

Edgardo Civallero

The stories of Galapagueana

- issue I -



Fundación
Charles Darwin
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GALAPAGOS

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The stories of Galapagueana

- issue I -

Project *Galapagueana*
Galapagueana to take away

Charles Darwin Foundation
Library, Archive and Museum
Puerto Ayora - Santa Cruz
Galapagos Islands - Ecuador - 2023

in silhouette on
rock, looking like
gentle man gazing



some of the little

Highlight

Georgina Taylor's manuscript

In every collection of documents there are materials that stand out: for the quality of their material, for the meaning of their content, for their historical value... In the Charles Darwin Foundation (CDF) collections, one of these documents is the *Galapagos Diary*.

The notebook entitled *Galapagos Diary - 1938-1939* is currently kept in the Galapagos Special Collection, held at the CDF's Library, Archive and Museum in the Charles Darwin Research Station (CDRS) in Puerto Ayora.

It's a cloth-bound, 20 x 13 cm. commercial notebook with 158 pages of blue-lined white paper, of which 124 are handwritten in the form of a travel diary. They reflect personal experiences collected during the so-called "Galapagos Expedition", starting in London on December 15th, 1938 and finishing in the same city on April 29th, 1939.

On the front cover there is a line with the "title", but no mention of authorship can be found anywhere in the text (except for an almost deleted "R.G.T." on the cover). The document was donated to the CDF on a date that remains undetermined. Among the

papers accompanying the *Diary* there is a note handwritten by several consecutive hands at CDRS, leaving testimony to the story of the little notebook. The first of them, produced in November 1984 by Jan Castle and Chris McFarling, deals with the identity of the writer: using references and context as a guide, and by a process of elimination, they figured out that the mysterious author was Rosamond Georgina Lloyd Taylor, who was the wife of (Sir) Thomas Weston Johns Taylor (1895-1953), a British chemist / botanist participating in the expedition. The second note, written by G. T. Corley Smith on April 24th, 1986, states that the author was, indeed, the by-then Lady Taylor, and that she donated the text to him for research use at the CDRS. Corley Smith declares that there was a cover letter, plus other papers, that were lost by the time he was writing that note. A third and last note, produced by John Simcox (librarian at the CDRS) on September 2nd, 2002, declares the complete name of the author.

Bibliographic sources provide little information about Georgina. It is known, through her husband's biography (written by J. H. Panry based on private information and personal knowledge, and included in the *Dictionary of National Biography 1951-1960*), that she was born in 1898, the daughter of Colonel Thomas Edward John Lloyd (of Plas Tregayan, isle of Anglesey, Wales) and Rosamund Anna Heygate; that they married in 1932; that they shared wide interests; that they had no children; that there is a portrait of her painted by Hector Whistler in the University of the West Indies (Jamaica); and that it was she who introduced her husband to Botany. David Lack's book *Darwin's Finches* (1947), presenting the results of his research in Galapagos during that same expedition, includes her in his acknowledgments. Her name appears again (as Lady Taylor) as the author of a book entitled *Introduction to the birds of*

Jamaica (published by MacMillan in 1955), probably compiled during the period her husband was the Principal of the University College of the West Indies in the Caribbean island.

The "Galapagos" or "Lack-Venables Expedition" (winter 1938-1939) "worked on biological problems in the islands of the Galápagos Archipelago ... a stay of two months (February and March) on one of the larger islands, Indefatigable", according to T. W. J. Taylor in his article "Plant pigments in the Galápagos Islands", published to present the results of his work. Taylor used a sabbatical year in 1938 to research plant pigments in the Galapagos. According to Ted R. Anderson's *The Life of David Lack*, the other members of the expedition besides Georgina and her husband were David Lack, Richard "Ricky" Leacock (film making student at Dartington Hall), L. S. V. "Pat" Venables, and Hugh Thompson (both of them British ornithologists). Lack organized the expedition and enrolled Leacock and Venables, and the latter added Thompson and the Taylors to the team. Julian Huxley helped acquire grants for the expedition from the Royal Society and the Zoological Society of London. In a testimony quoted by Anderson, Lack concluded many years later that "we proved an unwieldy party, and the age range from 17 to 40 was too wide so things did not go happily, except when we were in groups of two or three".

The text of the *Galapagos Diary* is handwritten in English in black ink, with a few crossed mistakes and added notes, and some spelling mistakes and inconsistencies. It describes Georgina's voyage from London to Guayaquil via the Netherlands, Curaçao and the Panama Canal, her stay in Guayaquil, the trip in the small ship *Boyacá* from

mainland Ecuador to San Cristóbal and Santa Cruz, her stay in the latter island, her travel back in the *Deborah* from Santa Cruz and Genovesa to Panama, and her return from there all the way to Great Britain. She speaks about characters like the Cobos' family, and of events like the arrival to Galapagos of Lewis' yacht *The Stranger*, the quarrels between the inhabitants in Indefatigable, or the death of Captain Stampa's baby. There are several references to war in Europe; in fact, some of the ships mentioned in the text were eventually sunk during the conflict.

The text provides a lot of hints about its author's interests and character. From the very beginning there are continuous references to birds and plants, as well as to weather conditions. Georgina kept track of winds and tides, rains and moons. She described phenomena such as the "spit" of marine iguanas, phosphorescence (bioluminescence) in the ocean, the sexual behavior of frigate birds, and species whose presence in the islands may have been described in her lines for the first time. She seemed to be an accomplished naturalist, curious about the world surrounding her.

In all, the *Diary* provides a powerful insight on the history of science in Galapagos: many expeditions to the islands were made using professional or even luxury boats and services, but the "Lack-Venables Expedition" was organized by the scientists themselves, and they strongly depended on the local factors and actors for their work — and even for their survival.

Georgina's handwritten diary gives an alternative view of that expedition, from a woman and, especially, from a non-scientific perspective. Besides providing an insight

into the natural and social life in Indefatigable / Santa Cruz at that time (first third of the 20th century), including an impressive description of the inhabitants, she leaves a testimony of the hardships inherent in that kind of expedition by collecting most of the details of her daily life, her fears and delights, and all her work during the period she spent in the archipelago.

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Catalogue

Lloyd Taylor, Rosamond Georgina. *Galapagos Diary 1938-1939*. [Manuscript]. [N.d.] : R. G. Lloyd Taylor, [1938-9]. 124 pp. : b/w ill. : 21 cm. DDC 508.092. Well preserved.

Indexing

Subject categories: Biography | History of Galapagos | History of science | Natural history

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Travels | Women
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<https://galapagueana.darwinfoundation.org/en/highlight/high001.html>



Feminine presence in the islands

Women in Galapagos

The current global society is reviewing its discourses, its ways of looking at and understanding reality, and its mechanisms for interacting with it. It is abandoning discrimination and recovering processes, changing attitudes and visiting other paths. The archaic invisibility of women, for example, is beginning to be eliminated, and their stories and achievements are on the mend.

Up to mid-20th century, women were mostly unrecognized as active agents in planning, developing and communicating scientific endeavour — or any other kind of professional activity. Social limits, taboos and impositions prevented them from a number of activities and achievements, usually reserved to men. However, many of them built bridges over those gaps and surpassed all kind of frontiers, becoming the pioneers for a new generation of female scientists.

