Mid-Atlantic Margins, Transatlantic Identities:
Azorean Literature in Context
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Edited by John Kinsella and Carmen Ramos Villar

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AN ARCHIPELAGO OF AUTHORS: AN ANNOTATED BIBLIOGRAPHY OF (SOME) AZOREAN LITERATURE

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The following chapter is intended to call attention to and provide a broad overview of Azorean literary works. To be certain, this list is nowhere near complete, nor is it the intention of the list to be complete. What has hopefully been provided in this compilation is a simple point of reference for the many diverse works in this Portuguese language literature. I have no pretensions that my selection criteria for the works or authors represented in this annotated bibliography are objective. What I attempted to do in selecting these texts was to include those works that have been either critically acclaimed, are better-known, or are representative examples of Azorean literature. Of course one could rightly challenge: critically acclaimed by whom? better-known by whom? and representative according to whom? I would point out that my thinking on Azorean literature has been guided by scholarship that has emerged among a coterie of Azorean writers and intellectuals straddling the Revolutionary period in Portugal who have examined the issue from an array of perspectives including in cultural, historical, social, political, natural and geographic contexts.

Numerous essays and books have emerged from this group of writers dialoging with others from the past (including, significantly, Vitorino Nemésio) in their examination of Azorean literature, through which they have come to a rough consensus on its defining features. By way of delimiting the characteristics that would place a work into the category of “Azorean Literature” I call attention to a swath of literary criticism on the topic. I ultimately rely upon the succinct definition offered by Onésimo Almeida, who has written
broadly and moreover even-handedly on the topic—that is to say, with an academic and critical approach that makes an empirical as opposed to political argument about the existence and contours of Azorean literature. There is, to be sure, a political argument to be made about this literature, the autonomy of which from Portuguese literature is mirrored in the Azores autonomy from Portugal itself. Although recognizing the nature of this political dimension in various essays, Almeida's definition avoids this polemic, opting instead for a definition based in logic, which, taken with the rich body of academic texts on the topic, leaves even the most stubborn of the remaining voices critical of the existence of Azorean literature without rational basis for debate. The summation also provides a guide for the selection of works included in this annotated bibliography of that literature.

Almeida writes:

Azorean essayists and writers (and those attached to the Azores) use the expression [Azorean Literature] in a broad sense because it allows them to refer in a simple linguistic way to a set of literary works that accomplish the following: a) that speak about the Azores; b) that use the Azores as a background; c) are written by Azoreans; d) are written by non-Azoreans about Azoreans; e) use Azorean regional expressions; f) use themes and individuals that deal with Azorean regional expressions; g) reveal, express and defend an Azorean cosmological world view and values; h) reveal, express, and defend the world view, and refuse the values; i) that do something or everything related to criteria a-h. In all these senses, the expression of Azorean literature has been used and hence has legitimacy. At least that is the criteria of legitimacy that lexicologists use when words and terms are included in dictionaries. (my translation of Almeida, n/d: 212)"
exceptional sources of Azorean literary production. I would here mention several publications in the form of literary pages, magazines and professional journals, the pages of which have featured Azorean literature as a primary objective. Both the Suplemento Açoriano da Cultura (Ponta Delgada: Correio dos Açores, 1995-2000) and the Suplemento Açoriano das Artes e Letras (Ponta Delgada: Saber, 2003-2006) were two exceptional literary supplements organised by Vamberto Freitas, and are a rich font for original poetry, crónica, short fiction and reviews. The Gâvea-Brown Bilingual Journal of Portuguese-American Letters and Studies has been a long-running source publishing original Azorean and Azorean-American literature since 1980. Vento North, a literary supplement organised by Álamo Oliveira on Terceira, and NEO, a literary publication put out by John Starkey in Ponta Delgada are two other excellent sources of this kind.

Arrangement of the bibliography.

A decision was made to arrange this bibliography, not by genre, but rather by author. It is rare to find an acclaimed Azorean author who has not written across multiple genres. Azoreans who express themselves creatively through written language do not so much fall into the limiting categories of poet or novelist or essayist, so much as they are simply writers whose specific artistic needs of the moment are met through one form of expression or another. For these Azorean authors, writing has been one of the few ways—isolated as they are from the world in the middle of the ocean; isolated from each other in the insularity of life in small villages or even in the larger municipalities—to reach across the ocean and reach into one another’s lives. They have formed a not-so-imagined community or perhaps archipelago (if one enjoys consistent metaphors) of authors, dialogueing with each other and the past, to make sense of and shape the present.

The category of literature into which each work falls—poetry, novel, short story, etc.—has been noted within each review; that is when possible, as many works in Azorean literature transcend category. Along these lines, although an argument could be easily made that defined the crónica as non-fiction, a decision was also made to include crónicas as a form of literature. That Azorean crónicas treat themes handled by other forms of Azorean literature is one factor; the case for their inclusion, however, is made by the fact that when crónicas are handled by their more skillful practitioners, the language and content of the pieces present among the more stylised and penetrating forms of Azorean writing, forms certainly recognisable as literature. Along these lines, autobiographies have also been included. There is, to be certain, an element of fiction in every autobiography, but the autobiographies that have been reviewed here are included because they stand as works of exceptional literary merit.

I also attempted, especially with the more prolific and well-known authors, to provide at least some brief biographical information against which to situate the reviews. Should there be biographical information on authors who have more than one work listed, these notes appear in the author’s first entry (unless such information is directly relevant to a particular book under review).

Literature and identity: some notes on the development of Azorean literature.

Although Gaspar Frutuoso had written what may be considered the first Azorean literary work in the sixteenth century, it was not until the early twentieth century that what can be called a true Azorean literature was to develop. Much of the discourse surrounding Azorean autonomy in the twentieth century had been driven by intellectuals in the period prior to the 25 de Abril Revolution. These Azorean writers and thinkers were in large part responsible for creating the concepts that would lead to the flowering of Açorianidade. Playing with the descriptive and political notion of Hispânidad, Azorean intellectual and writer Vitorino Nemésio coined the term Açorianidade to call attention to the distinct particulars of the islands’ isolated geography and the world view of their inhabitants, factors that create an inherent and unique
Azorean identity that separate the islanders from the continent and the rest of the Lusophone world. Nemésio first brought attention to Roberto Mesquita, whose poetry is suffuse with insular themes particular to the islands and his native Flores. During the pre-World War II period, Nemésio did much to encourage the expansion of Azorean literature through his own prolific and diverse writings in criticism, crónica, fiction and poetry. Azorean literature, as it would be developed by these and other writers during the period, dealt with both regional and universal cosmological questions, but through a frame that was mediated by Azorean life and the peculiar issues relating to the archipelago's geographic position, the insularity of which was often reflected in the writing, as was the islands' relation to the exterior world.

It is difficult to separate Azorean literature from the inherent and conscious sense of identity from which it both developed and also helped to create. This was certainly the case with the intellectual movements that emerged in the archipelago during the late 1950s. Using Nemésio, Mesquita and Silveira as reference points, writers galvanised around Açorianidade. Angra do Heroísmo became a centre for such writing (the short-lived but influential journal Gâcea was published there, for example), through which intellectuals examined island issues from a viewpoint that was self-consciously Azorean. Despite the oppressive intellectual climate of Salazar's Portugal, which banned books and the open discussion of certain topics, a small cultural elite in the islands were addressing the major political issues confronting their society. Writers would often treat subjects in code in order to avoid problems with the state, using euphemisms in their writing like India or Vietnam, for example, to refer to the Azores or the Portuguese colonies in Africa.

In the late 1960s, the islands' literary and cultural intelligentsia came together for a series of five important conferences held throughout the Azores, organised by the Azorean Institute of Culture. The conferences did much to influence how Azoreans saw themselves as a separate political entity from other areas of Portugal, while critically examining the issues surrounding the intra-regional development of the islands. Through the conferences, an elite Azorean intellectual community awakened to the social, economic and cultural problems of the islands in the act of creating an interior Azorean consciousness. These Azorean intellectuals grappled with issues regarding the modernization of the islands, not from the perspective of Lisbon—from which administrative decisions about the archipelago had previously come—but from the standpoint of the Azores, with Azoreans themselves at the centre of deliberation. It was from this intellectual environment that individuals such as João Bosco Mota Amaral, José Medeiros Ferreira and Jaime Gama would influence the politics behind Azorean autonomy.

The post-autonomy period saw a flowering of Azorean cultural life, as writers took stock of the conditions in post-revolution Portugal as they related to the islands, also continuing to develop a literature that examined migration, in addition to universal philosophical themes. A continuity linked these writers to the past as they examined the nature of the islands isolated geography and how this shapes the lives of its inhabitants.

As the post-revolutionary moment provided the impetus to implement and codify a state-level Azorean autonomy from the mainland, social changes in the islands during the intervening period continued to shape Azorean literature. The shape of the political, cultural and economic role of the autonomous government in Azorean life has been both driven and critiqued by Azorean authors. This has extended to various post-revolution/autonomy institutions in the Azores including its newspapers, its television and radio programing and university life. The current contours of the Azorean migration story have also been explored by these authors, as many writers, affected by family members or their own migration to America, to Africa or to the continent, began to take stock of their experiences, producing a number of novels, books of poetry and ruminations on this experience. In recent years attention has been turned to the Azores place in Portugal in the context of the European Union.
Whatever the period, this annotated bibliography, by way of pointing to the themes in this body of literature that have remained over time, provides for a case to be made suggesting a continuity in Azorean literature that spans until the present. Independent of the specific theme however — migration, community life, geography, social conditions — Azorean literature can be seen as a literature of solitude. By expressing that solitude a writer seeks the means to be freed from it, and create, through the community of one’s readers, a ray that can reach out from the interior life of the Azorean soul to touch the affections of others, a necessary requisite for emotional survival in the isolation of village, of island, of foreign land. All writing, in some form or another, seeks a similar end; however, given the specific historical, cultural, geographic and political circumstances of the Azores and the way that Azoreans have found to survive, the emotional and practical importance of this literature for them is greatly amplified. From an academic perspective, the following pages describe the literature of a place and a people connected to it, but reading between the entries, what these works also offer in sum is a guide-map to contemplate how a disperse and diverse group of individuals are able to conceive themselves as a community.

