



Heritages and Memories from the Sea

1st International Conference of the UNESCO Chair in Intangible Heritage and Traditional Know-How: Linking Heritage

14-16 January 2015. Évora. Portugal

University of Évora, Espírito Santo College, Room 131

<http://www.catedra.uevora.pt/unesco/index.php/unesco/Conference>

Keynote speakers:

Tiago Castela University of Coimbra, Portugal

Mathias Kondolf University of California, Berkeley, USA

Hiram Morgan University College Cork, Ireland

UNESCO Chair

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Organization and Scientific Committee

University of Évora, CIDEHUS and Department of Architecture, Portugal

University of California, Portuguese Studies Program, Berkeley, USA

Cadi Ayyad University, Marrakech, Morocco

University of Cabo Verde, Republic of Cabo Verde

Funding:



Heritages and Memories from the Sea

Programme

14 January – Session I

13:30 – Registration / Payment

14:15 – Welcome by representatives of the University of Évora and the Scientific Committee

14:30 – Keynote speech followed by discussion

Tiago Castela University of Coimbra, Centre for Social Studies (CES)

15:00 – Paper presentations followed by discussion

Marc Jacobs Vrije Universiteit Brussel (VUB), SKAR – Section Arts Sciences and Archaeology, Belgium
Domesticating and Harvesting Shrimps, Fishers Communities and the Sea – Blue Ocean Strategies, Translation Processes and the UNESCO Paradigm of Safeguarding Intangible Cultural Heritage

Alison Laurie Neilson University of Coimbra, Centre for Social Studies (CES), with **Carlos Bulhão Pato** Association for the Defence of Marine Heritage of the Azores, and **Rosalina Gabriel, Ana Moura Arroz, Enésima Mendonça, Ana Picanço** University of the Azores, Biodiversity Group, Portugal
Conversations from the Azores islands: “O mar é tudo para a gente”

Miguel Moniz ISCTE – Lisbon University Institute, Centre for Research in Anthropology (CRIA), Portugal
Perspectives on Travel writing about the Azores. Ethnographic and ethnohistorical contributions of English language texts during the Elizabethan period and throughout the 19th century.

16:00 – Coffee Break

16:15 – Paper presentations followed by discussion

António José Marques da Silva University of Coimbra, Centre in Archaeology, Arts and Cultural Heritage (CEAACP), Portugal
The fable of the cod and the promised sea

Cátia Oliveira University of Porto, Faculty of Arts, Portugal
Afurada – Anchor Identities. The St. Peter of Afurada Festivities

Jorge Russo and **Augusto Salgado** Naval Research Centre (CINAV), Portuguese Naval School, Portugal
U-35 action in Sagres coast, Algarve, Portugal – First World War heritage and memories from the sea

Alessia Amato University of Coimbra, Centre in Archaeology, Arts and Cultural Heritage (CEAACP), Portugal
Naval Muslim analysis of garb al-Andalus

17:30 – End of Session I

20:30 – Conference dinner provided by the Chair

15 January – Session II

09:30 – Keynote Speech followed by discussion

Mathias Kondolf University of California, Berkeley, USA

10:00 – Paper presentations followed by discussion

Maria Manuel Ferraz Torrão and **Ana Cristina Roque** Tropical Research Institute (ICT), Portugal

XVIII century information on the marine fauna of the islands of Cape Verde: Perceptions of nature, scientific knowledge and economic potential according to João da Silva Feijó (1783-1796)

Fabiana Dimpflmeier La Tuscia University of Viterbo, Italy

Sea-shaped Identities. Italians and Others in Late Nineteenth-century Italian Navy Travel Writing

Nídia Braz University of the Algarve, Centre for Health Studies (CES), Portugal

Memories from sea and salt: anchovies made with sardines

Margarida Donas Botto General Directorate for Cultural Heritage (DGPC) and **Sofia Salema** University of Évora, Department of Architecture, Portugal

Indian Ocean and the exchange of cultures: the case of Mozambique Island

11:15 – Coffee Break

11:30 – Paper presentations followed by discussion

João Barros de Matos, University of Évora, Department of Architecture, Centre for Art History and Artistic Research (CHAIA), Portugal

First Bastioned Fortresses in North Africa and India

Sofia Salema University of Évora, Dept. of Architecture, Centre for Art History and Artistic Research (CHAIA), with **Pedro Guilherme**, **Isabel Imaginário** SSPG arquitectos, CHAIA, Portugal

Intervention in Forte do Guincho. Sea heritage – Conservation and architecture project

Natalia Borek University of Nice Sophia Antipolis, Department of Geography, France

The role of artists in safeguarding intangible cultural heritage of coastal communities in Brazil: between preservation and tourism promotion

Dóris Santos Universidade NOVA de Lisboa, Faculty of Social Sciences, Portugal

Photography and Memories from the Sea in Nazaré. Art, documentation and intangible heritage

12:45 – Lunch

15 January – Session III

14:00 – Keynote Speech followed by discussion

Hiram Morgan University College Cork, Ireland

A neglected Renaissance travelogue: Laurent Vital's Account of Charles V's first voyage to Spain in 1517-18

14:30 – Paper presentations followed by discussion

Nguyen Dac Nhu-Mai Independent researcher, Ass. for Promoting Vietnamese Women in Sciences (APFSV), France
Impact of Hôi An as heritage of the sea. A platform of Vietnamese traditional sea know-how

Sónia Bombico University of Évora Interdisciplinary Centre for History, Culture and Societies (CIDEHUS), Portugal
Salted Fish industry in Roman Lusitania: Trade Memories between Oceanus and Mare Nostrum

Paulo Costa with **Alexandre Monteiro, Fernanda Rollo, Ana Paula Pires** Universidade NOVA de Lisboa, Institute of Contemporary History (IHC), Portugal
The Portuguese Underwater Cultural Heritage of the Great War

