

Dear Ricardo

I am very pleased to learn about the Conference “Cabrillo Beyond: Portuguese Navigators in Alta California and Pacific” organized by the Prestigious SDSU, Department of Spanish and Portuguese Languages and Literature, where you are an illustrious Professor.

I wouldn't be surprised if some of your guests will try to change the course of history and proclaim Juan Rodriguez Cabrillo as Portuguese, as I recognize being said by some of your invitees.

In 1985 I become a resident of Point Loma and in September of that year I assisted to my First Cabrillo Festival, organized by the Portuguese/Azorean community. The Emeritus President a defunct Mary Giglito and others were instrumental to the venue, which through the years faced some bureaucratic obstacle for the realization, passing by Shelter Island to Cabrillo National Park and lately at Naval Base San Diego.

During my school years in Lisbon where I was born, I never heard about João Rodrigues Cabrilho as being Portuguese servicing the Spanish Crown, who arrived to San Miguel in 1542, today San Diego.

I am aware the chronicler Antonio de Herrera in his book about the “Deeds of the Castellians in Tierra Firme”, to call JRC “el Portugues”, was the writer confused with Antonio Correa (Correia), a Portuguese captain for another ship in the Cabrillo fleet? Or was just a nick name for Cabrillo?

In an interview on the public radio station KPBS, Iris Engstrand a San Diego historian in 2018, cites Cabrillo birth place in Palma del Rio, Province of Cordoba, Spain. The National Park in Point Loma bears his name and recognizes officially Juan Rodriguez Cabrillo as a Spaniard, as he was until 1930.

The Estado Novo, is not absent of malice to reborn Cabrillo as Portuguese, the dubious historians cited the village of Cabril as JRC birth place, it was an easy conclusion just adding HO to Cabril and voilà mission accomplished. In Montalegre a municipality of Vila Real, exist a statue of “Cabrilho”, inaugurated in 1989, what took so many centuries to immortalize in a statue of this son of the Municipality?

The magnificent monument of Descobrimentos in Belem honoring the Patria heroes that discover “Novos Mundos ao Mundo” JRC is simply ignored”, in 1960 the monument inauguration year, didn't the sapiens Portuguese historians know who was JRC, to include him on the pedestal?

Hundreds of Azorean residing in Point Loma, exodus to California in the decades of 30/40's without knowing Portugal main land. The US State Department maintains in continuous operation a US Consulate since 1795, first in Horta, Faial and presently in São Miguel which continues to issue immigration visas to islanders without a need to travel to Lisbon.

Portuguese are known to be hard workers, the immigration wave from Pico Island brought with them the “know how” of fishing tuna. They become instrumental in the development of the tuna industry in San Diego.

The Recambolesca bold adventure of bringing the statue presently placed at the Point Loma Peninsula at Cabrillo National Park is narrated by Lawrence Oliver (Lourenço Oliveira) a well succeed Azorean entrepreneur in his self published book Never Backwards.

The Azorean community and the authoritarian Portuguese Government in the decade of 50's, embraced and supported the idea of Cabrilho being Portuguese. It had a double effect prestige for the islanders residing in PL and Public Relations for a government that started to be tormented with the growing discontentment of the native population of the African colonies, the government was censured internationally for its austerity. In Portugal a visit of Miss Cabrilho, was a well orchestrated event by the SNI, (Secretariado Nacional da Informação) to distract the Portuguese reading the Republic subservient Diário de Notícias, newspaper.

I must say that I am not a historian, but trying to find the veritas with impartiality about Cabrillo has been a passion for me for many years, although, I feel committed by the historical facts to accept Juan Rodriguez Cabrillo as Castilian, the Spanish have very accurate archives.

Portugal achievements in the era of discoveries makes me very proud as Portuguese, but recognizing the integrity the truth of history should never be played at the convenience of Politicians and egocentric false historical individuals.

I noticed among the sponsors, the absence of an Official Spanish presence, it seems like a choice from the organization to avoid discordance, am I wrong?

