would end up uniting with the wealthy petit-bourgeoisie in the acquisition of works of art.

Inevitably, a great part of the city's artistic assets corresponds to the so-called "sacred art," that is, a collection of artistic expressions (painting, tiles and sculpture) intended for places of worship, and that mostly represent biblical episodes or episodes from the lives of catholic saints.

While great part of the best remaining paintings in the Algarve's capital were commissioned to workshops in Lisbon, such as Diogo Teixeira's; regarding wood sculptures, namely the carved altars that fill and enrich the churches in the region, the work was entrusted to a group of carvers with workshops in Faro. These carvers produced altars for the churches in the Algarve and Baixo Alentejo.

In the city's collections of ancient painting, we can identify at least twenty canvases that, for their artistic quality, deserve to be known and appreciated by all.

The most important center of **sacred painting** in the Algarve can be found at **Faro's Municipal Museum**, where several works originally conceived for churches and convents in Faro were collected. For that matter, it is vital to visit its permanent display of Ancient painting, which gathers fifty works dated from the end of the 15<sup>th</sup> century to the beginning of the 19<sup>th</sup> century.

Among the paintings in Faro's Museum, it is relevant to mention a group of **four mannerist tables** (end of the 16<sup>th</sup> century) by a Lisbon workshop representing four episodes from the Passion of Christ. It is believed these paintings were made for the 16<sup>th</sup> century-altar of one of the churches in the city, perhaps for the Misericórdia, burnt by the Earl of Essex's privateers in 1596. Approached by Vítor Serrão to the workshop of Gaspar Dias, these paintings reveal, in Joaquim Caetano's opinion, António Campelo's influence.

Both artists were royal grantees at the eternal city. Their romanist style strongly influenced a generation of Portuguese painters active during the last quarter of the 16<sup>th</sup> century and the first quarter of the 17<sup>th</sup> century. It is quite likely the unknown author of Faro's four tables is the representative of a regional workshop in the Algarve who got his apprenticeship at the workshop of one of these masters, in Lisbon.

Particularly interesting is “**Christ Handing the Keys to Saint Peter**”, a canvas from the 17<sup>th</sup> century, attributed to the workshop of the painter Marcos da Cruz, in Lisbon.

In the group of paintings from the first half of the 18<sup>th</sup> century, we may point out the “**Our Lady of Fruit**”, attributed to António de Oliveira Bernardes. It is an uncommon representation of the holy family, in which baby Jesus, on Mary's lap, holds a pear.



“Christ Handing the Keys to Saint Peter” (17<sup>th</sup> century) attributed to the workshop of Marcos de Cruz. Photo kindly provided by Faro's Municipal Museum – CMF.

Equally important are two large-scale canvases representing respectively the “Adoration of the Shepherds” and the “Adoration of the Magi.” These are characterized by an enormous pictorial sense, displaying vibrant colors and hard brushstrokes. The author of these paintings is unknown but its “baroque of roman school” style reveals the influence exerted by artists such as the Italian Agostino Masucci, who executed several paintings for the Palace and Convent of Mafra.

Of great historical and artistic importance is the set of paintings commissioned by Bishop D. Francisco Gomes do Avelar. Among those, we can point out “**The Martyrdom of Saint Ignatius of Antioch**” attributed to the Portuguese Domingos António Sequeira, as well as a set of four canvases by the painter Vieira Lusitano, representing “**The Four Doctors of the Church.**” The Ancient Painting exhibit at Faro’s Museum concludes with “**Christ Child among the Doctors,**” a work by the Italian painter Marcello Leopardi, which goes back to the end of the 18<sup>th</sup> century.



“The Martyrdom of Saint Ignatius of Antioch” (1787). Photo kindly provided by Faro’s Municipal Museum – CMF.

At the **Sé Church**, a must-see monument, we find one of the biggest artistic treasures in the Algarve. Emphasis on the magnificent set of gilded wood-carved altarpieces filling the different chapels, executed between the mid-17<sup>th</sup> century and the end of the 18<sup>th</sup> century by artists such as Manuel Martins and Francisco Correia da Silva. The Santíssimo Sacramento Chapel (end of the 17<sup>th</sup> century) and Santo Lenho Chapel (beginning of the 18<sup>th</sup> century) deserve special attention without any doubt.

At the **Nossa Senhora do Rosário dos Pretos Chapel**, we find a beautiful tile panel from the end of the 17<sup>th</sup> century (by the Spanish Gabriel del Barco), representing the “Flight into Egypt” and “Visit of the Holy Family to Jerusalem,” and also two “black” angels identifying the city’s black community who sponsored this chapel.

In the São Miguel chapel at the Sé Church, we find the two “**Adoration of the Christ Child**” canvases attributed to the workshop of Bento Coelho da Silveira. He was an artist treasured by the artistic clientele, in the second half of the 17<sup>th</sup> century, who was largely responsible for the enrichment of the chromatic palette in the Portuguese painting of this period. Both paintings adopt the formu-



**Nossa Senhora do Rosário Chapel.**  
Photo kindly provided by the Faro 1540 Association.



**Baroque organ at Faro’s Sé Church.**  
Photo kindly provided by the Faro 1540 Association.

la invariably followed by the “Adorations” of Bento Coelho da Silveira, and display similarities with another “Adoration of the Magi,” attributed to this painter, found at Faro’s Episcopal Seminary.

One of the biggest artistic treasures of this church is a beautiful **baroque organ**, crafted in Lisbon, in 1715, by the German Johann Heinrich Hulenkampf. In 1751, the organ of Faro’s Sé was decorated with paintings in *chinoiserie* (oriental motifs) by an artist from the Algarve, Francisco Correia da Silva. It is worthy to mention that, in the Sé of the Brazilian city of Mariana (Minas Gerais), we can find an organ identical to the one in Faro, given by King João V.

In **São Pedro’s Church** we can highlight several baroque wood-carved altars, in particular, the magnificent **altarpiece in Santíssimo chapel**. It is a prodigy of woodcraft, shaped by three artists<sup>1</sup>, on which we can observe an interesting representation of the **Last Supper**. Equally beautiful is the **Nossa Senhora da Vitória chapel**, whose wood-carved altar constitutes one of the best examples of the rococo style in the city. Crafted in the years after the 1755 earthquake by the Faro-born



Nossa Senhora da Vitória Chapel.  
Photo kindly provided by *Folha do Domingo* Newspaper.



“The Descent from the Cross.”  
Photo kindly provided by *Folha do Domingo* Newspaper.

1 According to Francisco Lameira, this magnificent altarpiece (including the wood-carved arch and sidewalls) was commissioned on January 23, 1743, to the woodcrafters/sculptors Tomé da Costa, Francisco Xavier Guedelha and João Batista. LAMEIRA, Francisco (2000). *A Talha no Algarve Durante o Antigo Regime*. CMF, p. 155.

master woodcrafter António Ferreira de Araújo. An 18<sup>th</sup> century panel of unknown authorship frames the altar of this chapel.

Among the several paintings that we can see at São Pedro's Church, we can point out "**The Descent from the Cross**," in the vestry. It is an oil painting on chestnut panel, which probably would have been included in the 16<sup>th</sup> century altarpiece at the high altar of this church. Attributed by Vítor Serrão to the painter Diogo Teixeira, it is, according to this historian, one of the most important examples of mannerist painting (16<sup>th</sup>-17<sup>th</sup> century) in the Algarve

In São Pedro's Church, we can also find a "Last Supper", attributed to Domingos António Sequeira, one of the most important names of Portuguese neoclassicism. According to Professor Horta Correia, this work was commissioned in the beginning of the 19<sup>th</sup> century by Bishop D. Francisco Gomes do Avelar for the Episcopal Seminary's refectory. It displays in its composition the influence of the great French painter Nicolas Poussin, in particular the "Seven Sacraments"<sup>2</sup>.

In 1596, Faro's **Misericórdia Church** was pillaged and burnt by the Earl of Essex's English privateers, forcing the renovation of its ornamental plan. Inside, we emphasize the **high altar, from the 17<sup>th</sup> century**, with eight paintings representing the Works of Mercy, and, on the side altar, a huge canvas, from the end of the 18<sup>th</sup> century, representing "The Visitation."

One of the great artistic treasures of the city, an authentic pearl of the baroque in the Algarve, is, without any doubt, the **Ordem Terceira do Carmo Church**, whose interior presents a magnificent set of gilded wood-carved altars from the 18<sup>th</sup> century, of which the altarpiece of the high altar stands out, by Faro's great craftsman Manuel Martins. We emphasize also the triumphal-arch preceding the high altar, and the beautiful baroque organ placed by the upper choir.

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2 MELLO, Magno Morais (2000). *Inventário da Pintura do Concelho de Faro*. CME, p. 172.



**The interior of the Carmo Church.**  
Photo kindly provided by the Faro 1540 Association.

At the **São Francisco Church**, one of the most beautiful in the Algarve, the decorative plan includes a magnificent set of baroque tiles covering the chancel, of which stands out an excellent gilded wood-carved altar, crafted after the 1755 earthquake by the master Dâmaso Franco. Preceding the chancel, we may enjoy a wayside cross with two wood-carved balconies and a dome in rococo style. The church's nave, covered by painted wood panels with marbled motifs, presents **four canvases** by the Italian painter Marcello Leopardi, representing episodes from the life of Saint Francis of Assisi.



**The interior of São Francisco Church.**  
Photo kindly provided by the Faro 1540 Association.

# MUSEUMS, LIBRARIES AND ARCHIVES

Museums and libraries are privileged spaces of culture. They invoke the history of our ancestors and preserve their cultural legacy, providing the visitors with a knowledge crucial for the cultural background of 21<sup>st</sup> century men and women. Equally important, the district and municipal archives aim to preserve, value and disseminate the archival heritage, an indispensable element for students, teachers, and historians interested in our history.

