



Organização das Nações Unidas para a Educação, a Ciência e a Cultura



Cátedra UNESCO  
O Património Cultural dos Oceanos Portugal



UNIVERSIDADE NOVA DE LISBOA

[4] 2<sup>ND</sup> SERIES

# OCEANICA

The profound changes highlighted in the previous issue, point to scientific and creative exercises focused on the preservation of both the biosphere and biogeochemical cycles, as well as the defense of cultural and natural heritages. Vasco da Gama celebrated the great journey of knowledge, “The Lusíadas” (1572), which gave the world, in addition to unexpected and desired places, hydrographic, oceanic and coastal charts, logbooks and navigation techniques: coastal areas, ports and commercial cities, islands and estuaries, ships and oceans, became scenarios for the individual and collective capacity to face the most unexpected adventures.

The founding texts of the wreck literature of the Modern Era, compiled in the “História Trágico-Marítima” (1755), starting with “Relação da Mui Notável Perda do Galeão Grande São João” (1552), anticipated perhaps the emergence of a specific genre of fictional text, the maritime novel, and the adventure of thought and word that characterizes it: in “Robinson Crusoe” (Defoe, 1719) a survivor “rebuilds” humanity on an isolated island; in “Twenty Thousand Leagues Under the Sea” (Verne, 1870) a submersible abolishes the measures of distance and duration, and institutes maritime spaces as those of a renewed science; whale hunting and the rescue of a steamship machine are described in a figurative, philosophical and emotional language in “Moby-Dick” (Melville, 1851) and in “The Workers of the Sea” (Hugo, 1866); “Typhoon” (Conrad, 1903) translates the application of formal learning to reality in a labyrinth of hesitations. The sciences, practices and jargon have inspired the powerful element of awareness and symbolization that is fictional maritime literature.

Today, at IELT, through the critical anthology “Sea Imaginaries”, we seek to apprehend the emergence of new signs of fictional and non-fictional literature and their articulation with more traditional tools. With this in mind, we invited the Portimão Museum, an institution dedicated to the study and dissemination of tangible and intangible maritime heritage, to introduce itself to our readers

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OCEANICA—Newsletter of the UNESCO Chair “The Ocean’s Cultural Heritage”, n.º 4 of the 2nd Series (december, 2020).

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Fundação para a Ciência e a Tecnologia

## A COLLECTIVE AND THEIR WORK

In this issue, the emphasis on the researcher is set aside to give space and voice to a collective. With José Gameiro, Scientific Director, and Isabel Soares, Head of Museum, at the helm, the research team at the Portimão Museum is diversified. Let's see, we have Ana Ramos, anthropologist, who scientifically processes the dialogues that she has with people who know stuff; historian António Pereira, that passed from the medieval times of his student days to the smell of fish of the factories; Pedro Branco, also with a History background, is like a MEP, since he's the European Museum Forum's administrator; our dusty Vera Freitas, the museum's archaeologist; Heritage-trained Ana Alexandre, who is our Warehouse Manager (Ok, collection manager...); Rui Nicolau, our designer, who transforms his colleagues nasty ideas into something nice for the audience and "book lady" Gisela Gameiro, our archivist. We are a somewhat difficult group to isolate, so here's a photo of the Museum's team, where we include ourselves.

Pedro Branco (Portimão Museum)



Part of the team at the Portimão Museum, next to the fish unloading hall [Portimão Museum].

## ONE EDITION, ONE PHOTO



S. João da Caparica Beach, 2020. Author: [Joana Gaspar Freitas](#)

These dunes are in the process of rehabilitation, through the plantation of vegetation and the placement of fences and footbridges. The [DUNES project](#) is investigating the first interventions, which began at the end of the 19th century, with the aim of fixing these sands.