For much of their history, the Galapagos Islands represented a sort of outpost lost in the Southern Seas: a land for Robinsons and adventurers. Women were not strange in the islands — they were among the first colonists, bringing new life and keeping stories and memories alive. But within the scientific, academic and professional

scenario, they were not so well represented. From the very beginning of the science-related activities in the Galapagos archipelago, female names seemed to be scarce in the expeditions and field trips, and on the documents giving account of them.

Nonetheless, women participated in those expeditions.

Among the first of them was Rosamond Georgina Lloyd Taylor. Georgina traveled to the islands and stayed on Indefatigable / Santa Cruz in the winter of 1938-9. She wrote a *Diary*, currently kept in the Library, Archive and Museum of the Charles Darwin Foundation (CDF), where she described both the nature and people from Galapagos, and the experience of being part of a scarcely funded, early scientific expedition.

From that point on, many other names can be added to the list — including the ones of the scientists currently working at the Charles Darwin Research Station (CDRS). Many of them have spent a lifetime researching and protecting Galapagos' biodiversity, and have produced an incredible amount of academic literature. They were and are the continuation of the work of pioneers such as Ruth Rose, of the *Noma* expedition (1923), which produced the emblematic book *Galapagos: World's End*. Or the Norwegian Borghild Rorud, from the University of Oslo, who came to Santa Cruz in 1926, and in whose honor was baptized the tree *Acacia rorudiana*.

But they were more than scientists. Most artists working in Galapagos were talented women, whose work was crucial to describe biological specimens. They draw and painted the islands' natural world with all its many details. Among them, Sara

Santacruz is possibly the best-known name, but there are many others: Katie Davis, Antonia Phillips, Kay Dodge, Katherine Erbaugh...

Female photographers, musicians, and writers arrived from all around the world also worked in the archipelago, capturing aspects of Galapagos' reality that cannot be apprehended by science. In this sense, Tui de Roy, daughter of Belgian pioneers and raised in the islands, has created an outstanding visual universe through the lenses of her cameras.

There were those who managed the islands' knowledge and memory, including most librarians, archivists, and other professionals taking care of the CDF's valuable collections. Among them, Gayle Davis deserves a special place for her commitment, her wide range of interests, and her many achievements.

There were travelers, whose written accounts helped to build the Galapagoan history. Like Paulette Everard de Rendón, who visited the archipelago in 1940 and wrote down her experience in a book titled *Las últimas islas encantadas*. Or Edith Strout, the wife of Dr. R. S. Strout, who visited Santa Cruz in 1934 aboard the *Igdrasil*; Edith was probably the first woman to climb Los Gemelos.

Conservationists, politicians, advocates, decision-makers: women left a deep footprint in the rocky islands. One that, nowadays, cannot be ignored or hidden anymore. To acknowledge them means to open new horizons within our understanding of history, from women's perspective.

And to widen our awareness about female characters who made and continue to make science and life in the Encantadas.

[The photograph that illustrates this text is preserved in the CDF Archive. Solanda Rea appears in it showing the baby giant tortoises from Galapagos to the Duke and Duchess of Edinburgh, who visited the Charles Darwin Research Station in 1971].

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Publication

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<https://galapagueana.darwinfoundation.org/en/women/wome001.html>



Contents and pieces | Piece

On the *Nourmahal*

Every document can be understood as an individual piece, notable for its historical importance, its aesthetic beauty, its uniqueness... Some of them manage, at the same time, to summarize a whole story in themselves: in their individuality, they condense an entire reality. This is the case of a photo taken during the famous *Nourmahal Expedition*.

The *USS Nourmahal* was a ship of about 80 m in length, built in 1928 as a pleasure yacht for the American billionaire Vincent Astor at the Krupp shipyard in Kiel, Germany. She was the third Astor family yacht to bear that name (which in Hindi means "Light of the Palace" and belongs to the heroine of a poem in *Lalla Rookh*, a novel by Thomas Moore from 1817). The cover of *Time* magazine for February 6, 1928, proclaimed it the best of her time.

In 1940 the vessel was acquired by the US Coast Guard for one million dollars, and in 1943 it was converted by the US Navy into a gunboat to face World War II. Luckily for her, she never needed to go into combat. In 1946 she was decommissioned, and in

1948 she was abandoned. Her story ended in 1964, when she was sold to scrap dealers for \$ 27,000 and disarmed.

Between 1928 and 1942, beyond merely recreational uses, the ship was used for philanthropic purposes, including serving as a means of transportation for various naturalist expeditions. Specifically, between March 23 and May 2, 1930, Vincent Astor took a group of American scientists to Galapagos, Cocos and Panama on a sample collection trip: the Nourmahal Expedition. The researchers belonged to the New York Aquarium, the American Museum of Natural History, and the Brooklyn Botanical Garden.

Copies of the photographs taken during that expedition are kept in the audiovisual collection of the Charles Darwin Foundation (CDF) Library, Archive and Museum, in an album entitled precisely "Nourmahal". The images show, among other things, details of the journey, panoramic views of the forested and exuberant nature of the upper part of Santa Cruz Island, and moments of the identification, collection and handling of specimens in Galapagos.

And among them, one that is curious is the photo of a sailor with a sea lion pup on his lap.

Among the manuscripts in the special collection of the CDF Library, Archive and Museum, there is a document which happens to be complementary to the "Nourmahal" album: a typewritten copy of the field diary of James P. Chapin, one of

the scientists who participated in the trip to Galapagos. The very careful notes reflect the day-to-day life of that researcher, an American ornithologist at the American Museum of Natural History. And among them appears the following, noted on April 10, 1930:

In 3 hours we had rounded Seymour Island and stopped opposite the passage between North Seymour and South Seymour. Here there is a low sandy islet with several patches of rocks where the sea lions abound. Most of us visited it by launch. Three young sea lions were caught.

There is no other mention of captures of sea lions in the entire journal. So, thanks to some writings scribbled in a field notebook almost a century ago, we can know that the cub in the photo was born in that strip of sand known as "Mosquera Islet", between the Seymour Islands.

We could probably trace the animal and find out where its days ended. And even know the name of the sailor who held it in the image. Because his role, ship's carpenter, appears in Chapin's diary, in the entry for May 1, 1930:

Photos of menagerie on upper deck. Bronson drawing legs of tortoise (suspended). Ship's carpenter holding sea-lion.

This is how dense and rich are the memory webs that can be woven inside libraries, archives and museums: in a single piece, the history of a scientific expedition is

summarized and, in a certain way, the spirit of an era and the way natural sciences were thought.

Catalogue

Aa.Vv. *Nourmahal Album*. [Photograph]. [N.d.] : Aa.Vv., [1930]. 76 pp. : b/w ill. : 30 x 45 cm. DDC 508. Well preserved.

Indexing

Subject categories: History of Galapagos | History of science | Natural history

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<https://galapagueana.darwinfoundation.org/en/contents/cont001a.html>

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Report

Contents and pieces | Line

Animals in trouble

Among the different elements that can be preserved within knowledge & memory management institutions (i.e. archives, museums and libraries), a wide and diverse series of relationships can be established: links and dialogues that allow the creation of potential narrative lines.

For, when placed together, the pieces tell a story: they account for a moment, an event or a process — which, on many occasions, cannot be told except through this type of interaction.

