



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



Cátedra UNESCO
O Património Cultural
dos Oceanos
Portugal



UNIVERSIDADE
NOVA
DE LISBOA

OCEANICA

We are naturally insensitive to the invisible and that is why when we look at the sea, we only see the beauty of a blue immensity that extends to the horizon. But throughout history, the planet's liquid mass has swallowed objects and people.

On the one hand, the sea level rise in the last 10,000 years has submerged countless settlements, from Palaeolithic sites to ports of peoples capable of producing great architectural and artistic works. On the other hand, the restlessness of the human being made him navigator, but many objects, people and ships did not complete their journeys and rest on the bottom of the seas and oceans.

Humanity has long been concerned with the preservation of the heritage that is under their eyes or that is brought to light by archaeologists; in Portugal, the construction of a dam has already been interrupted due to prehistoric engravings and the plan of a highway has already been altered because of dinosaur footprints. However, the community usually reacts with indifference to interventions on river beds and shorelines that can destroy many of the submerged archaeological legacies.

In the last decades, there has been an awareness of the importance of underwater archaeology to deepen our knowledge of the Past. More or less ancient ships and their cargoes have helped us to get to know History better, and since 2001, UNESCO has adopted a convention that recognizes the extraordinary cultural importance of all human legacies existing underwater and declared it is non-tradable goods.

NOVA FCSH is distinguished for being the only school where underwater archaeology integrates the undergraduate and master's curricula and has developed an intense international activity that had as a corollary the creation of the UNESCO Chair "The Ocean's Cultural Heritage".

João Paulo Oliveira e Costa

Chair Holder of the UNESCO Chair "The Ocean's Cultural Heritage" and Director of CHAM – Centre for the Humanities,
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OCEANICA – Newsletter of the UNESCO Chair "The Ocean's Cultural Heritage", n. 1 of the 2nd Series (March, 2020).

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COVER PHOTO
Archaeological deposits of "Búgio 2". Photo credits: José Bettencourt.

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Twitter: [@ChairOceans](https://twitter.com/ChairOceans)

A RESEARCHER AND HER WORK

Nina Vieira, biologist, environmental historian and mother of a 6-yo boy, is a researcher at CHAM—Centre for the Humanities. In the last four years she dedicated her PhD research to the history of whale hunting in the modern Atlantic, mainly in the waters of Brazil between the 17th and the 18th centuries. Here, whaling was a crown monopoly - first Iberian and later Portuguese - between 1614 and 1801, which motivated coastal establishments of whaling stations and people along the coast of Brazil and which impacted the whales' populations of the South Atlantic.

The cetaceans that were before studied through the observation and data collection at sea, are now analysed in historical sources, written and visual, in the context of the Portuguese Expansion. Nina is interested in all the questions regarding the relation and interconnection of people and environment, societies and nature.