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DIÁLOGOS EM TORNO DA LINHA DE COSTA: O OCEANO QUE NOS UNE  
TOMO IX DA REDE BRASPOR

UERJ  
2020

### THE CHAIR SUPPORTS

The [IX Tomo BRASPOR](#), resulting from the IX BRASPOR Network Meeting, is now available. This meeting took place in October 2019 and was aimed at fostering cooperation between researchers from various fields of knowledge dedicated to the study of coastal systems. As in previous meetings, holistic approaches that contemplate humans and the environment as a whole were privileged. This meeting was organised by the History Centre (CH—ULisboa) and the Institute for Literature and Tradition Studies (IELT - NOVA FCSH), with the support of the Municipality of Vila do Bispo and the Regional Directorate of Culture of the Algarve.

## 4 SMALL MOMENTS OF KNOWLEDGE IN WORDS, NARRATIVES AND THINGS

Concept, object, instrument and marine species

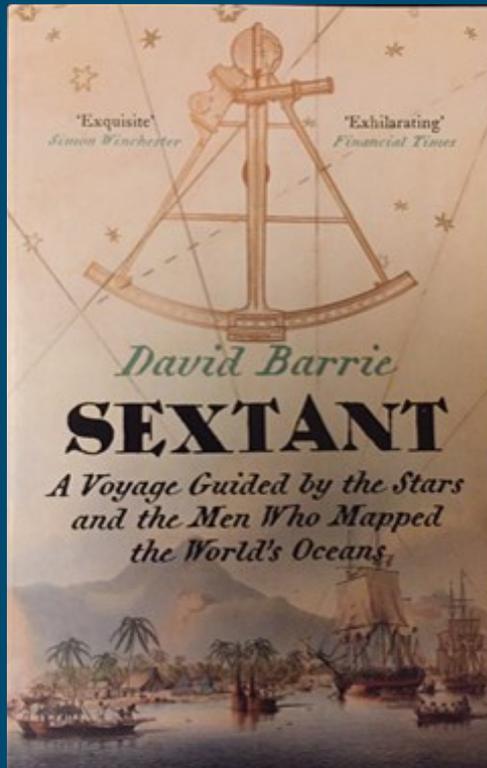


In the origins of the maritime novel, the first readers enjoyed a plot made by Problem-Solution sequences: they followed the protagonists' ability to overcome unforeseen circumstances and difficulties, unknown phenomena, designated in the logbooks and writings of sailors-authors as "notable occurrences" (Cohen, M., 2010. *The Novel And The Sea*. Princeton: Princeton University Press). Credits: [Edouard Manet - On the Beach - Google Art Project.jpg].

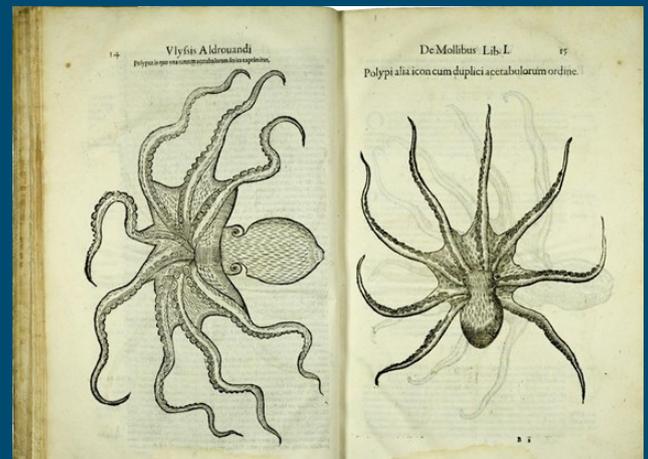


«No other thing brings joy, the soul of everyone, as the La Rose fish cans, who says the opposite, is wrong!»

Advertising jingle for the "La Rose" fish can brand, sung by fado singer Hermínia Silva. It was broadcasted on the radio, as a promotion strategy of this brand on a national scale, in a post-WW2 context. Fish can "La Rose", 1/4 club, with sardine in olive oil, made by Feu & Hermanos Lda. between 1902 and 1970. Authors: Ana Ramos e Pedro Branco (Portimão Museum).



An instrument and a book. Sextant, the navigation instrument with which the latitude of a place is calculated through the angular distance of a star to the horizon. "Sextant: A Voyage Guided by the Stars and the Men Who Mapped the World", a book that tells the story of this instrument, in the form of romance, on the basis of the voyages and the seafarers who employed it.