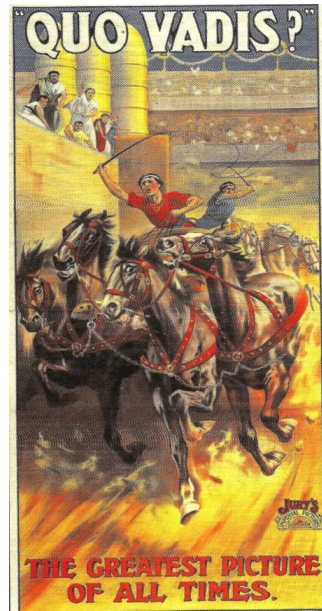
## **Faro's Municipal Museum**

On February 2, 1894, on the fifth centennial of Infante D. Henrique the Navigator's birthday, Faro's council decided to create the Infante D. Henrique Archeological and Lapidary Museum. The official inauguration was on October 9, 1897, attended by King Carlos and Queen Amélia.

Originally located in the rooms of the Council Chambers building, Faro's Municipal Museum was subsequently transferred to the Capuchos Church, where it operated until 1971. Presently, the museum is located at the old Nossa Senhora da Assunção Convent, a noteworthy 16<sup>th</sup> century building which, after a period of abandonment, was sold at public auction in 1860. Regrettably, for almost a century, this important monument operated as a corkwood transformation factory (including the manufacture of corks), but, in 1960, the City Council acquired the old convent to install there the Museum and Municipal Library. After a long restauration campaign, this building of great historical value received the city's museum, opening to the public, in 1973, under the direction of the teacher José António de Pinheiro e Rosa.

At the Municipal Museum we can find the archeological and artistic evidence of an ancient history, of which we can highlight the mosaic of the god Oceanus and the imperial busts of Adrian and Agrippina (Roman period), as well as the important Ancient Painting Collection (16<sup>th</sup>-19<sup>th</sup> century), originating from the city's main churches and convents (see Artistic Treasures of Faro).

In the collections at the Municipal Museum, it is relevant to highlight the movie and circus poster collection (dating from the first two decades of the 20<sup>th</sup> century), gathered from theaters in Lisbon and Porto by the collector Joaquim António Viegas. Equally interesting is the tile collection (dating from the 16<sup>th</sup> to the 19<sup>th</sup> century), donated by Admiral Ramalho Ortigão, in 1963.



*Quo Vadis?* (1913) movie poster. Photo kindly provided by Faro's Municipal Museum - CMF

## Admiral Ramalho Ortigão Maritime Museum

In 1899 opened the Pedro Nunes Industrial Maritime Museum, which presented the public with a collection of maritime activity-related objects. Originally located at the old building of the Industrial and Commercial School, near the City Council, the Maritime Museum was transferred to the Pantojas Palace, on Santo António Street. Years later, it moved to the small building of the Navy School. In the end of the 1950s, Admiral **António de Macedo Ramalho Ortigão** decided to recover and promote the Museum's collections with the help of some friends, in particular the painter Carlos Augusto Lyster Franco.

In recognition for Admiral Ramalho Ortigão's dedication, Faro's Maritime Museum was rechristened with his name, operating, after its reopening to the public in 1962, at Faro's Port Captaincy. Closed in 2015, due to the damage inflicted by the fire that started in the Infante D. Henrique Library contiguous to the Museum, this museum space comprised of three exhibition rooms, reopened to the public in July 2018.

## Algarve's Regional Museum

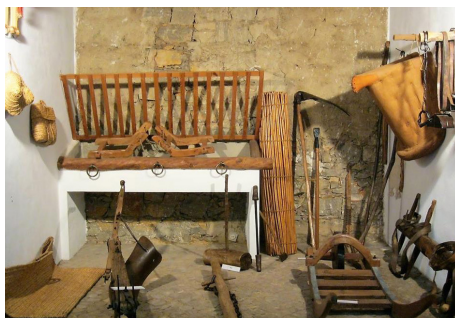
In December 1962 was inaugurated Faro's Ethnographic Regional Museum. The great driving forces behind it were the Faro-born painter **Carlos Porfírio** (see 10 Great Cultural Figures of Faro in the Twentieth Century) and the journalist and photographer **Hélder de Azevedo**. Together these two ethnography enthusiasts gathered an important group of utensils and traditional costumes that constitute the collection in the Algarve's Regional Museum.

Carlos Porfírio was also the author of some paintings evoking the landscapes and regional traditions that can be observed at this museum space; and Hélder de Azevedo contributed with a series of photos of the Algarve's municipalities that we can find there.

To Hélder de Azevedo, whose passion for ethnography also took him to produce some documentaries for the national televi-



**The Regional Museum. Photo kindly provided by the Faro 1540 Association.**



**Replica of an Algarve home at the Algarve's Regional Museum. Photo kindly provided by the Faro 1540 Association.**

sion (RTP) about the Algarve's fishing sector, we also owe a small ethnographic museum (established at his photography store in downtown Faro). His illustrious visitors included King Umberto II of Italy and the rest of the royal family, when they visited Portugal and the Algarve.

Located at Faro's District Assembly, Algarve's Regional Museum presents a set of typical objects from the region, namely a traditional chimney of the Algarve, as well as a reconstitution of traditional spaces, such as an Algarve home and tavern.

### **Faro's Municipal Library – António Ramos Rosa**

One of the biggest centers of culture in Faro is, without any doubt, the Municipal Library. It was created in 1902, being two years later named João de Deus Municipal Library, in honor of the poet and teacher from the Algarve. Until the beginning of the 1940s, the library grew very little, occupying only one room at the Council Chambers. In 1943, the newly nominated director, Dr. Moreira Júnior, ordered the registry of all works and the elaboration of a catalogue. In the subsequent years, new books were acquired, and an outdoor Library was set at the João de Deus Promenade.

In 1959, the Calouste Gulbenkian Foundation opened in Faro one of its fixed libraries. It operated in a room of the City Council, contiguous to the Municipal Library. The two libraries would complement each other. The Municipal Library was intended for the consultation of reference works and of old and regional books. The **Gulbenkian Library** was projected for the loan of literary fiction books and for the consultation and loan of children and youth books. The loan of books at the Municipal Library only became a reality in the end of 1998.

Lacking financial resources, the Library was without a director between 1948 and 1966, an issue that would be rectified with the nomination of the teacher **José António Pinheiro e Rosa**. In the end of the 1970s, the Municipal Library and the Fixed Library of the Calouste Gulbenkian Foundation were transferred to the Nossa Senhora da Assunção Convent, this

way sharing the premises with the Infante D. Henrique Archeological and Lapidary Museum occupying most of the building.

In the first trimester of 2001, both the João de Deus Municipal Library and the Gulbenkian Library closed down. The collection of the latter was integrated into the Municipal Library. In a few weeks, fifty thousand volumes were transferred to the new building (located at the old municipal slaughterhouse). The new library was inaugurated on April 23, 2001, the date on which was baptized with the name of the Faro-born poet **António Ramos Rosa**.

## University of Algarve Library

With the establishment of the university, and the flourishing of teaching activities in the 1980s, the University of Algarve library services was created. It provides a functional facility equipped with administrative autonomy that accommodates all the libraries of this learning institution. Its main objective is to manage the various activities related with the bibliographic information and documentation, providing support to the scientific and educational activities.

The UAlg Library is located at the Penha and Gambelas Campi, as well as at the Superior School of Health. At the Penha Campus, the library has a reading room of 1800 m<sup>2</sup>, with 163 seats and eight study rooms, a computer room and a training room.

The UAlg Library provides access to 135,000 monographs and 300 printed serial titles. In addition, a big variety of electronic resources enable new research strategies, and access to documents from different fields of knowledge, of which stands out the *Online Knowledge Library*, with about 20,000 periodicals, 25,000 e-books and bibliographic reference databases that are available for consultation.

## Faro District Archive

The Faro District Archive was created by Decree in 1965, but only in September 1970 started running, being its first director **Dr. Salustiano Lopes de Brito** (1933-1999). Initially located at the District Board building, the archive would, years later, move to a building at the Ataíde de Oliveira Street. On February 25, 1997, the current building was inaugurated, a newly built modern structure on Council grounds.

The Faro District Archive aims to preserve, study and promote Algarve's archival assets. There, students, teachers and historians have access to a vast documentation on the history of the Algarve, including the documental collection from Faro's Municipal Archive.

The District Archive cooperates with teaching institutions in the region, offering guided tours and practical lessons at its facilities, as well as organizing exhibits in a dedicated space, and promoting competitions regarding research projects in the archive.

## ORAL HERITAGE: FARO'S CITY LEGENDS

Testimony of a history shaped by several civilizations throughout the centuries, Faro's cultural heritage also includes a series of legends and oral traditions, whose imaginary reflects the ancient beliefs of our people. In an era of increasing globalization, this important intangible cultural heritage assumes an essential role in the protection of Faro's historical and cultural identity.

Estácio da Veiga, author of *Romanceiro do Algarve*, published in 1870, was the great pioneer in the research of Algarve's popular literature. Years later, **Francisco Xavier de Ataíde Oliveira**, one of the chief compilers and disseminators of Algarve's oral literature, would continue this work by gathering hundreds of tales and legends, published on the pages of *O Algarvio* Newspaper, or in books, such as *As Mouras Encantadas e os Encantamentos do Algarve* published in 1898.

In the second half of the 20<sup>th</sup> century, this important ethnographic research work was carried on by Manuel Viegas Guerreiro, author of works such as *Contos Populares Portugueses*, published in 1956. His example inspired several researchers who, already in the 21<sup>st</sup> century, continued this research work at the Ataíde Oliveira Study Center (in Portuguese CEAO), integrated in the Faculty of Human and Social Sciences at the University of Algarve.

