



United Nations
Educational, Scientific and
Cultural Organization



UNESCO Chair in
The Ocean's
Cultural Heritage
Portugal



UNIVERSIDADE
NOVA
DE LISBOA

[10]

OCEANICA

EDITORIAL INFORMATION

Oceanica - Newsletter of the
UNESCO Chair "The Ocean's
Cultural Heritage", n. 10
(September, 2018)

Editorial Coordination
Joana Gaspar de Freitas (IELT)

Editorial Team
Anabela Gonçalves (IELT)
Carla Veloso (CHAM)
Carolina Vilardouro (IELT)
Diana Barbosa (IHC)
Joana Gaspar de Freitas (IELT)
Ricardo Naito (IEM)

Graphic Design and Photo Editing
Carla Veloso (CHAM)
Ricardo Naito (IEM)

Cover Photo
"No Tejo de Chrystal", Rafael
Bordalo Pinheiro. *O Antonio Maria*,
September 16, 1880, p. 301.

*Email for sending information,
news and suggestions*
oceanheritage.news@fch.unl.pt

UNESCO Chair Website
"The Ocean's Cultural Heritage"
www.cham.fch.unl.pt/ext/catedra

THE BEACH REVELRY

When the beach became fashion it became essential for some people to go there to see and to be seen, as a form of showing their social status. The frenzy concerning sea bathing was fertile in creating ridiculous situations.

In Portugal the summer vacations are synonym of beach, sea bathing and sun. September is ending and we are all dream about the next dive. Now that the summer season is finishing, lets remind a time when the beach was not that consensual. In the 18th and 19th centuries, going to the beach was an activity rather criticized. Doctors, the ones that recommended sea bathing as a medical therapy, were the first to draw attention to the misuse of this maritime medication. Several satirical texts joked about the miracle effects of salt water, calling it a universal panacea able to "make the skin thicken, drove away all herpes, tempered the tantrum, melted the anger, dissolved the bad moods, fattened the hectic, flattened the hunchbacks, promoted the laughter, gave life to numb limbs and solved the lack of money" (*A barca dos banhos...*, 1811).

When the beach became fashion it became essential for some people to go there to see and to be seen, as a form of showing their social status. The frenzy concerning sea bathing was fertile in creating ridiculous situations. Tomás de Mello Breyner, count of Mafra, recorded in his *Memories* (1860-80) that Lisbon elites voluntarily used to spend the summer in "rented shacks in stinking alleys of a village by the sea, full of fish guts and therefore flies", just to keep social appearances. Families, normally living in beautiful palaces, stayed for 3 or 4 months "in these houses without dumps, with a filthy kitchen, with cracked dishes, six glasses for eight people and cups without wings", because it looked good to go to the beach. For the more conservative sectors of society, sea bathing represented a lack of modesty, debauchery and levity. In 1786, it was said that bathing stations promoted the promiscuity between the sexes, since everyone - the boy, the old man, the married woman, the widow, the single woman - could mingled there unceremoniously. It was mainly criticized that certain parts of the body, such as legs and arms, could be perceived and glimpsed, and that the girls show off their loose braids. Some austere voices warned about the dangers that could arise from this "beach revelry" and the fashion of going "to the sea for luxury" (MMS, 1861).

Joana Gaspar de Freitas

A RESEARCHER AND HER WORK

Joana Gaspar de Freitas

Researcher from IELT – Institute for the Study of Literature and Tradition, Joana is a PhD in Contemporary History. Not being much of a sailor, because she gets seasick easily, she has been working about coastal areas, those hybrid spaces between land and sea, made of foam and sand. She is interested in beach evolution, the feelings they inspire, the uses given to these areas, the transformations occurred along the centuries and the environmental problems cause by human intervention. Always with her feet firmly planted on the sand, Joana is also keen on other maritime issues, such as the ecological traditional knowledge of fishing communities, whales, mermaids and other sea monsters, dunes, storms, coastal erosion, environmental changes and integrated coastal management. She likes to work with people from different scientific areas, because she is concerned about plural visions. But, as a good historian, she loves the dust of books and the pleasure of being in an archive looking for that specific paper that no one saw before and is the key to what she wants to know.



▲ Photo: Sérgio Magro Jacinto.

THE BEACHES OF PORTUGAL

Pedrouços Beach

Ramalho Ortigão, who wrote about the beaches of Portugal, in 1876, included a chapter about the “ignored beaches”, those small unknown areas that despite being rarely visited could still be good places for sea bathing. Nowadays, most Portuguese would think that Pedrouços beach, if mentioned by Ortigão, would be in that chapter. Because no one knows this beach. But they are wrong! Pedrouços has a full entry in the book and three pages! In those times, Pedrouços seemed a “public office in open air”, full of State employees that occupied their vacation reading the official government newspaper! According to Ortigão, the beach, smooth flat with fine sand and calm waters, like a lake, was ideal to women, children and weak souls. There is a clear political message in the writer’s words. Bordalo Pinheiro, a famous journalist at the time, also criticized the social distribution of the bathers along the different beaches of the Tagus River, near Lisbon. Pedrouços is caricatured as the destination of officers, chiefs of public offices, coronels and ministers. Long gone the time, when that beach was used by the noble families, who had move to Cascais, where the royal family spent the summer.