Such is the case of a set of three-dimensional objects, audiovisuals documents, and manuscripts kept at the Charles Darwin Foundation's (CDF) Library, Archive and Museum. The first one would belong to the museum, the second to the library, and the third to the archive. Each of them could be considered, separately, as interesting pieces. However, they achieve their full potential by being united. And they unfold the story of Galapagos' animals hurt as a consequence of human actions, and how naturalist guides, National Park rangers and CDF scientists helped them.

The series of three-dimensional objects mainly includes hooks and fishing lines of different sizes and gauges. Such items were generally recovered from turtles and sea lions that were hooked or entangled in them. For their part, audiovisual documents (in general, color photographs) give an account of the injured animal and, on occasions, of the liberation process and its actors (and actresses). Finally, the handwritten documents are short notes, sometimes scribbled on makeshift scraps of paper, where the fact, date, and location were recorded.

The line illustrated here includes a large steel hook (such as those used for fishing albacore, tuna and similar pieces), three color photographs showing the affected animal (a male sea lion), and a handwritten note on a fragment of paper that, in other circumstances, would not even be considered as a valid document.

The note reads: "Punta Espinoza, 03/08/00. Male sea lion with hook. Photos: Xpedition Guides". The animal was, then, found by the guides of a tourist tour, two decades ago, in the north end of Fernandina Island.

This line intersects with many other similar ones, where many documents combine, accounting for various rescue events of injured animals over time. And, all together, they build a history of protection, conservation and commitment made of many tiles, many of them ignored and sometimes considered "insignificant", but not less valuable.

Catalogue

Aa.Vv. [*Salvage of a sea lion*]. [Artifact + photograph + manuscript]. [N.d.] : Aa.Vv., [2000]. 3 pp. : col. ill. : [n.d.]. DDC 508. Well preserved.

Indexation

Subject categories: Conservation | History of Galapagos | History of science

Keywords: Artifacts | Endangered animals | Manuscripts | Objects | Photos

Time framework: 2000

Publication

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<https://galapagueana.darwinfoundation.org/en/contents/cont001b.html>



Contents and pieces | Story

Pirates and jelly

Archives, libraries and museums house documents, materials or artifacts, sometimes very small, which are capable of evoking complex stories. Such stories do not always have a real basis, and others do, but they have been so distorted over time that they generate more doubts than certainties.

The following story is related to some ceramic fragments belonging to the Maruri collection: a series of archaeological artifacts collected by an Ecuadorian expedition in Santiago Island around 1963, and today kept in the Library, Archive and Museum of the Charles Darwin Foundation (CDF). The small pieces of clay belong to a type of vessel known in academic literature as "Spanish jars", and would have been left at various points along the coast of Santiago by buccaneers and pirates who visited the Galapagos during the 17th and 18th centuries.

A particular account concerning the presence of these jars is included by the Norwegians Thor Heyerdahl and Arne Skjølsvold in *Archaeological evidence of pre-Spanish visits to the Galapagos Islands*. There it is told —although without quoting the source, something very common in Heyerdahl— that Captain Clinton Baverstock found

a huge Spanish jar on the bed of a dry river in 1950, 200 m from Buccaneer Cove (Santiago).

[According to *The Abaco Account* newspaper of May 31, 1964, Clinton Baverstock, born in Washington State, was an American sea captain who, after a long career with the Pacific Mail Line company, became one of the first pilots of the Panama Canal in 1934. During his 25-year stay in Panama, he built a ketch, the *Inca*, with which he sailed to Galapagos on two occasions].

Based on this fact, Heyerdahl points out that, in 1684, the British pirates William Ambrose Cowley and William Dampier, along with other companions, landed twelve days in James Bay, in Santiago, to distribute loot taken from Spanish ships near Guayaquil.

They left there, among other things, eight tons of quince jam in large jars.

[Heyerdahl bases his comment on "a British Museum manuscript", although, in order not to lose his habit, he does not indicate which one. Probably he was referring to *Journal of a voyage round the World, 1683-1686* (or *The voyage of William Ambrosia Cowley, mariner, from y. Capes of Virginia to y. Islands of Cape D'Verd; from thence to Guiny ... etc.*), ca.1690, kept in the Sloane Manuscripts Collection of the British Library as Mss. 1050 & 54.].

According to the Norwegian explorer, the curious "treasure" was destroyed by envoys of the viceroy of Peru when he discovered that the islands were a buccaneer hideout. The fragments of the Spanish jars were so evident that they were found by Captain James Colnett in 1793, during his voyage on the *HMS Rattler* (a trip recounted in the book *A Voyage to the South Atlantic and around Cape Horn into the Pacific Ocean...*, published in 1798) and by the aforementioned Baverstock. In fact, in 1953, Thor Heyerdahl and his team came across some of these fragments embedded in lava flows, during an expedition to the Galapagos.

The history of the marmalade and the pirates was recorded in the half-historical, half-fantasy intangible heritage of the Galapagos. The ceramic pieces in the Maruri collection indicate the real existence of these "Spanish jugs". But what is true in Heyerdahl's story?

A thorough literature search returns two valuable results. On the one hand, William Dampier's own travel diary, entitled *A new voyage round the world*, in the 1937 reprint published in London by A. and C. Black Ltd.

These ships that we took the day before we came from Guanchaquo, all three laden with flour, bound for Panama. Two of them were laden as deep as they could swim, the other was not above half laden, but was ordered by the viceroy of Lima to sail with the other two, or else she should not sail till we were gone out of the seas; for he hoped they might escape us by setting out early. In the biggest ship was a letter to the president of

Panama from the viceroy of Lima; assuring him that there were enemies come into that sea; for which reason he had dispatched these three ships with flour, that they might not want (for Panama is supplied from Peru) and desired him to be frugal of it, for he knew not when he should send more. In this ship were likewise 7 or 8 tuns of marmalade of quinces, and a stately mule sent to the president, and a very large image of the Virgin Mary in wood, carved and painted to adorn a new church at Panama, and sent from Lima by the viceroy; for this great ship came from thence not long before. She brought also from Lima 800,000 pieces-of-eight to carry with her to Panama: but while she lay at Guanchaco, taking in her lading of flour, the merchants, hearing of Captain Swan's being in Valdivia, ordered the money ashore again. These prisoners likewise informed us that the gentlemen (inhabitants of Truxillo) were building a fort at Guanchaquo (which is the sea port for Truxillo) close by the sea, purposely to hinder the designs of any that should attempt to land there. Upon this news we altered our former resolutions, and resolved to go with our three prizes to the Galapagos; which are a great many large islands lying some under the Equator, others on each side of it ... We stayed here but 12 days in which time we put ashore 5000 packs of flour for a reserve if we should have occasion of any before we left these seas.

And, on the other, the first volume of the compilation of travel diaries made by David Henry in 1774 and entitled *An historical account of all the voyages round the world,*

performed by English navigators; including those lately undertaken by order of his present majesty (pp. 301-302):

In their passage they descried three sail: Eaton pursued two of those to seaward, and Cook presently made prize of that which was nearest the land. They were ships laden with flour to Panama; in one of which was found a letter from the viceroy of Lima to the President of Panama, acquainting him with enemies being upon the coast, and with the supposed strength of their forces. They also found an image of the Blessed Virgin in wood, and a stately mule, being a present to the President, with seven or eight tons of marmalate of quinces, which is eaten as a great delicacy in that country. From the prisoners taken in these prizes they learned that the Spaniards were fortifying Truxillo, and that a garrison was already established. The attack of that town was therefore judged impracticable, and it was resolved to retire to the Gallapagos with the prizes, and there to consult what next was best to be undertaken. The Gallapagos are a cluster of islands lying on the Equator, very little known or frequented, till the buccaneers found their way into the South Seas; the nearest of them lies 110 leagues to the westward of the main, in long. 70 deg. W from England. For these islands they set sail on the 29th of May, and reached them on the 31st. Here they found plenty of turtle, which they feasted upon fresh every day. They staid about ten or twelve days, and laid up about 5000 packs of meal from their prizes to serve as a future supply in case of necessity.