Selected Annotated Bibliography of Azorean Literature

AGUIAR, Cristóvão de

Raiz Comovida [Shaken Root]  

Novel Trilogy

In this trilogy cycle, Azorean-born (São Miguel) and Coimbra resident Cristóvão de Aguiar delves into the life of a young boy growing up in the Azores just before he migrates. Aguiar lays open Micaelense village life, baring the petty rivalries that exist in them, while examining the power dynamics among a priest, a teacher and the local political authority with the villagers themselves. The first volume won the Prémio Ricardo Malheiro for 1978.

Passageiro em Trânsito. [Passenger in Transit]  

Novel

In this novel, Aguiar treats contemporary Azorean immigrant life on the east coast of the United States in a story told from the point of view of an Azorean intellectual visiting the communities there.

Um Grito em Chamas. [A Shout in the Firestorm]  

Novel

This novel has been acclaimed for its portrayal of Azorean society at the village level and for the style in which it is written, capturing the rhythms and nuances of the Micaelense language and the life of rural São Miguel.

AIRES, Fernando

Era uma Vez o Tempo. [Once Upon a Time]  

Crónicas

This collection of personal journals chronicles approximately ten years in the life of noted historian, novelist, intellectual and member of the Micaelense gentry, Fernando Aires. In these five volumes, Aires does far more than recollect the happenings, encounters and occurrences of his life and those of his
friends and acquaintances. Aires’ language slows down time as he recovers his memories, transporting and transforming the reader by revealing concrete happenstances as if they were dreams that the reader is allowed to witness. From these penetrating recollections the author’s inimitable philosophical style emerges, along with a unique portrait of Micaelense culture, society and intellectual life.


Short stories
This book of short stories characterizing various aspects of Azorean life was the winner of the Prémio Nunes da Rosa in the 1988 Concurso Literário dos Açores.


Short stories
This book of short stories looks at life in the Azores and touches upon migration to Brazil.

**ALMEIDA, Ângela**


Poetic prose
From the recent generation of Azorean writers, Almeida, who is from Faial but who has lived for some time in São Miguel, offers pages of poetic prose on the relations between man and woman.

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**ALMEIDA, Onésimo**


*Crónicas*
This collection of short essays and columns, written between 1973 and 1975 (the first of what would become many of such collections), was addressed to the Portuguese communities of North America, were the author — a founder of the Portuguese Brazilian Studies Department at Brown University and a leading figure in cultural and literary criticism of the Azores, Portugal and America — has lived for more than 30 years. Written in the midst of a fervent and raging time in the political lives of those in Portugal, the islands, and the North American Lusophone communities, the essays address political issues as well as broader topics such as cultural conflicts, identity and modernization. Since publication of this volume, Almeida’s neologism L(USA)ândia, referring to the settlements of migrant Lusophone populations in the US, has become an oft used moniker for the communities of America.

**Ahl Mónim dum Corisco.** [Damn Money!]

Plays
First published in 1978, this play provides a crystal-ball view into the past, providing a dramatized recounting of the issues, characters and events that shaped the Portuguese communities of New England during the 1970s. The drama consists of a series of interconnected theatrical sketches which critically examine Portuguese - and predominantly Azorean-Americans' - participation in the celebrations of the bicentennial of American independence and the myths held by some regarding their place in American history. Onésimo held a mirror to the Lusophone communities in an attempt to make them aware of their situation. Although the play — written with humour, sensitivity and a smattering of acid — captures the rhythm and sentiment of the Portuguese immigrant
communities of New England during the 1970s, the play and sketches from it continue to be widely performed even to the present day, thus showing that many of the themes examined still remain poignant, or perhaps, 30 plus years later, they still remain problems.

(Sapa)teia Americana. [An American Snare]
Short stories
These short stories address the hardships encountered by Lusophone migrants in the pursuit of their American dreams. Conveyed through a series of images portraying a variety of characters in the southeastern New England migrant communities, and including one story about migration in California, the collection exists as a 360-degree view of the Portuguese and predominantly Azorean migrant experience in America.

L.(USA)lândia: a Décima Ilha. [L./USA]lândia: the tenth island]
Crónicas
Many of the essays in this collection on Portuguese-American issues, written between 1975 and 1985, are addressed to a Portuguese-American audience. The author critically examines community issues such as assimilation, identity, education and schooling, among many others. The publication of this work instituted the oft-used phrase “a décima ilha”, or the “tenth island”, to refer to the conceptual proximity of the Azorean migrant populations in America to the nine islands of the Azores.

No Seio Desse Amargo Mar. [In the Womb of that Bitter Sea]
Play

The title of this play refers to a line in a sonnet by the Azorean poet Antero de Quental. The first act of the drama unfolds in the depths of the Atlantic Ocean where the lost Atlantis supposedly reposes along with the city’s dead souls. In Atlantis, there is a Casa dos Açores where prominent deceased Azorean writers and thinkers debate aspects of Azorean and Portuguese intellectual life. In the second act, the drama moves to the Azores and follows the philosophical struggles of a young intellectual before again revisiting the womb of the ocean. By using the voices of some of the great figures of Azorean intellectual life, such as poet, novelist and scholar Vitorino Nemésio and the poet-philosopher Antero de Quental, along with others including Roberto de Mesquita, Armando Correia-Cardoso and Teófilo Braga, the author examines Azorean versus Portuguese identity and comments on contemporary Portuguese life and politics, particularly as related to the Azores and to Europe.

Rio Atlântico. [Atlantic River]
Crónicas
Although Onésimo may be well-known for his contribution to Portuguese letters in his effective arguments defining Azorean literature, one legacy he already has, has been his development of the crónica from mere essay to a literary form. There are some seventy essays in this volume comprising a collection of newspaper columns dealing with contemporary issues, many of them concerning cultural conflicts, identity, and differences in values between the triangle of the United States, the Azores and Portugal. The title of the work is directly related to the relationship between the Portuguese world and the Americas, in which the Atlantic — by virtue of the easy and frequent flow of people and ideas among Portugal, the Azores and the Americas — is perceived, not as an ocean separating continents and the islands, but rather as a river merely separating two banks.

Crônicas
The latest book of collected crônicas from Onésimo treating America, Portugal, parts in between and beyond. Futebol, taxes, movies, German philosophy, global travels through lands and ideas are among the many topics covered. Try not to laugh out loud when reading these crônicas. The book’s title, of course, references and plays with Pessoa.

ANDRADE, Laurinda C.
The Open Door.
(1968), New Bedford, Massachusetts, Reynolds-DeWalt, 240 pp.

Autobiography
This is the autobiography of Laurinda C. Andrade, who was born in 1899 on Terceira and who migrated to Southeastern New England at the age of 14. This fascinating memoir of a migrant Azorean woman’s experience also includes a colourful description of island life in the author’s native Terceira in the early 1900s. Andrade would move on from working in the New Bedford cotton mills to become one of the first Azorean graduates of Brown University (Pembroke College class of 1931) and would later found the first Portuguese language department at a North American high school. This autobiography is also notable because it marks the first time that a female Azorean author was published in English. Her recollections about her experiences as a woman form an informative part of her memoir, as she relates her movement between Portuguese and American contexts.

BATISTA FREITAS, Adelaide Monteiro
De Emigração Tecido. [Of Emigration Woven] (as Adelaide Batista)
(1990), Ponta Delgada, São Miguel, Sígnio. 71 pp.

Poetic prose

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The author, originally from Achadinha, São Miguel, and a former Chair of the Department of Modern Languages and Literatures at the University of the Azores, lived and studied in the American northeast before returning to her island. The narration in these pages of captivating poetic prose is from the point of view of a young girl, whose voice asserts itself in her search for the beauty of life in the island re-encountered after the experience of migration. The pages carry nostalgia and a mild, sensuous melody as the little girl speaks in images that only her fancy can understand.

Viagem ao Centro do Mundo. [Journey to the Centre of the World] (as Adelaide Monteiro Batista)

Poetry
The poetry in this collection evokes a woman who is born within herself—the child she had been her entire life whispers inside, giving the woman sensations and feelings she had never felt until that moment. Sensuous and erotic worlds are created by the woman’s epiphany and by Batista’s language.

Sorriso por Dentro da Noite. [A Smile from Inside the Night] (as Adelaide Freitas)

Novel
Critics of Azorean literature have been justly profuse in their praise of this marvelous novel. The narrative unfolds from the point of view of a small child whose mother has left her and the islands for America. A beautiful rumination on migration, loss and the worlds that humans create to live inside their minds.

BETTENCOURT, Urbano.
Raiz de Mágica. [The Roots of Sorrow]
(1972), Setúbal, Urbano Bettencourt. 33 pp.
Poetry

Given his quiet and unassuming personal style, it might be easy to overlook Urbano Bettencourt’s role in Azorean literary, cultural and political life. His contributions, however, have been profound. Bettencourt has written for decades on literary, cultural and political issues; running and contributing to literary pages (either as an editor or working in substantial ways behind the scenes); creating links between the literature (and politics) of the Azores to other Atlantic archipelagoes, including the substantial connections he has made to literary figures in Cape Verde. The Picoense professor at the University of the Azores also co-edited an important post-revolution literary, cultural and political supplement with J. H. Santos Barros: Memória da Água Viva. In this work, published in 1972, Urbano’s critical eye is directed toward the Azores and the political turns of the period just prior to Revolution, a time captured in rich detail in these poems.

_Naufrágios Inscrições._ [Shipwreck Inscriptions]
(1987), Ponta Delgada, São Miguel, Signo. 56 pp.