15:30 – Coffee Break

15:45 – Paper presentations followed by discussion

Raquel González Bermúdez Independent researcher, Spain
Legacy from Ampurias in present L'Escala

Alexandre Monteiro Universidade NOVA de Lisboa, Institute of Contemporary History (IHC), Portugal
Phoenicians in the Azores and the Portuguese discovery of Australia: phantom ships, absent sailors and chimeras that just won't die

Sajid-Bin-Doza University of Évora, Institute for Advanced Studies and Research (IIFA), Portugal
'Afloat beauty' of the Sea: Study on sculpting the traditional fishing boats on the coastal Island of Bangladesh

Vicente Benítez Cabrera Independent researcher, Atlantic Society of Oceanographers, Autonomous Community of the Canaries, Spain
Stories that came from the Sea

17:00 – End of Session III

20:00 – Cultural programme and gathering

"Fog over the summit...storm over the land", a **film** by Siu Pham (CC) and Jean Luc Mello (CC).

Reading of some rare travel writing excerpts by Miguel Moniz.

Small **exhibition** of sketches and a model by Sajid-Bin-Doza, picturing traditional boats of Bangladesh.

16 January – Field Trip

09:30 – 14:00 Guided visit



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UNESCO Chair Team

Chairholder Filipe Themudo Barata [University of Évora]

Sofia Capelo [University of Évora]

Fernando Branco Correia [University of Évora]

João Lopes Filho [University of Cape Verde]

Cornelia Fischer [CIDEHUS]

Cyril Isnart [CIDEHUS]

José Manuel de Mascarenhas [University of Évora]

João de Magalhães Rocha [University of Évora]

Speaker abstracts

BACALHAU – FISH FROM THE ATLANTIC SEA AND PORTUGUESE HERITAGE CULTURE

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This paper integrates observations, reflections and insights on a variety of issues concerning the strategies and networks that the Portuguese have developed during centuries around the culture of *Bacalhau*, creating special flavours and a variety of *Bacalhau* recipes that spread all over the world.

This subject will be looked at from inside and outside of the architectural profession, in the hope of bringing fresh viewpoints into the debate on intangible heritage. We are interested in finding out more about the tools and operative modes used in these strategies and networks, and the importance attached to the Portuguese *Bacalhau* culture, through a complex array of meanings and expressions.

Our interest also lies in the *Bacalhau's* potential to create healthier food cultures and sustainable economies. The research was inspired by my dialogue with the Ceo of “Sr. Bacalhau” Rui Costa e Sousa & Irmão SA, in Ílhavo near Aveiro (a city of fishermen) and the discovery of parallels between Indian, African, Brazilian and Portuguese food cultures. Although they seem very miscellaneous on the surface, they are driven by similar concerns: to live in harmony with nature and the seasons; to support biodiversity by finding foods from as many sources as possible; to strengthen traditional foods and methods of production, and to maintain a healthy balance between mankind’s needs and those of nature.

How is *Bacalhau* being processed from sea to land, to the city? How can sufficient food production be brought back under people’s control? How does *Bacalhau* fit into the cultural context of appetite? We hope that some answers can be found by comparing two descriptions of *Bacalhau* culture, one from the 1950s and the other from our present days.

NAVAL MUSLIM ANALYSIS OF GARIB AL-ANDALUS

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This study aims to define the relationship between the Muslim occupation of the southern region of Portugal – and to analyse the relationship of these occupying peoples with the sea –, and the period of the great conquest, from the end of the 15th century onwards, which sees the Christian reign of Portugal engaged in an expansion outside the Mediterranean basin and the traditional circuits that dominated its interest until then.

Documentary evidences of Muslim maritime activities are used to compensate both the lack of archaeological findings and the impossibility of comparison with current ethnographic evidences that might express a continuity of ancient practices and use of the same sites. At a crucial moment of a national identity formation, in the 13th century, the establishment of southern ports might have been felt as a menace to the Muslim's determination to control the seas, but it was considered by Christians the only way to conquer the regions that were still perceived as hostile.

The comparison between nautical archaeological remains (shipwrecks) and the graphical representations of boats used in documentary or iconographic sources is, therefore, still an open field for a number of different interpretations and often a starting point for the identification of a certain type of vessel. The simplicity of certain types of naval structures can still be seen today in many parts of the Mediterranean and Atlantic coasts, pointing to a secular continuity in the naval context. Additionally, we do not have details on the type of construction techniques employed; instead we derive the components from iconography and representations of the time, and by comparing them with subsequent artistic legacies. With regard to the beginning of the Muslim period, the number of ceramic basins found in the Western Mediterranean must be referenced, as well as the contact with the Byzantine world, the most fortunate archaeological findings, and even the lexical continuity in the naming of the caravel that probably sailed the seas as far as India in 1509. The urban centres and developed areas of the coast, studied from the standpoint of geographical, geomorphological and anthropogenic evolution, are the essential starting point for an interdisciplinary approach in seaboard analysis.

With regard to our present knowledge of the Gharb al-Andalus, the archaeological evidence of arsenals and shipyards is clearly insufficient, despite the evident functional importance of these areas, their logistics and etymological continuity. The main limitation of our research is actually the main reason why it is performed: the ephemeral character of wood reduces the still open possibilities of analysis, carried out in the hope of rebuilding the ancient maritime activities and of confirming the narratives of medieval Muslim authors. In the words of Professor Vasco Gil Mantas “Most cities that performed important sea port functions during the Roman dominion continued to perform such functions until today” (Mantas 2002-2003, 466), which means that they also did so throughout the Muslim period.

This paper presents part of the oral history of people living in the ports of the Canary Islands, collected over the last decades of the 20th century.