The Arab presence in the Algarve, from the beginning of the 8<sup>th</sup> century to the mid-13<sup>th</sup> century, left behind strong traces on the history and culture of Faro's municipality. Among the signs of this presence, a series of legends stand out, shaping Faro's imagery to this day. A large part of Algarve's legends presents a local or regional character, being intimately associated with the main Arab cities or nearby areas. It is probable that many of these legends may be based on real events, modified by popular imagination with the intervention of a fantasy element that tries to explain unusual or mysterious events. Therefore, the main characteristic of the city's legenda-

ry narratives is the recurring presence of enchanted Moors. These mythical entities defined popular imagination. According to tradition, these entities were usually beautiful Moorish women who had been enchanted after the Christian Reconquest of the Algarve, like the “Legend of the Enchanted Moorish Woman in Faro’s Walls” and “The Legend of the Little Moor in the Arco do Repouso.” They would generally appear in castles or by fountains, wells, rivers or trees, where they kept treasures. They attracted the unsuspecting victims in order to break the curse, which could result in the loss of the holy oils (sacraments such as the Christening or Confirmation). Some legends have, however, a clear Christian origin, that is the case of the “Legend of the Miracle of Holy Mary of Faro” or the “Legend of Saint Thomas of Aquinas’ Image,” in which the fantastic element is the miraculous intervention of Cristian saints.

## The Legend of Holy Mary of Faro

One of the most important legends in the city of Faro is **the legend of Holy Mary of Faro**, dating back to the Middle Ages and included in the *Book of Songs of Afonso X* (King of Castille and León, in the 13<sup>th</sup> century). The Spanish monarch gathered the 430 songs that make the *Book of Songs of Holy Mary* dedicated to the Virgen’s miracles. It is precisely in this book, one of the greatest works of medieval Iberian literature, that we find the song narrating the legend of Faro’s miracle (song number 183), illustrated with the beautiful illumination here reproduced. Note that this book, an authentic treasure of Iberian culture, is placed at the Escorial Library, in Madrid.

According to the legend, during the Arab period, lived in Faro an important Christian community highly devoted to Our Lady, who worshipped the image of the Virgin Mary placed in a niche at one of the main entrances to the city (today placed inside the actual Arco da Vila).

One day, after a quarrel between the two communities (Christian and Muslim), the Arabs threw the image to the sea, a sacrilege that would provoke

an immediate fish shortage. Tired of returning from their fishing trips with empty nets, the Christian fishermen decided to recover the image of Our Lady from the waters of the Ria Formosa and demanded it would go back to its right place at the city's entrance. Given the possibility of civil unrest, the Muslim authorities authorized it, and it was then that occurred the miracle, since Faro's fishermen were immediately blessed with an abundance of fish.



**Illumination in the *Book of Songs of Holy Mary* (1280)**

This legend possesses a profound historical and symbolic meaning. The episode would have happened during the Almoravid Period (11<sup>th</sup> century), marked by the rising and rule of a dynasty of Muslim war-monks who adopted a quite rigid interpretation of Islam, resulting in religious fanaticism. It is certain the Holy Mary miracle served the propaganda of the Catholic Kings, who disseminated it during the Christian Reconquest. In addition,

it allows us to conclude that, more than three centuries after the city's conquest by the Arabs, still resided in Faro an important Christian community. That, on the one hand, points to the existence of a tolerant society, and, on the other hand, to the age-old devotion to the Mother of Christ by Faro's inhabitants. Another factor that helps to explain the Marian devotion is the fact that the Mother of Jesus (considered in the Koran a great prophet) was subjected to a great reverence by the Muslims.

### **The Legend of the Alface's Moor**

One of the oldest known legends of Faro is the **Legend of the Alface's Moor**, whose report reached us by Friar Vicente Salgado, in his *Ecclesiastic Memoirs of the Algarve of 1786*. According to legend, two Moors, one from the Alface settlement and another from Estoi, started a dispute over the hand of King of Holy Mary Ibn Harun's daughter (Faro). The King promised the beautiful princess to the man who was able to bring abundant water to the city. Against all expectations, the diligent Moor from the Alface gathered his men and, in a few days, built an aqueduct with which he supplied the city with fresh water from the fountain of Alface, winning the King's appreciation and the love of his daughter, a beautiful Moorish princess of long black hair.

# GREAT HISTORICAL EPISODES OF CULTURE IN FARO

## Samuel Gacon and the Birth of the Printing Press

The introduction of the printing press in Portugal is owed to the Jewish community, forced to escape the fearsome Spanish Inquisition, instituted with the support of the Catholic Kings (1487). Faro was a city known for its busy port through which circulated a lot of commerce with Spain, the Mediterranean and northern Africa. There arrived many Jews, some stayed while others headed to cities such as Beja or even Lisbon. Among those who took up residence in Faro was Samuel Gacon, from Seville. He opened a small typographic workshop in Faro's Jewish neighborhood, placed at the current D. Afonso III Square.

The early days of the printing press in Portugal are inseparable from the Jewish community, for which pioneers such as **Samuel Gacon** printed religious-themed books in Hebrew. Among those, we can highlight the *Pentateuch*, printed in Faro's typography in 1487, and considered to be the oldest book printed in Portugal. It is a cultural treasure, being the only known copy at the British Museum.

Less than forty years after the invention of the printing press by Gutenberg (1450), Gacon brought to Faro the first printing press and the first set of movable type used in Portugal, initiating a new chapter in the history of Portuguese culture. In Faro,



The *Pentateuch*.

**Samuel Gacon** developed his activity for a decade, having printed, besides the *Pentateuch* (the first five books in the Hebrew Bible called the *Torah*), a *Talmud*, in 1492. Unfortunately, after the edict of expulsion of Jews, issued by King Manuel I, in December 1496, Faro's typographer, as well as a large part of the Jewish community, was forced to abandon the country.

Samuel Gacon was a man of vision who understood the importance of the printing press, and whose contribution for Portugal's culture is nowadays recognized. Therefore, in July 2017, the city of Faro commemorated the typographer at the conference "*Pentateuch*: commemoration of the 530 years of the printed book in Portugal," on the month that marked the launch of a new facsimile edition of the *Pentateuch*, supplemented with an introductory study by Professor Manuel Cadafaz de Matos.

Faro was, thanks to Samuel Gacon, the birthplace of Portugal's typographic activity, a tradition the city continues to honor. In fact, the graphic arts blossomed in the Algarve's capital, where, according to Teodomiro Neto<sup>3</sup>, were, in the 19<sup>th</sup> century, a dozen typographies, a number that doubled in the mid-20<sup>th</sup> century.

The first of these modern typographies was built, in 1833, to print the newspaper *Crónicas do Algarve*. This newspaper, supposedly the first newspaper in the Algarve, marked the birth of a regional press, for which Faro contributed in a decisive way throughout the years. Effectively, it was in this city that weekly newspapers were created, namely *O Algarve*, founded in 1908 and extinct in 2012, and the *Correio do Sul*, founded in 1920, and directed by Mário Lyster Franco between 1946 and 1981, year in which closed down.

In Faro was also formed the newspaper *Folha do Domingo*. Founded in July 1914, the official organ of the Diocese of the Algarve is one of the thirty-one newspapers published in Portugal uninterruptedly, more than a century ago. This newspaper, printed for decades at the old Union typography (located at the Município Street), was distinguished, in 2017, by the President of Portugal, Marcelo Rebelo de Sousa, within an initiative of the Portuguese Press Association (API, in Portuguese), that intends to present

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3 NETO, Teodomiro (2012).

an application to UNESCO, in 2018, for the recognition of the centennial Portuguese press as Intangible Cultural Heritage of Humanity.

Dozens of contributors passed by these newspapers, intellectual figures like Cândido Guerreiro, Joaquim Magalhães, Pinheiro e Rosa or Teodomiro Neto, who authored hundreds of articles about poetry, history and Algarve's cultural heritage.

## **The Library of Faro's Episcopal Palace**

In 1540, King João III elevated Faro to city, decreeing equally the transfer of the seat of the bishopric from Silves to Faro. In practice, this meant attributing to the city a status of capital of the region.

In 1577, Bishop D. Jerónimo Osório set up residence in some houses at the Sé Square, being, years later, substituted by the current Episcopal Palace (see Noteworthy Monuments). D. Jerónimo was a prestigious intellectual and theologian who published several theological, historiographic and philosophic works. It is known the bishop had a valuable library, which he would have had brought with him to Faro.

In 1595, D. Fernando Martins de Mascarenhas was nominated Bishop of the Algarve, a renowned intellectual and theologian, who also had an important private library. Therefore, we may confirm **Faro's Episcopal Palace Library** would have been one of the most important in the country, at least on subjects such as theology and canon law.

With the loss of independence in 1580, Portugal became part of the Spanish Crown, forming, this way, the biggest empire in the modern age. While trying to go against the power of the Iberian Catholic kingdoms, Queen Elizabeth I of England launched the so-called Anglo-Spanish War (1585-1604), during which several naval battles took place. It was in this context that Robert Devereux, Earl of Essex, attacked the city of Cadiz, on June 30, 1596, heading afterwards to the Algarve's coast.

On July 23, 1596, the Earl of Essex disembarked his troops near Faro

and, for two days, sacked the city, without finding resistance, since the city's garrison (led by the bishop) was in Lagos. After having conquered a valuable loot at Cadiz, the English buccaneer failed his expectations by not achieving the same in Faro. Yet, before abandoning Algarve's capital, he burnt the majority of its churches and convents, and plundered the valuable library at the Episcopal Palace, in which was D. Fernando Martins de Mascarenhas personal library and an unidentified number of volumes.