Both accounts (the second clearly based on the first) indicate the capture of booty of jam, but neither of them indicates that it was buried in Santiago. However, considering the circumstances (and that the flour loot was indeed buried), what else could the pirates have done with such an amount of quince in jars?

And, if so, how many of the fragments preserved in the Maruri collection did contain the marmalade stolen by the buccaneers from the Spanish ships?

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Catalogue

Aa.Vv. [*Fragments of Spanish jars*]. [Artifact]. [N.d.] : Aa.Vv., [ca1684]. [N.d.] : [n.d.] : [n.d.]. DDC 986. Well preserved.

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Contents and pieces | Memory

Pottery in the ponds

Tangible cultural heritage includes a series of elements closely related to the memory, the history and the identity of a society and the territory it occupies. From buildings to civil engineering works, through technological instruments and devices, objects of daily life, historical documents and human landscapes, tangible heritage makes up a collection as rich as it is diverse.

Galapagos' tangible heritage, as little recognized as it is protected, comprises a series of items that account for the different stages of human occupation of the archipelago: from (supposed) pre-Hispanic navigators and Spanish conquerors to pirates, whalers, Robinsons and scientists. And, of course, the many waves of settlers that gave rise to the current population.

Among the elements that make up the heritage of Galapagos is a series of archaeological artifacts, sometimes attributed to pre-Columbian Ecuadorian and Peruvian cultures but generally linked to pirate and whaling activity, which are usually unearthed at specific points on the island coasts: vessels, dishes, pipes, and other utensil fragments. Such elements fed the first two collections of Galapagoan

archeology: Thor Heyerdahl's collection (1953, preserved today in the Kon Tiki Museum in Norway) and the Maruri collection (1963).

But the activity of visitors / navigators was not limited to the coast and, therefore, the remains they left can also be found inland. Something that the workers of the Charles Darwin Research Station (CDRS) discovered when they began their activities on the islands in 1960.

The findings of those professionals were stored in a kind of "museum" located in the same building as the Charles Darwin Foundation's (CDF) library and archive. In the 1980s, the CDF archaeological collection was large enough for Ecuadorian scholars to visit it, and even describe it in a couple of articles.

In 2005, a scientific expedition led by the Australian Simon Haberle conducted a series of studies that included the survey of archaeological pieces in the archipelago. After reviewing the Heyerdahl and Maruri collections and the reports on the old CDF collection, the expedition members understood that the presence of remains was equal on the coastline and in the highlands. Given that finding archaeological elements was much easier near the sea (the easy landing sites on the islands are few, being there where the sailors of yesteryear camped) and that in the mountains the vegetation, generally dense, prevents any type of survey, it was logical that the best-known sites of appearance of ceramics, glass, etc. were the beaches. But in the largest islands' interiors, the water sources were located: artifacts could surely be found in their neighborhoods.

Haberle's expedition did not find remains at those sites, but its members did collect testimonies from the inhabitants of the area that confirmed their suspicions. They reported on them in the article "Reconsidering Precolumbian human colonization in the Galapagos Islands, Republic of Ecuador".

Much of the forested zone on the southwest slopes of Santa Cruz has been turned into farmland. Interviews with 24 farmers in this district, most of them first-generation settlers from mainland Ecuador, were informative because the farmers were familiar with similar pottery sherds they had seen as youths on their family farms on the mainland. They reported occasional sherds only at the Santa Rosa spring and near the Salasaca ponds (p. 173).

There is a huge tangible heritage in Galapagos to discover. In this process, the intangible heritage (life memory, oral tradition) becomes an invaluable help element.

[The photograph that illustrates this text is a slide preserved in the CDF Archive. It was taken by Godfrey Merlen in January 1996 on Isabela Island. It shows the lower slopes of Alcedo volcano above Urbina Bay].

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Publications

01.12.2021

<https://galapagueana.darwinfoundation.org/en/contents/cont001d.html>



The traces of the islands' memory

Galapagos archaeology and cultural heritage

Beyond constituting one of the most valuable natural heritages on the planet, the Galapagos Islands are also home to an interesting cultural heritage, both tangible and intangible.

Cultural heritage is, by definition, the product of a conscious selection by a specific society or group. Therefore, not all the inheritance received from the past can be considered "heritage": only those elements (sometimes, simple fragments) that society itself considers relevant as part of its collective and social memory. Heritage is thus constituted in testimony of a past time considered valuable by a human group: a series of traces left in memory.

The tangible heritage includes buildings, monuments, landscapes, books, art works, and other artifacts. For its part, the intangible includes folklore, traditions, languages and knowledge in general.

In Galapagos, the tangible cultural heritage ranges from the remains left on the island's shores by the first visitors to the early constructions of the settlers, passing through

historical artifacts, roads, piers and other traces left on the islands by human presence. The latter includes documents such as photographs, field notebooks or films.

Thus, the buildings that still stand in El Progreso, Asilo de la Paz or Academy Bay, belonging to the first island colonists, constitute part of the Galapagoan tangible cultural heritage. The same occurs with the elements belonging to the US army that survive in Baltra and in the vicinity of Puerto Villamil, or with the infamous "Wall of Tears". The earliest houses, the water sources, the laundries, the salt flats, the piers, the paths that lead to the upper parts of the inhabited islands: all of them, and all the tangible elements associated with them, constitute cultural heritage. And, as such, they must be identified, studied, protected and disclosed.

Artifacts such as old cars and boats, work tools, or study and research instruments, are also heritage elements. Spaces such as the stone quarries of Santa Cruz or the Floreana caves, which are part of the island's human geography because they are a direct product of human action, also make up tangible cultural heritage. The same thing happens with the bibliographic and audiovisual collections referring to life in Galapagos, including photographs, slides, audio cassettes, video tapes, reel films, brochures, posters, tickets, books, magazines and a long etcetera.

For its part, the intangible heritage of the Galapagos includes, above all, the rich oral tradition that still circulates in the archipelago: that tradition populated with many legends, but which also tells of "small" stories, never recorded in written documents. The spoken word is, even today, one of the richest and most widely used means to

transmit memories and knowledge; sadly, libraries, archives and museums often neglect such an asset.

A fragment of this immense and varied Galapagos heritage —the ancient remains found especially on the coasts of certain islands— has been attended (superficially) by a specific discipline: archeology. In 1953, the Norwegian Archaeological Expedition to the Galapagos led by the famous Norwegian explorer Thor Heyerdahl, identified archaeological sites in four spots of the archipelago, where they allegedly found a mixture of pre-Hispanic and historical ceramic remains (including Spanish and British). The results were published in *Archaeological evidence of pre-Spanish visits to the Galapagos Islands* (1956), and were debated and even doubted by countless historians.