Poetry

Poems and poetic prosody characterizing the insular and interior life of the Azorean soul.

_Algumas das Cidades._ [Some of the Cities]

Crônicas

In these prose essays, Bettencourt, describes life in the two cities of Angra do Heroísmo and Horta at the end of the 1960s, in the period before the revolution.

_Ilhas Conforme as Circunstâncias._ [Islands Conform to Circumstances]
(2003), Lisboa, Edições Salamandra. 190 pp.

Crônicas

Although some of Urbano Bettencourt’s works would rightly be called literary criticism, including his seminal _Gosto das Palavras_ series (see bibliography of literary criticism below), the way he analyses works could often be put into cultural criticism or crónica. In this collection of essays, Bettencourt certainly opens Azorean literature to his acute analysis, but moves beyond it to discuss Azorean literary interconnections with other insular literatures, and among the islanders themselves.

_BETTENCOURT PINTO, Eduardo._

_Menina da Água._ [Young Girl of the Waters]
(1997), Ponta Delgada, São Miguel, Éter. 70 pp.

Poetry

Accomplished poet Eduardo Bettencourt Pinto represents a unique voice in the writing on the Azorean migration experience. Born in Gabela, Angola, Pinto also lived in the Azores with his family before migrating to Canada in 1983. The emotive profundity of his writings is characterised by a feeling of exile and of a sense of saudade for the islands of his family and his youth, and for the Angola of his birth. In this volume of poetry and poetic prose, the author reflects backwards on his memory of the Azores and Africa from the point of view of his place in the Portuguese community of Vancouver (Pitt Meadows), Canada. He is also the editor of an important Lusophone and North American on-line literary publication, _Seixo._

_Sombras Duma Rosa._ [Shade of a Rose]

Short stories

Eduardo Bettencourt Pinto provides a unique perspective in these short stories primarily treating Angola during the colonial occupation and war, through Angolan independence. The other stories in this collection examine themes around Azorean migration to Canada, where the author currently resides.
Príncipe dos Regressos [The Prince of Returns]  
Short stories

A student once borrowed Príncipe dos Regressos from me and some time later when I asked her if she had finished it, she said she had, but refused to give it back. She said she was justified because, she was drunk in love with Bettencourt Pinto’s prose and to take the book back from her would be cruel. The stories cover multiple spaces from Canada, Mexico and the Azores, treating the tragic, the bizarre and the unexpected, delving into the complexity of human emotions and affections. ‘Genealogia’, the last story in the book, offers a lyrical dissertation on the profound voices of the family, as examined through a story about grandparents.

Tango nos Pátios do Sul [Tango in the Southern Pátios]  
Poetry

Bettencourt Pinto takes an emotional journey through these poems treating his early years living in southern Angola.

A Casa das Rugas. [House of Wrinkles]  
Novella

Bettencourt Pinto’s poetic prose treatment of his African memories. The narrative centers in Angola during the last months of Portuguese colonial control. The narrative develops around the relationship between a Portuguese man and black Angolan woman, from the point of view of their son, who, due to the chaotic circumstances of independence was never known by his father.

BORGES, Alexandre
Heartbreak Hotel  
Poetry

An Azorean voice from an author living and writing on the continente: Borges’ poetry carries the lyrical musicality of an improvised quatrains from Terceira (where he was born before coming to study in Lisboa) in poems that have their own form and own rhythms. These beautiful poems delve into solitary existences, as Borges’ characters are revealed, alone in their rooms at Heartbreak Hotel.

BORGES, Diniz
América: o outro lado do sonho. [America: the other side of the dream]  
Crónicas

Borges, who was born on Terceira before migrating to California, has been one of the prominent voices examining the Azorean North American communities, and America itself, also doing much to divulge Azorean literature to English-speaking audiences. In these essays of social commentary, Borges contemplates the Portuguese communities in America and cultural life among them; ethnic issues in America in general; and American contemporary political and cultural life as seen from an immigrant’s point of view.

BORGES, Luís
Sou Português, e Agora? [I’m Portuguese, So What?]  
Crónicas

From Terceira, humourist Luís Borges (of television’s A Revolta dos Pastéis de Nata) offers satirical reflections about Portugal and the Portuguese.
BORDES, Maria de. Fátima
_A Cor Ciclam e os Desertos_. [The Colour of Dogwood and the Desert]
Poetry
This critically acclaimed collection from Borges, who is from São Miguel, examines the isolation of living on an island as a trope for womanhood. The stories in this collection treat topics of oppression and frustrated desire, as with the story of an intellectual character who thinks and reflects on her life and her unaccomplished dreams, causing her eventually to lose her own mind and suffer a nervous breakdown. But this state of “insanity” is here a way for her to break free from the intellectual prison in which she is entrapped.

BORDES MARTINS, J. H.
_Salmo à Rainha de Sabá e Outras Poemas_. [Psalm to the Queen of Sheba and Other Poems]
Poetry
This book of poetry from Borges Martins, a contemporary writer from Angra do Heroísmo, considers ancient biblical themes and universal debates.

BOTELO, Emanuel Jorge.
_Mas o Território Não é o Mapa_. [But the Country is not the Map]
Poetry
A disturbing feeling of insularity and isolation permeates the poems of Botelho, who is from São Miguel. In this collection, the poems contain a concentrated discourse expressing Botelho’s interpretation of these insular feelings.

Braga, Teófilo
_Folhas Verdes: versos dos quinze annos_. [Green Folios: verses from 15 years]
Poetry
The first book of poetry published by a then young Teófilo Braga (1843-1924), the Azorean anthropologist, philosopher, poet, novelist and one-time President of the Portuguese Republic.

_Cartas a Maria do Carmo Barros Leite 1864-1909_. [Letters to Maria do Carmo Barros Leite 1864-1909]
(1994), Ponta Delgada, São Miguel, Biblioteca Pública e Arquivo de Ponta Delgada. 2 vols.
Correspondence.
These are the published letters of Teófilo Braga to the woman he would marry, written when she was but his fiancée. Writing the letters, Braga reveals his thoughts in reflections on his studies, his investigations and his criticism. In these letters penned to his lover, one also gains an understanding of a more personal side of Braga’s spirit (lest fans of nineteenth century Harlequin style romance get too excited, Braga’s letters are rated G).

BRAGA Thomas
_Portalgás_.
Poetry (English)
To paraphrase critic George Monteiro in his preface to the volume: this is a collection of poems by a poet who happens to be an Azorean-American. Born on Columbia Street in the heart of Fall River (one of America’s largest Azorean cities), Braga’s experiences growing up in the city with his Azorean family and
his place as a "hyphenated-American" form the background for the subject material of his poetry.

CAIXEIRO, Madalena
Limites. [Limits]
Novel
Caixheiro is a continental writer whose writing was deeply affected by the time she spent in the Azores. Caixheiro writes on themes in this novel that would be developed in her work Os Novetos, with the islands' seclusion acting as a metaphor for that which constrains a woman's yearning and desire.

Os Novetos. [Balls of Twine]
(1990), Angra do Heroísmo, Terceira, Secretaria Regional da Educação e Cultura, Direcção Regional dos Assuntos Culturais. 71 pp.
Novel
This novella is the story of a woman who wants to break free from the conventions of her life and the seclusion of an island, the author's predominant metaphor for what a woman is within herself.

CANDEIAS Marcolino
Na Distância deste Tempo. [In the Distance from this Time]
Poetry
Marcolino Candeias, an Azorean from Terceira who lived for some time in Coimbra as well as Montreal before returning to the islands (where he served as the Azorean Government's Secretary of Culture from 1999-2001) writes poems dealing with the role of the poet's place in history in his attempt to create

identities for both himself and the significant others in his life. The place of the distant island, alluded to in the title, is a prominent theme of the work.

CORREIA, Natália
Novel
Writer, intellectual, Portuguese Member of Parliament and activist Natália Correia was a prominent figure in Azorean and Portuguese cultural and political life, working for Azorean issues in the Portuguese state and fighting for the rights of women in the islands and beyond (she also penned the words to the Azorean anthem). Women's emancipation from oppressive society is the theme in this, her only published full-length novel. Set in Lisboa and Paris, the female protagonist breaks with the values of her community and her family, especially as they about the wishes and will of her dominating father.

A Ilha de Circe. [The Island of Circe]
Short Stories
Among the three stories in this collection ("Mãe, Mãe, por quê me Abandonaste?" [Mother, Mother, Why Have you Abandoned me], 'As Nações Unidas' [The United Nations], and 'A Ilha de Circe' [The Island of Circe]), Natália Correia further develops one of her more prominent themes: the role of women in Portuguese society. In the novella from which the book's title is taken, a family travels to Madeira for vacation where the daughter confronts her parents expectations for her comportment, which are disparate from her own. Through the daughter's struggles to navigate the social conventions of the time, Correia both depicts and critiques the political and social situation of women. The insularity and isolation of island life is another prominent theme.
much through programs there to bring the Portuguese language and Lusophone literature to a community that has much to benefit from them. These poetic short stories describe the feeling of uprootedness he feels as one living in America, far from the land of his origin — or perhaps, as Onésimo Almeida writes, his sea of origin. The stories relate the lament of one whose body is no longer in the Azores, but whose soul still remains.


_Poetry_

José Francisco Costa looks at his own post-migration life in this work of poetry, exploring identity and his place in America as the presence of the island and its effect on his quotidian life and his perception of it is a constant. These issues are not only undertaken thematically, but structurally as well, as intertextuality in the poems and various word plays between English and Portuguese augment the poems expression of a migrant in constant adaptation between the worlds of his own choosing and fate.