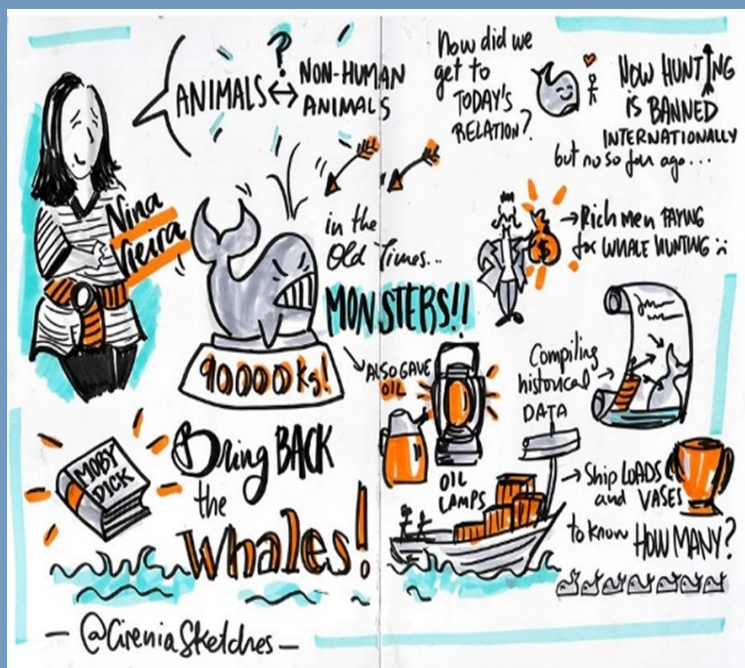
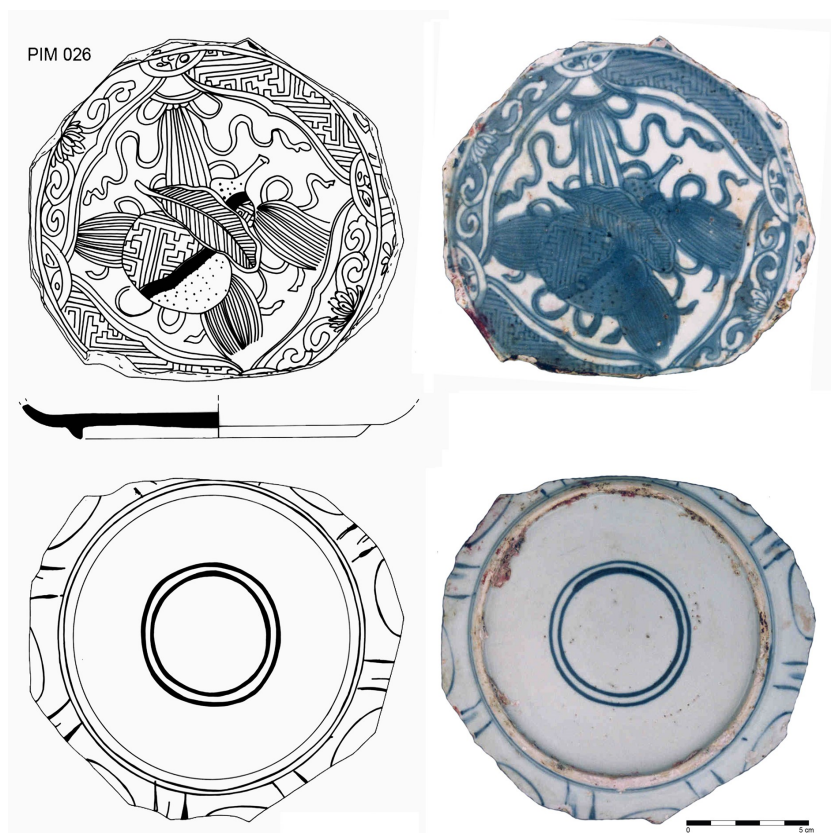


Illustration by: Cirenia Arias Baldrich

[Nina Vieira](#) (CHAM, NOVA FCSH)

ONE EDITION, ONE PHOTO



Porcelain print of the Nau Nossa Senhora da Luz, Faial, Azores—Author: José Bettencourt.

This porcelain was recovered from the shipwreck of the Nau Nossa Senhora da Luz, from the Cape Route, that sunk on the return trip in 1615.



THE CHAIR SUPPORTS

On June 8, we marked the World Ocean Day. With the aim of celebrating the ocean and alerting to its protection. The suggestion of the OMA – Azores Sea Observatory is that on the next celebrations you wear a piece of blue clothing, so that the maximum number of people wear something blue on that day. The challenge will be launched on May 25 on social media. Take a picture and share it with the #iamocean.

4 SMALL MOMENTS OF KNOWLEDGE IN ARCHAEOLOGY

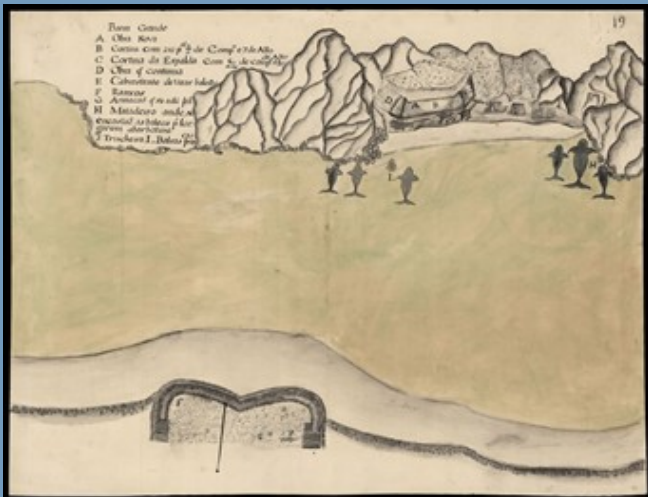
Concept, object, traditional fishing craft and marine species



Maritime Cultural Landscape: theoretical approach that defines as an object of study any and all maritime cultural remains, including material (e.g archaeological remains or historical buildings) and immaterial aspects (traditional communities' knowledge or practices). [Christer Westerdahl \(1992\)](#) – “The maritime cultural landscape”. *International Journal of Nautical Archaeology* 21.1: 5-14. Photo credits: Joana Baço, Lagoa Azul, São Tomé and Príncipe.