In 1600, the Earl of Essex donated to his friend, Thomas Bodley, from the University of Oxford, 176 titles, consisting of a total of 215 volumes sacked at Cadiz and Faro<sup>4</sup>. Among these, 91 volumes belonged demonstrably to the Bishop of the Algarve, since they have his coat of arms on the binding. However, even though the majority of the remaining books were from the Spanish city, it is possible that some non-identified titles belonged to Faro's Episcopal library.

The Bishop of the Algarve's valuable library is deposited, since then, in the Bodleian Library at the University of Oxford. Yet, given its enormous historical and cultural value, in 2013, the Faro 1540 Association formally solicited the British authorities its return to the city where the books were stolen from.

## **The Patronage Acts of the Bishop D. Francisco Gomes do Avelar**

The 1755 earthquake sent the Algarve and its capital into a period of recession. Fortunately, in 1789, Queen Amélia nominated D. Francisco Gomes do Avelar for the diocese of the Algarve. The bishop would prove to be one of the most dynamic Portuguese bishops of his time.

Confronted with the ruin of a large part of the Algarve's ecclesiastic heritage, Bishop **D. Francisco Gomes do Avelar** sponsored the construction and reconstruction of churches all over the region. In Faro, where the effects of the earthquake had been devastating, the Bishop sponsored the

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<sup>4</sup> CUNHA, João Teles (2007). *A memória à luz da história ou a biblioteca do Bispo do Algarve revisitada*. Faro: Universidade do Algarve

construction of the new Santa Casa da Misericórdia hospital and the reconstruction of its church. The same happened with the Sé Cathedral and the São Pedro, São Francisco, Santo António dos Capuchos, Ordem Terceira de São Francisco and São Luís churches.

It was precisely on this field of restoring the architectural heritage that Bishop D. Francisco Gomes revealed a completely unusual vision for his time, leaving behind an unforgettable mark on Algarve's culture. Effectively, in a time characterized by a total callousness regarding cultural heritage, the bishop was a true pioneer in the defense of Algarve's artistic and architectural heritage. He sought to restore, and not simply rebuild, the ruined buildings, preserving the characteristic elements and styles of previous centuries, when possible.



**“The Miracle of the Temple Door”.**  
Photo kindly provided by Faro's Municipal Museum.

Another side of the bishop of the Algarve's patronage was the commission of an important set of paintings that served as a teaching instrument of the Catholic faith. During his stay in Rome, D. Francisco Gomes do Avelar was introduced into the circle of artists working in Rome at the famous Clementine Academy, painters such as Tomaso Conca, Liborio Guerini and Marcello Leopardi, and the painter Domingos António Sequeira (at the time a scholarship holder in Rome). Sequeira would be one of the greatest representatives of the neoclassicism in Portugal, like the equally talented Vieira Portuense, to whom the Bishop commissioned a set of four paintings on canvas representing the **"The Four Doctors of the Church."**



**The Arco da Vila. Photo kindly provided by the Faro 1540 Association.**

Among the dozens of paintings commissioned by the Algarve's bishop, have survived important works, namely **"Christ Child among the Doctors"** by Marcello Leopardi, and **"The Miracle of the Temple Door"** by Tommaso Conca, exhibited in the Ancient Painting room at Faro's Municipal Museum.

The artistic patronage of D. Francisco Gomes do Avelar profoundly affected the transition years between the 18<sup>th</sup> century and the 19<sup>th</sup> century. Actually, the Bishop of the Algarve anticipated in about ten years the introduction of the neoclassicism in Portugal. The introduction of neoclassic vocabulary happened not just in painting but also in architecture, thanks to the work of Francisco Xavier Fabri, the architect who projected the Arco da Vila (National Monument) and the reconstruction of several churches in the Algarve.

## The Social and Artistic Gatherings at the Café Aliança

With more than a century, the Aliança café is one of the cultural symbols of the city, having been classified, in 2004, by the Ministry of Culture, as a building of “cultural relevance” and “bearer of Faro’s collective memory.”

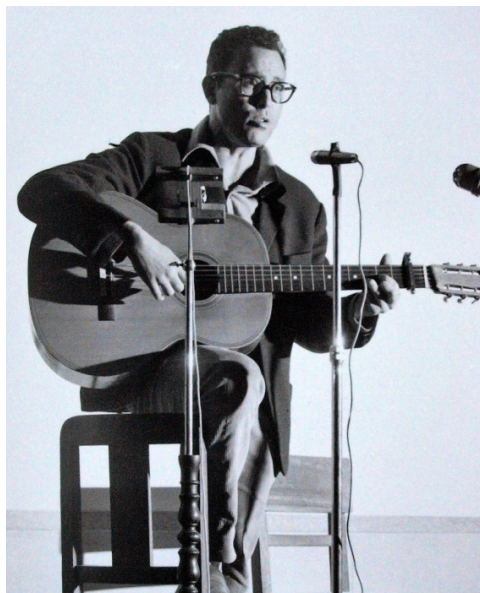
Stage for many lively social and cultural gatherings, it was attended regularly by poets from the Algarve like Cândido Guerreiro, João Lúcio, António Aleixo and António Ramos Rosa, and occasionally by great figures of the national culture, namely Fernando Pessoa, Bernardo Santareno, Almada Negreiros and Virgílio Ferreira.

During World War II, the Aliança café became particularly notorious. It became a meeting place for refugees escaping the Nazi regime who lived in Faro, such as Hélène de Beauvoir and her husband. Other visitors were figures such as Simone de Beauvoir, Amália Rodrigues and Marguerite Yourcenar who, according to the historian Teodomiro Neto, visited the city invited by the Alliance Française in 1960, to deliver a speech dedicated to the theme “Fonction et Responsabilité du Romancier Moderne.”

A frequent customer of the Aliança was **Zeca Afonso** in the years in which “the freedom troubadour” was a teacher of French and Portuguese at the Industrial and Commercial School of Faro (currently Tomás Cabreira Secondary School). It was in Faro, even maybe sitting at the table of the Aliança and at other cafes in the city that the great protest singer composed, in the beginning of the 1960s, ballads such as “Menino de Oiro.”



The outside sitting area of the Aliança café in the 1960s. Available at: <http://faro-com-patrimonio.blogspot.com/2010/12/cafе-alianca.html>

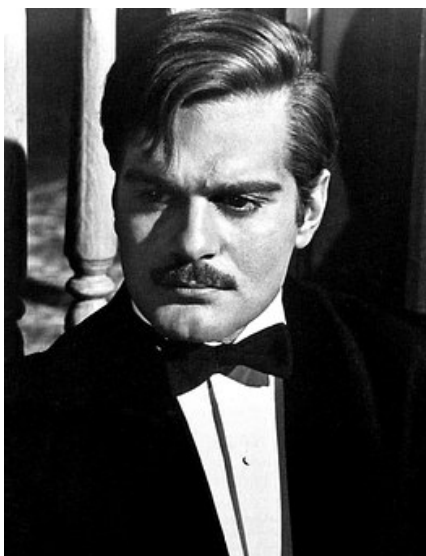


**José Afonso. Photo kindly provided by José Afonso Association.**

With the inauguration of Faro's International Airport and the beginning of the tourism industry, in the end of the 1960s and beginning of the 1970s, the Algarve received the visits of great international stars. Therefore, celebrities such as **Ingrid Bergman**, immortalized in films like *Casablanca* (1942) and *Gaslight* (1944), the actor **Omar Sharif**, unforgettable in classics like *Lawrence of Arabia* (1962) and *Doctor Zhivago* (1965), or **Leonard Bernstein**, composer of the well-know *West Side Story* (1961), visited the Algarve's capital and drank their coffee at the Aliança café.



**Ingrid Bergman.**



**Omar Sharif.**

## Faro – Capital of Poets

Land of poets, the Algarve was, in the opinion of Teodomiro Neto, the cradle of an Arab poetic school whose great names were Ibn Qasî (Silves, 12<sup>th</sup> century), Darrâj al-Kastali (Cacela, 11<sup>th</sup> century) and Ibn Al-A'la Iam (Faro, 12<sup>th</sup> century). This prolific poetic tradition was reborn in the 19<sup>th</sup> century with João de Deus and flourished in the beginning of the 20<sup>th</sup> century thanks to Cândido Guerreiro (1871-1953), João Lúcio (1880-1918) and Emiliano da Costa (1884-1968). The poetry of the latter painted with words the land and the soul of the Algarve, and his influence spans throughout the 20<sup>th</sup> century, being present in the works of poets like Tito Olívio.

None of these poets was born in Faro, but they spent there part of their lives. Effectively, if it is certain the Olhão-born João Lúcio and the Tavira-born Emiliano da Costa used to frequent the cafes and social gatherings of Faro, the Loulé-born Cândido Guerreiro lived and worked as a notary in Faro for decades. There, the poet integrated the literary movement of the so-called Modernist “Portuguese Renaissance” and wrote books, such as *Promontório Sacro* (1929) and *Auto das Rosas de Santa Maria* (1940). Currently, the poet’s house, where Cândido Guerreiro lived the last decade of his life, is on the verge of being classified by IGESPAR (Management Institute of Architectural and Archeological Heritage).

In the heat of World War I, the city witnessed the birth of *O Heraldo*, a cultural newspaper that expressed support for the Futurist Movement, headed by figures such as Almada Negreiros, Mário de Sá Carneiro and Fernando Pessoa, poets who in these years were uncomprehended by the cultured Portuguese elites. Among the re-



**Home of the poet Cândido Guerreiro. Photo kindly provided by the Faro 1540 Association.**

gular newspaper contributors was the young Faro-born Mário Lyster Franco, whose father, the painter Carlos Augusto Lyster Franco, founded *O Herald*, together with the painter Carlos Porfírio.