**COSTA SANTOS, Nuno**


_Short stories_

Born in São Miguel, Costa Santos moved with his family to Lisboa in his late teens. Another kind of Azorean migrant, Costa Santos is a key figure in a small group of newer generation writers who, like other Azoreans before them (including Eduino Jesus, Nemésio, Antero de Quental, etc.) came to the _continente_ for university and stayed, grappling in their writing with broad contemporary urban intellectual themes, while remaining linked to the Azorean literary and cultural milieu in which they were formed. The ten interlacing
regressos or stories in this collection, indeed move back and forth among the ocean of the islands and more urbanised contexts.

Os Dias não Estão para Isso. [I Would Rather be Doing Other Things]
Poetry
A collection of poems about the quotidian life of the author that include in some parts insular memories and reminiscences. These poems are also interesting when placed against the author’s prolific blogging (melancomico.blogspot.com), in which he writes in a style that could be considered experimental, with brief contrapuntal phrases falling with humorous, ironic, and reflective effect.

DIAS, Eduardo Mayone
Crónicas da Diáspora. [Crónicas of the Diaspora]
Crónicas
A number of the crónicas in this collection examine the Portuguese communities in California along with some of their prominent members. Two such crónicas are titled ‘A Rainha Santa na Califórnia’ [The Holy Queen in California] and ‘Forcados com Sapatos de Ténis’ [Forcados with Tennis Sneakers].

DIAS, Irene.
Jardim Saudoso. [Longed for Garden]
Poetry
These poems, primarily sonnets, represent the sad lament of a woman who found America to be an island of loneliness.

DORES, Victor Rui
A Valsa do Silêncio. [Waltz of Silence]
(2005), Horta, Victor Rui Dorees.
Novel
A love story of shared solitude between a piano teacher and a prostitute, from Graciosa native Victor Rui Dorees.

ENES, Carlos
Terra do Bravo. [Land of the Bravo]
Novel
Corrosive humour, resilience in the face of oppression, and the warmth of being human characterise the mid-twentieth century Azorean village delightfully depicted in this novel by Carlos Enes.

FAGUNDES, Francisco Cota
Autobiography (English)
Frank Fagundes offers a marvelous recounting of his life thus-far as he moved from Terceira to America on his way to becoming a Professor of Portuguese literature at the University of Massachusetts at Amherst. In these touching tales of a hard-scrabble upbringing that brought the author to a life of ideas, Fagundes work should be placed among the critically acclaimed autobiographies of earlier figures Laurinda Almeida, Laurence Oliver and Charles Peter. Given that Fagundes is relatively young, one hopes there are perhaps a few more as-yet-unpublished chapters to come.

FARIA, Joseph M.
The Way Home.
FÉLIX, Charles Reis
Through a Portagee Gate.
(2004), North Dartmouth, MA, Center for Portuguese Studies and Culture/University of Massachusetts, Dartmouth. 482 pp.
Autobiography, Biography (English)
An autobiography/biography in which Reis Felix, born in New Bedford in the early-twentieth century to an Azorean migrant shoemaker, attempts to answer a xenophobic rant in the Yale Review by the President of MIT, by writing down his immigrant father’s life (and his own). Reis Felix provides a penetrating, insightful and just plain entertaining look at his migrant community and his America.

FÉLIX, Emanuel
Poetry
More than 100 poems spanning three decades of the work of Emanuel Félix (1936-2004). From Angra do Heroísmo, Félix’s work is fully grounded both thematically and aesthetically in the Azores and he has been highly lauded for his contributions to contemporary Azorean poetry and Portuguese language poetry. Félix had a profound influence at an important moment during the late 1950s when Angra became the center of literary production in the islands, when a true Azorean voice emerged among the islands literature. During the period,

Félix published broadly and served as the editor of the short-lived, but influential literary publication Gávea. He would continue to write and publish poetry, influencing Azorean letters until his death in 2004.

Habitação das Chuvas. [A Home for the Rain]
Poetry
This volume of poetry, includes poems not published in the collected anthology of Félix’s work (1993). ‘As Raparigas lá de Casa’ [The Girls there in the House] is included, which Portuguese critic Eugénio Lisboa called one of the high moments in Portuguese lyrical poetry.

FÉRIN, Madalena
O Número dos Vivos. [The Number of those Alive]
Novel
Férin, who now lives in Lisboa, recalls the Salazar era of her Santa Maria in this novel, in which she examines how political oppression and liberation within the fascist state is related to oppression and liberation in the life of a woman.

FERREIRA DUARTE, Manuel
A Banda: nova e outras histórias. [The band: new and other histories]
Short stories
These stories relate Azorean migrant life in California, from a writer who has familiarity with the West Coast communities of America. In the preface, the stories are given accolades by Natália Correia. The work also includes a glossary of Portinglês to Portuguese words.
FREITAS, Vamberto

Lit(USA)ândia Reinventada: jornal de emigração. [Lit(USA)ândia Reinvented: the diary of an emigrant.]

(1990), Angra do Heroismo, Terceira, Gabinete de Emigração e Apoio às Comunidades. 301 pp.

Crónicas

Vamberto Freitas, who is a key Azorean intellectual, literary and cultural critic, left his native Terceira as a teenager and lived in California for 27 years before returning to the Azores. His experience moving between the cultural contexts of America and the islands has inculcated in him the ability to dissect both with equal skill — a skill that forms the basis of his literary and cultural criticism. Freitas has also been the editor of the two most widely-read, widely-distributed and widely-discussed Azorean literary publications of the past decade (SAC-Suplemento Açoriano da Cultura and SAAL-Suplemento Açoriano das Artes e Letras). This first volume, as is the case with Volume II and III of what would eventually become a series of four separate volumes in the Jornal de Emigração, is a collection of essays that take a critical look at the literary, cultural and political dynamics of the Portuguese migrant communities, and represent an Azorean-American’s views on contemporary America. Most of the essays were originally published in Lisboa in the Diário de Notícias and in the Azorean press as well as North American migrant publications. The Jornal de Emigração series, taken as a whole, is among the first systematic and critical looks at a contemporary migrant literature in the America within the context of the dynamics of an ethnic community. Freitas’ perspective is notable, in that he believes that an “ethnic literature” should not be constrained by place or by language. Freitas includes English-language writing by migrants and descendants of those from the islands when they use Azorean metaphor and idiom in their writing under the rubric of Azorean literature.

Pátria ao Longe: jornal de emigração II. [The Homeland from far Away: the diary of an emigrant II]


Crónicas

The second volume in the author’s Jornal de Emigração covers numerous topics within the area of literary and cultural criticism. Freitas examines the Azorean communities in California; education; academic conferences (in relation to Luso-America); politics (including migration politics and politicians such as Senator Claiborne Pell of Rhode Island who did much for the Portuguese migrant communities); critical themes within Azorean poetry and writing; and analyses of non-Portuguese writing about the Azores, such as that of Jerry Williams. The title of the book refers to the final chapter in which the author takes a reflective look upon his native Azores.

Entre a Palavra e o Chão. [On Geographies of Memories and Affections]


Crónicas

The author’s first book to be almost entirely written in the Azores upon his return to the archipelago after having lived in California for 27 years. The work includes a series of critical essays previously printed in publications in the Azores and continental Portugal. The essays of the volume probe the cultural, literary and political dynamics of the Azores within its larger national context as it tries to maintain its cultural identity within the broader Portuguese political configuration.

A Ilha em Frente: textos do cerco e da fuga. [Island Life: writings on being besieged and the breakthrough]


Crónicas
The essays in this work form a narrative of political and cultural life in the years leading to the first victory of the Socialist Party in the Azores and the consequences of that victory. The author has an insider’s view on the subject of his critique as he served as the coordinator for the cultural section of the proposed Socialist government programme; and after the elections received a political appointment as the Azorean representative in the Opinion Council for RDP [Portuguese public radio]. As such, the collection can be read as a kind of poetics of political change as the author involves himself in the very political process about which he writes.

FRUTUOSO, Gaspar
Saudades da Terra. [Saudades of the Land]
[c. 1590] (1998), Ponta Delgada, São Miguel, Instituto Cultural de Ponta Delgada, 6 vols.
Crónicas, Novel
The volumes of this historical chronicle about the Azores, Madeira, and the Canaries, written towards the end of the sixteenth century by a historian and priest from São Miguel who studied in the University of Salamanca, form the first great history of the people of the Azorean islands. In this facsimile re-edition, Frutuoso examines various aspects of the history of the Azores, addressing their discovery, settlement and political administration; in addition to providing a physical and geographical description of the islands. Book V is a sentimental allegoric novella about the period treating the affects and amorous encounters of the sixteenth century. In the novel the two characters, Fame and Truth, are conversing, when Fame asks Truth to tell the story of two friends from the island of São Miguel. The novel unfolds as Truth complies.

GARCIA, Eduino Borges
Ilhéus, Portugues e os Outros. [Islanders, Portagers and the Others]

Short stories
A collection of short stories written in a neo-realistic style in which the author reflects upon Azorean life in the decade of the 1950s.

GASPAR, Frank
The Holyoke.
(1988), Boston, Northeastern University Press. 81 pp. Selected and introduced by Mary Oliver.
Poetry (English)
This volume of poetry represents perhaps Frank Gaspar’s most conscious poetic reference to his upbringing in Provincetown, Massachusetts, the small Cape Cod town dominated by the presence of his Azorean migrant ancestors. The winner of the Morse Prize in 1988, without hyperbole, The Holyoke stands as a masterpiece of contemporary American poetry. (See also, [1999], A Field Guide to the Heavens. Madison, University of Wisconsin Press. 86 pp.) Weaving images that are at once subtle and lyrical, ornate and incisive, Gaspar’s language leaves one contemplating wispy curls of smoke lingering in the air—if said smoke was created by the steam funnel of a barrowing freight train. His poems unravel the life of a people and a place, as Gaspar offers a complex view of the Azorean migrant story, often revealing the darker side of the experience: a viewpoint usually absent in most other writing on the topic, which tends towards the hyper-romantic in tales of cities of dreams, old grandparents and lands lost. Even in the murky moments however, there is nonetheless a broad humanism that pervades Gaspar’s writing.