For me unacceptable is a non inclusion of the Cabrillo National Park representative, which if invited, couldn't deny that Cabrillo is official recognized by the Federal Park as Spaniard. Dai os Louros a Quem os Merece .

Best wishes of great success.

José (Joe) A. Baptista

CC: Cabrillo National Park Head Ranger  
Spanish Consulate in Los Angeles  
Casa de España, Balboa Park, San Diego  
Portuguese Historical Center  
Mr. Joe da Rosa and family  
Mr. Miguel Vaz

Portuguese Honorary Consul in San  
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# Monument of the Discoveries (wikipedia link)

The **Monument of the Discoveries** (Portuguese: *Padrão dos Descobrimentos*, Portuguese pronunciation: [peˈðrẽw duʒ ðʃkuβɾiˈmẽtu]) is a monument on the northern bank of the Tagus River estuary, in the civil parish of Santa Maria de Belém, Lisbon. Located along the river where ships departed to explore and trade with India and the Orient, the monument celebrates the Portuguese Age of Discovery (or "Age of Exploration") during the 15th and 16th centuries.

## History



Inauguration in 1960 with 32 ships of 14 nations.

The monument was conceived in 1939 by Portuguese architect José Ângelo Cottinelli Telmo, and sculptor Leopoldo de Almeida, as a temporary beacon during the *Portuguese World Exhibition* opening in June 1940.<sup>[1]</sup> The Monument to the Discoveries represented a romanticized idealization of the Portuguese exploration that was typical of the Estado Novo regime of António de Oliveira Salazar. It was originally constructed as a temporary construction, located in the *Praça do Império* as part of an urban renewal project favoured by minister Duarte Pacheco, but with the resistance of Cottinelli Telmo.<sup>[1]</sup> Yet, by June 1943, the original structure was demolished after the exposition as there was no concrete formalization of the project.<sup>[1][2]</sup>

On 3 February 1958, in decree No. 41-517, the government, through the *Ministério de Obras Publicas* (*Ministry of Public Works*), the Overseas Provinces and the Câmara Municipal of Lisbon, promoted the intent

## Monument of the Discoveries

Padrão dos Descobrimentos




The *Padrão dos Descobrimentos* on the edge of the Tagus River, as seen along its western profile



Location of the Monument within the municipality of Lisbon

### General information

<b>Type</b>	<u>Monument</u>
<b>Architectural style</b>	<u>Modern classicism</u>
<b>Location</b>	<u>Santa Maria de Belém</u>
<b>Town or city</b>	<u>Lisbon</u>
<b>Country</b>	 <u>Portugal</u>

to construct a permanent Monument to the Discoveries.<sup>[1]</sup> Between November 1958 and January 1960, the new monument was constructed in cement and rose-tinted stone (from Leiria), and the statues sculpted from limestone excavated from the region of Sintra.<sup>[1]</sup> The new project was enlarged from the original 1940 model as part of the commemorations to celebrate the fifth centennial of the death of Infante Henry the Navigator.<sup>[1]</sup>

Although the project was based on Cottinelli Telmo's plan, he was replaced after his death by António Pardal Monteiro (as primary architect), and stability studies were completed under the direction of engineers Edgar Cardoso, Ruy Correia and António Franco e Abreu.<sup>[1]</sup> The interior plan was executed by António Pardal Monteiro, who also worked with Cristino da Silva to plan the monumental square. The northern part of the property was completed by the firm Pardal Monteiro, while the southern area was completed by José Raimundo.<sup>[1]</sup> The sculptures were modeled by Leopoldo de Almeida, with the assistance of sculptors Soares Branco and António Santos, using models by António Cândido and Carlos Escobar (under the direction of António Branco and Alfredo Henriques).<sup>[1]</sup>