A decade later, and based on Heyerdahl's results, ESPOL (Escuela Politécnica Superior del Litoral, Guayaquil, Ecuador) carried out a vacation internship on Santiago Island. There, a teacher from the institution, engineer Raúl Maruri, collected a set of ceramic fragments, especially of English, Spanish and Mexican origin. Currently, the so-called "Maruri collection" forms the basis of the archaeological collection of the Charles Darwin Foundation's (CDF) Museum.

Finally, in 2005, the archaeological artifacts collection project led by the Australian Simon Haberle, carried out an extensive study (although, even so, superficial) of all the places in the archipelago where remains could be found. In general terms, the findings and subsequent studies revealed the absence of pre-Hispanic materials and, therefore,

called into question the visits of pre-Columbian navigators to the Galapagos, a theory strongly supported by Heyerdahl. The Haberle collection is nowadays also housed in the CDF Museum.

There is a huge task ahead in relation to the recognition and study of the cultural heritage of the Galapagos Islands. Archeology has limited itself to scratching the surface, concentrating on the oldest and most colorful remains (pirate jars, whalers' remains...), and leaving aside the wide spectrum of artifacts, buried or not, that can be recovered from the islands' beaches, fields and mountains. History, sociology, human geography, architecture, and engineering have a wide field of study there; something similar occurs with library and archival sciences, and with other disciplines belonging to the social and human sciences.

Returning to the initial idea: heritage includes those elements that society considers relevant as part of its collective and social memory. For Galapagos, it is time to start to know them.

[The photograph that illustrates this text was taken by Edgardo Civallero].

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- Heyerdahl, Thor; Skjølsvold, Arne (1956). *Archaeological evidence of pre-Spanish visits to the Galapagos Islands*. [Menasha, Wis.]: Society for American Archaeology.

Publication

01.12.2021

<https://galapagueana.darwinfoundation.org/en/memory/memo001.html>



Galapagueana's collections

Drawings from nature

Knowledge and memory management institutions (libraries, archives and museums) usually organize their documents —any element capable of transmitting information of some kind— according to generic criteria, such as material or format.

However, they sometimes group their items into collections defined according to broader categories. This is the case of the art collection housed in the Charles Darwin Foundation's (CDF) archive, which includes pencil and ink drawings, sketches, and some watercolors and washes.

Most of these works, donated by their authors, are original, and in some specific cases they have not been published or reproduced, which makes them unique. Likewise, practically all the authors of the drawings are women: this makes the collection a predominantly female production.

Probably the artist who has contributed the most to this collection —and to Galapagoan naturalist illustration— has been the Ecuadorian Sara Santacruz. While she illustrated much of the terrestrial biodiversity of the Galapagos Islands, her most

abundant work focused on native plants. Her drawings, in ink and in color, illustrated the book *Galápagos, nuestras islas*, among others. In the art collection, her preserved notes and sketches also refer to animals, iconic landscapes of the archipelago, the human geography of the islands and the practices of its inhabitants. Likewise, she made diagrams and maps, destined to complete articles and educational campaigns.

Her most unknown facet is reflected in a small folder entitled "Various", where some past CDF archivist collected a series of comic vignettes by Sara, referring to daily situations experienced within the Charles Darwin Station.

Another artist whose drawings are in the CDF's archive is Katie Lee, who around 1988 prepared a book entitled *Galapagos, the mystical islands*, with ink and watercolor illustrations that tried to account for the Galapagos fauna. The project ultimately fell through, but a few years later Lee published *A visit to Galapagos*, populated with wonderful hand-produced images.

The art collection also includes sample portfolios of artists such as Kay Dodge (with a magnificent illustration of a frigate with its chick), Antonia Philips, Jorge Sotomayor (author of works drawn on a black background and numerous architectural sketches of the Charles Darwin Station) or Sam Bower, all of them composed of drawings or sketches made in ink.

There were (and still are) numerous artists who worked in the Galapagos: their drawings and paintings have remained in many of the books that rest on the shelves of

the CDF Library. And they probably will continue to be. For in the archipelago there will always be reasons to continue making drawings from nature.

References

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- Vv.Aa. (1994). *Galápagos, nuestras islas*. Quito: Fundación Charles Darwin.

Catalogue

Aa.Vv. [*Drawings*]. [Artwork]. [N.d.] : Aa.Vv., [ca1990]. [N.d.] : b/w ill. : [n.d.]. DDC 508.
Well preserved.

Indexation

Subject categories: Natural history

Keywords: Artwork | Drawings | Illustrations

Time framework: 1990

Publication

01.12.2021

<https://galapagueana.darwinfoundation.org/en/collections/coll001a.html>



Galapagueana's collections

Old hooks

A document is any material that contains knowledge in any of its forms. The category includes traditional documents, such as books, articles, photographs and CDs, but also many other items that, in general terms, are not usually seen as information carriers.

This is the case of a multitude of objects: three-dimensional items including archaeological artifacts as well as any other element that may be significant when telling a story.

The collection of objects conserved at the Charles Darwin Foundation's (CDF) archive is made up of various items, each one depositor of a memory or a story. Among them are several hooks that at the time endangered the lives of different animals.

These are large pieces of steel used for fishing albacore, tuna fish and similar pieces, which ended up hooked or entangled in specimens of Galapagos marine fauna. Its preservation in the archive responds to the need to document the effects of the coexistence of a unique biodiversity and an active fishing fleet in a protected territory.

Galapagos conservation includes certain conflicts and contradictions, and these objects (and many others) are a sample of such problems.

The memory of any society (including that of the Galapagos Islands) includes dark areas, gaps, discussions and some narratives that, at times, it seems preferable to hide. However, the duty of any archive is to preserve the testimonies that account for the whole story. To keep the whole picture for the future.

Catalogue

Aa.Vv. [*Hooks*]. [Artifact]. [N.d.] : Aa.Vv., [ca1990]. [N.d.] : [n.d.] : [n.d.]. DDC 508. Well preserved.

Indexation

Subject categories: Conservation | Galapagos biodiversity | History of science

Keywords: Artifacts | Endangered animals | Fishery | Objects

Time framework: 1990

Publication

01.12.2021

<https://galapagueana.darwinfoundation.org/en/collections/coll001b.html>

Phoenicopterus ruber

22 May 1963 1 (Snow)

Phoenic

30 Jul 1

Phoenicopterus ruber

6 Jul 1960 0, lagoon dry (Leveque)
23 Dec 1960 3 (Hecht & Konder)
15 Oct & 11 Dec 1961 11 (Niles, Hecht)
21 May 1963 Max of 13 during day; s
and arriving (Snow)
3 Mar 1965 5 (Perry)

Galapagueana's collections

Identifying flamingos

Among the most common materials in knowledge and memory management institutions (libraries, archives and museums) are the catalog cards.

They are rectangular cards, made of white cardboard, generally of almost standardized dimensions. Such elements were used, until the appearance of electronic / digital databases, for the inventory, cataloging and classification of all assets managed as cultural heritage.

In general, such management included (and, in fact, continues to include) the use of a series of documental protocols, standards and norms that allowed the element to be uniquely described, so that its identification and recovery was possible.

However, not all the cards fulfilled that task. In scientific institutions, they served to organize other types of information.