Years later, in the mid-1950s, Faro witnessed the birth of one of the biggest talents in modern Portuguese poetry. António Ramos Rosa, whose work reflects on writing and poetic creation, is, since the 1970's, renowned as one of the biggest names in national poetry.

Throughout the beginning of the 21<sup>st</sup> century, the capital of the Algarve has celebrated the legacy of its poets through events, such as Faro Capital of Poets and Poetry, and awarded the António Ramos Rosa National Poetry Prize (both promoted by the Municipality of Faro), or The Poetry & Company Festival, organized by the ArQuente Association. These events intend to disseminate the poetry and promote poetic creation, by holding recitals, debates and exhibitions all over the city.

## **Faro – National Capital of Culture 2005**

The event Faro – National Capital of Culture 2005 (FNCC) constituted one of the most important moments in the history of Faro's culture (and in the Algarve). The project was launched in 2001, but only in July 2004 was published the Council of Ministers' resolution. This resolution allowed the creation of the FNCC mission structure, securing the human, material and financial resources for its implementation, including nominating the professor and historian from the University of Algarve, António Rosa Mendes, event commissary.

It was the objective of Faro – National Capital of Culture to recover the city and the region from its cultural marginal situation, attracting the general public to cultural activities. It intended to invest in the continuity and consolidation of cultural projects in the city and region, and contribute for the elevation of the cultural level of Algarve's society. It also planned to project the city and the Algarve, nationally and internationally, as centers for cultural

tourism and for activities connected to the industries of culture and leisure.

The Faro – National Capital of Culture 2005 began on April 30, 2005, with a huge celebration in downtown Faro, serving as a stage for dozens of artists from several areas (contemporary circus, music, theater and dance). The official opening celebrations ended with a concert by the Algarve's Orchestra (and invited soloist Anabela Chaves), conducted by Álvaro Cassuro, playing at the Great Auditorium of the University of Algarve, and was attended by the then Minister of Culture, Isabel Pires de Lima.

One of the high points of FNCC 2005 was **the inauguration of the Figuras Theater**, on July 1, 2005, with the concert by the London Symphony Orchestra. At the Figuras Theater (work by the architect Gonçalo Byrne) also performed the Portuguese Symphony Orchestra and the maestro António Victorino d'Almeida. The latter performed in a concert interpreting his own compositions for cinema. In addition, the Cornucópia Theater performed for the first time in the Algarve with the stage play *The Adventures of Aesop*, a comic-opera by António José da Silva (*The Jew*).

Among the cultural events happening in Faro, it is worth mentioning the display of drawings by the Architect Álvaro Siza Vieira, at the Trem Gallery, the exhibition "Movie Poster" at the Faro's Municipal Museum and the performance of the play *Othelo* by William Shakespeare, directed by Joaquim Benite, at the historical stage of the Lethes Theater.

The last great event of the FNCC was the exhibition "Between Heaven and Earth: Sacred Art of the Diocese of Beja." Inaugurated in December 2005, this exhibition was at Faro's Episcopal Palace for a year, and it resulted in a partnership between the dioceses of the Algarve and Beja.

Apart from the city of Faro, the FNCC program was extended to all Algarve's municipalities, in a total of 154 events in cultural expression areas such as plastic arts, music, film, literature, dance, theater and contemporary circus.

# THE PUBLIC SHOWS

Over the centuries, the capital of the Algarve was a stage for several cultural expressions, having achieved particular importance in the organization of public shows, such as theater, music and film, with a huge socio-cultural impact. Great names of Portuguese and International music performed on the stages of the city in the last 150 years.

## Lethes Theater

On the stage of the emblematic Lethes Theater, the most prestigious concert hall in the city between the mid-19<sup>th</sup> century and World War I, performed, over the years, the best amateur theater companies in the Algarve. For that matter, there the Algarve-born Teresa Aço (natural from Silves) made her debut, being years later considered one of the great operetta actresses in Portugal.

In the end of the 19<sup>th</sup> century, several professional companies from Lisbon and even from Spain performed in the Lethes, where names like Capianni, Viana da Mota and the singer Salud Otan stand out. One of the high points was the performance, in February 1889, of Filomena Bensisci, contralto from La Scala Theater in Milan.

During these years, the city's elite regularly attended the Lethes Theater to watch plays, such as *Frei Luís de Sousa*, *O Alfageme de Santarém*, *Santo António* and *The Grand Duchess of Gerolstein*, conducted by António Neves and directed by Manuel José Sanches.

In the beginning of the 20<sup>th</sup> century, this theater closed down for repairs, reopening in April 1908 with a renewed image, with the new lighting system in acetylene and the ceilings and a downstage curtain painted by Faro's artist José Filipe Porfírio. The reopening show was by the Lisbon Gymnasium Theater Company, who performed some popular comedies. It is worth to mention that, during the 1930s and 1940s, the

Lethes Theater received the Sport Lisbon and Faro theater section, who performed some amateur theater plays.



Lethes Theater. Photo kindly provided by Faro's Municipal Museum.

In the beginning of the 1970s, **The Algarve Cultural Circle Theater Group** (formed in 1957), resulted in the **Lethes Theater Group**, directed by **Dr. Emílio Campos Coroa**, one of the biggest disseminators of theater in the Algarve. For some years, this group gave a cultural boost to the most emblematic theater in the city, including having organized the Algarve Free Theater Festival.

## The Bandstand



The bandstand. Photo kindly provided by Sandra Jesus.

Together with the Lethes Theater, the great cultural space in the city, in the beginning of the 20<sup>th</sup> century, was the **bandstand at the Manuel Bivar Garden**, a structure acquired by the City Council in 1889. There performed for decades some Philharmonic bands brightening spring Sundays and summer nights for Faro's inhabitants in this privileged space of leisure. Among the first "musical bands" of Faro, it is worth to highlight the "**8<sup>th</sup> of December**" **Philharmonic**, that appeared in the 1880s, and was conducted by José Maria de Assis, and **Faro's Volunteer Firemen Band**, formed in 1897.

Apart from the bandstand, the philharmonic bands of the city performed on other stages, like the Circus Theater a stage where, in 1916, debuted **Faro's Symphony Orchestra**, organized by the maestro Rebelo Neves. It also welcomed musicians from the Army Band and from several recreational bands of the city.

## The Birth of Cinema and the Construction of Cine-Theaters

In 1895, the Lumière brothers promoted the first animatograph session, a symbolic moment signaling the birth of cinema. The animatograph reached the Algarve's capital very early. It was on September 11, 1898, that Faro's elites witnessed the moving images for the first time, at a historical session on the stage of the Lethes Theater. We may avow that, since that day, Faro has been a cinema-loving city.

In the first years of the 20<sup>th</sup> century, when cinema was on its first steps, several traveling animatographs passed through the city. Staying only a few days, they dazzled the people of Faro with the latest film releases, namely *The Life and Passion of Jesus Christ* (1903) by Ferdinand Zecca and *The Devil's Seven Castles* (1906), by Georges Méliès, or documentaries like *The Coronation of King Edward VII* (1907).

In 1908, the city welcomed the High Life Hall, a modern animatograph installed for weeks at the D. Francisco Gomes do Avelar Square (by Manuel Bivar Garden), attracting people with a dozen recent films of European production, such as *Fountains of Versailles* and *The Voyage across the Impossible*.

Up to the end of World War I, cinema lovers could watch animatograph sessions at the **Circus Theater**. It was the biggest concert hall in the city (with more than 1,000 seats), built in 1909, where many theater, vaudeville and circus companies performed, until it was closed down in 1917.

In September 1916, the **Farense Cine-Theater** opened, located in downtown Faro. The hall would be used until 1951, playing the great European and American movie classics, such as Charlie Chaplin's comedies, Errol Flynn's swashbucklers and Cecil B. DeMille epics.

In the summer of 1950, the city witnessed the inauguration of the **São Luíz Terrace Park**, an outdoor concert hall (placed facing the Municipal Market), built for the same company that administered the Farense Cine-Theater. During the summer months, the São Luíz Terrace was a stage for theater

plays, shows, vaudeville shows, folklore festivals and, of course, movie sessions. On this stage, unfortunately demolished in the end of the 1980s, performed several national and even international artists, like a young Julio Iglesias on his first Portugal tour, in the beginning of the 1970s.

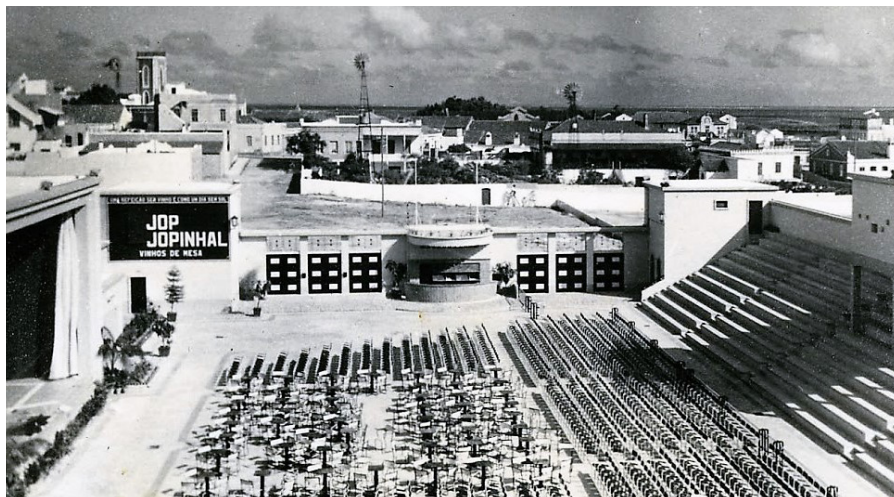


Photo of the São Luíz Terrace Park. Available at:  
<https://promontoriodamemoria.blogspot.pt/2009/07/inauguracao-do-esplanada-sao-luis.html>

In the end of the 1940s, the Farense Cine-Theater did not meet the needs of the population anymore. Therefore, in 1952, this hall was rebuilt giving place to the new and modern **Santo António Cine-Theater**, already equipped with a modern projection machine and air conditioning system. The inauguration of this space, with 1,100 seats (the biggest in the Algarve), was a social event, allowing the people of Faro to enjoy for the first time a comfort only reserved for the movie buffs who attended the best movie theaters in Lisbon and Porto.



