VALONGO WHARF ARCHAEOLOGICAL SITE

PROPOSAL FOR INSCRIPTION ON THE WORLD HERITAGE LIST

February 2017
ACKNOWLEDGEMENTS

IPHAN – Instituto do Patrimônio Histórico e Artístico Nacional, institution linked to the Ministry of Culture, and the Local Authority of Rio de Janeiro City would like to acknowledge the important collaboration of all those who contributed towards the preparation of this nomination dossier, especially the inhabitants of the Valongo Wharf area and its various representative bodies, and the members of the Advisory Council for the drawing up of the nomination. We are especially grateful for the collaboration of Ambassador Alberto da Costa e Silva, oldest member of the Council, and Professor Tania Andrade Lima, archaeologist responsible for the excavations of the Valongo Wharf Archaeological Site as well as the Palmares Foundation/ Fundação Palmares and the Secretariat for Promotion of Racial Equality Policies of the Presidency/Secretaria de Políticas de Promoção da Igualdade Racial da Presidência da República – SEPPIR.

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Front cover: Market in Rua do Valongo.
Jean-Baptiste Debret, 1816-1831
Back cover: Ithago Fretas and his daughter Yasmin in Ladeira do Valongo, 2009.
Photo: João Maurício Bragança
PROPOSAL FOR THE NOMINATION OF THE VALONGO WHARF ARCHAEOLOGICAL SITE AS WORLD HERITAGE
**Valongo Wharf deserves to be considered World Heritage by UNESCO because it is the most complete memorial site for slavery in existence. Not only is it important with regard to Brazilian history, and hence our national life, but also as regards world history. As Nigerian writer Chinua Achebe said, history is not good or bad, history exists and we are part of it, with its long luminous moments and its terrible nightmares, like this one which seemed to be endless and left us monuments, such as Valongo, like deep scars, living monuments, dispensing any explanatory text, which are what they are, affecting us through the stones we step upon and the stones we contemplate, stones trodden by many of our ancestors at the end of a terrifying journey, which tell us something of this lengthy and tragic chapter of mankind’s history on earth.**

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**State party**
Federal Republic of Brazil

**State, province or region**
Rio de Janeiro

**Name of Property**
Valongo Wharf Archaeological Site

**Geographical Coordinates**
LAT 22°53'49.03"S  LON 43°11'14.62"O

**Map in A4 (or letter format) of the nominated property, showing its frontiers and buffer zone**
Archaeological Site composed of the remains of the ancient stone wharf, built for the landing of enslaved Africans in Rio de Janeiro harbour from 1811 onwards, and the wharf built in 1843 to receive the Neapolitan Princess Tereza Cristina de Bourbon, wife of Emperor Don Pedro II. As regards current nomenclature, the site corresponds to the area of Praça Jornal do Comércio as far as Avenida Barão de Tefé, and Rua Sacadura Cabral bordered by the Hospital of Servidores do Estado, at number 178 Rua Sacadura Cabral.

**Map in A4 (or letter format) of the nominated property, showing its frontiers and buffer zone**
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**Criteria under which the property is nominated**
Criterion III: to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which has disappeared
The transatlantic slave trade and the enslavement of Africans in the Americas between the 16th and 19th centuries is a long and tragic episode of enormous relevance to human history. Almost a quarter of all the Africans enslaved in the Americas arrived at Rio de Janeiro, so the city can be considered the entry point of the greatest number of enslaved Africans and the biggest slave port in history. Rediscovered in the course of archaeological excavations undertaken on the site in 2011, Valongo Wharf symbolises the materialisation of African roots in the Americas becoming a space of witness, in which material is condensed into living memory, as in the arrival and permanence of Africans this side of the Atlantic.

**Draft Statement of Outstanding Universal Value**
Valongo Wharf Archaeological Site is situated in the port area of Rio de Janeiro, Brazil. The Wharf was built from 1811 onwards, as part of the slavocracy in force since the colonial era in Brazil. The property was situated in Valonguinho Cove, on Valongo Beach, a region known for the landing of Africans and the slave trade from the late 18th century to the first three decades of the 19th century. According to the Slave Trade Data Base estimates, about 900,000 captive Africans entered via Valongo. Its principal singular characteristic is that of a beach covered with extensive paving made of hewn stone of different sizes, forms, finishes and functions (Pé de Moleque paving) with a ramp and steps down to the sea. These characteristics require that the builder master technique for laying the stones and above all the necessary drainage, as the beach was at the mouth of the valley. Valongo Wharf Archaeological Site is the only known example that expresses, by means of its exceptional tangible and intangible context, the history of the African Diaspora in Brazil and the Americas.
**Statement of Integrity**

The actual Valongo Wharf Archaeological Site results from the archaeological research carried out on the site in 2011, with the authorisation of IPHAN, in line with national legislation aiming to conciliate the preservation of the property with the urban development of Rio de Janeiro city’s port area. As a result of the work carried out, a viewing area was created in 2012, exhibiting its principal most expressive section including the elements which denote the asset’s exceptional relevance, with the stone slipway of Pé de Moleque type paving and the long main drainage channel in the residual water runoff system. The archaeological site’s viewing area allows us to observe the Pé de Moleque type pavement, following the area’s natural contours, using stones of different sizes and forms, built so as to permit efficient embarking and disembarking thanks to the paving and the local drainage system. The completed research, in line with Brazil’s current legislation, determines that the site suffers no risks or negative impacts. Seen from the archaeological site’s viewing area, the site offers an important indication of the value of archaeological remains for the process of urban renovation in Brazil.

**Statement of Authenticity**

The results of the archaeological and historical research carried out on Valongo Wharf confer veracity and credibility to the attributes that transmit its Outstanding Universal Value. The discovery of the slipway and remains of the drainage system and the design of the irregular stone paving characteristic of the era in which Valongo Wharf was operational, as well as elements of the material culture of the era, consistent with the context of the landing place of enslaved Africans, were found in the excavations, registered in technical scientific reports and exhibited for visiting specialists. The archaeological studies prove that by grace of having been covered over for more than a century, not only has the wharf’s design been preserved, but also the original material from which it was built has been kept almost intact.

Historical sources in public archives help to place the archaeological remains, giving credibility to the scientific conclusions and contributing to the understanding of the wharf’s significance and importance during its operational period.

With the archaeological research carried out and the resulting urban interventions in place, the recuperation and revitalisation of the area are encouraged, by giving value to the immaterial aspects of the site, which have encouraged growing cultural practices associated with African traditions, which reinforce the spirit of the place and its relation with the past.

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1. IDENTIFICATION OF PROPERTY

1.a COUNTRY

FEDERAL REPUBLIC OF BRAZIL

1.b STATE, PROVINCE OR REGION

Rio de Janeiro

1.c NAME OF THE PROPERTY

Valongo Wharf Archaeological Site
1.d **Geographical Coordinates to the Nearest Second**

LAT 22°53'49.03"S LON 43°11'14.62"

1.e **Maps and Plans Showing the Boundaries of the Nominated Property and its Buffer Zone.**

**The Valongo Wharf Archaeological Site**

The Valongo Wharf Archaeological Site contains the remains of the most important landing point of enslaved Africans on the American Continent, and is therefore one of the most important wharfs in world history. Built from 1811 onwards, its main characteristic is that of an area of beach paved with stones. It played a prominent role, during its two decades of existence, as the reception system of the slave trade, both regional, national and of the whole American continent. We can affirm that a significant part of the population of the African diaspora that came to the New World trod the paving stones of Valongo Wharf. Sources consulted show that almost a million enslaved black people landed in the Valongo region, a topic that will be thoroughly examined in the course of this dossier.

![Figure 3. Front view of Valongo Wharf Archaeological Site. In the foreground, the remains of the Empress’s Wharf, succeeded by the paving stones of Valongo Wharf. In the background, at the centre, a column erected as a memorial of the Empress’s Wharf. Photo: Milton Guran](image)
The Valongo Wharf Archaeological Site is situated in the harbour region of the centre of Rio de Janeiro City, seat of the homonymous municipality. With regard to present-day nomenclature, the Archaeological Site corresponds to the amplified area of Praça Jornal do Comércio, circumscribed by Avenida Barão de Tefé, Rua Sacadura Cabral and one side of the Hospital dos Servidores do Estado at number 178 of Rua Sacadura Cabral (Figure 7).

In its original 18th century composition, Valongo Wharf was situated on Valongo Beach, a big bay protected and bordered by Morro da Saúde and Pedra da Prainha. later denominated Pedra do Sal. Valongo Wharf was really built in a little bay on Valongo Beach called Valonguinho, exactly at the mouth of the narrow valley between Valongo and Livramento Hills (Figure 8). The wharf was built to function better as the landing area for the slaves who arrived there in small boats, after having passed the Customs Post situated at the former city centre, about three kilometres away. It is worth mentioning that Valonguinho Bay had fulfilled the role of landing place for enslaved Africans since 1774.

The research carried out on the Archaeological Site revealed a wharf with very unusual characteristics in that its inland extension is much greater than the jetty or pier that extends into the sea. In fact Valongo Wharf is really a paved beach, a unique characteristic that we will deal with in the space of the dossier. Research revealed the remains of the area in which Valonguinho Bay was paved with the stones known as pé de moleque (hand-cut stones), a ramp and a stairway (these last two remains are still buried).

1 Morro do Valongo was the name given in the 18th Century to that part of Morro da Conceição, which led towards Valongo. It is where the Hanging Gardens of Valongo can be seen today.
During its active period from 1811 to 1831, Valongo Wharf, established in this geographically protected environment, functioned as the incentive for the surrounding streets and vicinities to flourish as the reception system of the slave trade, forming what became popularly known as Rio de Janeiro slave market, made up of the slave holding areas and warehouses, the New Blacks’ Cemetery, which received the bodies of those who did not resist the harsh conditions of the Atlantic passage and by the Lazaretto of Gamboa destined for the quarantine of recently arrived sick slaves.

The activity of the slave trade in this region would diminish progressively from 1831 when the Atlantic traffic of enslaved Africans was formally banned in Brazil. From this time onwards, clandestine landings were carried out on distant beaches, the majority situated near Rio de Janeiro, as at this time South-eastern Brazil was the area with the highest demand for captives. In 1843, Valongo Wharf was earthed over to build a new disembarkation area. However it should be added that the wharf area continues to serve as a stage for the diaspora, as enslaved Africans and their descendants frequented and lived in this area where they created and re-created their culture. The official motivation for building a new wharf was the arrival of the Neapolitan Princess Tereza Cristina de Bourbon, wife of the Emperor Dom Pedro II, in Brazil. The Empress’s Wharf was built for the occasion. Between 1904 and 1910, another great landfill was made in the area to build the new harbour of Rio de Janeiro city, covering over the Empress’s Wharf, and finally, pushing the sea line 344 metres back in relation to Valonguinho Bay.

The Valongo Wharf Archaeological Site’s observation window which can be seen today has 0.1058ha. All these moments – including the Empress’s Wharf – of the human trajectory transforming and modifying Valonguinho Bay, are present there. Above all, we can see Valongo Wharf making up 77.47% of the area of the archaeological window.