Jug. Vessel for liquids produced in the Aveiro region in the Early Modern Period. It was discovered in Ria de Aveiro A underwater wreck site, see [CARVALHO & BETTENCOURT \(2012\)](#). Similar artefacts, from the 17th century were discovered in other shores of the Atlantic, in Florida and Jamestown. Photo credits: José Bettencourt.



Whaling stations (armações): edified structures for the dismantling of whales and their transformation in products with commercial value, mainly whale oil and baleen. BA, RJ, SP and SC (17th and 18th centuries). “Obras novas da fortaleza da Barra de Santos” in *Cartas Topograficas do Continente do Sul e parte Meridional da America Portuguesa...*, 1775.

Source: Digital collection of the National Library of Brazil, available, available [here](#).



Whale bones were found during an excavation work in Peniche, dated from the 16th and 17th centuries, possibly of North Atlantic Right Whale. See [TEIXEIRA, VENÂNCIO & BRITO \(2014\)](#), “Archaeological remains accounting for the presence and exploitation of the North Atlantic right whale *Eubalaena glacialis* on the Portuguese coast (Peniche, West Iberia), 16th to 17th century”, *PLoS ONE*, 9(2): 12. Illustration of the specie by Catarina Garcia, 2019. All rights reserved.

“WE ARE ALL ON THE SAME BOAT”

Projects, news, publications and quick readings

Research projects:

- ◆ **MARINE LEXICON** is a bilateral cooperation initiative between Portugal and Norway, which aims to build a European dictionary of common names of marine mammals (cetaceans, seals and sea lions, and siren) and also symbolic elements (sea monsters, hybrid beings and folklore elements) represented at the beginning of modern times (15th-18th centuries). This initiative will allow the establishment and



strengthening of the network of contacts between the two countries, and the historical research on the exploitation of whales and seals, appropriation, trade and uses of marine mammals in prehistoric, medieval and modern times. The research will use documentary and visual sources on European and Transatlantic Natural History, including sagas, diaries, treatises, brochures, cartography, travel itineraries, among other types of sources. It will also consider artifacts produced from bones and other parts of animals, and materials from collections of quaternary zooarchaeology/zoology. Words associated with activities of use, extraction and distribution of animals are also part of this work.

The final goal of the project is to build an open access online database – the Marine Lexicon - with information in Portuguese, English, Spanish, Norwegian, Dutch, German, modern Greek, French, Cape Verdean Creole and Creole of Sao Tome and Principe.

Research: CHAM – Centre for the Humanities - Universidade NOVA de Lisboa; University of Bergen (UiB) and the Nordic Institute for Studies in Innovation, Research and Education (NIFU).

Principal Investigator: Cristina Brito (CHAM, NOVA FCSH/UAc) and Anne Karin Hufthammer (UiB).

Bilateral initiative funded by Iceland, Liechtenstein and Norway by the EEA Grants, Bilateral Relations Fund.

Photo credits: Henrique Duarte (CHAM, NOVA FCSH).

- ◆ **ARCHAEOLOGICAL INVENTORY OF VILA DO BISPO MUNICIPALITY, UNDERWATER HERITAGE** is a project that results from a partnership between CHAM - Centre for the Humanities and the Municipality of Vila do Bispo within the scope of the Municipal Archaeological Inventory project and the activities of the UNESCO Chair “The Ocean’s Cultural Heritage”.

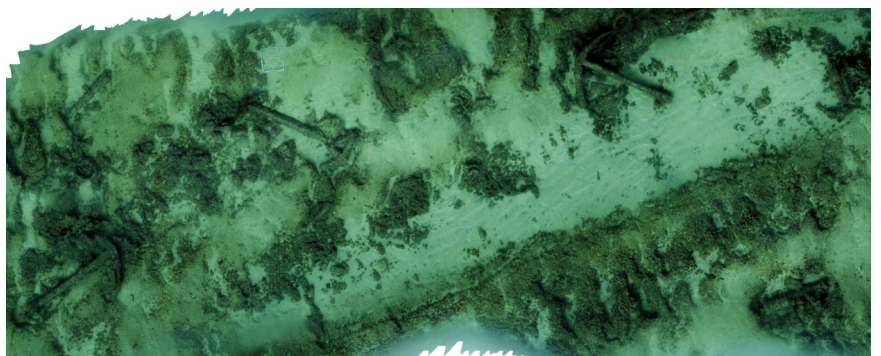
The main objective is to promote the inventory and evaluation of the underwater contexts already identified, focusing on the shipwreck contexts of the *L Ócean* and *Redoutable* ships, lost in 1759 during the Battle of Lagos, and also in the context of Enseada da Baleeira. This port of call has been visited since the Iron Age and its occupation in Roman times is documented by amphorae production centres for fish sauce.