**Photo: The entrance of the Santo António Cine-Theater. Col. Estúdio Horácio Novais I FCG – Art and Archives Library. Available at: <https://www.flickr.com/photos/biblar-te/8852290542/in/photostream/>**



**Photo: Santo António Cine-Theater. Col. Estúdio Horácio Novais I FCG – Art and Archives Library. Available at: <https://www.flickr.com/photos/biblar-te/8851679401/in/photostream/>**

By this iconic movie theater, part of the collective imagination of all Faro's inhabitants who reached adulthood in the 20<sup>th</sup> century, paraded film classics such as *Ben-Hur*, *The Sound of Music*, *The Godfather*, *Jaws*, *Rocky* or *E.T.*, as well as the *Star Wars* and *Star Trek* sagas, the adventures of Indiana Jones, or of 007 and stars like Sean Connery or Harrison Ford.

Unfortunately, the proliferation of video clubs and the appearance of shopping centers with modern movie theaters dictated the decline and end of iconic places like the Santo António Cine-Theater all over Europe. Its last screening was on July 31, 2001, a moment to remember with the projection of the film *Cinema Paradiso*, by the Italian director Giuseppe Tornatore, constituting, without any doubt, one of the best tributes to the memory of cinema.

## Theater and Musicals

As it had happened on the first decades of the 20<sup>th</sup> century with the old Circus Theater and Farense Cine-Theater, from the 1950s onwards, the newly built Santo António Cine-Theater was the city's great stage. It welcomed, besides film screenings, theater companies (amateurs and professionals), vaudeville shows and even opera on their tours throughout the country or on south Europe tours. For that matter, at the Farense Cine-Theater performed national singers, namely Amália Rodrigues, Tony de Matos, Max and Francisco José.

In November 1973, the **Algarve's Regional Conservatory** was officially founded, directed by its founder, the notable Algarve-born pianist, **Maria Campina**, who passed away in 1984. For twenty years, this music academy operated at the Lethes Theater, however, due to the increasing number of students, it was necessary to build a new school on a lot given by Faro's Municipality. The new building was inaugurated in 1993, thanks to the efforts of Pedro Ruivo, Maria Campina's husband. There were taught basic and complementary classes of piano, organ, accordion, violin, cello, guitar, flute, transverse flute, clarinet, saxophone, trumpet and ballet classes.

Honoring its founder, the Pedro Ruivo Foundation introduced the Maria Campina International Piano Prize. Additionally, the Conservatory building displays a small museum dedicated to the great Algarve pianist. Over the years, the **Pedro Ruivo Auditorium** at the Conservatory has been a stage for numerous shows of vaudeville, classical music concerts, popular music and even opera. There performed names such as Dulce Pontes and Jorge Palma, or the Strauss Festival Orchestra, the Strauss Ballet Ensemble and also the National Opera Theater and Ballet of Moldavia.

For its vital contribution for the musical education of the Algarve's people, the State Department of Culture distinguished the Maria Campina Algarve Regional Conservatory with the Medal of Cultural Merit.

In February 1995, the **ACTA (The Algarve Theater Company)** was founded in Faro. It was the initiative of a group of theater lovers and promoters, headed by José Louro, who was its first Artistic Director. It is the only professional theater company in the Algarve (financed by the Ministry of Culture), and seeks to unite artistic production, translated by an eclectic programming essentially entertaining, with an educational side. Since 2012, the ACTA, directed by the actor and stage director Luís Vicente, is located at the historical Lethes Theater.

In 2002, the demolishing of the emblematic Santo António Cine-Theater, in order to give place to an ordinary shopping center, left the city orphan of its main show room. In that sense, it was necessary to build **Faro's Municipal Theater** (also known as **Figuras Theater**), a modern hall equipped to host shows as distinct as classical music orchestras, popular singers, contemporary dance, ballet, theater and digital cinema.

Inaugurated in 2005, in the context of Faro – National Capital of Culture, Faro's Municipal Theater is today the main cultural center in Algarve's capital, promoting the meeting of audiences and performing arts thanks to a diversified quality programming, including an educational approach to the consumption of the performing arts.

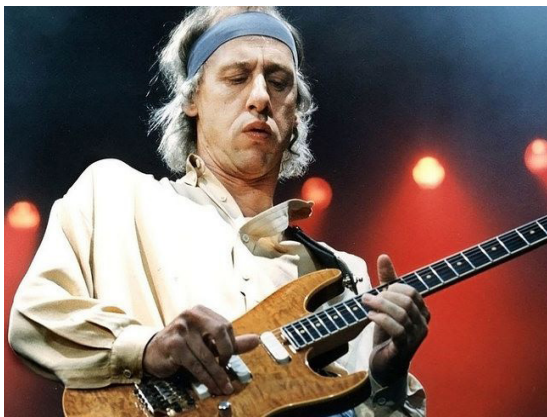
**The Figuras Theater** welcomes regularly the Algarve Orchestra and the Algarve Dance Company, but also the Folkfaro – The City of Faro’s International Folklore Festival (August) and the City of Faro’s Charolas (New Year traditional chants) Meeting (January). On this stage have performed great national artists such as Carlos do Carmo, Ana Moura, Camané or Raquel Tavares.

Currently, the city’s cultural programing is also connected to the Lethes Theater, that welcomes events such as the Faro Blues – Faro International Blues Festival (organized by the Blues a Sul Association), the Fado Gala (organized, every year, by the Algarve Fado Association), and concerts by the South Classical Orchestra.

Since 2007, the **XXI Music Association** organizes the **Faro Organ Festival**, an initiative that takes place on the month of November at the Sé Cathedral and the Carmo Church, contributing to the promotion and valorization of musical heritage.

## The Big Musical Shows

Throughout the western world, the 1980s signaled the proliferation of music shows at sports facilities able to host massive crowds. In Faro, the São Luís Stadium also welcomed important music events, with the performance of Roberto Carlos (in 1988) and the **Dire Straits** (in 1992). For that matter, Mark Knopfler’s mythic band, extremely popular in Portugal, included for the first time the Algarve’s capital on the itinerary of the great Rock concerts.



Mark Knopfler, lead singer of the Dire Straits.

Truly historical was also Luciano Pavarotti's concert, sponsored by the Algarve Tourism Region, held on June 21, 2000. On that night, the great Italian tenor stepped up to the stage set for the event on the São Luís Stadium (with a set by the architect Tomás Taveira) and interpreted arias from Puccini, Verdi and Mascagni, accompanied by the young soprano Carmela Remiggio and by the North Orchestra.

As a university city, Faro witnesses and participates for more than three decades in the University of Algarve Academic Week. It is an outdoor event, on different places in the city, with concerts by artists such as Rui Veloso, Luís Represas, GNR, the Brazilian Daniela Mercury, the British band James, the English Lloyd Cole and, several times, the indispensable Xutos e Pontapés, among many others.

Since 2014, Faro's historical center welcomes the **F Festival**, a huge cultural event that favors Portuguese music, but whose programming also includes exhibitions, cultural debates, street entertainment and stand-up comedy. The F Festival is an initiative from Faro's Municipality, with Faro's Municipal Theater, Ambifaro and the producer Sons em Trânsito. On the festival stage have performed renowned artists, namely Ana Moura, Aurea, Sérgio Godinho, Moonspell and The Gift, and young talents, such as Raquel Tavares, D.A.M.A and the Faro-born Diogo Piçarra.

## ASSOCIATIONS AND CULTURAL IMPETUS IN FARO

Since the end of the 19<sup>th</sup> century, several cultural associations have appeared in Faro promoting activities related to music, cinema, dance, theater, poetry, photography and folklore. Its contribution for cultural impetus in Faro's district is currently inestimable. In addition, it is possible to affirm that the many activities these associations developed and continue to develop constitute an essential part of Faro's cultural history.

In a period in which the government paid little attention to culture, in Faro as well as in most of the country, cultural entertainment depended completely upon the citizens' initiative. In this sense, in 1863, the local elites created the **Farens Club**, forever located at an 18<sup>th</sup> century manor house in Santo António Street. Throughout the years, it was a place for cultural and social debate, balls, amateur theater plays, music and poetry recitals, and where many other cultural events took place.

In 1898, was created the **Faro Gymnasium Club**. In 2015, after several years of inactivity, this centennial cultural association (located in downtown Faro) reinitiated its cultural and recreational activities, among them the Spoken Word Festival.

One of the oldest and most important cultural associations in Faro is the **Farens Recreational Artistic Society** (known as **Os Artistas**). It was created in 1906, but the first statutes were only approved in the next year. Since May 1917, this association is located at the Montepio Street, a space previously rented to the Faro Gymnasium Club.

On the main hall of The Artists performed several amateur theater companies, over the years. On its outdoor sitting area, stage for numerous balls cheered by musical bands from the Algarve, such as the Gatos Brancos, performed also inescapable names of Portuguese music, such as José Afonso and the Sheiks. It is also important to mention that, for decades, the Farens Recreational Artistic Society had its own philharmonic band.

In the beginning of the 1930s, was created the **Faro Folkloric Group**, the great representative of Algarve folklore. Therefore, apart from numerous performances in and outside Portugal, its activities include also research and organization of ethnographic exhibitions, the teaching of regional dances at schools and the organization of events like the **FolkFaro – City of Faro International Folklore**. Permanent member of the Portuguese Folklore Federation, and one of the founding groups of the Algarve Folklore and Ethnography Association, the Faro Folkloric Group was distinguished in 2002 with the City's Gold Medal by the City Council.