In some cases, they allowed the collection and classification (usually in alphabetical order) of bibliography related to a given subject. In others, they facilitated the

systematization of results or observations. And, on occasions, there were cross-catalogs, which allowed access to the same information from two, three or more starting points (e.g. author name, geographic location, Latin species name, date, etc.).

The collection of catalog cards kept in the Charles Darwin Foundation's (CDF) archive includes both old library cards and "biological" ones.

Among the latter are the records of sightings of different endemic species of the Galapagos Islands, both in the form of citations taken from specialized literature, and in the form of direct references to the work of the scientists of the Charles Darwin Research Station (CDRS). Direct references may or may not be supported by subsequent bibliographic citations: in such a case, the mentions on the cardboard cards are, in many cases, the only existing written testimony that accounts for a sighting, by a specific person, in a location and a specific date, of a Galapagoan species.

It should be noted, then, the importance of the data kept on those items. The biological cards are organized by species and sub-organized by place and by date, so that, for a given animal or plant, there are two series of records: one organized geographically (sighting places) and the other chronologically (sighting date). Each event carries with it the name of the person who registered the species.

An example of these files corresponds to the long series dedicated to Galapagos flamingos, in which a good number of unique data are reflected.

Catalog cards have been out of use for at least two decades. However, they continue to keep their information safe, and they have survived the test of time. Something that cannot always be said about electronic and digital media.

Catalogue

Aa.Vv. [*Cards on Galapagos flamingos*]. [Card]. [N.d.] : Aa.Vv., [ca1990]. [N.d.] : [n.d.] : [n.d.]. DDC 508. Well preserved.

Indexation

Subject categories: Galapagos biodiversity | History of science | Ornithology

Keywords: Archives | Birds | Cards | Catalogues | Flamingos | Libraries

Time framework: 1990

Publication

01.12.2021

<https://galapagueana.darwinfoundation.org/en/collections/coll001c.html>



Galapagueana's collections

A little tortoise

Among the most common supports in an audiovisual collection are slides: a type of photographic film that produces a positive image on a transparent base.

The Charles Darwin Foundation (CDF) collection of slides is one of the largest in its archive: it includes more than 10,000 items. It is made up of original images (and sometimes unique and unpublished) taken by different scientists and photographers who have worked at the Charles Darwin Research Station (CDRS).

Among them is a snapshot of a small Galapagos tortoise, placed on the shell of an adult.

The authorship of the slide could not be confirmed. The existing data indicate that it was used in a WWF program entitled *Galapagos: The islands at the end of the world*, and that it was part of those sets of slides that, together with a written script and, sometimes, several audio cassettes, were distributed by the organization at least 40 years ago for environmental education and awareness purposes.

Within the CDF photographic collection there are numerous images that collect different moments of the giant tortoise breeding program in Galapagos, and immortalize many of its architects, participants and collaborators, both from the Galapagos National Park and the Charles Darwin Foundation.

Yet this particular image condenses into itself that entire program, that entire project, all the ideas that drove that work, and all the wishes that gave it wings. The slide suggests that, thanks to the CDF's work, the little turtle will have at least one chance to become an adult.

It is a whole story of hopes and efforts —and the promise of another story, that of a tortoise life in some Galapagoan landscape— embedded in a colorful rectangle of three-by-four film, and stored with thousands of other stories waiting to be discovered, remembered and relived.

Catalogue

Unknown author. [*Galapagos tortoises*]. [Slide]. [N.d.] : [n.d.], [ca1980]. [N.d.] : col. ill. : 3 x 5 cm. DDC 508. Well preserved.

Indexation

Subject categories: Conservation | Herpetology | History of CDF | History of Galapagos | History of science

Keywords: Endangered animals | Reptiles | Slides | Tortoises

Time framework: 1980

Publication

01.12.2021

<https://galapagueana.darwinfoundation.org/en/collections/coll001d.html>



Fragments for a history of Galapagos

Pirates, whalers, settlers and scientists

The Galapagos Islands are a place with a unique human history, which oscillates between the strange and the tragic: legendary Inca sailors share the pages of the Galapagos chronicles with Spanish conquerors, English pirates and buccaneers, American whalers, Ecuadorian prisoners and foremen, Robinsons and castaways... And, almost inevitably, with Darwin, the Beagle, and dozens of other scientific expeditions.

The relationship of human beings with the archipelago was never simple. The first Spanish navigators called them "Enchanted islands": unable to place them on their charts, they believed they were enchanted, that is, subject to an evil charm that made them appear and disappear. Herman Melville, the author of *Moby Dick* (and a crew member of one of the many whaling boats that fished in the Galapagos) immortalized that ancient name in one of his best literary works, *The Encantadas* (1854). His description of the islands was not exactly flattering: he referred to them as "five-and-twenty heaps of cinders" in the middle of the sea.

The reputation of "enchanted" that the islands had among the Spanish during the Latin American colonial period allowed buccaneers and pirates to make them their refuge during the 17th and 18th centuries; in fact, the author of the first reliable map of the archipelago was an English privateer, William A. Cowley (1684).

A century later, after the end of the era of pirates, the place of those famous outlaws was taken by whalers and sea lion hunters, who abused local natural resources to the point of the almost extinction of some species. Thirty years after their arrival, when the sperm whales, seals and giant tortoises had practically disappeared, and the iguanas and penguins were seriously threatened, the hunting and fishing vessels left the area and headed to devastate other lands and other waters. The Galapagos then became part of the Ecuadorian national territory (1832) and, after Darwin's visit in 1835, a place of study and research.

During the last part of the 19th century and the beginning of the 20th century, countless scientific expeditions visited the islands. And paradoxically, they predated its fauna and flora to inconceivable levels, to feed the almost insatiable hunger for specimens from the zoos, museums, and private natural history collections of Western Europe and North America. At the same time, a good number of Ecuadorian settlers came from the mainland to work, under semi-slave conditions, for ruthless landowners. Thus, by 1930 the degradation of the Galapagos landscapes was brutal. In addition to the damage caused by introduced animals (dogs, cats, goats, pigs, rats), the overexploitation of resources by settlers had brought most of the endemic species to the brink of extinction.

In 1958, the enormous concern openly expressed by the international scientific community in relation to Galapagos biodiversity led to the creation, by the government of Ecuador, of the Galapagos National Park. The Park was officially inaugurated on July 20, 1959, and since then it has protected 97% of the archipelago's land surface. Three days later, and with the support of UNESCO and the IUCN, the Charles Darwin Foundation for the Galapagos Islands (CDF) was created in Brussels to support (inter)national efforts to conserve the islands.

In 1960, and under particularly harsh conditions, the CDF began to build a scientific station near Puerto Ayora, on the southern coast of Santa Cruz Island. Inaugurated on January 20, 1964, the Charles Darwin Research Station (CDRS) immediately became a space where scientists and researchers developed their projects, trying to describe and understand Galapagos ecosystems and, at the same time, identify threats to their survival.

From that moment, the CDRS grew to become a modern and well-equipped institution in which an international team of professionals carries out its activities. And, at the same time, it became the place where the entire history of such work is preserved: the great and small narratives of scientific achievements, but also the social memory of the protection and conservation of Galapagos, with all its efforts, struggles, successes and failures through the decades.

[The photograph that illustrates this text is included in the "Nourmahal" album. It is labeled "Dr. Ritter and 'Dore' 'at home'. Charles Id., Galapagos. April, 1932. Gift of H. S.