In 1831, the entrance of enslaved Africans brought from their own continent by the Atlantic slave trade was prohibited in Brazilian ports. However, the ban did not bring the activity to an end, as it continued to take place in clandestine harbours, tolerated by the authorities. In 1850, another stricter law was introduced, managing to extinguish the activity in its international dimensions. However, the slavery of Africans and their descendants, as well as the internal traffic of these captives, continued to exist in Brazil up until the Abolition of Slavery in 1888.
**Buffer Zone**

The buffer zone consists of 41.6981 ha and was established with the object of contributing to the protection, conservation, management, integrity, authenticity and sustainability of the VUE of the property. It was delimited with the idea of including all the elements of this reception system (retirar aspas) of the African slave trade extended as a result of Valongo Wharf – the slave holding areas and warehouses, graveyard and lazaretto. However it was also necessary to observe other contexts, which were initiated or strengthened as a result of Valongo Wharf or even contributed to its establishment in that area. In this sense, it is relevant to mention Pedra do Sal, Largo do Depósito - now Praça dos Estivadores, the Hanging Gardens of Valongo and the Docas Pedro II Building. Our concern in delimiting the buffer zone was to preserve the perspective of the relationship between the archaeological site and its surrounding context, above all the context linked to the African Diaspora: the arrival of the enslaved, the market and the social relationships and resistance established between them and the local society.

In fact, the establishment of the buffer zone seeks to articulate all the points which compose a timeline before and after the existence of Valongo Wharf, including those that offer support to the cultural manifestations which derive their existence and the nomenclature which confirm traditional occupation of the region by Africans and their descendants to this day, integrating the archaeological site with the daily life of the population.

There was a concern to alleviate the distance that presently exists between the sea and the archaeological site and, for this reason, the buffer zone includes the Valongo Passage, a corridor that grants access to Guanabara Bay through the existing Port. Also, via the same corridor, we intend to link the archaeological site of Valongo Wharf to Rio Harbour, with the intention of maintaining a chronological interpretation of the permanence of port activity in the region.

In this sense, the buffer zone is delimited by part of the hillsides of Conceição and Livramento and by Morro da Saúde, and also includes Avenida Barão de Tefé, the axis that links the Valongo Wharf Archaeological Site with the sea/port.

As regards Public Authorities, there are areas/properties protected by municipal, state and federal authorities in the buffer zone. Law no. 971 of 4 May 1987 and Decree no. 7351 of 1 January 1988, establish the Área de Proteção do Ambiente Cultural/Area of Protection for the Cultural Environment – APAC/SAGAS represent the Municipality of Rio de Janeiro. Pedra do Sal was listed by Rio de Janeiro State 20 November 1984 by means of Decree-Law no. 2, of 11 April 1969. The federal authority is present in the legislation for preservation of cultural heritage under the jurisdiction of IPHAN, from Law no. 3924 of 26 July 1961, Known as the Archaeological Law, which protects the archaeological heritage existing in the buffer zone, and Decree Law no. 25, of 30 November 1937, which is the basis for the listing of the Docas Pedro II Building 24 November 2016, and again by the IPHAN Ordinance no. 135 of 13 March 2013 which deals with the architectural and urbanistic complex of Morro da Conceição.

The interior of the buffer zone harbours an architectural ensemble generally characterised by constructions with eclectic façades from late 19th Century and early 20th Century. A few examples of one and two-storey houses with characteristic façades of the era in which the slave market functioned still exist. Pointing out as an example, house number 173-175 of Rua Sacadura Cabral.

Figure 8. The occupation of the buffer zone dates from the second half of the 18th century and the first half of the 19th century. Most of the buildings suffered great changes in the early 20th century. Some buildings in the vicinity of the archaeological site still maintain the appearance that the region had at the early 19th century, with arched windows on the first floor, characteristic of Brazilian architecture of the era of the Valongo Market of enslaved Africans.


The volumetric and architectural characteristics of the buffer zone guarantee the necessary environment for the comprehension of the occupation engendered by the slave trade, which gained new life with the building of Valongo Wharf. This ensemble contains marks of the successive transformations that the area suffered in the 19th Century and the first quarter of the 20th Century, and represents today one of the most characteristic segments of Rio de Janeiro’s historic centre.
rected the waters towards it. The building technique used to complete the Pé de Moleque type paving of the beach proved to be relatively complex and extremely efficient. The stones were laid without using any kind of adhesive mortar, using stones of different sizes, forms and functions, maintaining the natural slope of the land and allowing for the best drainage of rainwater, even having been placed directly on the beach. The builder (or builders) was well trained, because he knew very well how to conciliate the material and the building technique with the existing slope, constructing a very efficient drainage system, avoiding the destruction of the pavement by the energy of the water, especially from the valley which directed the waters towards it.

From the data produced during the archaeological research, the team responsible for the production of this dossier projected what could hypothetically be the area of the Valongo Wharf paving.

In fact Valongo Wharf is really a paved beach, with the special characteristic that its inland extension is much greater than the part that extends into the sea.

In sum we can affirm that the Wharf is an architectural monument whose main attributes are as an area of beach paved with stones whose design, form, function and materials were organised in a singularly efficient manner, which allowed it to successfully fulfil an essential role in the reception system of the slave trade officially instituted by Imperial Brazil, during its two decades of existence. These characteristics allow us to affirm that it is unique and exceptional both from a material point of view and in the immaterial aspects with which it is related.

The Valongo Wharf remains survived over time and were revealed by Archaeology exactly 200 years after they were built. Until some future research proves the contrary, there is no other beach linked to the African diaspora which has suffered the human intervention of a Public Authority, following a state policy, with the same physical characteristics, nor having been led to fulfil the same function, either in Brazil or in the rest of the Americas and the Caribbean, principal areas of disembarkation of the enslaved African population in the New World.

In 1843, Valongo Wharf was, in all probability, completely earthed over to build a new disembarkation area. The new wharf was built specially to receive a Princess Tereza Cristina de Bourbon, wife of the Emperor Dom Pedro II, and was called the Empress's Wharf. The wharf exposed by the archaeological research has regular cobblestone paving and a little jetty built from big blocks of carved stone. However it is necessary to emphasize that the area of the wharf remains a rallying point of the diaspora, in the sense that in this region enslaved Africans and their descendants circulated and lived – and here they created and recreated their culture.

Between 1904 and 1910, another great landfill was made in the area to build the new harbour of Rio de Janeiro city. Its construction covered over the Empress's Wharf, and finally, pushed the sea line 344 metres back in relation to Valonguinho Bay.

The Valongo Wharf Archaeological Site's observation window which can be seen today has 0.1058 ha. All these moments – including the Empress's Wharf – of the human trajectory transforming and modifying Valonguinho Bay, are present there. Above all, we can see Valongo Wharf making up 77.47% of the area of the archaeological window.

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3 According to the Slave Trade Database (2016), between 1501 and 1866, 4,864,373 enslaved Africans reached Brazil alive, brought in by slave ships. In the United States there were 305,326. In the whole of the Caribbean (including continental Dutch dominions) there were 3,883,195. In Spanish America there were 1,292,912. The general total was 10,702,654. Thus, according to this database, Brazil received 45.45% (in fact, a little more) of all the enslaved Africans who arrived in the Americas alive, according to the latest data of the Slave Trade Database (2016) slavevoyages.org
During the period of its existence Valongo Wharf played a fundamental role in the slave economy of Brazil, functioning not only as a new focal point in the well established and very successful trading area that existed in the central area of Rio de Janeiro city, Brazilian capital of that period. Its relevance is also tantamount, as an area of aggregation, togetherness and resistance for the enslaved black people, as can be witnessed from the material remains discovered by the archaeological research, as well as sources from the period, which register the presence and actions of this population.

The importance of Valongo Wharf is directly related to its function and meaning which confer a unique dimension to it in the history of humanity: it is the central nucleus of a port area by which the greatest quantity of enslaved Africans in the entire history of the Atlantic slave trade arrived in the Americas. Brazil was the country, which received most captives brought from Africa, and Rio de Janeiro was its principal port, from the end of the 18th century, with Valongo being the gateway and the hub of the city slave trade at that time. According to the registers in historical archives, more than seven hundred thousand Africans, both men and women, arrived at this destination in the final decades of the transatlantic slave trade. The prohibition and end of the African slave trade and the abolition of African slavery in Brazil were followed by a process of concealment of the practice in the region, including the tangible evidence. Valongo Wharf itself, slave harbour of the colonial and First Empire periods, was covered over by the Empress’s Wharf during the Second Empire, renamed Saúde Wharf from 1889 and that wharf was again covered during the reform of Rio de Janeiro harbour in 1904.

From the 18th century onwards, various scholars, from different disciplines, have devoted themselves to recounting Rio de Janeiro’s history. The distinctive regard of naturalists, chroniclers, historians, archaeologists, anthropologists, architects and urbanists among others has, over time, produced a profound and complex vision of the presence of black people in the harbour area of the city, from the beginning of colonisation. Valongo Wharf is symbolic of the relations between Rio de Janeiro city and the Atlantic at the time of the transatlantic slave trade. Its discovery and excavation, just like its concealment, are part of this history.

Thus in 2010, when the local authorities initiated the necessary urban interventions for the implantation of the Porto Maravilha Project in Praça Jornal de Comércio, IPHAN - Instituto do Patrimônio Histórico e Artístico Nacional, the organ responsible for Brazilian archaeological heritage, requested that the local government carry out an archaeological research project. Only by means of an extensive investigation of this type would it be possible to verify the degree of conservation of those vestiges of Valongo Wharf which might still exist, due to the potential damage caused by urban development or other causes, in function of the covering over of the wharf and the tragic historical events linked to it.

By this time both the public administration and the researchers were aware of the enormous archaeological potential of the area. Besides being a strategic area for mingling and social interaction between black Africans, it saw the influx and commercialisation of the massive quota of enslaved Africans, which was confirmed during the preliminary excavations undertaken by the

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4 See the estimates of the Trans-Atlantic Slave Trade Database on the site: www.slavevoyages.org. This database, the most complete and up-to-date on this theme, recognises Rio de Janeiro as having received the greatest number of enslaved Africans in the history of the transatlantic slave trade.

5 Project developed by Rio de Janeiro local government in the city’s port region. See item 5 of this Dossier. See: http://www.portomaravilha.com.br/.
The archaeological research, initiated on 25 January 2011, covered almost the whole area of what is now Praça Jornal do Comércio (Jornal do Comércio Square: Figure 5). Research confirmed the enormous archaeological potential of the area, and the research coordinator listed Valongo Wharf Archaeological Site. As a result of the research, fruit of a year and nine months’ fieldwork, e depois de ter sido escavado 0.5328ha (Figure 30) besides the evidence of the remains of Valongo Wharf, other indications of the whole context of the area’s occupation were found, including the remains of the Empress’s Wharf, ending at the square which can be observed today. The significant evidence of archaeological relics, representative of the occupation and ownership of this area by people of African descent over the centuries, deserves special emphasis.