Leaving Pico.
Novel (English)
Frank Gaspar’s novel examines a palimpsest of interlocked rivalries in the Portuguese community of his native Provincetown, Cape Cod. Lisboetas and
Picarotos, men and women, younger and older generations, the living and the dead, come together on the pages of this novel, a festa of images and tall tales. Lacking some of the darker visions of community life expressed in his poetry, Gaspar’s novel is a sweet and eloquent examination of migrant diaspora and an insider’s view of Provincetown community life. Gaspar may be referencing the storytellers of his childhood on the novel’s pages, but the reader should not forget that those ghosts are all speaking with the author’s words.

GUERRA, Rodrigo
A Americana. [The American]
Short stories
Short stories from Rodrigo Guerra (1861-1934), who was a key contributor in late-nineteenth century literary production in Fialho, where the rustic lives of seamen, whaling men, and migrants appeared in print.

JESUS, Eduino
O Rei Lua. [King Moon]
Poetry, Poetic prose
A key figure in Azorean letters from the 1950s until the present, Professor Eduino Jesus, who is from São Miguel but who has lived and taught on the continente, was one of the first intellectuals to write critically and systematically about Azorean literature. In his seminal ‘Estudo Crítico’ (1960), Jesus wrote the first general critical history of Azorean poetry and literature. Other contributions to Azorean letters and intellectual life have also come through his key role organizing the ‘Semana de Estudo dos Açores’ and as President of the Casa dos Açores in Lisboa. In this collection, Jesus introduces poetic modernity to Azorean poetry in his use of language, while simultaneously utilizing metaphors based in the tradition as he expresses a view of the island from afar.

Jorge, Judite
Permanências. [Permanencies]
Novel
The author, who was from Pico and has worked as a radio journalist, treats the liberation of women in this novella which won the Prémio Nunes da Rosa of the Concurso Literário Açores in 1992. Migration plays a prominent role in the novella as the female protagonist must cope with the dilemma of staying on the island or joining her family abroad—a metaphor for her decision to stay with or leave her abusive lover.

Notas para um Discurso. [Notes for a Discourse]
Poetry, Poetic prose
These pages mixing poetry and poetic prose won the Prémio Revelação Ficção of APE (Associação Portuguesa de Escritores) [Portuguese Writers Association] for a narrative that expresses love as it springs from the body with a liberating power. Jorge’s “notes” are written with the deeply erotic, sensuous emotions characteristic of many Azorean female writers.

Lewis, Alfred
Home is an Island.
Novel, Autobiography (English)
A quasi-autobiographical novel about the author, who grew up in the Azores and as a young boy left to make his way in America (the narrative was dictated, and though it recounts Lewis’s life he still calls it a novel in the subtitle). He struggles with the contradiction of his mother’s desire that he join the priesthood
(that he may devote himself to the people and culture of the islands), which contrasts with his father’s having imparted in him a longing to go to America as a land of possibility, which can only result in his leaving behind his family and his people.

*Sixty Acres and a Barn.*

(2005), North Dartmouth, MA, Center for Portuguese Studies and Culture, University of Massachusetts, Dartmouth. 164 pp.

Novel (English)

Originally finished 30 years before publication, in this migrant story of Azoreans in California, Lewis continues to develop themes established in his first novel, *Home is an Island.* The richly-written, picaresque characters chronicle the Azorean presence in the California dairy industry, as Luis Sarmento comes to America and struggles to find a balance between the Azorean upbringing that formed him and the conflicts this poses to his insertion into the practical realities of survival in his new economic, social and cultural milieu. Critic George Monteiro writes, “the reader discovers how Alfredo Luis evolved into Alfred Lewis without ever ceasing to be, in the best senses, a Portuguese immigrant from the Azores.”

**LIMA, Fernando de**

*Dez Contos e Outros Escritos. [Ten Stories and Other Writings]*

(2004), Ponta Delgada, Fernando Lima. 125 pp.

Short stories

Born in Ponta Delgada in 1927, Fernando de Lima was a contemporary of Edivino Jesus, Fernando Aires and others participating in various pre-revolution literary *tertúlia* in Ponta Delgada, including *A Ilha.* These short stories, written in the neo-realistic style, examine themes that circulate among the poles of the city and small village life, always paying attention to the struggles of those who fall outside of society’s shelter.

**MACHADO, Ivo**

*Os Limos do Verbo.* [The Muddy Word]


Poetry

This work from Ivo Machado showcases poetry that is situated firmly in the tradition of Azorean writing, while moving the argument forward. The earth, the ocean and the rocks form a lyrical geography in which Machado’s words are used to excavate his poetic landscape.

**MARTINS GARCIA, José**

*Lugar de Massacre.* [The Site of the Massacre]


Novel

Acclaimed contemporary Azorean novelist José Martins Garcia (1941-2003), from Pico, was a professor at the Universidade de Lisboa before returning to the islands to end his career at the University of the Azores. He was one of the first prose stylists to emerge in the islands in the early 1970s and remained a formidable literary critic and character until his death in 2003. This work, was among the first novels, if not the first, in the Portuguese language to treat the Portuguese Colonial Wars.

*A Fome.* [Hunger]


Novel

This novel forms the first part of what critique Vamberto Freitas has called the author’s “trilogy of desperation” (along with the novels *O Medo* and *Imitação da Morte*). *A Fome* is a paradigmatic story of a young Azorean man who is forced to leave the islands to make something of his life. His travels take him to the Portuguese continent where he retells the epic of his own survival.
AN ARCHIPELAGO OF AUTHORS

Novel
The narrator of this novel has the old Azorean problem of being caught between different cultural and intellectual worlds; and as he searches for an identity and a place among them, he exists by “imagining” Portugal from the distance, while “miraging” America in his own mind. Martins Garcia’s portrait of the islands is used in the novel to both critique and extol Azorean society.

Memória da Terra. [Memoir of my Land]
(1990), Lisboa, Vega. 242 pp.
Novel
The protagonist of this novel travels to the Azores from Lisboa in the 1950s to look for his missing brother who earlier had come to the islands. In search of the circumstances surrounding the disappearance of his brother, the protagonist finds the island itself, encountering a people lost in resignation to their own destiny.

No Crescer dos Dias. [In the Lengthening of the Days]
Poetry
These poems touch upon themes of distance and exile.

MEDEIROS, João Teixeira de
Do Tempo e de Mim. [Of Time and Me]
Poetry
Born in Fall River in 1901, Teixeira de Medeiros migrated to the Azores with his parents when he was nine years old, returning again to Fall River (where he would settle permanently until his death in 1995) when he was 29. Although
these poems were written after 1930, they would only be published a half-
century later, through the initiative of Onésimo Almeida and the Gávea-Brown
Press. Extending beyond the category of "folk poetry", these poems surpass the
genre in both form and content.

Ilha em Terra. [Island in Land]
(1992), Ponta Delgada, São Miguel, Signo. 199 pp.

Poetry
This volume consists of poetry not included in the collection of Do Tempo e de
Mim including twelve sonnets. The poems are based upon the author's
experience in both the Azores and America.

MELO, Dias de
Pedras Negras. [Dark Stones] (English translation available)

Novel
After Nemésio, neo-realist writer (at least moreover stylistically, though not
philosophically) Dias de Melo has done more to capture the small village life of
the Azores than any other Azorean writer — especially the life of the whaling
villages on his native Pico. From an earlier generation that includes figures such
as Emanuel Félix, de Melo, through his intellectual activities over the years,
provided a bridge between older Azorean writers, who contributed the bulk, if
not all of their work prior to the 25 de Abril Revolution and those whose major
contributions came afterwards. In this novel, de Melo fictionalises an account of
a community of Picaroto whalers, and their daily struggle for survival in the
sea and the desire of some to escape. As their travails unfold against a backdrop
of social and political tension, the novel offers a unique view into the lives of
these peasants, whose only destiny is hardship. The work exists in an English
translation done by Gregory McNab: (1988), Dark Stones. Providence, Rhode
Island, Gávea-Brown. 144 pp.

Nem Todos Têm Natal. [Not Everyone has a Christmas]

Novel
A neo-realistic Christmas story, about an Azorean village prostitute who gets a
Christmas Eve surprise of goodwill and compassion.

O Menino que Deixou de Ser Menino. [The Boy Who Grew Up]

Novel
Dias de Melo reveals the character of social life in small Azorean villages in this
novel through an Azorean boy's coming-of-age in the familial and social context
of a small community. The author captures the nuances of life in the locale as
the boy is raised by his two aunts. The work was considered controversial by
some for depictions of incestuous sex.

Tempos Últimos. [Final Moments]

Novel
The narrator carries on a lengthy dialogue with his deceased wife, alternating the
past with the present as he comes to terms with his wife's terminal illness and
how her death has affected his life.

A Viagem do Medo Maior. [The Most Fearful Trip]

Novel
This neo-realistic novel treats the difficulties of life in the islands from the
1950s to the period in which it was penned.

Crónicas
A collection of crónicas entertaining Azorean life at the village level in Pico.


Short stories
Short stories about the spirit and lost life of whalers and others struggling to survive on the island of Pico. The author begins with the contemporary period and looks backwards to past decades and past life on the island.

MELO, João de

Novel
Drawing upon both Azorean history and his personal past in the islands, Azorean writer João de Melo is a critically acclaimed writer in contemporary Portuguese literature. From Achadinha, São Miguel, João de Melo has written extensive criticism helping to define the contours of Azorean literature, while contributing in direct ways to its development as one of the literature’s key authors. This, the Micaelense writer’s first major novel (considered by some critics to be his best), is a postmodern look at Azorean history that works and reworks prominent myths and legends concerning the origins of the Azorean community from its beginning to today. It is also one of the few Portuguese novels to draw upon magical realism as a literary technique. The volume exists in English translation, the result of Gabriel García Márquez’s translator, Gregory Rabassa, having been introduced to the book by Adelaide Batista Freitas when she studied with him at NYU. Rabassa was so enchanted by the novel that he translated the book before it had even found a publisher. The work was eventually put out by the Aliform Press of Minneapolis in 2003.