The objectives of this work are to

- rescue a part of the oral history of the islands through the recording of testimonies on digital audio-visual supports, thus maintaining the freshness and timelessness of the evidence when further used as cultural instrument. At the same time, these efforts will advance our reflection on the protection and conservation of our forgotten cultural heritage, so that it can be known and transmitted;
- contrast written and oral sources. This allows us to know and convey a non-official history as part of our collective history. Things that happen are not always recorded on paper, but they are registered in our memory and recollections;
- build a complementary version of history from those anonymous testimonies that is nevertheless linked to the official history. The history of the islands mostly focuses on major events and social and economic processes. However, it is often overseen how these processes have come into being by the actions of simple people;
- listen to the voiceless, which means to recover individual testimonies for the community and also as sources of history.

'AFLOAT BEAUTY' OF THE SEA: A STUDY ON SCULPTING THE TRADITIONAL FISHING BOATS ON THE COASTAL ISLAND OF BANGLADESH

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Seventy percent of the planet is covered with ocean. To start a story about the heritage and memory from the sea, what first comes to our mind is the image of a giant floating element, of an open vastness, with the exception of ships and boats. In the several thousand years of maritime history, boats got their place in the narrative of 'times gone by', independently of their being related to the sea, the ocean or the river. When it comes to the constructing and floating of boats on the sea, be it for trade, the conquest of a coastal strip or for the discovery of a new piece of land, ancient and medieval times are the most popular field in maritime heritage.

Although this is supposed to be only a small story of maritime heritage on the planet, it takes place in a country that has the largest delta of the planet, derived through the sedimentation of the rivers that since millions of years are coming down from the Himalayas (river Ganges) and Tibet (river Brahmaputra). Its name is Bangladesh, previously known as Bengal, crisscrossed by riverbeds, involving people with their endless streams of water, the huge rivers widening like a sea and surrendering themselves into the mouth of the mighty Bay of Bengal. The ocean in the south eastern region of the subcontinent has been a very potential maritime route since the time of the *Periplus* of the *Erythraean* Sea.

Thus, it is no wonder that boats, rivers, sea and alluvial lands are coming to our mind when we are talking about Bangladesh. Fishing is the primal occupation in its coastal region. The trading in frozen fish is an important economical asset, with the country exporting frozen fish into different parts of the world. The deltaic coastline is about 580 kilometres long. The territorial water of Bangladesh extends for 12 nautical miles (22 km), and the exclusive economic zone of the country is 200 nautical miles (370 km). This explains why the coastal line of Bangladesh is vibrant with fishing tradition and an infinite source for apprenticeship and cultural tradition.

Boat manufacturing and crafting is a traditional practice that is inherent to this area. Particularly the fishing boat of Bengal demonstrates a series of different morphological aspects. The skill of crafting a fishing boat is an invisible and not widely known intangible form of heritage, an art that is still practiced and passed on to the descendants of the ancient fishermen. Yes, the legacy of sculpting the traditional fishing boat, together with the scientific knowledge of how to make them float safely in the middle of the sea is still in place, and practiced whilst people go for fishing for a couple of days or months. As mentioned before, the riverine Bangladesh still maintains a series of versatile boat types that float along the rivers routes, but this paper prefers to address the development of traditional fishing boats particular to a community which is fully dependent on their fishing at the sea of the Bay of Bengal. It intends to analyse how the construction is carried out, what the materials for the building of this floating element are, and how craftsmanship continues to rely on traditional methods, thus documenting the splendour and the beauty of the boats that are the subject of this research paper.

Additionally, the paper will present a scientific analysis in terms of navigation mechanisms and fishing processes in the open sea.

SALTED FISH INDUSTRY IN ROMAN LUSITANIA: TRADE MEMORIES BETWEEN *OCEANUS AND MARE NOSTRUM*

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Initiated by Augustus, Rome's Atlantic policy seems to have been consolidated in the age of Claudius, with the acknowledgment of the economic potential offered by the Atlantic region. In fact, between the middle of the 1st century BC and the 1st century AD, the quantity of archaeological evidence, indicative of Roman presence in the western Iberian Peninsula, grows exponentially, confirming the data found in classical literary sources. It is in this context that we must understand the development of salted-fish industry in Lusitania. In the same geographical contexts, and in close relationship with fish-processing factories, are known about twenty amphorae producing pottery centres, distributed in the areas of Peniche, the Sado and Tejo valleys, and the coasts of Alentejo and Algarve. This production was extended beyond the end of the Roman Empire and up to the fifth and sixth centuries, according to the archaeological data of some amphora kilns and fish processing sites.

The identification of Lusitanian amphorae in distant consuming centres and the discovery of several shipwrecks in the Mediterranean basin, confirm the long distance commerce and the total integration of this "peripheral" region into trade routes of the Roman Empire. The importance of this industry for the Lusitanian producers is also proven by the extensive remains of *cetariae* (salting tanks), distributed along the coasts of the Roman province. The *garum* production in the Roman world has received much attention, particularly in the western provinces (Baetica and Lusitania) and North Africa. But the wide variety of fish-based products, which included different types of fish sauces, demonstrates their popularity as ingredients of the Roman cuisine. The sardine seems to have had a prominent role in Lusitanian production, while the rich sea-life of the Atlantic waters may have been an economic advantage for the export of fish products.

THE ROLE OF ARTISTS IN SAFEGUARDING INTANGIBLE CULTURAL HERITAGE OF COASTAL COMMUNITIES IN BRAZIL: BETWEEN PRESERVATION AND TOURISM PROMOTION

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By reconciling a research on the preservation of cultural and natural heritage of a coastal community in Brazil through tourism development, and the transfer of this documentation into the realm of art, this paper highlights the role of artists in promoting intangible heritage.

In the Brazilian context, the demonstration of its cultural and natural heritage through art invokes the artistic works from the great voyages in Lusophone territories, including those of the nineteenth-century French artist Jean Baptiste Debret, but also those of contemporary artists, such as the Brazilian Rubens Matuck or the Portuguese Mario Bismarck.