IPHAN (Instituto do Patrimônio Histórico e Artístico Nacional) and the Rio de Janeiro local government have taken care that part of the Valongo Wharf Archaeological Site research area should be on public exhibition with the intention of offering physical evidence of that most tragic historical period to visitors, by means of representative space, in order that it may never be forgotten, or worse still repeated.

Much the excavation has been kept exposed by means of an observation window of 0.1058ha, with the intention of demonstrating the extension of the archaeological investigation, which has been carried out. It consists of a section that contains the characteristics that demonstrate the integrity of the site, its state of conservation, and the exceptional archaeological and historical significance of the area. This window functions basically as a material reminder and means of disseminating the history of the influx and commercialisation of enslaved Africans in that region of the city, which was numerically the most expressive of the African diaspora. The profusion and scope of objects exposed bears witness, above all, to the daily appropriation and occupation of this area by the African population.

Tania Andrade Lima made the following observations regarding the symbolic power of the archaeological findings:


8 On the same date, a similar plaque was fixed on the Instituto Pretos Novos. In the face of this evidence, the International Scientific Council of the UNESCO Slave Route Project: Resistance, Liberty, Heritage, on holding its statutory meeting in Rio de Janeiro in 2013, recognised the unparalleled significance of the Valongo Wharf Archaeological Site as a place that harbourhs the memory of the African Diaspora in the Americas. This recognition is acknowledged in a plaque, the first of the kind in the world, attached to the wharf site on 20 November 2013, Black Awareness Day in Brazil. The nomination of Valongo Wharf Archaeological Site as world heritage received the unanimous support of the International Scientific Committee, which was renewed at the 2014 meeting held in Mexico and at the 2015 meeting held in Cabo Verde for the Slave Route Project: Resistance, Liberty, Heritage. (See annex 1)
The archaeological site

On observation of the exposed segment of the site through the observation window, Valongo Wharf is the first and deepest layer we can see, made up of a pavement of irregular cut stone set directly into the levelled sandy soil of Valongo beach. This kind of cobblestone paving is called "pé de moleque" (urchin's footsteps) in Brazil and was widely employed in public works in the 18th and 19th centuries. The wharf was found at depths varying between 1.20m and 1.80m, according to the slope towards the sea. (Figures 14 and 15).
As regards the limits and physical characteristics of Valongo Wharf, in her Final Report of the excavations, Andrade Lima presents the following information about Valongo Wharf:

On the right side of the wharf was the ditch which drained the water coming down the hills and the road to Valongo, while on the left there was a longitudinal channel to drain the water which came down Morro do Livramento hill towards the sea, and at least one secondary channel, which drained into the main channel, transversally. An excellent slope on both sides guaranteed the drainage of rainwater, protecting the area from the constant flooding in an area where this was a constant problem, especially during high tides which periodically inundated the Valongo road.9

At the edge of the wharf’s pavement, towards the sea, in an area covering 2.10m x 0.80m, there was evidence of two steps of cobblestones, which did not remain exposed (Figures 17 and 18), leading to the conclusion that below the ramp and steps of the Empress's Wharf there was the ramp and cobblestone steps of Valongo Wharf, as Andrade Lima relates, in her Partial Report:

An important discovery was made with this ramp: the previous displacement at that time, of one of the flagstones, which was found upside down beside its original cavity, allowed for the excavation of the sediment underneath it. An area of 2.10m x 0.80 m, was excavated and Valongo Wharf paving was found at its lower level in the form of steps, confirming that underneath this advanced front of the Empress's Wharf it is still in evidence, and it was staggered, as described in the researched documents. (Ibid., p.52)

This landing jetty had a parallel ramp and a walkway of rectangular flagstones, of which only a few isolated flagstones remain. As the archaeologist responsible for the excavation explained, it was possible that, near this ramp, there may have been a shed on the hardened earth:

Further along this path remains of the tailpiece of the Valongo pavement were found, indicating its limits in this central section. On the left and on the right, a curve clearly marks the interior of the area corresponding to the present day square, where no traces of its irregular stones were found. Instead we found an earthenware floor, very downtrodden, observed in the surveys carried out in the square, at an average depth of 1.20m. (...) The finishing of the Valongo stones framing this trodden earth area strongly sustain the possibility that these sheds may have been from a period anterior to the prohibition of the slave trade...

The only direct evidence of a building on Valongo Wharf was a row of four wooden poles, three in place and one further away, near the limit between the hospital and the former street of Valongo Beach, now Saca-dura Cabral Street. It was impossible to discover if this precarious and ephemeral building, probably a temporary shelter with a straw or tile roof, for merchandise, people or even animals, extended towards what is now the Hospital dos Servidores do Estado or what is now Praça Jornal do Comércio, as the counterparts of these poles were not found. They were discovered driven into the earth, at the level of Valongo Wharf, in

a stretch where the stones were missing, although surveys carried out in the direction of the hospital have made it clear that the paving extended at least as far as the area of the present-day hospital courtyard. Thus the limitations of this discovery do not allow for anything more than vague speculations as to its nature and function (Ibid. p.106).

Relics of the paving stones of Valongo Wharf found 3.60m away from the pavement of what is today Jornal do Comércio Square show the edge of the wharf.

The excavations exposed a small segment with a border of rectangular flagstones, characterising the edge of Valongo on this side, and confirming that in fact the wharf pavement did not extend the length of the area of the natural rainwater drainage, but rather its edges were at the immediate vicinity of the present day square. On the opposite side, beside the HSE, it was also impossible to detect its limits, as the surveys carried out confirmed that it extended towards the hospital courtyard, (...) Even so, the principal rainwater drainage channel may be tentatively employed as a possible element to imagine the area occupied by the wharf on this other side, if we attribute an original centrality to it in this space. Both on the left hand lane and the former right hand lane of Avenida Barão de Tefé, the traces of the paving end abruptly near Rua Sacadura Cabral.10

In 1843, the Valongo Wharf paving was earthed over by about 60cm to build the aforementioned Empress's Wharf. As we have already emphasised, but it is worth repeating, building a new wharf over Valongo Wharf signified far more than the task of beautifying the Empress's landing area. It was a concrete means of burying a part of history that the authorities wanted to hide, but which was still far from being over: African slavery in Brazil.

The symbolic representation of the scenario set up, for the reception of the Princess of the Two Sicilies alone, shows the state's effort to upgrade the area and rewrite the history of its urban occupation as we can see in Figure 20.

The Empress's Wharf, designed by the military engineer Grandjean de Montigny, under contract to the City Hall, was made up of fine granite flagstones of various sizes, making up the wall and the pier, while the rest of the paving consisted of parallel cobblestones.

Figure 17 e 18. Steps of Valongo Wharf under Empress's Wharf


In accordance with Pustkow’s print (figure 20), above the wall there was a railing adorned with four sculptures representing Greco-Roman divinities: Minerva, Mercury, Ceres and Mars. Two sculptures of dolphins, symbols of Guanabara Bay, mark the entrance to the pier, where a hexagonal pavilion was temporarily erected, with a portrait of Empress Tereza Cristina embellishing its dome. This pavilion was soon demolished to complete the unfinished paving of the square.

The Empress’s entourage lands on the wharf and continues up Rua do Valongo to Paço de Boa Vista in São Cristóvão. The local authorities had changed the names of both these places so that Largo do Cais was now called Praça Municipal and Rua do Valongo was now Rua da Imperatriz (Empress’s Street). These were not simple name changes; they were part of the process of erasing the historical city nomenclature linked to the history of African slavery.

The Empress’s Wharf is made up of big flagstones (or pedras costaneiras, as Andrade Lima designates them) of various sizes, and was originally covered by regular cobblestones. The flagstones of the wall and the pier (about 190) are part of a set composed of a lower ramp, situated at a depth of about 2.80m in relation to street level, with three steps and an upper ramp. Following the excavations, we can observe, on the side of this ramp, a mammoth construction with stonework masonry of various dimensions piled in eight layers (Figures 21 and 22). As Tania Andrade Lima relates in her Partial Report:

In the upper ramp, the final layer of flagstones covering the structure, narrower than the previous ones, was laid back 0.35cm on each side, and rounded off with rectangular paving stones. (2013, 92).

On the side of the ramp, the excavations provide a view of the system of construction, permitting the view of a huge building, with various dimensions, though mostly large, of ornamental masonry piled up in eight layers. These days they are apparently dry-stone with only remnants of an earthy sediment where they are joined. They must have been cemented together with lime and sand, however nothing is known about this. There are no visible signs of its presence to fix these blocks, but it must have been used to this end, not least because the documental registry mentions the necessity of employing it, to fortify the structure.” (2013, 93)

However, due to the high tides, together with the great volume of rainwater drained off the land, its remains would have been washed away, leaving no visible evidence of the mortar originally employed in the construction. In any case, judging from the wear and tear suffered over the course of the 19th Century, constantly damaged by the onslaught of the sea, the mortar used seems to have served more as a cradle for the laying of the stones than specifically as an element destined to increase resistance and improve its performance. (Ibid., 93)

Cavities, which can be seen on the surface of various stones on the ramp and the steps, are probably evidence of anchorage clamps used to fix the stones together, to preserve the construction from the sea’s onslaughts and avoid landslides. (Figures 23 and 24).
Figure 23. Empress’s Wharf. Cavities for clamps to attach the flagstones.
Photo: João Maurício Bragança, 2014

Figure 24. Empress’s Wharf. Detail of remnants of clamps to attach the flagstones.
Photo: João Maurício Bragança, December 2015

There are also some iron rings embedded in the flagstones, which were used for holding them together. Some of these rings still have remnants of plant fibre. (Figure 25).

Figure 25. Empress’s Wharf. Rings of ferrous metal, which were used to moor small boats.
Photo: João Maurício Bragança, 2014

Research shows that the remains of the paving associated with the Empress’s Wharf were greatly damaged over time, as can be seen in the following passage.

Only a few patches of the parallel cobblestone paving have survived, severely damaged over the length of the 20th Century by the installation, in different moments of subterranean water-pipes, drains and gas ducts, rain water drains, telephone and optic fibre cables. The Valongo Wharf paving was less affected because it was deeper underground, which enabled it to be preserved in better condition, although it has also been affected in some places. Some parts of this regular paving which have been recovered allow us to suppose that it was laid in geometrical patterns some straight, some curving but its discontinuity does not allow for any kind of recomposition of its original design.12 (Figures 26)

Figure 26. Show fragments (demonstrative blocks) the Empress's Wharf with its regular cobblestone paving. Below it the pé de moleque paving of Valongo Wharf can be seen.

Photos João Mauricio Bragança – 2014 (top) and December 2015

Together with the remains of the Empress's Wharf, we can observe the drainage system implanted in the region. On the left of the wharf’s landing ramp we can still see a spout of carved stone composed of two halves inserted into the wall together (Figure 27). Very probably it launched the water flooding down from Livramento Hill into the sea. This spout can be found 3.30m from the wall of Hospital dos Servidores and 0.50m below the surface of the flagstones. Just below the spout there is a graft of stones and sediments.