In the pages of books, species are also, transformed or extinguished. Ulysses Aldrovandi described the life and reproduction of the octopus in "De reliquis animalibus exanguibus" (1606). Eric Pontoppidan later spoke of the kraken, [a] giant cephalopod capable of sinking ships ("Natural History of Norway", English translation, 1755). Denys-Montfort (1766- 1820) reproduced, in "The Natural History, general and particular, of the Mollusks", the drawing of an ex-voto that was in a chapel of Saint-Malö and that showed a kraken attacking a ship. The word pieuvre first appeared in Victor Hugo's novel "Sea Workers" (1866). The kraken and the pieuvre are now figures and metaphors for adventure in fictional literature, and the octopus is a zoological reality in scientific works.

# "WE ARE ALL ON THE SAME BOAT"

Projects, news, publications and quick readings

## Research projects:

### ◆ Notes for a "Lifeboat Museum"

The Alvor lifeboat station, inactive since the beginning of the 1980's, still lodges the Danish-kind oared lifeboat that began its activity in this town back in 1933, aiding and saving the fishing vessels that crossed the harbour. We've been told by locals that after its closure in 1983, the Navy Museum wanted to take the boat back to Lisbon, which caused a mutiny among the population. The church bells tolled and everyone flocked to the riverfront, welding the station's gate and cutting the rails that connected the boat to the water. The people's will, that the boat should remain in Alvor, was respected and since then there's the rumours of a "lifeboat museum".

Speaking with former members of the lifeboat crew, we are easily transported to a time where boats propelled by oars or sails were dominant on the local landscape and on which men left town guided by the pole star and the knowledge they gained from experience, learning to distinguish sea wind from north wind... Here and there, stories of strandings and disappearance in the ocean are whispered, together with memories of difficulties to enter the harbour due to the southwest wind that blew or a rather wavy ocean which formed big and dangerous sand banks that preceded the construction of the breakwaters... Women, mothers, wives, daughters tell us about how they managed life at sea from land and the many times they had to run to the beach to help bring in the boats, since men couldn't navigate them through the harbour.



"Alvor" lifeboat [image provided by Junta de Freguesia de Alvor]



Master João Pedro Pacheco with one of the drawings of the "Alvor" lifeboat [Portimão Museum].

All of this was done under the watchful presence of the lifeboat on the harbour, with its crew composed by seamen aligned by the "boss" Zé Jorge, who sometimes had to resort to a "forced volunteer" policy, with the threat of reporting men to the Port Authority and remembering the motto they knew very well: "today it's them, tomorrow it might be you". This vessel currently takes part in one of the town's most emblematic procession, dedicated to Our Lady of the Good Journey, thus perpetuating its image as a local symbol and bridging past with present, allowing us to better get to know its current fishing community.

Ana Ramos e Pedro Branco (Portimão Museum)

## Imaginários do Mar ◆

The [Sea Imaginaries Project](#) is associated with the scientific and pedagogical dimension of the UNESCO Chair "The Cultural Heritage of the Oceans". It is a tool for scientific research and a useful resource for teaching. It crosses registers, sources and methodologies from diverse epistemological fields. It aims to compile documentary sources and critical resources that provide the constituent elements of a maritime imagery between the Middle Ages and the contemporary era. Among the many questions that arise, we reflect about the designation of the sea in topographical myths, its characteristics (formal, imagery or enunciative) in cosmogonic and etiological myths, the modes of representation as fixed and mobile space in reports of navigation, of islands, rituals and beliefs and legends and proverbs and other cultural practices, the possibility of sketching a symbolic archeology of the sea from the reports of shipwrecks, underwater treasures, islands and submerged cities.

[Carlos Clamote Carreto](#), [Joana Gaspar Freitas](#) and [Clara Sarmento](#) (IELT— NOVA FCSH)



### ◆ Conservation and Restoration



Tin plate, second half of the 17th century. Before and after intervention with electrolytic treatment.