Novel
The author’s second major novel has the Azores and Azorean immigration as primary referents. Upon its first publication in 1988 the novel won numerous literary prizes, including the major Portuguese literary prize from APE (Associação Portuguesa de Escritores). The novel continues the saga that began in O Meu Mundo não é deste Reino with the narrative taking the reader to the present, after the protagonist has lived most of his life in Lisboa and has lost his entire family to migration in Canada. One of the novel’s major themes is carried in its final scenes when the protagonist returns to his native Azorean community and takes a profound measure of a lost world and his own unredeemed presence in it.


Short stories
Although his duties as the Portuguese cultural attaché in Madrid may have refocused João de Melo’s literary production while serving in the post, these short stories (the fourth such collection by de Melo) show the writer of the great Azorean emigration epic with his lyrical powers in full force. The 15 stories in this collection explore the fundamental themes of the pain of being human, with inter-marital relations, migration, and the ever-present Azores woven into the topics explored.
capture the insularity of the Azores in literature. These poems are written from the perspective of the poet isolated on his island, and are marked by the presence of the remote physical space and sometimes gloomy climate of the Azores, which in Mesquita's poetry reflects deeply the Azorean soul. This, his lone book, was only first published after his death on Flores in 1923. Jacinto do Prado Coelho provides a brief critical introduction to the volume in this edition (pp. 9-16).

MORAIS, Ruy-Guilherme de
As Terras da Santa e Outros Causos. [The Lands of the Saint and Other Accounts]
Short stories
The author participated in the group Ilha—a tertúlia of writers and intellectuals based around the literary section of the journal Ilha (see also Fernando Lima)—which formed the centre of Ponta Delgada's literary and cultural dynamism in the 1950s. These short stories examine insular life during the 1950s with stories of isolation and migration.

NEMÉSIO, Vitorino
Novel
Writing in such diverse areas as poetry, fiction, literary criticism, literary history, philology and intellectual history, Vitorino Nemésio (1901-1978) was arguably the most prolific and influential Azorean writer of the twentieth century. Born in Praia da Vitória, Terceira, Nemésio held the PhD from the Universidade de Lisboa where he also taught until 1971. Responsible for
coining the term and the concept of Açorianidade, it was his calling attention to, and subsequent review of Roberto Mesquita’s Almas Cativas that laid the groundwork for all subsequent criticism defining Azorean Literature. This novella is the story of an adolescent who enters into an apprenticeship of life; his masters are the various people he encounters in the Azores in his passage to adulthood.


Novel

A dramatic interpretation of the historical facts of Santa Isabel, the Portuguese Queen responsible for the first celebration of the Festa do Espírito Santo, one of the Azores primary socio-religious rituals. Although Nemésio’s psychological interpretations are of his own fancy, José Matoso, in his introduction to the work, marvels at the historical accuracy of Nemésio’s portrayal of the events in the Queen’s extraordinary life. The work is notable in this way as Nemésio was responsible for a postmodern history before the modern period had even ended.


Novel

The second of the three novellas in this collection, ‘Negócio de Pumba’ [This Business with the Dove], treats the petty bourgeoisie in the Azores, through the telling of a story about a man who becomes an important community figure as a result of a sizeable inheritance he receives from a deceased family member in Brazil.

AN ARCHIPELAGO OF AUTHORS


Novel

The novel is the story of the young and beautiful Margarida—a member of the fallen bourgeoisie of Faial—and the saga of her search for a way out of her emotional, intellectual and physical imprisonment in the islands. The work creates an extraordinary portrait of life among the upper middle classes of the archipelago at the turn of the century, but is the quintessential Azorean novel for its portrayal of the islands’ idiosyncrasies and landscape as it grasps and opens the archipelago’s soul to the reader. Nemésio also provides a historical and cultural background of the Azores, written in an unobtrusive style such that information is not out of place in the novel as overly didactic or non-fictional. The setting of the novel provides the reader with a feel for the ambience of the islands, its people and its life, in one of the great works of fiction of the Portuguese language written in the twentieth century. English Readers have available to them Francisco Cota Fagundes translation of the work (1998), Stormy Isles, Providence, Gávea-Brown Press.


Crónicas

A book of crónicas, tending toward the autobiographical, in which Nemésio visits each of the nine Azores islands over journeys in 1946, 1954 and 1956, describing the people and the archipelago he encounters, while recollecting his own memories of the Azores as the voyage causes him to reflect upon and encounter himself. With all of its lyrical and emotive references to the islands, the book is indispensable for understanding both Nemésio and the Azores. Analysing the book in its introduction, António Machado Pires places the work
at the crossroads of multiple genres: the memoir, the crónica and even travel literature.


Poetry

Although he wrote across a wide array of topics and in multiple genres, it is perhaps for his poetry that Nemésio is best known. The volumes reproduce his published poetry covering the period 1916-1976, in which he touches upon the themes of his youth in the islands, his sentiment of separation and loss when he is afar, religious questions, reflections about writing and poetic creation, the sentiment of melancholy and the sadness of ageing. In addition to prefatory remarks, Volume I contains a concise but thorough chronology of Nemésio’s publications and the major events and accomplishments of his life (pp. xxix-xxxiv).

NETO, Joel


Novel

In this crime novel, Neto follows an Azorean detective who returns to the islands to investigate a murder following an earthquake, where he confronts a past that is no longer as he remembered. Neto examines the disparity between the truth as depicted in newspapers and among the media, compared to the reality of what actually happens. Along the way author explores the differences between life in and away from the islands, the relationship of islanders to migration (to America and continental Portugal), the weight of family relationships, and a world view that is distinctly Azorean.


Short stories

Neto, who grew up on Terceira then moved to the continente to study and later remained, is another figure in the newer generation of Azorean authors who have been largely formed outside of the islands. In this work, island life and island exile are carried forward metaphorically as the characters in Neto’s stories (most taking place in Lisbon), move through lives of solitude and the need to connect to one another. Neto’s incisive and, frankly, very funny stories are an offering in a newer phase of what can be rightly considered Azorean literature, one that examines contemporary themes of globalization, modernization and the issues of the Azorean diaspora as it has been carried to new realities in newer phases of migration (in Neto’s case to Lisbon).

OLIVEIRA, Álamo.


Novel

Multi-talented Álamo Oliveira, in addition to being a poet, playwright and novelist, is also an artist whose works serve as cover art for numerous Azorean books. Living in the Terceira of his birth, most of his family migrated to California, a fact that has marked some of his writing. Oliveira has always based his narratives and other writings on his memories of his native Azores and is one of the few Azorean authors to write about the migrant communities who has never lived among them. This particular work is an allegorical novel of the Azores with the action revolving around surrealistic characters, such as a talking mule, through which the intention is to examine the Portuguese revolution of 25 April 1974 and its effect in the islands.
Até hoje (memórias de cão). [Until today (memoir of an outsider)]
Novel
Undeservedly, national recognition has come slowly for Álamo, but most
national critics are aware of and laud this work, which is one of the first novels
dealing with the colonial war in Africa (the author held a military post there for
two years). While fighting the war, the narrator of the novel is twice an outsider:
first, by questioning what an Azorean is doing fighting for an Empire to which
he feels he does not belong and whose enemy he does not recognise as his; and,
second by being an assumed homosexual, he must fight an ideological battle
against the prejudice encountered as a result of his sexual orientation. The
Azores are present throughout the recollection of the narrator’s place while
fighting the war and then upon his return in his failure to readjust to civilian
society. The novel was the winner of the Maré Viva Award for Narrative Fiction
in continental Portugal.

Já não Gosto de Chocolates. [I no Longer like Chocolates] (English translation
available)
Novel
A story about Azorean migration to the San Joaquin Valley, California that
examines contemporary societal problems in America as they are confronted
through the context of the Azorean populations living there. The novel also
explores the detrimental toll migration can take on a family, and how migrant
generations cope differently with their experiences. The work was translated
into English by Diniz Borges and Katherine Baker and is available through

Com Perfume e com Veneno. [With Perfume and Venom]

Short stories
These short stories examine the problem of being alone on an island in the
immensity of the ocean. Oliveira provides his inimitable critical perspective,
which in this collection is directed towards insular life on the level of rural
communities, politics, and intellectualism.

OLIVEIRA, David
In the Presence of Snakes.
Poetry (English)
From California’s Luso-America, Oliveira’s fantasomorphic poems sweep
through images of religious iconography, bacchanalia, and the lost worlds of
ancestors as he expresses his view of Azorean migrant America as told by a
descendent of its diaspora.

OLIVER, Lawrence
Never Backward. The autobiography of Lawrence Oliver, a Portuguese-
American.
(1972), San Diego, California, Neyenesch Printers, Inc. 229 pp.
Autobiography (English)
The autobiography of a man who left the islands to migrate to an Azorean
community in San Diego, California. His is the story of a man who went to the
land “with gold in the streets” but soon learned his utopian dream of America
was not matched by reality. He may have moved, “never backward”, but part of
the reason may have been that the Azores seem to have followed him to San
Diego. In the memoir, Oliver describes Portuguese-American social clubs, the
California fishing industry and his celebration of Espírito Santo feasts in
Southern California. The autobiography includes colour and black-and-white
photographs taken from the author’s collection.
Orrico, Maria

*Terra de Lídia.* [Land of Lídia]


Novel

Although the writer is not from the archipelago, she belongs to a group of non-Azoreans writing stories that take place in the islands. The narrator of the novel is a woman who travels to the Azores to escape personal problems on the mainland and befriends a blind boy on Faial. Although blind, he will “open her eyes” to the beauty of the Azores and so open her soul to the beauty of life, thus helping the troubled woman to leave behind the existential crisis presented by her struggles.