Over time, both seem to have suffered a process of progressive degradation, which apparently became more extreme in the decade of the 1870s, appear in the documentary register as “in a very bad state” of conservation. (...) The drainage system conceived by Edward Gottor and carried out by City Improvements was implanted, precisely in the stinking old channel of natural rain-water drainage which ran along the side of Valongo Wharf and square. The flagstone finish was similar to the rest of the docking area, so as to integrate the end of the drain to the existing wharf. On the opposite side, another spout of cut stone morphologically and technologically identical to that which was placed on the terminal for the overflow of rainwater coming from the steep slope of Livramento, was placed, in what seems to have been a desire to maintain the symmetry of the whole. (...) This set of initiatives clearly demonstrates the effort to revitalise and ennoble Praça Municipal and the Empress's Wharf in the 1870s (Ibid., p.108-109).

Figure 27. Empress’s Wharf. Spout for draining off rainwater.
Photo: João Mauricio Bragança, December 2015.

The 1870s saw the construction of the warehouse of the Companhia das Docas Pedro II (Pedro II Dock Company), a large imposing building, listed by Iphan as Brazilian historical heritage in 2016, which altered the landscape of the Wharf’s surroundings and whose history will be dwelt upon later in this text. The founding stone of this building was discovered underneath Avenida Barão de Tefé, in front of nº 105, at a depth of 2.50m, during the supervision of excavations to make new paving for Praça Jornal do Comércio. It is a big rectangular block of chiselled granite, with the inscriptions “D. DPII” and the date 15/09/1871.

Empress’s Wharf disappeared at the beginning of the 20th century, when it was covered over for the construction of a square paved with Portuguese mosaic. This square, which still exists in this place, was initially called Praça Municipal, but as time went by it became Praça Jornal do Comércio, the name it bears to this day. The neoclassical statues, which adorned the Wharf, were transferred to the neighbouring Valongo Hanging Gardens. The gardens were built in 1906, in the vicinity of the Largo do Depósito, actual Praça dos Estivadores, in former Rua do Valongo, now Camerino, on land previously occupied by the slave market, as part of the project to modernise Rio de Janeiro city. As the archaeological coordinator of the research points out:

Despite all the efforts made and the attempts to revitalise the area, degradation took over once more. (...) The urban reformulation promoted by Pereira Passos and the construction of Rio de Janeiro Port should by right have re-qualified the area. However the area remained strongly characterised as a stronghold of outlaws, as it was historically associated with sectors considered marginalised by society as a whole – such as black people enslaved in their homeland, freed men who established themselves and fixed their dwelling there and later free blacks who were allotted to the harbour construction as stevedores, or even unqualified immigrants, of diverse origins, who sheltered there – the area remained strongly characterised as a refuge for marginalised people (Ibid., p.109).
As a witness to the disembarkation of the Empress and the existence of the so-called Empress’s Wharf, an obelisk and a fountain were built in Praça Municipal, as can be seen in figure 28. The obelisk can be seen to this day, it remains in the square, next to the observation window of the Archaeological Site of Valongo Wharf. However, it is known that this is not the original site of the obelisk, the archaeological research proves this, having discovered the original foundations which show its original site, as can be seen in figure 59.

THE ARCHAEOLOGICAL RESEARCH: HISTORY, APPROACHES AND RESULTS

In order to elaborate on the archaeological research which revealed Valongo Wharf we will refer to the partial and final reports, of the Project for archaeological excavation of Valongo Wharf, coordinated by Tania Andrade Lima, presented to IPHAN - the institution for the protection of Brazilian heritage, - with the starting point of the Plano de Consolidação do Cais do Valongo carried out by the RETRÔ Restoration Projects company in September 2014. We will also use the reports of the Instituto de Arqueologia Brasileira – IAB, responsible for the analysis of the mobile material issuing from the site. 13
The archaeological project carried out was the monitoring and excavation of Valongo Wharf / Empress's Wharf, which was presented to IPHAN for analysis and approval in October 2010, the official ordinance to begin the work was emitted by the Institute, and the research was initiated on 25 January 2011.

The project initiated from the assumption of an existing archaeological site, above all the presence of Empress's Wharf covering Valongo Wharf, proposing to save both structures, with the main object being to reveal Valongo Wharf, or “the slave wharf” (ANDRADE LIMA, 2013, p.15) 14.

The Valongo Wharf Archaeological Site has 0.3895ha and was registered at IPHAN on 25 April 2012 by the coordinating archaeologist of the project. The object of the research was fully reached, revealing the structures of the Empress's Wharf, the paving of Valongo Wharf, and other structures directly or indirectly related to them. The research revealed and interpreted the collection of super artefacts (term which denotes the dimensions of the artefact, coined by Handsman & Leoni, 1995) encountered on the site, that is to say, the architectural structures of the Empress's Wharf and Valongo Wharf potentially associated with them.

The research carried out at the Valongo Wharf Archaeological Site was also extremely prolific with regard to mobile artefacts. Within the context of the excavation the concentration of mobile archaeological material related to the African Diaspora collected near the wharf and along the sides of the site must be considered exceptional. This material is directly related to those who lived and dwelt in the neighbourhood and inhabited the wharf, considering that space their own. During the research various kinds of artefacts were dug up, such as shells or adornments, earrings and metal bracelets, almost all imbued with profound symbolism. It is worth emphasising that many metals, especially iron, had a symbolic and religious significance for these groups.

During the research 110 sectors and 6 trenches were excavated, and the whole extension of Praça Jornal do Comércio was monitored.

14 Term used in ANDRADE LIMA, T. O Cais do Valongo e o Cais da Imperatriz – Final Report Jan/2013 (p. 15)
From the beginning of the research work the localisation of Valongo was a priority, the coordinating archaeologist emphasizes that it was not a question of superimposing one historical moment in detriment of another or rather, even while seeking Valongo, the moments which preceded and succeeded were also considered. As the ruling class had already been remembered with the erection of an obelisk in homage to the arrival of the Empress, the main object of the project now being executed was to bring to light the evidence coming from those who had not yet been able to be remembered: the enslaved Africans.

This focus helps us to understand the team’s methodology for their fieldwork and laboratory procedures. As a general rule, mechanical excavation was employed in the whole of the research area to remove the concrete covering and the initial rubble, while manual excavation was adopted in some parts. The sediments from the layers with the highest concentration of archaeological material and/or those localised above the Valongo paving were sifted. A visual inspection was carried out over the rest of the area, sometimes discounting the layers from approximately the first 60 cm in depth.

Part of the structures revealed in the archaeological research form part of the Valongo landing wharf built in Valongo em Bay from 1811 by Intendant Paulo Fernandes Vianna. Based on researcher Tania Andrade Lima’s reports, the ornamental stonework of Valongo Wharf was revealed at various points of the site at depths varying between 1.20 m and 1.80 m due to the fact that “The Valongo paving sloped down towards Sacadura Cabral Street. In relation to the present day level, in the first survey, situated more to the northeast, Valongo appears at a depth of 1.46 metres, progressively diminishing to the fifth survey where the depth is only 1 metre” (ANDRADE LIMA, 2013)

The archaeologist’s team began its work on the excavation site in Praça Jornal do Comércio, which was already going through interventions when the team arrived, such as the placing of rectangular concrete staves of the rainwater drainage tunnel in the adjacent area to that where the remains of Empress’s Wharf were expected to be found.

The archaeological work here (Front 1, Stretch 1), near the corner of Rua Coelho e Castro, revealed the first remains of flagstones associated with Empress’s Wharf at a depth of 1.85 metres. This constitutes a ramp of stones composed of three ranges of different sized flagstones, placed in the North/South direction, finished off by vertically positioned blocks.
The presence of an iron pipe of approximately 40 cm diameter was observed below the structure. During the continuing work in Avenida Barão de Tefé no continuity was observed, either of the paving stones or any other structures. The excavations revealed the English iron drainpipes.

Andrade Lima raises an hypothesis to explain the absence of any trace of the Valongo Wharf paving in that part of Valonguinho Bay.

Although this stretch was an integral part of Valongo Wharf and subsequently Empress’s Wharf, it was never covered by any kind of paving because of its geomorphological characteristics whose sedimentary evidence suggests the existence of a natural canal. (Ibid., p. 32)

And continues:

In this stretch, unoccupied at the time, the drainpipes of City Improvements were implanted without major obstacles. However, it was necessary to create some kind of finish to the place where the water poured out of the system into the sea. At this point they certainly reproduced the flagstone ramp of the adjacent Empress’s Wharf, to give the impression of a single, homogenous and continuous structure,...” (Ibid., p. 34)

The whole road surface from Avenida Barão de Tefé to Rua Camerino was dug up to place the rainwater drainage gallery staves. The existing drainage system, with iron drainpipes of English manufacture, was placed just above the layer containing the biggest concentration of archaeological material. This layer, varying in thickness between 2 and 4 metres, was associated with the Valongo Wharf context although no remains of the characteristic Wharf paving had been localised (ANDRADE LIMA, Ibid p.31). The historic research indicates that the drainpipes must be from the decade of 1870 when Rio de Janeiro City Improvements Ltd implemented the system of sanitation.

The remnants of this part of the Empress’s Wharf ramp no longer exist today. They had to be removed to implant the new and modern drainage system, which was also necessary, to permit the conservation of the remnants now exposed by the site’s observation window. The removal of these vestiges was first analysed and licensed by Iphan, as was the drainage project for the area.

At the other end, at the level of the flagstones exposed in Rua Coelho Castro, in front of the Hospital dos Servidores, another segment of the Empress’s Wharf flagstones became apparent at a depth of 1.85 m.

The gross part of these constitute two steps formed of vertically positioned blocks and parallel cobblestones, (at a depth of 1.40 m). Adjacent to these, the parallels were placed in a geometrical pattern, partly on the northeast/southeast axis, partly on the southeast/northeast. (Ibid., p. 16)
When the section in question was extended, an area was found where there was a diagonal break in the stone paving (see photo 37 below), which enabled deeper excavations to be done to find more remains of Valongo Wharf.

It was during this process that the irregular cobbles associated with Valongo Wharf was revealed, around 60 cm below the parallel paving and around 2 metres beneath the current surface level.

Surveys were done in this area to detail its stratigraphic features and detect any paving stones associated with the Empress’s Wharf or Valongo Wharf. “These sections were later joined together in trenches or turned into open pit excavations.” (ANDRADE LIMA, 2013, p.41)

In some sections, the parallel paving stones had been moved, but the irregular stone paving of Valongo Wharf remained well preserved. This could be seen even in the surveys done further away from the flagstones, such as at S23, which is 24 metres away from them.
It was during this process that the irregular cobbles associated with Valongo Wharf was revealed, around 60 cm below the parallel paving and around 2 metres beneath the current surface level.

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Because the Valongo Wharf paving stones are in a good state of conservation throughout practically the whole excavated area of Front 2, the upward slope towards Rua Sacadura Cabral can be clearly perceived.