The Oceans are the mainstage for part of man's history and, although they are often a hostile environment of rather abrasive physical and chemical actions, they are also the space in which history is still preserved. However, their discovery often promotes changes in the environment and the degradation of the cultural heritage therein. It is up to the conservator-restorer to challenge the stabilization of underwater archaeological finds, allowing these elements of material culture to be available to the public and researchers. All this work has been developed by the Laboratory of Conservation and Restoration of the Portimão Museum in order to be able to exhibit and/or keep in reserve its collection of underwater archaeological materials.

Andreia Romão (Portimão Museum)

## Editorial Suggestions and quick (or not so quick) readings:

**For slow reading:** In "[La Vie Sous La Mer](#)" (2020) young readers are told how the human being has been reaching the ocean bottoms in successive stages, from apnea and in barrels with hatches up to the ROV, Remotely Operated underwater Vehicles and attempts to inhabit static underwater devices. In "[Flotsam](#)" (2006) that dive is the story, told in drawing, of a boy who finds a camera on the beach. Revealed, the roll bears witness to the vitality of marine life. He returns it to the sea, after placing a new roll, so that he can continue his journey and be found by other children, who will discover new evidence of a wonderful world. The oceans are also the islands that novelists and poets put in their stories and that were gathered in "[Archipelago: An Atlas of Imagined Isles](#)" (2019) and the beings that inhabit them, as in "[8 Ways to Draw Fish](#)" (2017). Other readings are given in "[Memórias Navais](#)" (2020), an anthology of chronicles collected by João Freire on episodes and protagonists in the history of Portuguese navies.

### Quick readings:

- ◆ "[Beyond the dead white whales: literature of the sea and maritime history](#)", an interesting approach, by Lincoln Paine in an article that talks about the imbalances and extreme needs of teaching sea literature in higher education.

## THE PORT OF THE CITY

### *The Arade River and the Portimão's Port*

From the end of the 19th century, with the start of industrialization, the river Arade and Portimão's Port consolidated their role as a strategic channel of internal circulation as well as a local and regional products export point. Its industrial and port dynamics led to the elevation of Portimão to the status of city in 1924.

From the municipality departed figs, almonds, salt, oranges, wine, fish, palm and cord grass handicraft, cork, honey, caroub, vegetables, fruits, together with similar goods coming from Monchique, Silves, Lagoa, Albufeira, some parts of Lagos and other places. Therefore, when the fish canning industry was implemented in Portimão (1892), due to the development of purse seine fishing, its port export structure was already well advanced. In 1904, there were 214 fishing vessels in the Arade's river mouth and, between 1910 and 1914, 1300 men laboured on sardine fishing.

During the 1930's, the port earned a leading role in the Algarve. In 1931, Portimão exported to England, North America, Germany and France about 11 tons of fish can boxes (400000 units), with a value surpassing other cargo like cork, figs and almonds.



Portimão Harbour. Credits: Documentation Center and Historical Archive of Portimão Museum.

Ana Ramos e Pedro Branco (Portimão Museum)

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## NOTE FROM THE EDITORIAL TEAM:

An abstraction of the technologies and chimeras of the era, an archive of cultural and natural heritage in "Twenty Thousand Leagues Under the Sea", the submarine Nautilus is an instrument of study in the context of emerging sciences and cultural reflections, both symbolic and physical: archeology, oceanography and marine biology in particular, but also ethnography and literature. From one issue of *Oceanica* to the next, we also dialogue between research centers with different traditions: like Jules Verne, we think that the study and description of the facts are a facet of knowledge, which has in writing a way of showing how this (knowledge) is also a passion. The fascination of the naturalist Aronax for this submersible, that crosses the oceans like a swallow and offers knowledge in a constant vertigo, is both the feeling of the scientist and a literary emotion: the underground tunnel that the submarine travels from the waters of the Indian and Persian Gulf to those of the Mediterranean and the crossing between walls of ice towards the discovery of a continent in the South Pole; the diversity of marine life at impossible depths and the opportunity to digress about human destiny in the face of the ruins of Atlantis. CHAM, the research center responsible for the next *Oceanica*, will show us, new ways of understanding the marine landscapes through more underwater portholes and divers.