Peter, Charles

*Um Português na Corrida ao Ouro: a autobiografia de Charles Peter.* [A Portuguese in the Gold Rush: the autobiography of Charles Peter]


Autobiography

This reprint of a 1915 autobiography is the recollection of the life of Charles Peter, an Azorean immigrant from Faial who found great success in California during the gold rush period. In this reprinted edition, an introduction by Francisco Cota Fagundes, author of a notable recent autobiography himself, provides copious documentation of Peter’s life and introduces the epoch in which Peter found his fortune and fame.

Petri, Romana

*O Baleeiro dos Montes.* [The Whaleman of Montes]


Novel

An Archipelago of Authors

A postmodern novel using the islands as a metaphor for a contemporary humanity that is living in a state described by some as almost outside of history. Set in Flores — which is described as “such a big house for so few people” — the story treats human suffering in the Azores and examines how the arrival of modernity has affected the isolated communities of the islands. The novel is prefaced by Antonio Tabucchi.

Quental, Antero de

*Poesia completa.* [Complete Poetry]

(2001), Lisboa, Publicações Dom Quixote. 659 pp. Edited and with a preface by Fernando Pinto do Amaral.

Poetry

The collected poetry of Micaelense native Antero de Quental (1842-1891). Quental, who studied in Coimbra, lived much of his life in Lisboa and the contiènte. Reading French socialist thinkers and German philosophy, Antero was in contact with the major European intellectuals of his day, including Marx, becoming a leader of a reform-minded revolutionary group of social justice in the Portuguese intellectual establishment. After living off of the island for most of his life, Quental returned to São Miguel to die, when, suffering from a depression exacerbated by a debilitating back problem, he stood underneath a plaque carrying the word “Esperança” [Hope] in Ponta Delgada’s Campo San Francisco and fired a pistol ball through his own head. These collected poems reflect the depth of Quental’s grappling with the profound mysteries of the Universe and the psychological romanticism that pervaded his thinking.

Cartas. Antero de Quental obras completas. [Letters. Antero de Quental complete works]


Correspondence
These published letters of Antero provide a perspective on life in São Miguel and to some extent in Terceira as well as the author’s relation with the islands of his birth—a place where he chose to end his life with his suicide in 1891, but where, for the majority of his life, he chose not to live.

RODRIGUES, João
Ondulações. [Undulations]
Poetry
Lyrical poems that treat the themes of insularity, instability and mobility.

ROSA, Nunes da
Pastorais do Mosteiro. [Pastorals of the Monastery]
Short stories
A teacher in Horta and village priest in Pico, Pe. Nunes da Rosa (1871-1946), along with other figures including Florencio Terra and Rodrigo Guerra, played a major role in the development of culture and literature in turn-of-the-century Faial. Born in California, he moved with his parents to Pico, where he would spend most of his life. After being ordained, he served as pastor in a parish in Mosteiros, Flores, an experience that would lead him to write this collection of short stories. Da Rosa’s writing offers an authentic view into rural village life and the people who lived and survived in the islands as if ignored by history.

Gente das Ilhas. [People of the Islands]
Short stories
A reprint of an earlier published work of short stories, of pastoral romanticism from Father Nunes da Rosa. According to one review by Onésimo Almeida, these short stories provide a psychologically perspicacious (if parochial) image of small village life in Pico. Having been born in America, da Rosa’s familiarity with the migrant communities leads him to include a number of Portuguese-American words in the speech of the characters.

ROSA, Tomas da
Ilha Morena. [Dark Island]
Short Stories
(2003), Horta, Núcleo Cultural da Horta.
In these 14 short stories, Professor da Rosa offers a vision of Pico over the twentieth century, where the islanders eek out a living from the ocean in which they are imprisoned.

SÁ, Daniel de
Sobre a Verdade das Coisas. [About the Truth of Things]
Novel
This work, by prolific and often experimental writer Daniel de Sá, from Maia, São Miguel, can be described as fiction in the service of reality and reality in the service of fiction. Sá’s postmodern fictionalised attempt to examine the line between the real and the imaginary in the rural life of São Miguel.

O Espólio. [The Spoils]
(1987), Ponta Delgada, São Miguel, Signo. 79 pp.
Novel
The creative and philosophical mind of Daniel de Sá is at work in this novel in which he poses the question: if an Azorean island were to suffer a nuclear attack, would anyone in the rest of the world care one way or an other? The answer comes in the drama through a reporter who writes about the tragedy and receives the Pulitzer Prize.

Novel
This postmodern novel reworks both history and Azorean literary art as the author uses titles and chapter headings from Azorean novels, plays, and poems for his own chapter titles. The structure of the narrative is built around a *Romeiro* [religious pilgrim] who undertakes the yearly Lenten pilgrimage walking throughout the entire island of São Miguel, chanting and stopping at each of the island’s churches. On the extraordinary journey of sacrifice and penance, the *Romeiro* reflects upon his life and the fact that he is being forced to migrate to America. The novel captures an essence of Azorean loss and uncertainty about the future.


Crónicas
Difficult to place in a category that would be acceptable by the literary community, in these postmodern “historical crónicas” Sá (re)constructs and fictionalises history, recounting notable episodes in the history of the Azores.


Novel
The story opens with a volcanic eruption that occurred in 1630 in Furnas. A Jesuit returns to find that in the aftermath of the devastation his mother has died in the eruption and the only object to be saved from destruction was an image of the Santíssima Virgem Mãe. In rage, the Jesuit shatters the image, cursing a God who would take the flesh-and-blood mother of the priest while saving a mere image of His own. The Jesuit is condemned to exile in Brazil and the narrative journeys with the priest in an examination of religion and the Inquisition of the Azores, Portugal and Brazil. The two crosses of the title relate to the representation of irony in the cross — the same cross that not only gives the accuser his power is also used as a symbol of the condemnation of the accused.

SANTOS BARROS, J. H.


Poetry
A productive and accomplished figure in Azorean political and cultural life over the period leading up to and then after the Portuguese Revolution, José Henrique Santos Barros was a brawler who used his poetry to expose injustice, and conversely to fight for what was just. He came to edit the important pre-revolution literary page *Glacial*, and later founded, with Urbano Bettencourt, another important post-revolution literary publication, *Memória da Água-Viva*. No tabu too sacred and no authority to powerful, Santos Barros took on the dictatorship, the US government, the ruling class of the Azores, and even the anti-intellectual and oppressive culture in the islands themselves. He was killed in a car accident in Mérida, Spain, on the 20 May 1983 — all the more tragic that Ivone Chimita, his wife, perished with him. In this book of poetry the aesthetic and ethical concerns of the *Glacial* movement are well represented.


Poetry
Santos Barros directs his mighty pen at the post-revolution period in the Azores and Portugal.

S. Mateus, Outros Lugares e Nomes. [São Mateus, Other Places and Names]
Poetry
Carrying the title of his home village, included in this collection of poems is a reprint of his *Humidade* [Humidity], which had only previously existed in mimeograph form. The poem is Santos Barros pre-revolution reflection on cultural, political and emotional repression as told through the metaphor of the islands’ climate (in order to escape Portuguese censors).

SERPA, Caetano Valadão

Novel
With chapter titles including ‘Decision to Leave’, ‘Americanization,’ ‘Return to the Islands,’ ‘Return to the Americas’ and ‘Dream and Reality,’ this narrative approaching a novel provides an excellent summary of the main issues in both Luso-American migration as well as literature about that migration. An innovation in this novel is that a woman is at the centre of the narrative and further, that she comes from the island of Flores to the East Coast—offering different perspectives of the Azorean migration process.

SILVEIRA, Avelina da
*Na Metamorfose do Tempo: palavras de tecedeira.* [In the Metamorphosis of Time: words from a weaver]

Novel
This interesting voice from the newer generation of Azorean writers was born of Azorean parents in Angola, before moving to São Miguel where she married, only to move again, to Quebec, Canada. In these poems, she writes about her experiences as a woman, a mother, and a daughter caught between the worlds of her many migrations. The words of her poetry reflect these worlds as well, because her poems often combine Portuguese, English and French, so that her language also forms the composition of the experience of her physical space.

SILVEIRA, Pedro da
*A Ilha e o Mundo.* [The Island is the World]
(1952), Lisboa, Centro Bibliográfico. 68 pp.

Poetry
Pedro da Silveira, from Flores, was one of the principal figures in the *Grupo da Ilha*, a salon responsible in large part for Azorean intellectual and cultural life of the 1940s and 1950s. Da Silveira played a fundamental role in the renewed interest of Azorean poetry in the decade of the 1950s, was an important critic, and was responsible for introducing Azorean learned society to Cape Verdean literature. These poems examine life in the islands as an extension and encapsulation of their physical isolation and insularity. In this volume, the Azores of the 1940s and 1950s are treated, as Silveira delves into themes of the islands’ history, examining poverty, hunger and social problems, as well as the abandonment of the islands by continental Portugal. The bounty of America is also treated, not necessarily as a real place of unlimited abundance, but as an ideal that existed in the minds of those confronting the problems in the islands during this period.

Corografias. [Chorographies]

Poetry
The poetry in this volume evokes the opening of other universes and spaces as the author bases his writing on his voyages to the Americas, Europe and Asia. It was penned during the post-revolution period.
SPRING Michael Garcia

Blue Crow.
Poetry (English)
Among the poems of Azorean descendent Michael Garcia Spring are some thoughts on his ancestors’ Azores and his own life in the US.