The parallel paving stones associated with the Empress's Wharf were found to be in a good state of conservation in the West Section, which is slightly higher (0.40 m to 0.60 m) than the paving stones found near the flagstones.

In order to ascertain the length of the paved area of Valongo Wharf in Front 2, a 1m x 1m survey was performed under the pavement of Hospital dos Servidores called SWW1. Irregular stone paving was identified at a depth of 1.27 m, leading to the conclusion that it stretches towards the land on which this hospital now stands, making it impossible to ascertain exactly how far. (Ibid., p.48)

In order better to understand the structures identified on Avenida Barão de Tefé and in front of Hospital dos Servidores, a new work front was begun (Front 3), where a larger surface of flagstones was revealed, as well as a sequence of three steps made of blocks of stone (Figure 40)
One very important finding was made below the ramp of flagstones in an area measuring 2.10m X 0.80m, inside which "the paving of Valongo Wharf in the form of steps" was found, "showing that beneath this advanced front of the Empress’s Wharf, it is present and had the same stepwise form" (Ibid., p.52).

Indentations can be seen on the flagstones of the Empress’s Wharf, into which clamps were driven to keep them in place and protect the structure against the action of the sea. Some mooring ropes for small boats were also found embedded in the rocks, some still with remains of plant fibre.
Metal rings (or mooring ropes) embedded in the stones of Empress’s Wharf Cais da Imperatriz for mooring small boats. See that in some cases there are still fragments of the chains or ropes of the boats that were moored there.

At the same level as the irregular stone paving of Valongo Wharf, a section of whole stone slabs was identified as well as fragments of different sizes “making up a long and relatively narrow route 18.20 m long by 2.25 m wide” (ANDRADE LIMA, Ibid., p. 56). Only a few of the original paving slabs still remain.

Further up from this route, a preserved section of parallel paving from the Empress’s Wharf was found at a depth of 1.20 metres (see figures 49, 50 and 51)

15 In the Retrô report, these slabs are understood to form the central line of this paved area around which the uneven stones were positioned.
Trench 17 was opened and extended 103.50 m in length. Some sections of parallel paving associated with the Empress’s Wharf were identified, as well as some irregular paving stones associated with Valongo. The depth of the former paving ranged from 0.60 m to 0.80 m while the latter was found between 1.60 m and 1.80 m deep. Both slope downward towards the sea.
The Empress’s Wharf paving was removed throughout this section, but only after first being fully studied and recorded. It was removed so that urban infrastructure developments could be made. The sections where the cobblestones were identified, characteristic of Valongo Wharf, were preserved and remain in their original location.

Figure 53. Trench 17: section of parallel paving stones the Empress’s Wharf removed to make way for infrastructure developments in the area. Source: ANDRADE LIMA, Ibid., p.25

At a given point in time, the decision was taken to do excavations in order to connect the structures uncovered in Front 3 and Trench 17. A triangular section was dug, which is filled with hand-hewed stones distributed evenly inside it (Figure 54). The research report mentions that “this dissipater was built on the flagstones of the wharf, and therefore postdates the Empress’s Wharf” (ANDRADE LIMA, Ibid., p.59).

During the supervision of the excavations for the building of Praça Jornal do Comércio, “a large rectangular block of finely worked granite” was found at a depth of 2.50 m opposite no. 105, Av. Barão de Tefé. This granite block bears the inscription D. DPII in black and white marble and the date 15/09/1871 at the top left. It was the cornerstone of the Docas D. Pedro Building, but for some as yet unknown reason was not set under the building as would have been normal practice.

Figure 54. Front 3, Trench 17. Dissipater. Intervention made after the Empress’s Wharf was built. Source: Ibid., p.59
A new work front (Front 4) was opened up with the aim of ascertaining the extent of the structures associated with Valongo Wharf. For this purpose, 14 surveys were done in the area adjacent to Hospital dos Servidores, all of which revealed the existence of typical Valongo paving. In sector 51, the paving stones were identified at a depth of 1.46 m, while in sector 53, they were 1.25 m deep and in sector 55 they were 1.20 m deep, showing that there is an upward slope towards Rua Sacadura Cabral. A gutter was also identified – a continuation of the same structure uncovered in Front 2. Later, the excavations in Front 4 were extended and new preserved sections of the Empress's Wharf and Valongo Wharf were revealed.
The author subsequently mentions a new discovery, illustrated in the figure below:

To the southeast, the paving ends at the point where the Empress's Wharf paving appears, at a higher level, with its stones carefully aligned in order to make a finished edge. This kerb curves around the area currently occupied by the square, inside of which no remains of Valongo were encountered. A secondary gutter runs parallel to it, which flows into the one that crosses Fronts 2 and 4, bearing witness to the extensive rainwater drainage system introduced at Valongo Wharf. (Ibid., p. 70)

Front 2/4 was excavated with the purpose of uncovering the gutter and the edge of Valongo Wharf "by the kerb of aligned stones" (Ibid., p. 84). As a result, this excavation revealed another gutter that runs into the first one, as well as a length of wood measuring 2.10 x 0.20cm between 0.10 and 0.20 m above the Valongo paving stones.

For a considerable part of the excavation phase a service strip (access route) 5m wide, crossing the research area in the direction of Avenida Barão de Tefé / Hospital dos Servidores do Estado-HCE, was maintained for the access of vehicles. Once it was freed for research, the area was subdivided into two sections denominated Front 2/4 (beside HCE) and Front 3/5.
No remains of either the Empress’s Wharf or Valongo Wharf were encountered in Front 5, but the fountain from the former Praça Municipal (Municipal Square) was uncovered. However the base of the fountain of the former Praça Municipal was revealed.

A circular granite column, with fluting, formed by 91 monoliths on a circular pedestal also of granite, with an elevation of three degrees. Four spouts were placed on this column, from which water streamed into a rectangular tank. Topped by a Corinthian Capital, over which an armillary sphere with three arrows was placed... (Ibid., p/78)

As we can see, the fountain no longer exists, but the column was transferred from its place, at the beginning of the 20th Century, and nowadays is closer to the wharf.
The organs involved in the research and management decided that the remains of the fountain should not remain exposed in the interest of a better reading of the context to be presented to the visitor of the Valongo Wharf Archaeological Site. In the interest of its conservation, it was covered with geotextile fabric, not bidim, then by light-coloured sand and newly buried. The tile covering of the Square is easily removable which permits easy access to the remains if this is deemed necessary.

**Figure 63. The remains of the fountain in the former Praça Municipal**
*Source: Ibid., p.79*

The archaeological collection from the Valongo Wharf Site

There are 466,035 artefacts in the Valongo Wharf archaeological collection. It is outstanding not just for the quantity of pieces, but for the variety and concentration of materials associated with the African diaspora. These archaeological artefacts deserve special attention in their own right as they give us a glimpse of the customs, daily life, religious symbolism and resistance of the African people enslaved in the system imposed on them. This is a collection whose importance cannot therefore be judged from its material remains alone, but more importantly from its intangible value and the meanings attributed to the artefacts. The preservation of this collection also has socio-political overtones, providing as it does greater visibility for the material culture of enslaved Africans. As a rule, large-scale architectural structures and collections related to ruling elites tend to attract more attention and be prioritized in preservation programmes.

The enslaved Africans who lived in Brazil had very few material possessions, yet they nonetheless employed creative strategies to overcome the limitations imposed on them. The iconography from the 19th century tends to support this view, depicting slaves wearing all manner of adornments, including bracelets, earrings, necklaces and pendants. These objects did not just have an aesthetic or spiritual purpose, but served to set apart those who wore them. Affirming oneself as a person through the use of visible markers designed to enhance the figure was one of the strategies for survival employed in this dehumanizing system. Some items of this kind were found at the Valongo Wharf site, the details of which will be presented later.

It is most likely that the slaves were given at least some of these objects by their owners, who would either have bought them or offered them second hand. Another way they would have acquired them would have been by buying them directly from the market. They may have bought them using money earned doing informal labour. In other cases, the slaves could have recycled manufactured objects made of glass or metal, for instance, to adapt them for their own uses. Essentially, a variety of different strategies could have been brought into play in order to acquire these objects (SOUZA, 2013).

It was common for these objects to acquire different meanings from their original uses or functions, which were often associated with religious practices. This resignifying of objects without their actually being materially modified demonstrates the acquisition of new cultural practices in Brazil – the creation of mechanisms that differed from those existing in the free society.

In this sense, the archaeological research of Valongo Wharf has revealed not just the outstanding, almost completely intact architectural structure that is the wharf itself, but also a huge and varied collection of artefacts, whose study reveals a history of hundreds of thousands of enslaved and freed Africans who spent time and lived there, resisting external pressure and developing new shared cultural practices.

In the research, two main disposal areas were identified where a high concentration of materials was encountered, both associated with Valongo Wharf. The first, situated along the side of the wharf on Avenida Barão de Tefé, dated from 1811 to 1843, is 2 to 3 metres deep. The second, located at the front of the wharf, with remains from the whole of the 19th century, ranges from 2 to 6 metres.

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16 The archaeological research undertaken in the first stage of the dock development in Rio de Janeiro yielded a total of 1,259,235 objects. However, after curation, the collection relating specifically to the Valongo Wharf Archaeological Site was found to number 466,035 artefacts.
There is also a large concentration of archaeological finds associated with a layer of dark brown sandy mud sediment, where there is a significant presence of *Attalea funifera* plant fibre (piassava palm). The layer was found at a depth of between 1.60 and 3 metres (ANDRADE LIMA et al, 2016).

Amongst the archaeological finds, there are a great many apotropaic artefacts, which were used to provide protection against all manner of evil. These amulets and adornments operated like a kind of "second skin" (ANDRADE LIMA et al, 2014). They are regarded as highly cultural manifestations that were used both as an affirmation of an identity placed in jeopardy because of the domination the African people were subject to, and as ways to negotiate new social positions.

The objects in question include beads, crossed fingers, crucifixes, animal horns, claws, shells, crystals, plant fibre rings, metal objects like earrings and bracelets, and other objects which came from the ruling classes and were reused and re-signified. These artefacts demonstrate the beliefs and survival strategies of the slaves of Valongo in dealing with a situation of oppression, despair and hopefulness (Ibid.).

**Beads**

Around 2,000 beads made of various materials were collected from the Valongo site. They are associated with different groups of enslaved Africans, and could have had spiritual and/or aesthetic uses, especially since there was often no clear distinction between these two facets. Rosary beads were also found, which were used in spiritual practices, where they were attributed with magical meanings.

A considerable number of the beads were made of European glass. There are also many beads made of seeds, ceramic, wood, amber, coral, shells and minerals.