The year 1941 signaled the founding of the **Camões Cultural Circle** (afterwards named **Algarve Cultural Circle**), with the objective of promoting the debate around culture. For decades, this association founded by the teacher Joaquim Magalhães, organized debates and conferences about several themes, and it brought to Faro illustrious intellectuals like the Dutch professor Houwvens Post, from Utrecht University (in 1960).

At the old headquarters on Conselheiro Bivar Street, the associates of the Algarve Cultural Circle had access to a precious library, watched conferences and music or poetry recitals regularly and even theater plays staged by the **Algarve Cultural Circle Theater Group**. This historical cultural association would close down in the 1980s, but, in 2017, it was again reactivated.

In 1942, emerged the **Algarve Alliance Française**, with the objective of disseminating the French language and culture. This cultural association, still in activity, was founded by the painter Hélène de Beauvoir (Simone Beauvoir's sister), her husband Lionel de Roulet, the Faro-born painter Carlos Porfírio and the then dean of Faro's High School, Monteiro Simões. Exiled in Faro during World War II, Hélène de Beauvoir and her husband contributed a lot for the cultural dynamics of the city, through the organization of conferences, exhibitions and French language courses. They were also the co-founders of the magazine *Afinidades*, edited by the French Institute, being the first issues printed at the União Typography.

In the 1950s, a group of film-lover friends composed of Joaquim Magalhães, António Ramos Rosa, Armando José Rocheta Cassiano, Duarte Infante, Jorge Mascarenhas and João Pinto Dias Pires, founded the **Faro CineClub**.

Since 1956, the club has promoted film literacy through the dissemination of some of the best world cinema, frequently not inserted in the Portuguese commercial circuit. For that, it organizes film sessions at the Portuguese Youth Institute Auditorium, at its headquarters and sometimes at other historical places in the city, like the cloisters of the Nossa Senhora da Assunção Convent/Municipal Library. Note that the FCC has one of the best film libraries in the country, with a bibliographic and audiovisual collection with thousands of titles available for consultation at its headquarters located on Dr. Francisco Souza Vaz Street, Allotment J, ground level, Store A.

With almost two decades of existence, the **Musician Recreational and Cultural Association** aims to support the development of Faro's youth through different forms of cultural-artistic expressions. In this sense, this association promotes music classes of several instruments and provides rehearsal, exhibition rooms and an area for musical and cultural shows, including debates and workshops.

In 1980, a group of choir music enthusiasts, headed by Canon José Pedro Martins, founded the **Ossónoba Choir Group**. In 1995, was born the children's choir Little Singers of Ossónoba, constituted by the children of the Ossónoba Choir elements and, in 2002, was formed the group Ossónoba Youth Choir, currently constituted by about twenty teenagers between the ages of 14 and 19.

Throughout the years, the choir groups have participated in hundreds of festivals and cultural events in Portugal and abroad, taking with them the music and the name of Faro to countries such as Spain, Italy, France and Brazil. Since 2012, the Ossónoba Choir organizes the **Solstice Musical**, a summer event that takes place in Faro's downtown area and includes dance, theater and folklore shows.

In 1982, the Faro City Council and a group of citizens founded the **Faro Philharmonic Association**, with the fundamental goal of creating a Philharmonic Band and a school of music that promoted the teaching and dissemination of musical art. Currently, the Philharmonic Band is constituted by 42 musicians of several nationalities, counting with about sixty students and nine teachers in their Music School.

Over the years, the Faro Philharmonic Band organized several music festivals and hundreds of performances on stages such as at the Faro Municipal Theater, the University of Algarve's Auditorium in Gambelas, the Lethes Theater and the Portuguese Youth Institute Auditorium.

Recognized since 1998 with the Stature of Public Utility, the Faro Philharmonic Association presently includes 280 associates, and, in 2003, it was honored with the City of Faro's Silver Medal.

Throughout its existence, the **ArQuente Association** has been a dynamic presence in the regions' cultural panorama. It intends to develop quality productions that promote and value Algarve's culture. Among the initiatives it develops, stand out the Poetry & Company Festival, an event taking place on several places at Faro's historical center, and it intends to bring closer the general public of poetry, introducing the new Algarve-born and national poets.

Formed in March 2009, the **FARO 1540 – Association of Defense and Promotion of Faro's Environmental and Cultural Heritage** (recognized with the statute of ONG – Non-governmental organization of environment and cultural heritage) includes more than 200 associates, and develops an important work of cultural promotion and boost. Among the initiatives promoted by FARO 1540 stand out the FARCUME – Faro Short Film Festival taking place in August, the Fartoon – Faro Cartoon Show taking place in November, and the debates of themes related with the cultural and environmental heritage in Faro's municipality.

In 2013 was founded the **Cultural Association – Lieutenant Palace**, located in one of the city's famous buildings, Lieutenant João de Carvalho Palace (located on the Conselheiro Bivar Street). This association in-

tends to contribute to the cultural and creative dynamics of the Algarve's capital, seeking it through a fusion of past and future, and to stimulate the region's brands and creatives.

With the objective of promoting artistic creation and the development of creativity, was created the **AMARELARTE – Cultural and Recreational Association**, which organizes several activities intended for children and adults, namely art workshops for children, or guitar courses, piano, theater and drama classes.

Since 2007, the **Tertúlia Fareense** (an informal group of Faro residents) gathers monthly to enjoy the Portuguese and Algarve cuisine and debate Algarve's history and its cultural and environmental heritage, at dinner parties that always include an invited speaker.

## 10 GREAT CULTURAL FIGURES OF FARO IN THE TWENTIETH CENTURY

Throughout this *Brief Cultural History Faro*, we had the chance to mention the significant contribute of people such as the typographer Samuel Gacon, the bishops D. Fernando Martins Mascarenhas and D. Francisco Gomes do Avelar, the great woodcrafter and sculptor Manuel Martins, cultural driving forces like Maria Campina, Emílio Campos Coroa and José Louro, or historians like António Rosa Mendes, José Vilhena Mesquita and Teodomiro Neto. We also remembered the work done in the last years by personalities such as Manuel Batista, Pedro Bartilotti, Fernando da Silva Grade and Anabela Moutinho. Yet, we consider vital to highlight, through a biographic note, the contribution of ten late Faro people who marked Algarve's culture (as well as the Portuguese) in the 20th century.

### **JOSÉ SIDÓNIO DE ALMEIDA (1918-1997)**

José Sidónio de Almeida was born on July 10, 1918, and studied at the Tomás Cabreira Industrial and Commercial School. However, his calling for the arts led him to abandon his course moving to Coimbra, where he lived and worked for several years.

This outstanding Faro-born painter, whose body of work displays neo-realist and surrealist influences, started by drawing and making caricatures of his friends and of some typical figures of the Algarve, but also stood out as a sculptor, being of his authorship the busts of the poets Emiliano da Costa and Cândido Guerreiro.

During his life, the artist made dozens of exhibitions in Portugal and abroad, the last, in 1996, at the Lethes Theater, where there were displayed twenty-four paintings and two sculptures submitted to the theme: "The City of Faro and the People of the Region."

In 1986, José Sidónio de Almeida was honored by Faro's City Council with the Municipal Merit Gold Medal.

## **ANTÓNIO ASSIS ESPERANÇA (1892 - 1975)**

António Assis Esperança was born on March 27, 1892. A writer and journalist, he collaborated with the literary magazines *Seara Nova* and *Vértice*, and was the director of the theater criticism newspaper *A Crítica*.

A major figure of Contemporary Portuguese Literature, the Faro-born writer penned several novels, novellas and theater plays, standing out titles such as *Viver* (1921), *Gente de Bem* (1929), *Servidão* (1946) and *Pão Incerto* (1960), works denoting a strong social criticism.

Winner of several prizes, such as the Cultural Press Prize and the Dramatic Works of the National Theater Competition Prize, Assis Esperança was also one of the founders of the Author Contemporary Society, and integrated the first board of the Portuguese Society of Writers.

## **FILIFE FERRER (1936-2007)**

Filipe Ferrer is the pseudonym of Luís Filipe Martins Lopes do Rosário. He was the most prominent and acclaimed Faro-born actor of all time. After finishing his dramatic studies at the Santo Tirso School, he lived and worked several years abroad, in France, England and Brazil.

In the beginning of the 1980s, he came back to Portugal and initiated a career full of great moments, participating in dozens of films and television series. On film, stand out his appearance in important works of national cinema, such as *Repórter X* (1987), *O Processo do Rei* (1990), *Aqui Del Rey* (1992) and *Camarate* (2007), or European co-productions like the well-known *A Filha de D'Artagnan* (1994) and *A Firma Pereira* (1995). On television, we can highlight his participation in *Médico de Família* (1998), *A Lenda da Garça* (1999) and *Bocage* (2006).

For four decades, Filipe Ferrer never abandoned the stages, having integrated the Theater National Company, the Lisbon Studio Theater and the Casa da Comédia. He was also the author, stage director and protagonist of the semi-biographical play *As Pestanas de Greta Garbo*, which he took on national tour in 2005.

## MÁRIO LYSTER FRANCO (1902-1984)

Mário Lyster Franco was born in Faro on February 19, 1902. He studied at the Faro High School and, at the age of fifteen, he already displayed an unusual literary talent, participating in the futurist movement, which flourished in the pages of the weekly *O Heraldo*. It was a small Faro newspaper with which collaborated figures like Almada Negreiros, Fernando Pessoa and Mário de Sá-Carneiro.

After finishing his degree at the Law Faculty of Lisbon, he returned to Faro, and dedicated a great part of his time to the study of Algarve's history and culture. During the 1930s, he was nominated by the Estado Novo dictatorial regime for President of Faro's City Council. At his new post, he promoted monuments and public homages to writers, poets and historians of the Algarve.