Inaugurated on 9 August 1960, it was one of several projects nationwide that were intended to mark the *Comemorações Henriquinas* (the celebrations marking the anniversary of the death of Henry the Navigator).<sup>[1][3]</sup> Yet it was not completely finished until 10 October 1960, being transferred to the responsibility of the *Administração Geral do Porto de Lisboa* (*General Administration of the Port of Lisbon*). Although in 1962, an accord was signed with the Câmara Municipal of Lisbon to transfer its title, between 1960 and 1979 nothing was done with the monument.<sup>[1]</sup> A document (Despacho No.57/P/79) published in the municipal journal (No. 13260, 5 November 1979) advanced the city's intention to produce a permanent exhibition, but it was only in 1985 that public works completed the cultural centre (Portuguese: *Centro Cultural das Descobertas*) which inaugurated public access to the top of the structure, in addition to creating spaces for an observation deck, auditorium and hall for exhibitions. In April 2003, the management of the Padrão dos Descobrimentos was placed in the custody of the public company Gestão de Equipamentos e Animação Cultural (EGEAC, E.E.M.).

<b><u>Coordinates</u></b>	<span><span><span><span><span>38°41′36.98″N</span> <span>9°12′20.59″W</span></span></span><span><span>﻿</span> / <span>﻿</span></span><span><span><span>38.69419°N 9.20569°W</span><span><span>﻿</span> / <span>38.69419; -9.20569</span></span></span></span></span></span>
<b>Opened</b>	3 February 1958
<b>Owner</b>	Portuguese Republic
<b>Technical details</b>	
<b>Material</b>	Steel
<b>Design and construction</b>	
<b>Architect(s)</b>	Cottinelli Telmo
<b>Website</b>	
<span>padraodosdescobrimentos.pt</span> ( <span>http://padraodosdescobrimentos.pt</span> )	

## Architecture

The structure is located on the northern bank of the Tagus River, neighboring the Belém Marina, Algés and Dafundo Nautical Centre, and the Museum of Popular Art (Portuguese: *Museu de Arte Popular*), and demarcated by stone pedestals with armillary spheres.<sup>[1]</sup> Opposite the large square, and across the Avenida da Índia-Avenida de Brasília motorway, is the *Praça do Império* (Empire Square) which fronts the Jerónimos Monastery, Belém Cultural Center and the green-spaces of the *Jardim Vasco da Gama*.

The original structure, which Telmo, Barros and Almeida created, was erected in steel and cement, while the 33 statues were produced in a composite of plaster and tow. Ostensibly a 56-metre-high (184 ft) slab standing vertically along the bank of the Tagus, the design takes the form of the prow of a caravel (ship used in the early Portuguese exploration). On either side of the slab are ramps that join at the river's edge,





The compass rose and mappa mundi, a gift from the Union of South Africa created from beige, black and red limestone. Jerónimos Monastery is in the background.

with the figure of Henry the Navigator on its edge. On either side of the Infante, along the ramp, are 16 figures (33 in total) representing figures from the Portuguese Age of Discovery. These great people of the era included monarchs, explorers, cartographers, artists, scientists and missionaries. Each idealized figure is designed to show movement towards the front (the unknown sea), projecting a direct or indirect synthesis of their participation in the events after Henry.



The Monument to the Discoveries seen from the Tagus.

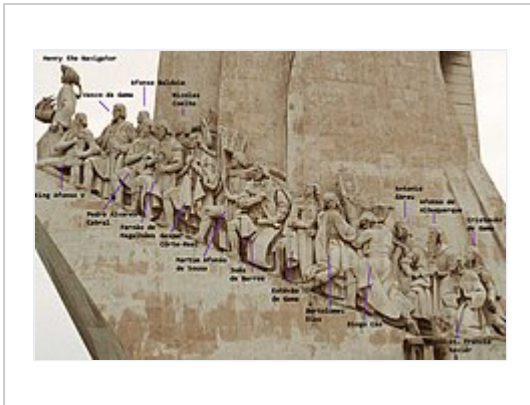
The South African government was responsible for gifting the construction of the square in front of the monument: the 50-metre-diameter (160 ft) *Rosa-dos-Ventos* (compass rose) was executed using different types of limestone, including lioz, a rare type of beige limestone found only around Lisbon, more specifically in Sintra.<sup>[1][3]</sup> Designed by the architect Cristino da Silva, it includes a Mappa mundi that is 14 metres wide, showing the routes of Portuguese carracks and caravels during the Age of Discovery.<sup>[1][3]</sup>