*Found in their hundreds at Valongo, beads are some of the most common and best documented items brought to Brazil as a result of the African diaspora. Used both in West Africa and on the east coast and in Central Africa. Portrayed in watercolours by Debret and Rugendas, these items were also mentioned by European travellers (Ibid., p.110-111).*

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Figure 66. Faceted blue beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança, 2014

Figure 67. Tubular beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança, 2014

Figure 68. Blue tubular beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança, 2014

Figure 69. Bead made from a seed – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança, 2014

Figure 70. Glass bead – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança, 2014
• Corals

Corals deserve to be investigated in their own right, since they were believed to have special symbolic value and magical properties:

The corals are attributed with magical properties for curing and preventing a vast range of diseases, evil eye, spells, malevolent spirits, and misfortunes in general, having been appropriated over the course of time by different cultures and used as powerful amulets. (ibid., 125)

Adornments in the form of spherical and tubular beads made of coral were collected from Valongo Wharf Archaeological Site, including fragments of two distinct genera of Octocorallia of the Coralliidae family: Corallium and Paracorallium.

Historian Eduardo de França Paiva has studied the decorative objects worn by Africans and Creoles in eighteenth century Minas Gerais, observing the following:

In Africa, the use of corals was widespread since the fifteenth century and the Portuguese were major suppliers of the material. In the ancient kingdom of Benin, part of present-day Nigeria, there was a tradition dating back to the fifteenth century of making heads whose necks were completely encircled by polished corals in the form of small threaded cylinders. Sometimes, coral caps with threads of the same material hanging from them, all forged in copper, covered the traditional heads made in Benin, a region that from the sixteenth century supplied many of the slaves sent to Brazil. The Portuguese voyagers set up trade relations, outposts and forts throughout this part of the Gulf of Guinea as of the first half of the fifteenth century, and in exchange for the gold there, they left behind a great quantity of corals, as well as other merchandise (beads, glass, amber, pearls, stoneware and jewellery). Coral was a precious item in Africa (...)18

Figure 72. Fragments and beads of red coral of the Corallium and Paracorallium genera, known as precious coral. Photo: João Maurício Bragança

• Shells

A large number of shells were collected in the research. According to the coordinator, over 200 of the shells are from the Cypraeidae family, commonly known as cowries. Most of these gastropods are of two species, Monetaria moneta and Monetaria annulus (Linnaeus, 1758, cited in ANDRADE LIMA et al., 2014, 114), which come from the tropical waters of the Indo-Pacific region, which includes the south and east coasts of Africa. These shells, also known as “money cowries”, were used as coins and associated with the slave trade. Cowries are also associated with religious practices, and this is a tradition that continues to the present day, insofar as they are still used in Brazil for divining in some African-based religious practices.

Figure 73. Malacological material: shells collected from the site.
• **Crystals**

In the excavations, various crystals were collected from the Valongo Wharf Archaeological Site, such as shards, prisms, drops from chandeliers and perfume bottle stoppers, which could indicate their reuse and resignification. The Bakongo, a group from the ancient kingdom of Congo, Africa, made extensive use of crystals, which could be interpreted as amulets, providing physical and/or spiritual protection. Crystals were also believed to have healing powers and were used to cleanse environments imbued with negative energy. The belief that corals had such powers could be one reason why they were so prevalent amongst the materials used in the decorative objects retrieved, aside from their material value.

• **Plant fibre rings**

Several rings made of plant fibre were collected, some of which were from the *Attalea funifera* palm tree, known as the piassava palm. They were probably the products of African cultural traditions, since while the raw material is from Brazil, the techniques used seem to draw on ancestral traditions. In Angola today, piassava palm bracelets with double knots are made and widely used by both locals and tourists, who, with globalization, have discovered African decorative objects. These bracelets are worn by men and women alike, but are more commonly worn by men. With the exhaustion of supplies of the original raw material, today these bracelets are made of plastic. To date, there are no reports of similar archaeological findings in Brazil, Central America or the United States, which would seem to suggest that this was a typically local phenomenon, related only to Rio de Janeiro.

• **Crossed Fingers**

The crossed fingers collected at the site were made of different materials like bone, wood and copper. They are all of the left hand, typical of African-based religions, in which they are used protection against the evil eye. (Ibid., p.103-136)
Pipes

A great number of different kinds of pipes were found at the Valongo Wharf site. Pipes are often associated with enslaved Africans, depending on the archaeological setting. It is possible that the slaves themselves made these artefacts, since they had every interest in acquiring and using them in the public and private domains. They imprinted their own cultural references in the forms and decorations of the pipes. Sometimes they had a magical or religious connotation, and could be used as amulets or placed together with crossed fingers and beads on altars in places of Afro-Brazilian religious worship.

Figure 79. Ceramic Pipe. Gamboa Warehouse.
Photo: João Maurício Bragança

Figure 80. Ceramic pipe.
Photo: João Maurício Bragança

Figure 81. Ceramic pipe.
Photo: João Maurício Bragança

Figure 82. Wood and non-ferrous metal pipe.
Photo: João Maurício Bragança

Figure 83. Ceramic Pipe.
Photo: João Maurício Bragança
• Teeth, horns and claws

In the archaeological research, various cattle horns with marks of cuts were collected, as well as dozens of canine teeth of domesticated pigs. A dactyl from the pereiopod (or moveable finger) of the leg of a Brachyura decapod from the Xanthidae family (mud crab) (ibid., p. 129) was also retrieved from the site. In Brazil, Debret noted that horns were used by the slaves responsible for transporting livestock. In Rio de Janeiro, there is iconographic evidence of the use of teeth covered in metal hung on chains with or without beads. Referring to the teeth, Andrade Lima et al. (2014, 129) remarks that

...inlaid in metal, they were incorporated with threads of beads or used in isolation by Rio de Janeiro’s slaves, as shown in nineteenth-century iconography, a practice maintained even today among practitioners of some African-based religions.

Some bones could also bear witness to the cultural practices of certain African groups. Comparative studies of animal bones, especially in the United States, have shown how different African groups broke and perforated them to remove the marrow. Some of these practices come from West Africa and were probably transferred to the Americas and subsequently adapted by the enslaved people.

• Non-ferrous metals

According to Lima et al. (2014, 120-121), many copper alloy amulets were found at the Valongo Wharf site, “including perforated coins, bracelets, earrings, and pendants, providing possible evidence of the continuation of a multi-secular African tradition of using copper alloy to protect the body.” Many African groups had highly skilled metalworkers, who produced bracelets, anklets, earrings, rings and neck rings. There are also archaeological finds that indicate how the enslaved Africans recycled metals to produce these adornments.

21 A French painter, draughtsman and teacher who took part in the French Artistic Mission that came to Brazil in 1817, Jean-Baptiste Debret documented aspects of Brazilian nature and society in the 19th century in his drawings and texts, especially Rio de Janeiro, giving great emphasis in his artistic work to the presence of black and African people on the city’s streets.

The artefacts retrieved from the Valongo Wharf site are not exclusively linked to shipping activities per se, but rather to the urban habits of the people in that part of the city. They have shed important light on the customs, daily life and cultural resistance of the enslaved Africans. Above all, they bear witness to the encounter of diverse African cultures, which in their continent of origin would not necessarily have had any direct contact, and between these cultures and the rest of Brazilian society. This diversity of African groupings was portrayed extensively by travelling artists, such as the picture in figure 87 by Johann Moritz Rugendas, painted in Rio de Janeiro c. 1822-1825. It shows the physical features of people identified by their region of origin in Africa, like "Cabinda", "Quiloa", "Rebola" and "Mina", which were so far from each other that it is fair to assume they would have had hardly any contact or dealings back in Africa. The people who were identified as Cabinda and Rebolo would have come from the north of Angola, while the Quiloa were from East Africa, between the south of Tanzania and the north of Mozambique, and the Mina people were from the Gulf of Guinea in West Africa.

As a conclusion of the analyses of the collection of archaeological artefacts found at the site, Andrade Lima and team state that Valongo Wharf received a highly varied contingent of African people, and as the material evidence of this site suggests, the spiritual and magical practices were influenced by the African regions (central east and western) that each of these people came from. They are treated as “African world views” that influenced the construction of new identities, which helped these people in their adaptation to the tough new reality they faced.

The references used for the comparisons between sites of a similar nature, especially in Brazil, the US and the Caribbean, come from historical texts and illustrations and recent archaeological (mostly in North America) and ethnographic research, as well as oral information from African researchers and from groups belonging to African-based religions. For further details, consult Annex 2, which contains the articles by Andrade Lima consulted to produce this dossier.

**ANALYSIS AND MANAGEMENT OF THE ARCHAEOLOGICAL COLLECTION FROM THE VALONGO WHARF SITE**

The excavations at the Valongo Wharf Archaeological Site yielded an important collection of around 466,035 archaeological artefacts. Because of the legislation, the collection has been treated according to the tenets of archaeology and archaeological conservation. However, given the sheer volume of items, they had to be analysed at provisional premises with the physical capacity to store such large numbers of artefacts and have such a large team of professionals as were hired by the Rio de Janeiro city hall working there, providing adequate infrastructure for the work to be continued.

The first stage of the analysis was coordinated by Dr. Tania Andrade Lima and her team from Museu Nacional (National Museum, Federal University of Rio de Janeiro). As of 2015, Instituto de Arqueologia Brasileira took over the task, and currently Dr. Ondemar Dias Jr. is responsible for the analyses, working with a team of around 30 people. The whole preliminary identification, analysis, preservation and storage process received prior authorization and is being supervised by IPHAN. The archaeological collection is being kept temporarily in a depot owned by the local authority: warehouse B (Galpão B) in the city’s dock area.

Warehouse B is where the Urban Archaeology Laboratory (Laboratório Aberto de Arqueologia Urbana, LAAU) will be based, as described in the text below, taken from the Rio de Janeiro City Hall website.

**Urban Archaeology Laboratory (LAAU-RJ)**

One of the attributes of Instituto Rio Patrimônio da Humanidade (IRPH), the city’s heritage protection agency, is to manage and supervise archaeological research undertaken in the municipality of Rio de Janeiro and to maintain a laboratory and storerooms for the study, analysis, restoration and conservation of archaeological material under the safeguard of the municipal authority.

Laboratório Aberto de Arqueologia Urbana do Rio de Janeiro (LAAU-RJ) will be the permanent home of the archaeological collections deriving from archaeological research undertaken in the city, especially the artefacts found during the
development of the dock area, Porto Maravilha, while also undertaking laboratory research of this material.

LAUU-RJ will be an archaeological benchmark in Rio de Janeiro, where researchers, archaeologists and scholars can make use of laboratories and store-rooms endowed with state-of-the-art technology for the research and conservation of the city’s archaeological heritage. The space will also have administrative areas and will house the IRPH Archaeology Department.

The local residents will benefit from heritage education activities, exhibition halls, an auditorium for seminars, talks and other events, and the chance to find out more about the history of the city through its archaeological collections.

LAUU will help develop the history of Rio de Janeiro, seeking evidence in vestiges left by earlier occupiers and societies about the ways of life, culture and building systems that lie hidden beneath the ground, stressing the undeniable importance of the city’s archaeological heritage for the strengthening of its memory.

The Gamboa warehouse, situated on Rua da Gamboa, built in the 19th century under the influence of British industrial architecture and listed by the municipal heritage agency through Decree no. 6.057 of 1986, is now the headquarters of LAUU. The architectural plans for the conversion of the building for its new use were drawn up by a technical team from IRPH.