By now the Portuguese readers of this text may still be asking: “But is there a beach in Pedrouços?”. Not anymore. The place of Pedrouços was swallowed by the urban development of Lisbon, the sand beach was replaced by a stone wall. Is right in front of Champalimaud Foundation. Unlike some anonymous verses from 1861 announced – “the revelry of the beaches / with eventually end / (...) / Miss, the sea is a fashion / like the hoop skirt” –, the beach fashion did not end, but some beaches are not fashionable any more. This is the case of Pedrouços.



▲ “As repartições públicas das praias” [detail], Rafael Bordalo Pinheiro. *O Antonio Maria*, September 29, 1891, p. 308.

HERITAGE COMMUNICATION

MEMORIAMEDIA

The MEMORIAMEDIA e-Museum is a place that presents and shares videos, documentaries and studies about intangible cultural heritage. It is a project managed by Memória Imaterial cooperative and IELT – Institute for the Study of Literature and Tradition, and its mission is to register, inventory, preserve and disseminate oral expressions, knowledge, celebrations and performative practices of communities and groups. The work of this team was recognized and accredited by the UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, in 2013. Most part of the MEMORIAMEDIA collection is about the rural world, but there is also relevant material on some maritime communities, like the ones from Setúbal, Sesimbra, Peniche, Póvoa do Varzim and Esposende. The videos allow to see the real actors, to hear their stories by their own voices, to keep their advices and life experience. The researchers' studies and comments provide a context to these testimonies and promote this unique heritage. It's really worth going to and explore at: www.memoriamedia.net

OCEANS' HERITAGE ACROSS THE WORLD

Maritime museums and the public awareness of the impacts of historic events

Maritime museums are not only places to learn details of ship construction, guns, naval strategies, or read the descriptions of medals. First and foremost, they are storytellers that open paths for visitors, raising their awareness of the impacts of History on our societies and on our daily lives.

The Naval Museum of Québec (Canada) is established in Québec City and its mission is to preserve the tangible and intangible heritage of the naval history of the St. Lawrence River in order to raise the public awareness of the impacts of naval wars in Canada. This implies pursuing ethnological and social research on site and interviewing witnesses of different events.

Create concepts for the exhibitions it's a four step process. First we introduce a man or a woman, a witness to an event, giving the audience an opportunity to identify with a real actor. Second, we tell the story of this witness in relation to the event, illustrated by an artifact also selected as a witness that was "there" during the event. Third, having observed the public is now interested in learning details, we can present the background to the event: strategies, forces involved, etc. Finally, we link this story to its impact on what we know, our current life and society. It is truly interesting to see the faces of the visitors as they suddenly realize something they are familiar with in their own lives can have its origin in an historical event they hadn't cared about before.

This theory can be applied to all types of museum. It is important to realize museums must preserve and describe not only the cold facts of the history of a society, but also the impacts of historic events on the present. It is our hope that people will then become aware of the risks involved in repeating old errors, perpetuating and affecting their environment, their country and, in the end, their own life.

André Kirouac

Director of the Naval Museum of Québec

NEWS AND EVENTS

I WORKSHOP CONCHA: CROSSING SEAS, RISING ISLANDS, CONNECTING PEOPLE

Lisbon, November 14-16, 2018

It will take place, at the NOVA School of Social Sciences and Humanities the first meeting of the project "CONCHA – The construction of early modern global cities and oceanic networks in the Atlantic: an approach via ocean's cultural heritage". This event will gather researchers from the partner institutions of the project and all people interested on the ongoing scientific debate on the topic. The discussion will focus on the early settlement in the Atlantic islands, between the 15th and the 17th centuries, in relation to regional and local economies and ecologies. The programme can be consulted here: www.adbrudgiasportum.ugent.be

CONCHA PROJECT – CAPE VERDE MISSION

The team of the CONCHA project has been, between July and September, at Cape Verde, Santiago Island. During this time, 10 archaeologists and historians from CHAM – Center for Humanities, 3 archaeologists from EVEHA – a French enterprise of archaeology – and 6 technicians from IPA – Cape Verde Institute for Cultural Heritage were involved in some archaeological works, doing shipwreck searches and archaeological excavations. Studies on coastal landscapes and port infrastructures were done. The team also promoted local professional training, education and dissemination activities. More information at: www.cham.fcsh.unl.pt/ext/concha/project.html



▲ Photos: Ana Catarina Garcia.

UNESCO CHAIR AT ANTENA 2

In March 2018 the recordings of a series of radio programs of the UNESCO Chair "The Ocean's Cultural Heritage" began. Thirteen programs were recorded at Antena 2 with several guests, each covering an area of the Chair, such as History, Biology, Environment, Museology, among others. The programs will be on the air in the last quarter of 2018.