During his life, Mário Lyster Franco participated in several national and regional newspapers, and, in 1946, he became director of the Faro weekly *Correio do Sul*, which he managed until its closure in 1981.

As a result of decades of research in which he published studies on Algarve's archeology, history and literature, Mário Lyster Franco dedicated his last years to his most ambitious work: *Algarviana – Subsídios para uma Bibliografia do Algarve e dos Autores Algarvios*, whose 1st volume (letters A and B), was published by the City Council of Faro in 1982. Unfortunately, this important encyclopedic work would never be concluded, since the author passed away in 1984.

## JOSÉ LOURO (1933-2018)

José Luís Louro was born in Coimbra on September 25, 1933. In the 1950s, he initiated his teaching career that would lead him to take roots in Faro. This was the city where he taught for four decades in teaching institutions such as the João de Deus Secondary School, Teaching School of Faro and the Superior School of Education at the University of Algarve.

At the capital of the Algarve, the Professor José Louro developed a vast

activity as cultural programmer and stage director, being in the origin of several theater companies, such as the SINCERA (The University of Algarve Theater Group) and the Algarve Theater Company – ACTA. He also carried out programming work at the Lethes Theater and the Figuras Theater.

Unavoidable figure of culture and teaching, José Louro influenced the generations of Faro. He saw his work recognized by the Algarve Regional Directorate of Culture, in 2016, attributing him with the Maria Veleza Regional Prize, which honors great personalities of the Algarve.

### **JOSÉ PEDRO MACHADO (1914- 2005)**

He was born in Faro on November 8, 1914. The son of a navy captain, deployed to the capital of the Algarve for some years, he lived part of his life in Lisbon, but always showed pride in having born in Faro.

He graduated in Romanic Philology in the Faculty of Arts at the University of Lisbon, in 1938, and in Pedagogic Sciences at the Universities of Lisbon and Coimbra. This “laborer of Letters,” in the fortunate expression of Teodomiro Neto, is considered one of the biggest dictionary authors in the Portuguese language, having published the Onomastic Etymological Dictionary of Portuguese Language, in addition to having participated in the Dictionary of the History of Portugal, directed by Joel Serrão.

The Portuguese Academy of History distinguished José Pedro Machado for his cultural and scientific merit bestowing him with the honorific order of the Grand Officer of Public Instruction. He was also awarded with the medal of cultural merit by the Ministry for Culture and the medal from the Faro City Council, in 1998.

### **JOAQUIM MAGALHÃES (1909-1999)**

Joaquim Magalhães was born in Porto on May 3, 1909. In 1931, he concluded his degree in Romanic Philology in the Faculty of Art at the University of Porto. After finishing his pedagogic training in Portuguese and

French, he went to the Algarve, where, for four decades, he taught at Faro's High School; moreover, he was elected dean of the school.

At the capital of the Algarve this Porto-born naturalized in the Algarve teacher, dedicated all his life to teaching and culture. He was part of the literary movement of *Presença*, of which stood out intellectuals such as Miguel Torga, Branquinho da Fonseca and José Régio. He was also the great promoter of the popular poet António Aleixo, and, for four decades, collaborated with the newspaper *O Algarve*.

Active member of the Alliance Française and of the Algarve Cultural Circle, the teacher Joaquim Magalhães was also one of the founding members of the Faro CineClub and of the Algarve's Regional Conservatory, having had a role of great importance in the cultural dissemination of the city of Faro. He was honored with the attribution of his name to a school in the city.

### **CARLOS PORFÍRIO (1895-1970)**

He was born in Faro on March 29, 1895. In a life entirely dedicated to culture, Carlos Porfírio was a painter, cinematographer, museum expert and ethnologist. Identified with the post-symbolist movement, he left for Paris in 1923, where he lived and worked for some years, socializing with the French intellectuals, namely Pablo Picasso and Simone de Beauvoir, but also with some Portuguese intellectuals such as the poet Mário de Sá Carneiro.

He returned to Portugal in 1939 (married to a French woman), and, in his city, he developed several cultural activities, having participated in the creation of the Alliance Française and the Algarve Cultural Circle. A film lover, he produced films such as *Sonho de Amor* and *Grito na Noite*. In the beginning of the 1960s, he saw his dream of creating a Ethnographic Museum at the capital of the Algarve come true, for which he painted several paintings alluding to manners and traditions of the Algarve. The work of the painter includes works such as "A Mãe Soberana" and a set of canvases representing "The Legends of the Enchanted Algarve," currently at the Ethnographic Museum and at the Faro Municipal Museum.

## **JOSÉ ANTÓNIO PINHEIRO E ROSA (1908-1995)**

He was born in Faro, in 1908, and completed his studies at the Episcopal Seminary, where he was ordained a priest in 1930. In 1954, he abandoned the priesthood and started a family.

He became famous as an historian, teacher and cultural manager. He was the director of Faro's Museum and Municipal Library. He founded and directed the *Annals of Faro Council*, where he published important studies about the city's cultural heritage, namely the "History of Faro's Library" (separate from the *Annals of Faro Council*) (1969) and "History of the Infante D. Henrique Archeologic Museum" (separate from the *Annals of Faro Council*) (1969).

Between 1969 and 1975, José António Pinheiro Rosa was a teacher and the Tomás Cabreira School. In the 1980s, he continued his studies on local history and published books such as *A Tomada de Faro por Afonso III* (1981), *O Foral de Faro* (1983) and *Monumentos e Edifícios Notáveis do Concelho de Faro* (1984).

For his dedication to the study and valorization of the history and cultural heritage in Faro's district, the teacher Pinheiro Rosa was nominated an academic of merit by the Portuguese Academy of History, and was distinguished with the gold medal by the Faro City Council. His name was attributed to one of the city's secondary schools.

## **ANTÓNIO RAMOS ROSA (1924-2013)**

António Ramos Rosa was born in Faro on October 17, 1924. There he lived his youth until 1962, year in which he moved to Lisbon. In Faro, he tutored students from secondary school and in Lisbon he worked for a while at an office, a frustrating experience that took him to write *Poema dum Funcionário Cansado* and *O Boi da Paciência*.

It was in the capital of the Algarve that António Ramos Rosa started his literary career. There he founded and coordinated the magazine *Árvore*

(1951-1953) and after it was prohibited, two other magazines, *A Cassiopeia* (1955) and the *Cadernos do Meio-Dia* (1958-60).

During his life, he published almost one hundred books, won several literary prizes and distinctions of cultural merit, namely the Prémio Pessoa (1988) and the Grand Prize from the Portuguese Authors Society (1989). The Portuguese Government honored him with the Grand Military Order of Santiago de Espada (1992) and the Grand Cross of the Order of Infante D. Henrique (1997).

On April 23, 2001, his city honored him, by attributing the name of the poet to the new Faro Municipal Library, at a ceremony counting with his illustrious presence.

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## WEB RESOURCES:

### **António Ramos Rosa**

<http://www.cm-faro.pt/pt/menu/1052/antonio-ramos-rosa.aspx>

### **Galician Portuguese Medieval Songs**

<http://cantigas.fcsh.unl.pt/autor.asp?cdaut=11&pv=sim>

### **Santo António Cine-Theater**

<http://restosdecoleccion.blogspot.pt/2013/07/cine-teatro-santo-antonio-em-faro.html>

### **CMF/Cultural Heritage**

<http://www.cm-faro.pt/pt/menu/806/faro-patrimonio-historico.aspx>

### **Cultural Heritage General Administration**

<http://www.patrimoniocultural.pt/pt>

### **Hélder de Azevedo**

[https://pt.wikipedia.org/wiki/H%C3%A9lder\\_de\\_Azevedo](https://pt.wikipedia.org/wiki/H%C3%A9lder_de_Azevedo)

### **Folha do Domingo Newspaper**

<https://folhadomingo.pt/folha-do-domingo-comemorou-centenario-da-sua-fundacao1/>

<https://folhadomingo.pt/faro-assinalou-525o-aniversario-da-impres-sao-de-samuel-gacon-a-primeira-em-portugal-com-fotos/>

### **José Vilhana Mesquita**

/Blog Promontório da Memória

<https://promontoriodamemoria.blogspot.pt/>

### **Manuel Batista: Infopedia**

[https://www.infopedia.pt/\\$manuel-baptista](https://www.infopedia.pt/$manuel-baptista)

### **Faro Municipal Museum**

<http://www.cm-faro.pt/pt/menu/215/museu-municipal.aspx>

### **Algarve Museums Network**

<https://museusdoalgarve.wordpress.com/o-que-e-a-rede-de-museus-do-algarve/>

### **Teodomiro Neto**

**O ALGARVE CULTURAL NO SÉCULO XX (5) – A POESIA (THE CULTURAL ALGARVE IN THE 20<sup>TH</sup> CENTURY (5) – THE POETRY)**

<https://folhadodomingo.pt/o-algarve-cultural-no-seculo-xx-5-a-poesia/>

**Zéca Afonso, o professor que não usava gravata e estava do lado dos alunos (Zeca Afonso, the teacher who did not wear a tie and was on the side of the students)**

<https://www.tsf.pt/sociedade/interior/zeca-afonso-o-professor-que-nao-usava-gravata-e-estava-do-lado-dos-alunos-5685205.html>

### **Faro with Heritage:**

<http://faro-com-patrimonio.blogspot.com/>

**Cover: Lethes Theater. Photo kindly provided by Faro Municipal Museum – CMF.  
Back cover: Façade of the Carmo Church. Photo kindly provided by Tiago Cruz.**





UNIÃO DAS FREGUESIAS DE FARO  
(SÉ e SÃO PEDRO)

Junta de si...