The choice of location for storing and analysing the artefacts was made in the understanding that the archaeological collection should remain near its site of origin and those directly involved with it, in view of its public interest, in keeping with the values set forth in the New Delhi Recommendation (UNESCO General Conference, 1956) and the Charter for the Protection and Management of Archaeological Heritage (ICOMOS/ICAHM, 1990), fully adopted by IPHAN and the Rio de Janeiro City Hall. Instituto Rio Patrimônio da Humanidade (Rio de Janeiro municipal authority) is responsible for safeguarding the collection, as required by IPHAN.

The processing of the Valongo Wharf Archaeological Site collection by IAB in 2015 and the work done by Dr. Tania Andrade Lima was also inspected by the Rio de Janeiro municipal authority, through Instituto Rio Patrimônio da Humanidade, and by IPHAN, through the archaeology team at its Rio office.

The objects from the collection were cleaned, identified, classified, numbered, inventoried and placed in labelled plastic bags and stored in rectangular plastic boxes with lids of three different sizes: small, medium and large. These boxes were then labelled with information identifying where in the site the artefacts were found, and how many and what type of artefacts they are. All standard conservation practices are observed, and special attention is given to preserving the many delicate objects in the collection.

The 466,035 artefacts retrieved from the excavation of Valongo Wharf Archaeological Site are fragmented witnesses of the different social strata living and working in the Valongo area of Rio de Janeiro over at least two centuries, from the 18th century to the early 20th century. Of special importance are the thousands of everyday, religious and leisure objects, as well as remains of buildings. As mentioned earlier, most of the remains are from the enslaved Africans, but there are also material remains that indicate the presence of the ruling classes and native Brazilians.

The collection is still being analysed, since the sheer quantity of material and the complexity of the context at the archaeological site have opened up a vast and exciting array of potential approaches and analyses.
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The 466,035 artefacts retrieved from the excavation of Valongo Wharf Archaeological Site are fragments that bear witness to the different social strata living and working in the Valongo area of Rio de Janeiro over at least two centuries, from the 18th century to the early 20th century. Of special importance are the thousands of everyday, religious and leisure objects, as well as remains of buildings. As mentioned earlier, most of the remains are from the African slaves, but there are also material remains that indicate the presence of the ruling classes and native Brazilians.

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**Archaeological Site as a Hub for the Promotion of Citizenship**

Today, the Valongo Wharf Archaeological Site not only boasts great intrinsic archaeological value, but is also understood as an open-air memorial to the transatlantic slave trade and has been recognised and appropriated by the people of Rio de Janeiro as such. This appropriation is a victory for archaeology in that it is fulfilling its political and social role of producing and spreading knowledge in society.

A number of commercial, cultural and religious activities, including capoeira and the symbolic washing of the wharf\(^24\), take place at the site. The ritual washing of Valongo Wharf was initiated on the initiative of Dr. Tânia Andrade Lima, who, in recognition of the symbolic power of the site, invited local priestesses of African-based religions to see it and look at the archaeological findings. These religious leaders were overcome with emotion when they saw the objects retrieved during the excavations and agreed that the history of that place carried such great spiritual significance that it would be important to do a ritual to alleviate the weight of pain and fear that marked it. They then prepared and did a ritual cleaning and purification and paid tribute to the spirits of their ancestors who reached this port of entry to the Americas in captivity.

The first washing of Valongo Wharf was attended not just by people who had worked on the dig, but also by government representatives, local residents, visitors and representatives of groups involved in black culture in the Valongo area. Mãe Edeuzuita, one of the leading participants of this first ritual washing ceremony, spoke about it:

> There were lots of people! Lots of people! During the first and the second washing, the Filhos de Gandhi (Children of Gandhi) were always with me. In every ritual washing in this city, the Filhos de Gandhi and the Afoxé stand by me. And at the washing of Valongo Wharf they opened the ceremony with me as well. So, with faith in God, these washings will continue.\(^25\)

This ritual washing of the wharf, much prized by the local community, has been incorporated into the calendar of events related to Valongo Wharf, and is now held annually on the second Saturday of July. Another ritual washing is carried out in the buffer zone at Pedra do Sal every November. It is held to mark the listing of this monument as a place of memory on 20 November 1984 by Instituto Estadual do Patrimônio Cultural, the state cultural heritage institution, to which we will refer later.

\(^24\) Ritual washing is an act of cleansing that has its roots in the purification ceremony to access the sacred space of the Jejê and Nago-based religions known as the waters of Oxalá. This ritual has gained ground since the steps of Nosso Senhor do Bonfim Church in Salvador (Bahia) were first washed in the 19th century. The first washing of Valongo Wharf was carried out in July 2012, since when it has been done every year on the second Saturday of July.

\(^25\) Mãe Edeuzuita in an interview with Daniela Yabeta. Filhos de Gandhi is the name of an association linked to Carnival festivities which celebrate peace and African cultural and religious heritage. It originated among the dock workers of Bahia, mostly Africans and people of African descent who practised Afro-Brazilian religions like candomblé. These and other practices and celebrations reached Rio de Janeiro, where they became established in the Valongo area, as a result of internal migratory processes and intense cultural relations between the black population of Bahia and Rio, especially in the late 19th and early 20th centuries. Afoxé is a word of Yoruba origin which has come to denominate a specific kind of street procession, also during carnival, of groups linked to Afro-Brazilian religions.
The physical re-emergence of Valongo Wharf has attracted other cultural groups and manifestations linked to the celebration of African heritage into the vicinity of the archaeological site. These groups have joined those who held out for many years in the region, even during periods when black popular cultural expressions were repressed, when they were forced to operate clandestinely. Practitioners of capoeira, followers of African-based religions, musicians linked to samba and other Afro-Brazilian rhythms and dances lived through periods when merely celebrating their faith and their culture could be enough for them to be persecuted and even imprisoned. Even after these dark times passed, racial prejudice continued very much alive. Digging up the stones trodden by Africans who arrived at Valongo as slaves and exposing to everybody’s sight small objects significant to African cultural traditions has granted the site official and material recognition as part of the history of the city, the country and all humanity.

The rediscovery of Valongo Wharf inspired intense debate, led by Instituto Rio Patrimônio da Humanidade (IRPH), the city’s heritage protection agency, which galvanised public administrators, community leaders and academics, leading to the creation, by the Rio de Janeiro City Hall, of the Historical and Archaeological Circuit for the Celebration of African Heritage, the first of its kind in Brazil. 26

One of the fundamental rights of human beings is the right to memory. This does not mean just being free to declare and record one’s own history, but to obtain social recognition of this history. Memory is the raw material for the constitution of social identity, and respecting it is therefore a way of assuring the integrity of the human beings whose very sense of existence and community is grounded in it. Valongo Wharf Archaeological Site is a tangible symbol of the memory of African slavery and the cultural legacy arising from it. Recognising it as world heritage means granting the people of African descent in Brazil – and by extension the whole of the Americas – this right, based on the understanding of policies designed to make reparations for centuries of slavery and racial segregation.

26 Rio de Janeiro municipal decree no. 34.803/2011 created the Historical and Archaeological Circuit for the Celebration of African Heritage and the curatorship working group of the architectural, museological and urban development project linked to the circuit. See Annex 3
The United Nations has declared the ten-year period from January 2015 to December 2024 as the International Decade for People of African Descent. It is hoped that through multiple actions throughout this long-term celebration, a better understanding of the role of people of African descent in the development of human societies can be forged, thereby encouraging respect for African cultural legacies. This decade symbolises the will of the international community not to allow the tragic history of African slavery, with the indelible marks it has left on relationships between people from different parts of the world, to be forgotten. It further aims to create opportunities for reflection about the discourses and factors that led to the deportation and dehumanisation of millions of human beings. The proposed inscription of Valongo Wharf on the UNESCO World Heritage List is a significant contribution by Brazil towards meeting the goals of this decade.

Besides being a place of memory of the transatlantic slave trade, Valongo Wharf Archaeological Site also constitutes a place where the culture of people of African descent has flourished for two centuries. The tangible remains that reinforce the symbolic nature of the wharf are the living signs of the tragic history of the forced captivity of men, women and children shipped from Africa and their descendants. In its historical fabric, Valongo Wharf combines different features that highlight inhumane practices while also expressing the humanity, creative life force and capacity to resist of a black population who once lived and still live in its vicinity, and for whom it is a symbolic space of cultural affirmation. Its recognition as world heritage would therefore be in complete harmony with the objectives set forth by the United Nations for the International Decade for People of African Descent.

2.8 History and Development

The transatlantic slave trade constituted the biggest process of forced migration in the history of humanity. This captive population became a fundamental part of the economic development and social formation of the American continent and the traffic of slave ships made the Atlantic the world's principal trade and exchange route for more than three hundred years.

The Valongo Wharf Archaeological Site is arguably the most representative physical remnant of the slave trade in Brazil and the Americas, not only for its uniqueness and significance, but also for the fact that it is on view to the public, bringing the experiences of those involved in the transatlantic slave trade into the present day with its outstanding representativeness and physical integrity. It also brings to life the history of the development of this city, especially the slave trade and the lives of enslaved Africans in its vicinity.

The wharf started being constructed in 1811 on Valongo beach in Valonguinho cove, an area that had been used to disembark enslaved Africans since the mid-1700s. The wharf was built because the area where slaves were traded had to be moved: Rio de Janeiro was growing and gaining political importance, and a degree of urban reorganization was deemed necessary. By drawing on multiple sources, not just the archaeological research undertaken in the area, a time line can be reconstructed that provides the historical backdrop for Valongo Wharf. Even before the wharf was built, Valongo beach was an important trade hub, especially the hill known as Pedra da Prainha, which was partially demolished to give direct access to Valonguinho cove. What remained of it was renamed Pedra do Sal after the shipments of salt that were unloaded there. As of 1811, paving stones were laid along Valonguinho cove, and this paved landing area was given the name of Valongo Wharf and designated the only place where enslaved Africans could legally be brought into the city. With this development came the creation of the New Blacks’ Cemetery and the Lazaretto (hospital), and the erection of more commercial establishments. In 1831, the first law prohibiting the transatlantic slave trade in Brazil was passed, putting an end to the trade at Valongo Wharf. In the early 20th century, the Empire’s Wharf, which had been built over Valongo Wharf, was also earthed over, and its statues were transferred to the Valongo Hanging Gardens, further up Rua do Valongo street, now Rua Camerino, near Largo do Depósito, now Praça dos Estivadores. The area that had once been the Empire’s Wharf was turned into Municipal Square (Praça Municipal), then later renamed Praça Jornal do Comércio, which is still called today.