The question that arises from this reflection is how artistic work can give emphasis to a tourist destination and reaffirm the cultural and natural heritage of a local population. On one hand, this relationship between an artist and a local community allows the artist to have a creative space, apart from the socio-spatial context, where he/she can engage in the artistic interpretation of the community's heritage. How do the quest for authenticity and the approach through art contribute to the reaffirmation of a local peoples' heritage? On the other hand, the illustration of heritage by means of artistic expression allows a community to rediscover itself through the eyes of "the other". To what extent does this exchange promote a rediscovery of local heritage and constitutes a factor in touristic promotion?

The aim of this paper is to analyse the interaction that develops between the artist, the local population and the potential tourist, with intangible heritage at its centre. This communication also aims to present the context of the case study that is at the basis of this reflection. The term "Caiçara" community refers to any coastal population in Brazil whose traditional livelihood is fishing. In a global context, the community seeks to diversify its activities through a tourism practice that is entirely managed by its members. The "Marujá" community – which lives on the Island of Cardoso, belonging to the protected areas in the Southern part of the State of São Paulo – receives its visitors under the perspective of exchange, where the tourist becomes a participatory agent and experiences a plunge into the local lifestyle.

The ongoing field research will produce both individual portraits and the illustration of the community's daily life by exploring their relationship to space, the sea and traditional fishing activities. The four Brazilian artists who are participating in this project will use traditional techniques for their paintings, drawings and woodcuts. The artwork that will result from this exchange will be published in the form of travel diaries and assembled into a travelling exhibition. The interaction between artists and local population will also be documented and analysed through multimedia applications, including a documentary film and photos.

INDIAN OCEAN AND THE EXCHANGE OF CULTURES: THE CASE OF MOZAMBIQUE ISLAND

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Portuguese settlement in Mozambique first took place in the early years of the 16th century, after Vasco da Gama arrived at the Island of Mozambique in 1498. The Island was already inhabited, and an important trading point of the oriental coast of Africa, cradle of the rich Swahili culture. Portuguese traders and the arabian-swahili population struggled for years for the commercial dominance over the island and the coast.

In order to ensure the dominance over the Oriental Coast of Africa, the vice-King of India, D. Francisco de Almeida, is ordered to build the three fortresses of Sofala, Quiloa and Melinde. Thus protected, and also strengthened by its own complex defensive system, the island of Mozambique flourishes; the small village grows and, in 1818, becomes a town and also the capital of Mozambique until 1898.

As a town and capital by its own right, the island of Mozambique still remains, in present times, a model for the intersection of several cultures. Nonetheless, the Portuguese pattern prevails – in urban planning, in different architectonic models, in religious, military and civil buildings, in decoration and building techniques – but always strongly influenced by other cultures. The result is an eclectic architecture that dates from about 1500 to the 19th century, showing an undeniable European pattern, with the influence of Swahili and Indian models.

The island is quite small – circa three kilometers long and 400 meters wide – and is densely populated: the 1997 census revealed a population of about 15,000 people, but it is believed to have no less than 18,000 inhabitants. It is connected to the continent by a 3 km bridge built in the 1960s by the Portuguese.

Due to this demographic outburst, the island has a series of issues to solve: it has no room for agriculture, its natural resources are scarce, and the systems of basic sanitation, electric power and drinking water supply to the population are insufficient. Yet, as in most Mozambican settlements, traditional ways of life still endure, and the rich and diverse culture of the Island – result of the intersection of several influences – can be seen in numerous aspects of its everyday life. Tufo, the island's traditional dance, is still practiced in religious celebrations and other events; women use "mussiro", a white paste made from the stalk of a tree, used to smoothen and soften the skin; and traditional fishing is one of the most lasting ways to provide for families' livelihood: "dhows", the beautiful lateen-rigged sailing vessels used in all east coast of Africa, are common on the shores of Muipití (Mozambique Island's native designation). In architecture, the division between the "stone built town", and the "Macuti town" with their native houses built from wattle and daub ("pau-a-pique") and roofs covered with palm leaves, show two different realities and construction methods, with a variety of hybrid solutions in both situations.

The fusion between a western culture, transferred to the middle of the Indian ocean, and the local Swahili and native tradition, together with a wide combination of influences resulting from the strategic position of Mozambique within the route to India, give Muipití an unique atmosphere and character that is not only to be found in its architecture and material remains, but also in its customs, traditions and way of living.

MEMORIES FROM SEA AND SALT: ANCHOVIES MADE WITH SARDINES

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Once upon a time, in the middle of the 20th century, in a southern seashore village, a little girl liked to listen to and dream about the life stories of other people. This village is protected from the sea by sand islands and surrounded by beautiful salt marshes.

The village is Olhão. The sea is kept at bay behind the islands and the *ria* (a coastal inlet) provides shelter and gateway to the fisheries, but also causes grief and pain when the sea does not share its wealth. In times of storms or motionless waters, the fish disappear, which in both cases means shortage and hunger.

Fishermen divided their labour between the *ria* and the open sea, using different crafts and gears, from “redinha, tapa-esteiros” or “murjona” inside the marshes, to balcony fishing in the sea¹.

The sea was always present, through the boats that brought the catch into the harbour, because life’s pace depended on the success of fishing: when there was fish, there was labour, wealth, and happy rumours, but when fish was scarce, the village was sad, and if there was any noise, it would be from widows crying out their grief, because the sea and the storm had claimed their men’s lives.

When the catch was big, either of sardine, mackerel or big tuna, fast processing was needed in order to prevent any spoilage. Then the canneries’ horns howled, calling the women to work.

That was the time when our girl started to fill her memories with the processes of fish preservation: canneries, with their redbrick chimneys protruding into the sky behind a row of white houses and their armies of loud women – these images settled into the memory of a little girl who watched the village, kept its odours, and remembered its craftsmen, their very own ways of speaking and living...

Our girl soon learned that women worked long hours, leaving household and babies to the care of sisters and neighbours, and that every art and craft in the village was linked to the needs of the canning factories, from the fireman to the welder.