Swarth" and is a later addition to the Nourmahal Expedition's visit to Galapagos in 1930].

References

- Melville, Hermann (2002). *The Encantadas, or Enchanted Isles*. London: Hesperus.

Publication

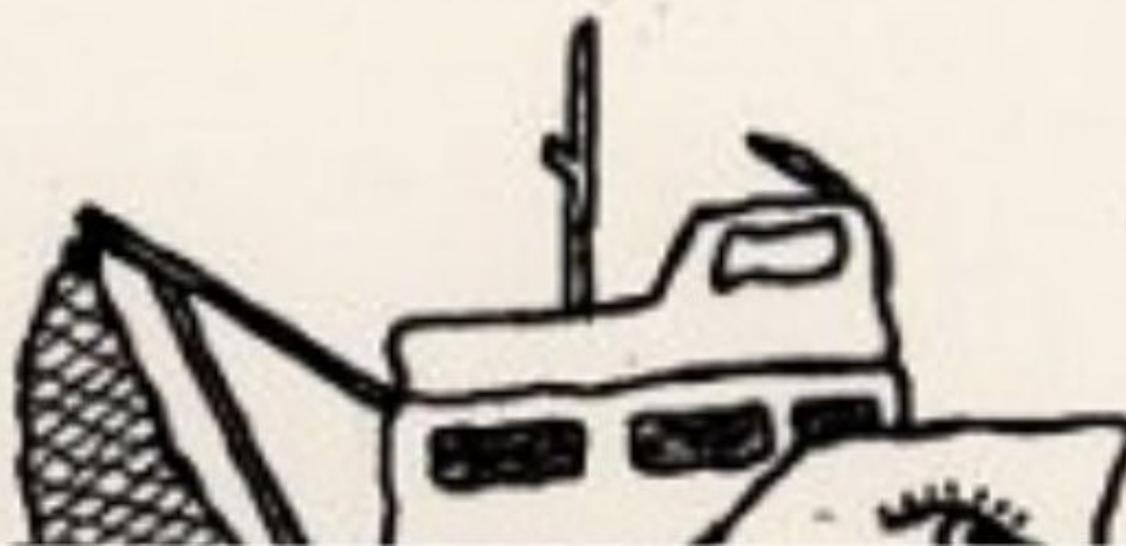
01.12.2021

<https://galapagueana.darwinfoundation.org/en/history/hist001.html>

La pesca y las 40 millas en

En el año de 1986, el gobierno del Ecuador declaró una zona de reserva marina para proteger a las especies de la sobreexplotación.

En 1998, después de una ardua labor de negociación, el Ecuador logró aprobar una Ley Especial para Galápagos que establece un espacio de 40 millas alrededor del arco



Activities and projects | Publications

Environmental ed

The "Guías didácticas de educación ambiental" (Environmental Education Teaching Guides) were published in August 2021 and publicly presented as the second volume of the series "Memories of the CDF". They were scanned from the original documents kept in the Charles Darwin Foundation's (CDF) archive, and are freely distributed in digital format.

This work was originally published in 1998 as "Guías didácticas" (Didactic Guides) by the CDF for its Environmental Education Centers (CEAs) on the islands of Santa Cruz, San Cristóbal and Isabela.

It consisted of eight "didactic guides", which were printed in full color on thick paper, and presented in a folder in a striking yellow shade. They were produced as "field guides for teachers" within the formal education strategies of the FCD, and their use was promoted both in the CEAs (created in 1998 and closed in 2006) and in the Galapagoan educational sector.

The authorship of the guides was assigned to Sandra Tapia, and the illustrations to Santiago Torres, although Priscila Martínez, Howard Snell, Hernán Vargas, Carlos Zapata, Iván Aldaz, Robert Bensted-Smith, Pippa Heylings, Alice Owen, Mark Burton, Charlotte Causton, Alan Tye, Isolda Rojas, Rosita Velasteguí and Pilar Aycart participated.

The original graphic design was made by Ximena Córdova, and Joaquín Hernández de la Obra and Blas Luján collaborated in the technical review. The guides were produced by the CDF's Environmental Education and Communication area, with the support of the British Embassy, the British Council, the Frankfurt Zoological Society and Special Expeditions.

Today, recovered and digitized, the guides are available to the general public but, above all, to Galapagos teachers, always in need of support when developing content on environmental education.

Catalogue

Tapia, Sandra. *Guías didácticas de educación ambiental*. [Book]. Galapagos : CDF, 1998. Varied pagination : col. ill. : 21 x 30 cm. DDC 508. Well preserved.

Indexation

Subject categories: Biology | Botany | Conservation | Ecology | Environmental education | Social sciences | Zoology

Keywords: Books | Environmental impact | Environmental protection | Invasive species | Protected areas

Time framework: 1998

Publication

01.12.2021

<https://galapagueana.darwinfoundation.org/en/activities/acti001a.html>



Activities and projects | Oral history

The spoken word

In Galapagos there are countless fragments of memory that are not preserved in physical media (books, reports or other graphic, audiovisual or written documents), but through orality: the spoken word. The Charles Darwin Foundation (CDF) Oral History program focuses precisely on recovering such narratives.

But what is orality?

Orality, the expression of the spoken word, is the most natural, elemental and original way of producing human language. It is independent of any other system: it exists by itself, without the need to rely on other elements. This characteristic distinguishes it from writing, a secondary and artificial structure that would not exist if, previously, there were not some type of oral expression.

Language has been the basic element that has facilitated communication, which is its fundamental function. It is a social fact that allows the acquisition of own and community customs, beliefs and histories, the relationship with other people and groups and the transmission of experiences and knowledge. Such communication

generates social links, and, through them, configures human societies with their own identities and cultures, based precisely on shared knowledge.

The latter point is of crucial importance for human beings, for culture is taught and transmitted through the spoken word. In fact, humans learn their languages in the same way (and at the same time) that their cultures, and the construction of both elements is carried out as a dialogue: one generates the other and vice versa. The most important cultural traits (including language) make up the identity of a person and a society: a set of characteristics that delineate personalities and make a human group a unique and special entity.

The spoken word has always been the most important means of information transfer and personal contact, both in traditional cultures and in modern urban contexts. The survival of social ties, emotional structures and thousands of memories that cement the lives of many human beings depend on its continued practice.

Through the spoken word, human societies learn a good part of the practices that constitute their daily lives. Thanks to it, as the Peruvian writer Octavio Paz pointed out in his book *El arco y la lira*, people are what they are.