On the northern façade flanking the staircase are two inscriptions in metal: on the left, "AO INFANTE D. HENRIQUE E AOS PORTUGUESES QUE DESCOBRIRAM OS CAMINHOS DO MAR" (*To Prince Lord Henry and the Portuguese that Discovered the Paths of the Sea*) over a metal anchor; and, on the right, the words "NO V CENTENÁRIO DO INFANTE D. HENRIQUE 1460 – 1960" (*On the Fifth centenary of Prince Lord Henry 1460–1960*), over a crown of laurel.<sup>[1]</sup> The double staircase ascends one level, before the entranceway to the monument, allowing a perspective on the square and the lateral figures.<sup>[1]</sup>

The interior consists of three areas: the auditorium with space for 101 people, a stage of 18 square metres (190 sq ft), with film projection booth; a secondary level with two halls for exhibition; and the last level with four rooms.<sup>[1]</sup> Normally, the auditorium hosts a multimedia exhibition on the history of Lisbon, while the other rooms are used for exhibitions. The top of the monument (reached via a lift or stairs) offers views of the Tagus river, the Belém neighbourhood and its many attractions, including the Belém Tower and the Jerónimos Monastery, which date from the *Age of Discovery*.

## Statues

In addition to the main statue of Henry the Navigator, holding a model of a carrack, on either side of the ramps of the monument are a total of 33 figures from the history of the Discoveries, specifically (from right to left):<sup>[3]</sup>



Eastern profile (figures labeled)



Western profile (figures labeled)

## Eastern profile



Detail showing Estêvão da Gama (far left) and António de Abreu (far right), Bartolomeu Dias (centre left) and Diogo Cão (centre right) raise a padrão/marker

- Afonso V of Portugal
- Vasco da Gama (discoverer of the sea route to India)
- Afonso Gonçalves Baldaia (navigator)
- Pedro Álvares Cabral (discoverer of Brazil)
- Ferdinand Magellan (first to circumnavigate the globe)
- Nicolau Coelho (navigator)
- Gaspar Corte-Real (navigator)
- Martim Afonso de Sousa (navigator)
- João de Barros (writer)
- Estêvão da Gama (sea captain)
- Bartolomeu Dias (first to cross over the Cape of Good Hope)
- Diogo Cão (first to arrive to the Congo River)
- António de Abreu (navigator)
- Afonso de Albuquerque (second viceroy of Portuguese India)
- Saint Francis Xavier (missionary)
- Cristóvão da Gama (captain)

## Western profile

- Peter, Duke of Coimbra (son of King John I of Portugal)
- Queen Philippa of Lancaster
- Fernão Mendes Pinto (explorer and writer)
- Frei Gonçalo de Carvalho, O.P. (Dominican missionary)
- Frei Henrique de Coimbra, O.F.M. (Franciscan missionary)
- Luís de Camões (renaissance poet who celebrated the navigations in the epic Lusiads)
- Nuno Gonçalves (painter)
- Gomes Eanes de Zurara (chronicler)
- Pero da Covilhã (traveller)
- Jácome de Maiorca (Jehudà Cresques, cartographer)
- Pedro Escobar (pilot)
- Pedro Nunes (mathematician)

- Pero de Alenquer (pilot)
- Gil Eanes (navigator)
- João Gonçalves Zarco (navigator)
- Ferdinand the Holy Prince (son of King John I of Portugal)

## In popular culture

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- The monument was featured in Lisa Stansfield's music video for the single "Change", where she is seen walking up and down the eastern ledge.<sup>[4]</sup>
- The monument was featured on the 23rd season of the American reality competition series *The Amazing Race*, where the mappa mundi was used as part of a challenge where contestants had to measure the route that Ferdinand Magellan sailed across the world.<sup>[5]</sup>



Detail showing Pedro Nunes holding an armillary sphere (center). To his left, Jácome de Maiorca and Pedro Escobar; to his right, Pero de Alenquer, Gil Eanes and João Gonçalves Zarco.