In addition to the research, the project includes outreach activities, with training actions on underwater archaeology and maritime cultural heritage, aimed at archaeology students, sea professionals, including maritime-touristic operators, local divers and other interested public. Moreover, the project also includes outreach activities for children and students, and for the maritime communities.

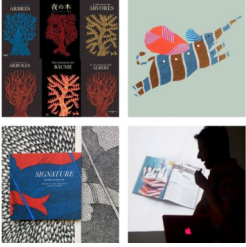
Research: CHAM – Centre for the Humanities – Universidade NOVA de Lisboa; Vila do Bispo City Council

Main researchers: José Bettencourt (CHAM, NOVA FCSH), Ricardo Soares (Vila do Bispo City Council) and Tiago Silva (CHAM, NOVA-FCT).

Photo credits: José Bettencourt.



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



Tara Books was launched in 1994 by Gita Wolf and brings together a team of creatives working on the aesthetics, format and content of books, which are entirely handmade, in an innovative and socially sensitive way, making design an instrument for creating Meanings. The sea and ocean phenomena are one of its sources of inspiration. In *Tsunami* (2009), Patua artists from West Bengal conceived a book in the form of harmonium and gave this terrible experience of many coastal populations the meaning of a fable.

For slow reading:

Cambridge Oceanic Histories began publishing books dedicated to the history of the seas and oceans in 2017. The titles: *Oceanic Histories* (2017), *Monsoon Islam* e *The Blue Frontier* (both from 2018) are available for sale online. In the first of these works, the editors declare in the introduction that, over eleven chapters, each dedicated to its sea or ocean, from the Indian and Pacific to the Red Sea and the South Seas or the South Ocean, we try to characterize "the historical and historiographical relationship between the universal histories, the oceans of the world and the ocean world."

Quick reading:

"Historic Prints Made by Japanese Fishermen Help Track Endangered Species" - Available [here](#).

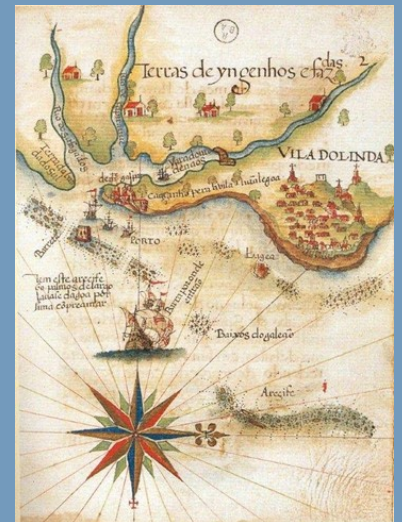
"On the Language of the Deep Blue" - Available [here](#).

THE PORT OF THE CITY

Factors that caused 16th-century shipwrecks in the sea adjacent to the Port of Recife, Brazil

This report deals with the interpretation of shipwrecks that occurred in the 16th century, in the sea adjacent to the port of Recife, in the State of Pernambuco, Brazil, with the objective of identifying the factors that caused this shipwrecks and that contributed to these losses. The methodological procedures were: the bibliographical research of the number of shipwrecks; the nautical chart plot of the sinking sites; cartographic analysis of marine relief; the study of historical maps on the past geomorphology; the approximate dimensions of the ships with their respective draughts; wind regime and sea currents. The results allowed to raise inferences about the causes of these shipwrecks, derived from the lack of knowledge of sailors of the natural landscape, specifically focused on hydrometeorological and cartographic factors.

Carlos Rios (Federal University of Pernambuco), Valdeci dos Santos Júnior (University of Estado do Rio Grande do Norte), Daline Lima de Oliveira (Federal University of Piauí) e Marília Perazzo (University of São Paulo).



Source: Luiz Teixeira, 1582.

NOTE FROM THE EDITORIAL TEAM:

This new issue of *OCEANICA* is dedicated to the Archaeological studies, with approaches to the History and Literature of the seas and oceans. This is the first number of the 2nd Series, and features a new image and a new editorial content.

Topics range from local to regional, from the port to the underwater archaeosites. Such a dialogue between researchers and academic work that takes place under a cultural and scientific context in which marine ecosystems



are, increasingly, a motivation for thinking the human being, the circumstances of the history of navigation and civilizational contacts, as well as the current scientific, artistic, literary and political projects.

Hence, we try to bring to the surface the symbolism of the UNESCO motto, *One Planet, One Ocean* and the meaning of the expressions "blue planet" and "blue humanities", mirrored in photographs of Planet Earth taken from satellite, which give us the image of a body of water surrounding the Earth's surface.