Such memories are still present in the village that became a town, and very much so in the girl that became a woman. As a biologist, she visited other communities of fishermen, and in the eighties she came back to Olhão, started to study traditional industrial processes, turned modern to comply with hygiene and safety standards, but similar to those that factory foremen learned from their elderly colleagues, a patrimony of remote times when only salt preserved fish and allowed it to be kept from summer until winter’s stormy days.

This communication presents part of a study on the “anchovyng” of sardines² and allows for the closing of a cycle by integrating memories, life experiences and knowledge, by bringing to the present a precious heritage from the past.

¹Diamantino Piloto, *O Meu Olhão (crónicas) e Contos de Olhão*, 2ª ed., Faro, Algarve em Foco Editora, 1997.

²Nídia Braz, *Estudo do Processo de Anchovagem da Sardinha: metodologia de produção, caracterização e qualidade do produto* (Dissertação de Doutoramento). Lisboa, ISA/UTL (Instituto Superior de Agronomia/Universidade Técnica de Lisboa), 2010.

THE PORTUGUESE UNDERWATER CULTURAL HERITAGE OF THE GREAT WAR

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The Great War of 1914-1918 provided a defining moment in World history. As that brief period of four years completely shattered empires and redefined borders and nations, the war - whose lasting and disturbing effects permeated, marked and determined the history of all belligerent countries – did not leave Portugal unscathed: of the more than 100.000 Portuguese soldiers fighting in Africa and in Flanders, there were nearly 40.000 casualties.

At sea, the strategically located Iberian Peninsula was an unwilling stage of naval combats, as the Kaiser submarines cut their teeth on careless merchant ships. While the war in the trenches took place far away, in the remote plains of central Europe, new weapons and seaborne platforms brought the horrors of slaughter to the seas of Portugal, Madeira and the Azores, with modern technology forever changing the rules of the war at sea.

In 2005, the publication of Paulo Costa's first historical and archaeological research on ships sunk in Portuguese waters in Great War context became a starting point in the historical study of Underwater Cultural Heritage from this very same conflict. Nearly ten years after – and now that the UNESCO Convention for the Protection of Underwater Cultural Heritage will extend its protection to the wrecks of WWI – it is appropriate not only to look back on the research done on the wrecks, but also to disclose the Portal Project that the Institute of Contemporary History (IHC) has been coordinating on this subject.

This “Portal for the Study and Dissemination of the Portuguese WWI Underwater Cultural Heritage” – part of a plural and diverse program dedicated to the evocation of the 100th anniversary of the War and benefiting from the collaboration of a great number of different institutions (archives, libraries, universities, museums, schools, municipalities), as well as the general public – is based on archaeological remains, historical documentation and both oral and written memoirs, obtained from participants in the conflict or from their direct descendants.

The Portal aims to promote active citizenship committed to the protection, preservation and safeguarding of a collective heritage and memory and to create a space of reflection and sharing in order to stimulate the study and dissemination of the knowledge on the history and legacy of World War I.

THE FABLE OF THE COD AND THE PROMISED SEA

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While cod occupied for centuries an important place in the diet of the Portuguese, it is also true that we cannot understand this constant presence regardless of changes in fisheries, trade networks between the North Atlantic and Southern Europe, drying techniques and the social context of consumption during the same period.

This presentation revisits different kinds of old and new sources that refute the idea of a simple continuity in *bacalhau* consumption, fishing and drying techniques. Mapping discontinuities in these different historical contexts brings us to consider the collective memory built around the *bacalhau* as a social force, more active than ever. At the same time, this memory is itself the product of a continuous process of reinvention, selective and labile, that constantly renegotiates the place that the "faithful friend" has in the imagination of communities that claim, in one way or another, their commitment to the idea of "portugality".

FIRST BASTIONED FORTRESSES IN NORTH AFRICA AND INDIA

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This paper is part of a PhD research in architecture, carried out at the University of Seville from 2005 to 2013. The research aimed to develop an architectural study of the fortified sets of Mazagan (Morocco) and Ceuta (Spain), in North Africa, and Diu in India. The first bastioned fortifications were built in Africa and Asia by the Portuguese in the decade of the 1540s.

We developed a knowledge base that did not yet exist, but that we find essential to the understanding of this heritage and to the future definition of conservation strategies. From a methodological point of view, the research focuses on the field of architectural analysis, as a synthesis that integrates different points corresponding to different knowledge areas, including project and architectural analysis, history of architecture, construction and heritage conservation. Graphic work assumes a particular relevance throughout the investigation process.

SEA-SHAPED IDENTITIES. ITALIANS AND OTHERS IN LATE NINETEENTH-CENTURY ITALIAN NAVY TRAVEL LITERATURE

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My paper is concerned with the fundamental role played by representations of otherness in the nation-building process. The project is based on the so called 1990s ‘culturalist turn’ in nationalism studies. During this period a new generation of scholars (Stuart Hall, Michael Billig, Nira Yuval-Davis and Etienne Balibar), started to re-examine the process of defining modern nation by looking at the different dimensions and functions of the border in nation building; and in the grounding of identity and belonging. From this point of view the notion of border has a material side, concrete and foundational, linked to a territorial limit, and a symbolic one, in which foreigners – others, people belonging to different nations, neighbours, enemies or those thought of as non-nationals (people without a history or under a colonial regime) – are joined by other internal extraneous and excluded groups, like women, subaltern classes, ethnic and religious minorities, immigrants and so on.

In my paper, I develop a framework for looking at how the representation of otherness is presented in the second half of the nineteenth century notes and diaries of Italian Navy mariners. The time frame of it has been chosen on the basis of the fact that during the second half of the nineteenth century, shortly after the reunification of Italy, a period of Italian presence on the international seas began. For the first time after the Maritime Republics, Italy again started to project her dreams onto the sea, slowly igniting the possibility of building a maritime power on the Mediterranean Sea that could support her new presence in the European and international contest for territory and influence. A particular ‘sea mystic’ that silently influenced the empowerment of the Italian Navy, playing a strategic part in the Italian nation building process and early intermingling with Italian colonial ambitions.