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### Notes

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2. This renewal project was actually forgotten after the death of the minister.
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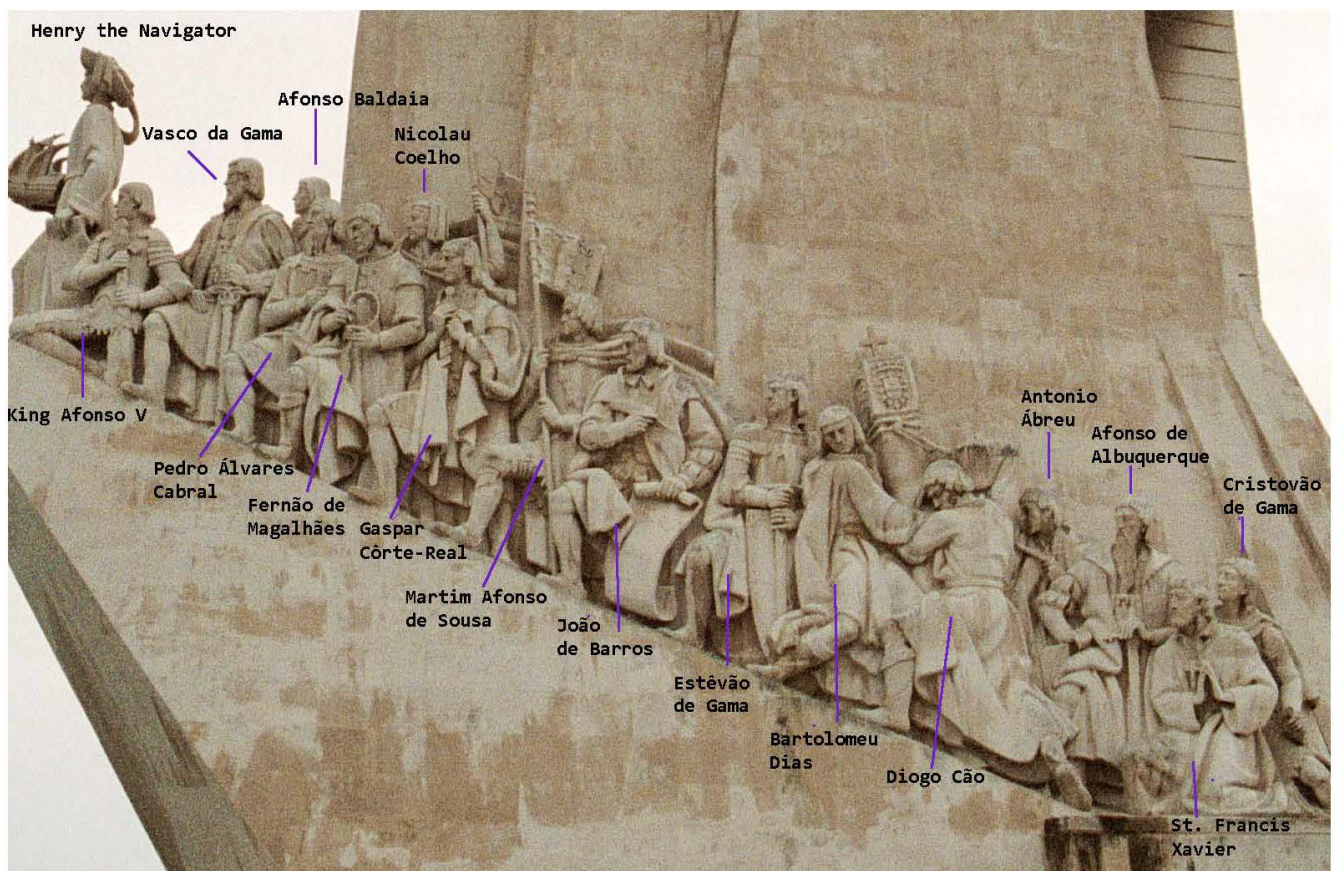
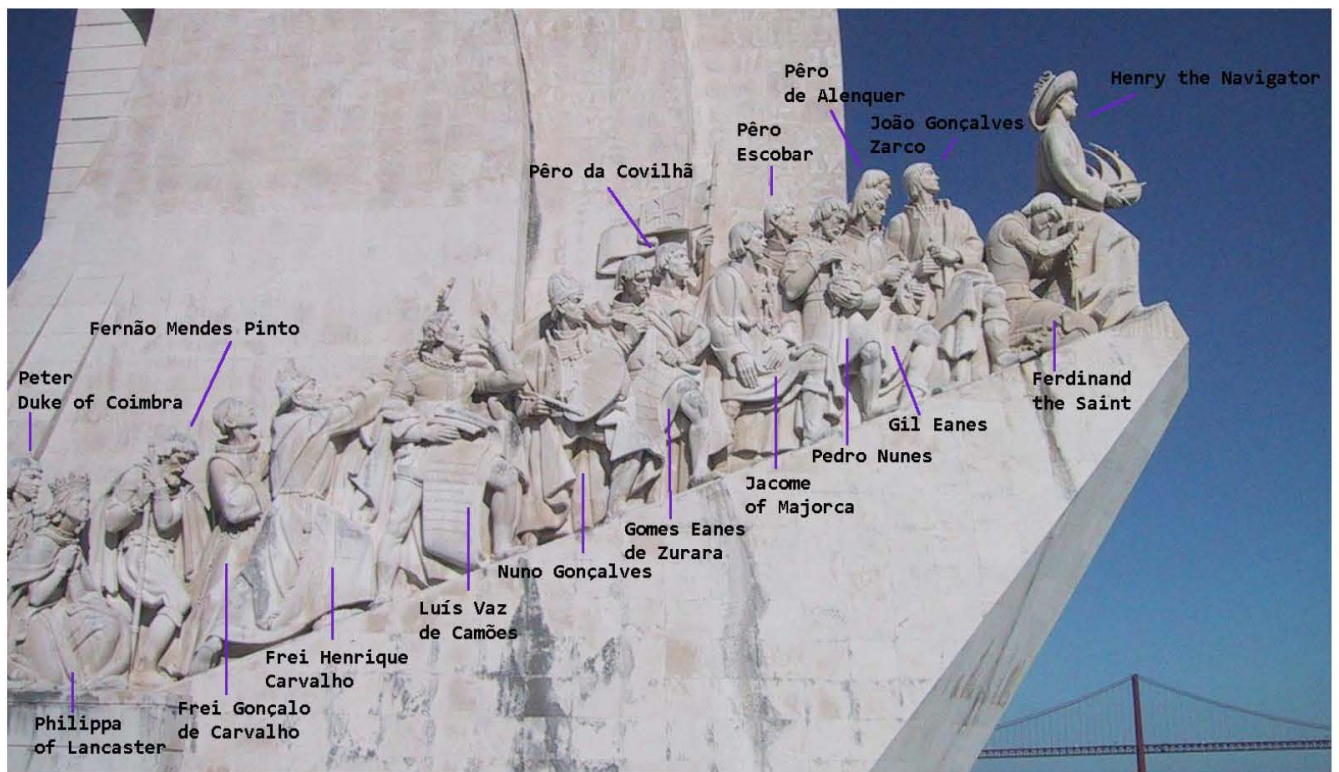
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## Email and letter received from Jose A Baptista

----- Forwarded message -----

From: **Jose A Baptista** < >

Date: Sun, Sep 22, 2024 at 2:31 PM

Subject: SDSU Symposium about Juan Rodriguez Cabrillo

To: <contact@houseofspainsd.org>

Kindly address to some one interested about Juan Rodriguez Cabrillo.

Sent from my iPad