TABUCCHI, Antonio

Mulher de Porto Pim e Outras Histórias. [Woman of Porto Pim and Other Stories] Translated into Portuguese from Italian by Maria Emília Marques Mano.
Novel, crónicas
Based on the Italian author’s trip to the Azores, this postmodern novel/historiography reworks history, myth and literary imaginary traditions in a series of narratives. The narratives explore the nature of the geology and physical reality of the islands, examining what this has meant for the daily lives of island inhabitants and the very act of literary creation itself.

TERRA, Flôrencio.

Contos e Narrativas. [Short Stories and Narratives].
Short stories
From Horta, journalist, writer and politician Florência Terra (1858-1941) played a key role in the development of literature and culture in Faial at the end of the nineteenth century, when Horta flourished as a result of its place as a transatlantic crossover point between the Americas and Europe, and as a result of the newly laid transatlantic telegraph cable, which linked the continents at Faial. Originally published posthumously in 1942, these forgotten stories of rustic life and the sea were republished in 1981.

VAZ, Katherine

Saudade.
Novel (English)
Vaz’ postmodern novel dealing with the Portuguese communities in the United States places the author within a category of New World Fiction of a type that includes writers such as Salman Rushdie and Amy Tan. In the story of a young deaf girl whose early life in the Azores shapes her experiences in the northern California Azorean immigrant community to which her family migrates, the author reinterprets the history of both the Azores and America while drawing heavily on the literary traditions of both. The saudade of the title refers to the untranslatable Weltanschauung of the Azorean and other Lusophone peoples, a word that has been used for centuries to express a cultural penchant for sentimental longing and desire. Within the context of this novel, however, saudade refers not only to the longing for the old world, now lost, but also to a longing and desire to find a place within the contemporary world, a place that is never quite gained.

Fado and Other Stories.
Short stories (English)
The winner of the Drue Heinz Prize of 1997, the short stories in this collection examine both the Azores and the Azorean communities in the United States including Hawaii, reworking history in a postmodern mode. Individual characters in the stories both search for and attempt to define a place for themselves within the communities on both banks of the Atlantic River.

VICTÓRIA Margarida

Amores da Cadela “Pura”: confissões. [Loves of a Purebred: confessions]
The restrained nature of female independence is examined in this novel by the
lover of Vitorino Nemésio, as the main character — from an upper-crust, high-
society Micaelense family — goes “mad” as she breaks with the conventions of
her class, her family and her community.

ANTHOLOGIES
(Listed by date of first publication)

‘Os Açores’ [‘The Azores’]
CÔRTES-RODRIGUES, Armando (ed.).
228 pp.
Poetry
An annotated collection of excerpts from literature, poetry and other writings
concerned with the Azores or written by Azoreans spanning from the fifteenth to
the early twentieth century. Each excerpt from the 80 writers is critically
reviewed with an essay that examines the piece against the period in which it
was written.

Antologia de Poesia Açoriana (do Século XVIII a 1975). [Anthology of Azorean
Poetry (from the 18th Century to 1975)]
SILVEIRA, Pedro da (ed.).
Poetry
Notable as the first comprehensive anthology of Azorean poetry, Silveira
includes some 100 Azorean poets such as Antero de Quental, Vitorino Nemésio,
Armando Côrtes-Rodrigues, Garcia Monteiro, Teófilo Braga, Natália Correia
and Emanuel Félix. The introduction to the work yet stands as an important and
influential essay in the literary studies of the islands, as the author forcefully
defends the existence of an Azorean literature as an entity in itself. Published in
1977 in the swirl of the aftermath of the Portuguese revolution and the
movement for Azorean self-determination, the reach of the book extended
beyond literature as it was taken as a statement in defense of an autonomous
insular culture — one that would reflect the need for an autonomous political
administration. The author, himself a major contemporary Azorean poet, also
includes brief biographical sketches of each of the authors he has selected.

Antologia Panorâmica do Conto Açoriano Séculos XIX e XX. [A Panoramic
Anthology of the Azorean short story from the 19th to the 20th century]
MELO, João de (ed.).
Short stories
A collection of short stories, both interesting and instructive in its arrangement
of texts. João de Melo has examined the characteristic themes of Azorean
literature and has placed writers into respective categories with their points of
reference in the land, the ocean and emigration. De Melo’s analysis of these
authors points to characteristic uses of metaphor and types of problems
addressed in each category. The collection analyses and includes the work of
Florêncio Terra, Armando Côrtes-Rodrigues, Cristóvão de Aguiar, Vitorino
Nemésio, Eduíno Borges Garcia, Manuel Ferreira, Onésimo T. Almeida, José
Martins Garcia, Urbano Bettencourt, Álamo Oliveira and Carlos Wallenstein, in
addition to others.

Antologia Poética dos Açores. [Poetry Anthology of the Azores]
CARVALHO, Ruy Galvão de (ed.).
(1979), Angra do Heroísmo, Terceira, Secretaria Regional da Educação e
Cultura, Direcção Regional dos Assuntos Culturais. 2 vols.
Poetry
In this, one of the broadest anthologies of Azorean poetry, the work of nearly 200 poets is included ranging from the sixteenth century to the 1970s. Short biographies accompany the selections of each author's poems. Notable writers whose work is represented in the volume include Gaspar Frutuoso, Armando Côrtes-Rodrigues, Roberto de Mesquita, Teófilo Braga, Natália Correia, Emanuel Félix, José Martins Garcia, Eduardo Bettencourt Pinto and Urbano Bettencourt.

_The Sea Within: a selection of Azorean poems._
ALMEIDA, Onésimo & MONTEIRO, George (eds.).

Poetry (Portuguese and English)
An extraordinary collection of translated poems by 26 of the Azores' esteemed poets. The poems and poets represented provide the perfect introduction to a broad range of Azorean poetry, spanning styles, topic material and time. Poet George Monteiro's English language translations in the work capture the alma [soul] of the original Portuguese poems, which are also included in the volume. The poetry ranges over a century, from works by Antero de Quental (1842-1891) to poems written prior to the revolution by writers such as Vitorino Nemésio (1901-1978), Natália Correia (1923-1993) and Emanuel Félix (1936-2004). There are also poems from contemporary writers published both before and after the revolution including Urbano Bettencourt, João de Melo, Alamo Oliveira and Eduardo Bettencourt Pinto. An introductory essay by Onésimo T. Almeida provides biographical background on the poets and situates the poetry in the context of Azorean social and cultural processes. An appendix also provides further biographical and bibliographical information on the poets and their work. The other writers translated in the volume are João Afonso, Cristóvão de Aguiar, J. H. Santos Barros, Emanuel Jorge Botelho, Marcolino Candeias, Armando Côrtes-Rodrigues, Vasco Pereira da Costa, José Enes, Carlos Faria, Almeida Firmino, José Martins Garcia, Artur Goulart, Eudúo Jesus, J. H. Borges Martins, Carolina Matos, João Teixeira de Medeiros, Roberto de Mesquita, Pedro da Silveira. A short biography is also provided for artist Rogério Silva, whose work serves as cover art.

_Moments in Culture._
SIMÕES, António (ed.).
An annotated compilation of Portuguese (including Azorean) migrant short stories, poems and crónicas. The author intersperses analytical remarks that situate the pieces within the context of generalised theories on migration and literature. A bibliography lists additional literary works.

PINTO, Eduardo Bettencourt (ed.).
Twenty-seven Azorean poets are represented in this anthology: they include Adelaide Batista, Álamo Oliveira, Eudúo de Jesus, Emanuel Félix, João de Melo, João Teixeira de Medeiros, Marcolino Candeias, Pedro da Silveira and Urbano Bettencourt. Biographical data is given for each poet along with a list of publications. A preface and epilogue are written by the author, who is himself an Azorean poet and novelist.

_On a Leaf of Blue: Bilingual Anthology of Azorean Contemporary Poetry._
BORGES, Diniz (ed.).
transnational identity processes; the artistic and intellectual link among the poets is left for the reader to establish. Along these lines, the introduction by the publisher, (President of the Fundação Aníbal Nunes Pires) Lélia Nunes Pereira, is also interesting as she discusses some of the rationale behind the project. The work also includes rich and dense one to two page biographies of each of the poets included.

An introductory list of criticism on general Azorean Literature
This short introductory list includes some of the broader critical readers and summaries examining Azorean literature. The numerous essays treating specific topics or facets of Azorean literature may be found among the bibliographies of these works.

For a more complete listing of criticism on Azorean literature with annotated summaries of each piece see MONIZ, Miguel. (1999), Azores: World Bibliographical Series, Oxford, ABC-Clio Press.


MARTINS GARCIA,José. (1987), Para uma Literatura Açoriana. Ponta Delgada, São Miguel, Universidade dos Açores.


1 Although I take responsibility for any omissions or errors in the provided annotations, I am indebted (in spades) to a number of individuals without whom the bulk of these reviews would not exist. Instrumental in compiling and reviewing these works were conversations and counsel from and literary criticism of Ontâno Almeida, Urbano Bettencourt, Adelaide Freitas, Vamberto Freitas and George Monteiro. Although they are cited directly in only a few cases, their considerable input is present throughout nearly every entry of this bibliography and its introduction. I would also like to thank especially Carmen Ramos Villar (who offered suggestions and extensive notes for a number of reviews) as well as John Kasseld for their editorial advice and their recommendations helping to fill in some lacunae among the included works.

2 I referred to this group elsewhere as “Nósso grupo,” as this is how those in the group often refer to themselves (Moniz, 2004).

3 See the (non-annotated) bibliography of general criticism on Azorean literature at the end of the reviewed works.

4 For the entire argument see also Almeida, 1989.

5 This is not a particularly unique stance, as literary critic Vamberto Freitas has long-handled English language writing about the Azores and about Açoreans by enfolded them into the rhetoric of Azorean literature (see for example his nuddy writing on Katherine Vaz, Frank Gaspar, etc). George Monteiro has also written about Luso-American authors writing in English. I also took a similar position in my selection criteria for the literature chapter in the book-length annotated bibliography that forms the basis for this chapter (Moniz, 1999).