During these voyages, amounting to eleven circumnavigations of the globe and twenty-one oceanic campaigns from 1866 to 1890, Italian naval officers had the chance to come into contact directly and for the first time with the most diverse populations. In my paper, I consider Italian mariners’ travel notes and diaries as travel narratives influenced by the new Italian navalism which was intend on building a strong and powerful image of the Navy on the seas and of Italy as a civilized nation. In particular, I will study how Italian Navy officers used to picture ‘Others’ as a means of building a positive self-image of a nation at the top of the scale of civilization.

Moreover, considering imperialism a meta-discourse that affects every practice and representation of the period, and western identity and modernity only understandable in relation to the construction of an exotic, primitive, savage or barbarian other, I will focus on a post-colonial re-reading of the diaries and travel notes, considered as a privileged way to search for the imaginary transfigurations of Italian identity conflicts.

LEGACY FROM AMPURIAS IN PRESENT L'ESCALA.

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ANCHOVIES – A LIVING TRADITION OF THE SALTED FISH OF ANTIQUITY

Salted fish is a millenary tradition, component of the Mediterranean Diet, inscribed in 2010 as Intangible Cultural Heritage of Humanity by Spain, Greece, Italy and Morocco, and in 2013 also by Portugal, Croatia and Cyprus.

Phoenician production of salted fish is known in the South Coasts of the Iberian Peninsula and the North of Africa. The presence of Greeks from Phocaea became stable around the Pyrenees as part of a number of commercial Western foundations. Only Phoenician and Phocaeans settled so far from their country, on the opposite extreme of the Mediterranean Sea. The reason for this phenomenon was the need for products to be found in the wider possible area: especially minerals, but also wheat, sauces and salted fish... all products of first need that Phocaeans redistributed. Later, salted fish, and especially sauces such as *garum*, would have a huge importance in the Roman world.

The Mediterranean Facet of the Pyrenees, a joint candidate by Spain and France in the Tentative List for Mixed World Heritage, extends on this side until the site of *Ampurias*, which is also a candidate for Cultural World Heritage as Greek Archaeological Ensemble, for its uniqueness and as the gateway for the Romanization of Hispania.

Emporion (now *Ampurias*) was established at a natural harbour site, in an area of salt marshes, and well connected to the inland territory through two rivers. The place was already inhabited by an indigenous population, so then they all coexisted. As the name states it was a commercial enclave: a meeting point. According to the analysis of ceramic remains, fish dishes were the most exquisite meals, most likely based on Greek recipes.

When the Romans arrived and settled on a hill farther from the coast, the prior urban zone became a district of merchants, artisans and fishermen, where there were at least a salted fish factory and a fish shop.

The nature of the so-called “Costa Brava”, harsh and rocky, makes it a suitable habitat to many species, especially blue fish such as sardines and anchovies. Fishing and salting fish traditions were kept alive throughout centuries, leading to the appearance of the present village of L'Escala (port in Latin), inhabited by fishermen since the 16th century. The construction of a salt warehouse (17th century) and the royal monopoly of this good gave some importance to the village.

Although the village has been transformed into a touristic destiny since the 1960s, old fishermen houses can still be found in L'Escala, together with constructions of salt depots – now in disuse–, the building of the former ice factory and the salt warehouse, which is being restored. Furthermore, there is a Museum of Anchovy and Salt, connected to the Archive, where many photographs of historic value are preserved. From the beginning of the 20th century, most of them were taken by the local photographer Josep Esquirol, portraying the fishermen's activities, as well as the first institutional excavations on the archaeological site. To the same period of time belonged Catalina Albert Paradís, known as Víctor Català, who wrote about her village and rural life, and also followed the excavations with great interest. Apart from this, the village is at present well known for its anchovies, a tradition that is still alive and keeps several companies and their factories working.

**PERSPECTIVES ON TRAVEL WRITING
ABOUT THE AZORES.
ETHNOGRAPHIC AND ETHNOHISTORICAL
CONTRIBUTIONS OF ENGLISH
LANGUAGE TEXTS DURING THE
ELIZABETHAN PERIOD AND
THROUGHOUT THE 19TH CENTURY.**

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Providing first-hand ethnographic and historical data about Azorean customs, society, economics, religious practice, and politics, Anglo and American traveler accounts of the Azores through the 19th century provide a wealth of difficult to find information about life on the islands, offering details not encountered in Portuguese language texts covering the same period.

This paper presents a comprehensive bibliography of these texts, along with a survey of some fifty rare traveler accounts, examining the texts in light of historical transformations in the global Atlantic commerce, and contemporary debates about the Anglo mercantilist system as the authors discuss the Azores feudal hierarchy and how the catholic socio-religious practices structured Azorean village life. These urtexts of transatlantic cultural contact are at the center of broader 19th century discussions about nationalism, class and productive systems, in a time of great scientific debates on human origins and natural selection.

Clandestine operations, like black market migration rings, are uncovered by the travelers, who also wrote vivid descriptions of social *morés* among the ruling and working classes alike. Some of the writers even discuss the shipboard life of Azorean migrants on their way to and from the archipelago.

Once only possible to be read in rare books collections, the Internet Archive project has made almost the entire collection of 19th century travel literature available online as facsimile digital reproductions. These remarks serve as an introduction to what is to be found among this recently accessible public archive.

LAURENT VITAL'S RELATION OF THE FIRST VOYAGE OF CHARLES V TO SPAIN (1517-18)

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This paper concentrates on the maritime aspects of a contemporary account written in Old French by Laurent Vital, a household servant of Charles V. It describes the Habsburg fleet transporting the new king from the Low Countries to Spain and then the return journey of Archduke Ferdinand via Ireland. It gives a realistic, detailed and often humorous account of travel by sea at this period with much about the winds, the ships, the dangers and the responses of the passengers to what they encountered. It also of course relates Vital's impressions of the foreign cultures he found in Northern Spain and Southern Ireland.