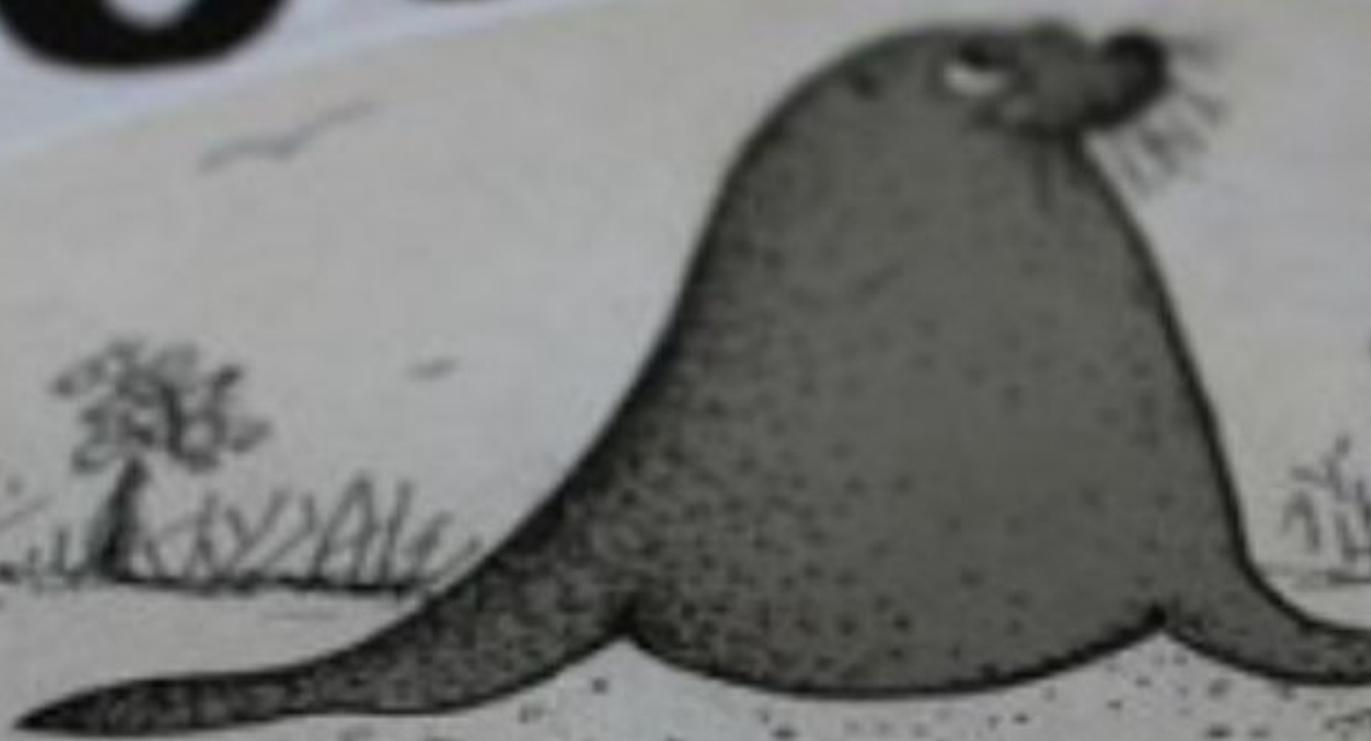
[The photograph that illustrates this text was taken by Edgardo Civallero].

Publication

01.12.2021

<https://galapagueana.darwinfoundation.org/en/activities/acti001b.html>

renaco



Activities and projects | Social memory

Renacer Club

Among the projects and activities carried out by the Charles Darwin Foundation's (CDF) Library, Archive and Museum area, there is the recovery of elements belonging to the Galapagos Islands' social memory, taking as a starting point the documents kept in the archive.

Among the latter, there are the original materials that gave rise to the first newsletter of the now famous Club Renacer: a newsletter published between 1992 and 1993, with an original concept by Coca de Rech and drawings by Sara Santacruz. This document allows us to recover some basic historical lines related to that project, which was closed about two decades ago.

The Club Renacer ("To be reborn", whose motto was "Children working for conservation") was created between 1987 and 1988 by a group of people interested in the preservation of the Galapagos Islands and close to the Charles Darwin Foundation.

Born as a conservation organization, the Club allowed Galapagos children to learn more about the islands through walks, talks, games and guided visits. Begun on Santa

Cruz Island, in 1992 chapters began to operate on Isabela and San Cristóbal Islands, with the support of the INNFA (National Institute for Children and the Family). Renacer was open, free of charge, to all children between the ages of 8 and 12; as members of the Club, they were trained as guardians and protectors of the islands' biodiversity.

The objectives of the Club were to encourage in children the pride of living in Galapagos; to educate them in conservation tasks; and to make them aware of the goals and activities carried out by conservation organizations (such as the CDF) in the islands. Activities included weekly meetings for educational and recreational events, National Park and CDF talks, trips to different parts of the islands, and training in manual labors, painting, radio broadcasting, and puppetry.

By the 2000s, the CDF's environmental education program lost strength, and with it its CEAs (Environmental Education Centers), its teaching materials, and the children's conservation Club. Along with the newsletters, there remain photographic collections that demonstrate the popularity of Renacer's activities. This fragment of social memory may, at some future time, serve as a seed to revive an activity as important as it is necessary in the archipelago.

Catalogue

Charles Darwin Foundation. [*Proof of the Renacer Club's bulletin*]. [Manuscript]. Galapagos : CDF, [ca1992]. 10 pp. : b/w ill. : 21 x 30 cm. DDC 986. Well preserved.

Indexation

Subject categories: Conservation | Ecology | Environmental education | History of Galapagos | History of science | Social sciences

Keywords: Manuscripts | Memory | Social organizations | Social participation

Time framework: 1992

Publication

01.12.2021

<https://galapagueana.darwinfoundation.org/en/activities/acti001c.html>

LA ESTAC

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Activities and projects | (In)tangible heritage

An inaugural plaque

One of the processes developed by the Charles Darwin Foundation's (CDF) Library, Archive and Museum area is the work with the island's cultural heritage, both tangible and intangible. Within this framework, one of the activities carried out is the location and identification of elements belonging to that heritage, which nowadays is scarcely identified and protected.

Galapagos tangible heritage is an essential part of the islands' history and memory. It is made up of places, buildings, engineering works, architectural complexes, ruins, landmarks, monuments, signs, and all kinds of objects, from archaeological remains to books and other bibliographic documents.

And within that motley set is the inaugural plaque of the Charles Darwin Research Station (CDRS).

Preserved today in the archives of the CDF, the plaque, made of cast iron, was once part of a monolith located at the entrance to the CDRS. The oral tradition of the CDF indicates that this monolith was there until the 2000s, at which time, for unknown

reasons, it was demolished; the photographic documentation kept in the CDF library confirms the data.

The text, in Spanish, is brief: "The Charles Darwin Research Station was inaugurated in the presence of the Ecuadorian authorities on January 21, 1964". On that date, in a ceremony led by Dr. Harold J. Coolidge, and with the presence of two members of the Ecuadorian Military Junta (including General Gándara, a botany enthusiast) and the country's Minister of Foreign Affairs, a space was officially inaugurated which, under the direction of Raymond Lévêgue first and André Brosset later, had been built since 1960 with innumerable efforts.

The plaque thus gives an account of a fact that marked, in many ways, the history of Galapagos: the beginning of the CDF's continuous presence in the islands and the establishment of its permanent work base in the neighborhood of Puerto Ayora.

Catalogue

Charles Darwin Foundation. [*Inaugural plaque*]. [Artifact]. Galapagos : CDF, 1964. [N.d.] : [n.d.] : 30 x 60 cm. DDC 986. Well preserved.

Indexation

Subject categories: History of CDF | History of Galapagos | History of science

Keywords: Artifacts | Heritage | Memory | Objects

Time framework: 1964

Publication

01.12.2021

<https://galapagueana.darwinfoundation.org/en/activities/acti001d.html>



Fundación
Charles Darwin
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GALAPAGOS