CONVERSATIONS FROM THE AZORES ISLANDS: “O MAR É TUDO PARA A GENTE”

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Driving to the Casa do Povo in Porto Judeu de Cima, we take the high main road up about a kilometre from the coast. In the distance the grey ocean seems to watch us through the misty openings of this February day. We are welcomed into the room of mostly women, who may be as nervous as us for this first encounter. Alison stumbles through a hello and thank you to the coordinator of the programme who arranged for our visit and asked the group if they would like to participate. Smiles and laughter rings at the mix of poor Portuguese and bits of English as we pass around our photos.

Alison: Please look at these photos taken by me, a newly arrived Canadian, but also remember images from your own lives, images from other islands, images that a camera cannot capture. We want to know what the sea means to you.

Women at the Casa do Povo: *Ah, but we have nothing important to say...*

Ana shakes her head with a smile, knowing that that is not true, and invites a woman to come sit by the tape recorder. Two other women also come and join into the conversation.

This presentation will highlight the research as well as the processes of research, transformative education and communication around heritage of the sea. It is based on five years of living with and learning from coastal fishing communities in the Azores islands (Portugal). We used photo elicitation and focus groups to invite people to speak about the sea and all the deep, complex and sometimes contradictory meanings that it may have. The researchers sought environmental justice within the everyday processes, using deep ethnographic and autobiographic-narrative inquiry, which lead to participation in learning about as well as supporting collaborations between fishers, scientists and policy makers. This work calls for looking at the sea through new eyes, hearing with new ears, feeling differently and awakening to the possibility of knowing the sea in unfamiliar ways.

Additionally, it calls for envisioning and practising research and education in ways that involve local people (fishers, grandmothers, poets) as teachers and leaders for sustainability of the sea rather than the “normal” categorizations as those needing environmental teachings. We invite reflection on intellectual, physical, emotional and spiritual understandings by exploring the perspectives of people who have been born and raised in the sea. We present these diverse and multiple accounts in a way that we hope foster respectful interchange and elicit active conversations with all our unwritten narratives as well. Our goal is to mingle different ways of knowing in order to help break existing hierarchies of knowledge, which can unintentionally silence other voices by taking up all the space in documents and in our minds. We do not seek to romanticise any unfamiliar narratives or promote alternatives as the most important, but rather disrupt false dichotomies and hierarchies that limit the depth of ideas that we have to colour the ocean.

IMPACT OF HÔI AN AS HERITAGE OF THE SEA. A PLATFORM OF VIETNAMESE TRADITIONAL SEA KNOW-HOW

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The city of Hôi An presents a platform of Vietnamese traditional know-how from where the expansion linked to the sea and sustainable development in the context of globalisation can be investigated. During the 15th century, the Portuguese culture gained roots through the establishing of commercial and cultural exchanges with Hôi An. Located at the confluence of the Thu Bon River, the city known as “Faifoo” during the French colonial period, was until the 19th century an important international supply port. Trade relationships have transformed Hôi An into a cultural trade centre, a prosperous wholesale supplier of local products, where the breeding of silkworms and the weaving of high-grade silk products was conducted for exportation all the way along the Silk Road.

In the 21st century it is worthwhile for Hôi An to activate for further conservation such cultural items as the national use of “quoc ngu” (writing system used for the Vietnamese language), arts and crafts lanterns, and techniques of watercolour images (inks and pigments, and forms and symbols of cultures from Asia with the highlight of *marouflés* – glued paper layers).

However, in 2015 it is urgent to increase the protection of the city’s heritage from future devastation by floods and sea erosion.

AFURADA – ANCHOR IDENTITIES. THE FESTIVITIES OF ST. PETER OF AFURADA

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This paper aims to understand and appreciate the processes of labour and the expressions of religious and cultural identity of the fishing community of Afurada, which belongs to the Union of Parishes of Santa Marinha and São Pedro da Afurada (Vila Nova de Gaia). The historical roots of the fishing community of Afurada can be perceived through both cultural events and their traces of imagination and people's identity, and the traditional way of life attached to the Douro river and fishing. One of its most emblematic manifestations can be observed at the annually and always very crowded St. Peter of Afurada Feast.

For the people of Afurada, this event is an anchor of identity. Although an urban parish, Afurada has always been linked to the fishing industry on account of its geographical location at the mouth of the Douro river. Since this activity is associated to many risks, people take refuge in their faith. This is how the St. Peter of Afurada Feast appeared. The great devotion that this population has for St. Peter becomes a soaring celebration, a big thank you for the protection and the graces bestowed upon its people throughout the year, culminating in the procession carried out in honour of this saint, which will be highlighted in this presentation.

With regard to the Convention for the Safeguarding of Intangible Cultural Heritage (2003), the festivities include various components expressed in Article 2, such as the fact that all knowledge and faith inherent to this event is passed on from generation to generation and constantly recreated by the local community. Since the fishing activity is the driving force of the feast, the craft and mastery of the fishermen and their families have a key role in its dynamics. Thus, people recognize it as part of their cultural heritage, preserving it for its value of identity and continuity, while promoting respect for cultural diversity and human creativity.

Approaching such a distinct reality related to fishery groups, and particularly to Afurada, we finally assess it in their value as immaterial heritage, analysing how the community lives this cultural expression today and which ways and spaces people choose for its continuation. As a melting point of culture and landscape, located in an area rich in traditions and celebrations, this immaterial heritage has a past, present and future.

U-35 ACTION IN SAGRES COAST (ALGARVE, PORTUGAL) FIRST WORLD WAR HERITAGE AND MEMORIES FROM THE SEA

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On April 24, 1917, the Imperial German submarine U-35, after crossing the Strait of Gibraltar, positioned itself near the Saint Vicent Cape, Algarve, Portugal. A few hundred meters from the Portuguese coast, the U-35 sunk four merchant ships that day, three steamers and a sailboat.

Nearly 100 years after this episode from the history of World War I, three of these vessels are now silent testimonies for the hundreds of divers that are visiting them every year.

Silent, not because they do not have a name that relates them to the ships sunk on that fateful day, but because their history and the story that was published ten years ago in a diving magazine, only now got the attention of the academic world, and are not being delivered to the diving and non-diving public.

It is imperative that their history and our studies inspire the view of divers who are going down into the deep water to meet these wrecks.

About to be covered and contextualised by the UNESCO Convention on the Protection of the Underwater Cultural Heritage, which Portugal has ratified, they should then be a matter of public awareness with regard to their value and meaning as cultural heritage. Primarily for *in situ* preservation, as a form of appreciation and knowledge gain, this heritage should be recorded and studied *in situ*, in a multidisciplinary way, to preserve its cultural, historical and archaeological information. These wrecks should also be promoted *in situ* and made accessible to the general through educational measures, and monitored against interference, which means to return them to the community as cultural heritage and to give them a public social and collective character, brought to fruition in its full cultural dimension, i.e., more than objects, these wrecks are witnesses of a historical era and culture, with touristic and economical potential.

The CINAV – PT Navy Research Centre, Portuguese Navy, together with the Municipality of Vila do Bispo, the Portuguese Minister of Defence and the support of SUBNAUTA, are developing a historical-archaeological project with the aim of studying those wrecks and the purpose of fulfilling the spirit of the Convention. Still beyond, or at least well within the expressed spirit, this enterprise also serves to motivate and encourage other projects, both national and international, through reciprocal contributions, focusing beyond the academic viewpoint on a multicultural and multinational human perspective.

It is this project, its objectives, methodologies and proposed fruition model, for divers and non-divers alike, that we intend to bring to the first International Conference “Heritages and Memories from the Sea”.

INTERVENTION IN FORTE DO GUINCHO. SEA HERITAGE – CONSERVATION AND ARCHITECTURE PROJECT

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Forte do Guincho, also called Forte das Velas, is situated on a promontory over the sea, north of a beach called Areal do Guincho and south of the Abano beach, in a protected landscape (Sintra-Cascais Natural Park) belonging to the municipality of Cascais, in the district of Lisbon. The Fort was built around 1642 during the reign of D. João IV, by order of D. António Luís de Meneses, who was the Cascais town governor in the Post-Restoration period. The fort was part of an extensive line of defensive forts on the Cascais coast, which defended the entrance into the Barra do Tejo. This maritime fortification is an example of mannerist military architecture, designed to control the sea and prevent situations of possible landings on its nearby beaches.

The particular nature of the location, the heritage value of Forte do Guincho and its integration into the landscape were fundamental concepts used in designing the architectural answer of the project. Conservation and preservation are underlying concepts of the project, which chooses a holistic approach to both the site and its landscape, and to the military monument. The project is guided by criteria of authenticity, integrity, and material and architectural reversibility. The pre-established use and programme for the Fort intends to provide and enhance the understanding of the monument and implies the need for a new construction, which, although linked to the already existing structures, is seen and interpreted as being architectonically separate from the Fort, and thus potentially reversible.

The new proposed volume consists of a wooden repeated portico system that achieves the desired balance between a contemporary external image, based on the need for covered space and a welcoming interior ambience, and the directly related surroundings, whose variations in light throughout the day bring out the unique features of the location.

The decision to cover the walls of the Fort, rather than leaving them unplastered, was one of the most sensitive choices in the development of the project and led, in a way, to the option for the use wood. On the one hand, the present image of the Fort depends on the chromatism of the stonework, which ensures its current integration into the landscape, but on the other, the lack of a coating turns the condition for conserving the monument extremely difficult.

The aim of the (yet unbuilt) project was to reach, through an integrated trans-disciplinary approach, a unity of forms and materials, the indispensable harmony between the constructed areas and the landscape, between the pre-existing forms and the symbols of contemporaneity, and thus to give a renewed life to the monument while preserving its authenticity.

This project allowed for an enriching theoretical research and formulated new hypothesis for a research on design.

**XVIII CENTURY INFORMATION
ON THE MARINE FAUNA OF
THE ISLANDS OF CAPE VERDE:
PERCEPTIONS OF NATURE,
SCIENTIFIC KNOWLEDGE AND
ECONOMIC POTENTIAL
ACCORDING TO JOÃO DA SILVA FEIJÓ
(1783-1796)**

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Surrounded by the sea, islands and their inhabitants are prime examples of the relationship that men establishes with the sea and how the sea can play a key role in the intersection of cultures, information and knowledge or, conversely, on how it can maximize their insulation.

The Cape Verde Islands are no exception to this reality. Since the beginning of its colonization in the 15th century, the history of this archipelago is characterized by a strong link between men and sea. However, during the first centuries of occupation, the documentation is almost completely silent on the description and exploitation of marine resources. Except for rare and specific exceptions, it was necessary to get to the end of the 18th century, to have information on the marine fauna of the islands of Cape Verde through the reports of João da Silva Feijó.

João da Silva Feijó was the first royal Naturalist specifically appointed by the Portuguese Crown to work on the islands of Cape Verde. He was tasked of searching, analyzing, recording, describing and shipping to Lisbon all kind of “natural products” existing in those islands, aiming at a better knowledge of the natural resources and of their possible economic potential for Portugal.

He left Lisbon in 1783 and remained about thirteen years in Cape Verde, during which he visited almost every island. During this period he collected and sent many “natural products” to Lisbon, including several fish species, many of them unknown in Europe. In addition, he presented calculations on the exploitation of a possible dried fish industry with specific reference to expenses and income that would be obtained with such enterprise.

Considering the scope of this international conference, this presentation intends to disclose historical information on what was known about the marine fauna of Cape Verde in the 18th century and to discuss the contribution of the Portuguese "natural expeditions" to the 18th century European scientific movement, and more specifically to the scientific knowledge of the marine fauna of the tropical islands.