The history of Valongo Wharf and its surroundings is indissolubly linked to universal history, as it was the gateway to the Americas for the greatest number of enslaved Africans. Rio de Janeiro was then the most Afro-Atlantic of Brazilian coastal cities and was connected not only to the rest of the Portuguese Empire, but also to a maritime circuit criss-crossed by long distance shipping routes both from Europe and different parts of the Americas and Asia. Besides the external connections, it brought together other elements which made it a unique place in the Atlantic world. Manolo Florentino, a Brazilian historian dedicated to slave trade studies, and collaborator of the Trans-Atlantic Slave Trade Database, affirms that

Rio de Janeiro, between 1790 and 1830, demonstrates characteristics which define it as a unique place for the study of the African slave trade: i.e. slavery was socially and demographically disseminated, with plantations in full expansion and innumerable small and medium establishments dedicated to slave-driven agriculture on a regional basis, besides the transatlantic slave trade functioning as a fundamental variable for physically reproducing captive labour.

Rio de Janeiro city, founded in 1565, became capital of the Brazilian Vice-Regency in 1763, seat of the Portuguese Crown from 1808 to 1821, and capital of the Brazilian Empire after 1822. It was thus situated as the central nucleus of these transoceanic relations, and Valongo was its most active wharf in the first decades of the 19th century.

In the 18th century, the greatest part of the disembarkation and marketing of captives took place in what was then Direita Street, in the city’s commercial and administrative centre. Constant complaints from the city’s elite who frequented this area resulted from the daily sight of the enslaved and the whole process of buying and selling them, besides the fear of contamination from diseases which they might bring from their journeys, and the sad spectacle of their impoverished condition. This prompted the city councillors to propose the transfer of this human marketplace in 1759.

27 According to the document from the meeting of the International Scientific Committee of the Slave Route Project: Resistance, Liberty, Heritage, held in Mexico City from 19 to 21 November 2014.

28 Database about the transatlantic trade of enslaved Africans organised by Emory University (USA), which brings together information from researchers worldwide. www.slavevoyages.org

However the slave merchants strongly opposed the move, creating an impasse which was only solved by the intervention of the Viceroy, Marquis of Lavradio, who confirmed the transfer in 1774. He himself explains this measure to his successor as Viceroy, in the following terms:

It was decided to ordain that as soon as they had passed through customs by the seaport, all the slaves who arrived in these vessels, should leave again and re-embark to the place called Valongo, which is in the city's suburbs, separated from all communication. The many houses and warehouses there may be used and the people who wish to buy them can go out there and the buyers can never enter the city with more than 4 or 5 and that they should be clothed and that once they have bought them they should keep them on the Campo de São Domingos where there are facilities until they take them to the mines or to their farms so as to spare the city from the inconvenience and harm it has suffered for so many years as a result of the aforementioned disorder. I carefully supervised the execution of this order; I managed to see it enforced with some effort; it has produced visible benefits for peoples' health; even the slaves themselves have recovered more easily from the illnesses they brought with them; we are no longer affected by that dreadful stench; and today everybody recognises the benefits that have resulted: however those who want to keep them in their houses will not stop doing everything possible to return everything to the same state. Your Excellency will do whatever you consider best in this matter. 

The process of going through customs, as described by Rugendas, took place near the end of the road which to this day bears the name of its original function: Rua da Alfândega (“customs street”), in the centre of Rio de Janeiro. When Valongo Wharf was at its height, it was there that the newly arrived slaves were counted and the corresponding paperwork was checked, followed by inspections by the Health Board and the dispatch of the newcomers to quarantine on Ilha do Bom Jesus island. After this, the ones deemed to be in a reasonable state of health were taken onto the mainland at Valongo. As the historian tells us,

During quarantine, they would sometimes get a change of clothing and have their wounds treated so they could then be handed over to the traders, who would take them to Rua da Valongo, where there were large depots – or warehouses, as the Marquis preferred to call them – which could hold 300 to 400 slaves. As is known, the name of Valongo was used to refer to the whole northeastern part of the city, which today covers the districts of Saúde and Gamboa, formerly part of the parish of Santa Rita. 

With the transfer of the slave disembarkation site and slave market to Valongo, an ever greater number of people were attracted there, even in the 18th century. Before then, until the early 1700s, it had been made up primarily of homesteads built on the hills around the cove and fishing communities along the coast. However, once slaves started being unloaded there, it underwent a rapid pace of change, with new buildings being erected for the storage of agricultural and manufactured goods and also for the sale of human merchandise. Dock work also flourished in the region, keeping pace with the slave trade. A sizeable population of enslaved and freed Africans were employed in trade and as dock workers, and started to circulate around Valongo along with the buyers and sellers of the different goods. The loading and offloading of goods and the constant arrival of new vessels bearing people and goods, mostly from Africa, made the Valongo area, whose population was already primarily black and which was geared towards the continent of origin, a point of reference for freed and enslaved Africans living in or passing through Rio de Janeiro.

The road to Valongo came to be known as Rua do Valongo (or Valonga as can be seen in some maps and engravings) and Valongo Beach, which began at the quarry known as Pedra do Sal, had two names. The first cove which was reached by the Valongo road was called Valonguinho. Further on, in the bay between Livramento and Saúde Hills was Valongo itself. The Valongo slave market complex, with its warehouses, slave storerooms and other outouses necessary for the trade was here.
Until 1820, Rua do Valongo was the only land route between the Valongo trade hub and the rest of the city. The other way round, along the coast, was blocked by Pedra do Sal. Rua do Valongo started at Campo de São Domingo and ran through an area of homesteads and plantations until it came to the narrow passage between Conceição and Livramento hills, which led to the cove where the slave ships were unloaded. The Austrian painter Thomas Ender produced some detailed watercolours of the section of the road between the hills in 1817. Many of the houses depicted along it were holding houses for slaves.

After the arrival in Rio de Janeiro of the Portuguese Prince Regent and his Court’s in 1808, the African Slave Trade intensified, with the new urban dynamics and city’s demand to become one of the greatest global empires of the time. For this reason, innumerable African sovereigns sent their representatives to Rio de Janeiro to pay their respects to the Court, establish alliances with the Portuguese authorities in Brazil and negotiate trade agreements with the African slave traders established there. In 1810, the sovereigns of the kingdoms of Allada and Dahomey, both situated in what is now the Republic of Benin, sent representatives to Brazil to the Court. Similarly the King of Ngoio (now Northern Angola), sent a high officials to meet Don João, the Prince Regent, who gave orders that the envoy of such an important Cabinda Bay kingdom should be well received. The highest authorities were interested in the business of the slave trade operated daily by traders in the Valongo region establishments.

Debret left an expressive and detailed account of this engraving which is an important visual testimony of a slave market in the Americas:

*The negroes’ merchant’s store is especially to be found in Valongo Street in Rio de Janeiro, a true warehouse where the slaves who have arrived from the African coast are deposited. Sometimes they belong to various owners and are differentiated by the colour of the piece of cloth or serge wrapped round them; a lock of hair left on their completely shaved heads. The salesroom usually silent, with the stench of the cloud of castor oil exuded by the wizened pores of these walking skeletons, whose curious, timid or sad gaze, recalls the interior of a collection of wild beasts. However sometimes this market is transformed into a dance hall, with the per*
mission of the boss, and now it resounds with the measured cries of a line of black men whirling round and clapping to mark the beat; a very similar type of dance to that of the Brazilian Indians.

The gypsies (bohemian negro merchants), true human flesh dealers, are in no way inferior to their horse dealer confreres; this is why it is necessary to take the precaution of being accompanied by a surgeon, and carrying out the tests which should follow a round of inspection, when choosing a black man in these stores.

I have reproduced the scene of a sale here. You can recognise it by the organisation of the store, the simple installations of a gypsy of modest means, newly-arrived negro merchant. His warehouse’s furniture consists of two wooden benches, an old armchair, a moringa (water pot) and a whip (a sort of horse-leather braid) hanging at his side. The negroes deposited here at this time belong to two different owners. The different coloured cloth which covers them serves to distinguish them; one is yellow and the other dark red.

As the biggest slave market of the Americas, the notoriety of the Valongo region motivated various other traveling artists, as for example Johann Moritz Rugendas, who carried out one of the most detailed depictions of this trade.

The building works for Valongo Beach stone wharf, which was completed around 1817, were initiated in 1811, as can be seen from the following document:

**PAULO FERNANDES VIANNA** of his Royal Majesty’s Council, Nobleman of His Royal Household, Commander of Christ’s Order, Commissioner of Paço and General Police Superintendent for the Court and Brazilian State etc. I witness that His Royal Highness has given an order to make a ramp and corresponding wharf on Valongo Beach; and for this work a large quantity of stone is necessary, Lieutenant Colonel Julião José de Oliveira owner of the Conceição quarries has freely offered all the stone necessary for the work from his quarries, and also for any other that the police need to carry out on this site, whose offer was accepted and the aforementioned ramp and wharf made with the stone taken from the quarries mentioned, on which the Administration saved a large sum (...) Rio de Janeiro, 30 May 1811.

This same Paulo Fernandes Vianna, writing a report of his activities as Commissioner of the Paço and General Superintendent of the Court Police in 1821, thus described the building of Valongo Wharf:

> I made the Valongo Wharf at the end of the road of the same name with ramps and steps for boarding, which was of enormous utility as many places do not have such a convenient place for boarding and landing, and I illuminated this same wharf with lanterns.

An 1817 watercolour painted by Thomas Ender provides a very rare depiction of the Valongo area. Looking out from Pedra do Sal, to the right we see Valonguinho cove, with the wharf buildings, or some of them, while to the left are buildings constructed along the seafront and on Conceição and Livramento hills, which were where goods were stored. Some of them – such as the buildings visible on the left of Conceição hill – still stand where they are depicted in this painting.
The newspapers of the day frequently featured the arrival of new Africans and matters relative to the buying and selling of these people in the Valongo region, as can be seen in these extracts from Diário do Rio de Janeiro (Rio de Janeiro Daily):

In the Galley of Santo Antonio Destemido (Fearless Saint Anthony), arrived and Angola with slaves, and having made its entry to Valongo, and still existing some remaining for their owners not having arrived, and those who have a right to the same should participate that they should take responsibility.36

Joaquim Jose Pereira do Amaral, resident of Valongo, in the front of n° 19, declares to whoever has smart slaves to sell, without plagues, may come to his warehouse, as he will buy them for a fair price.37

Whoever wishes to buy a young black woman, with good milk and no young, come to Valongo nº14.

Anyone who has smart negro women or men, with or without a trade, may take them to Valongo Street house nº 79, as there they will find someone to deal with.38

Historian Julio Pereira, researcher of the region’s history, affirms as regards Valongo Wharf’s commercial and maritime activity, from the first decades of the 19th century, even before the pavement was built:

Around 1817, there were already some 34 big trading establishments in Valongo, and this region became one of Rio de Janeiro’s most frequented areas. Import and export shops, shipowners warehouses and storerooms crowded this northeastern region of the city. At the same time, the commerce stimulated expansion towards the north of the city. Valongo Wharf experienced years of intense agitation because of the constant movement of the vessels which docked there. Somacas, patachos and bergantins (different kinds of two-masted sailing vessels) unloaded slaves, while other smaller vessels were employed to transport them to other coastal regions, under Court authority or outside it.39

Valongo market was not made up of a single building, but a cluster of private commercial establishments built alongside the slave traders’ houses, spreading out across the whole Valongo area. They were essentially large depots, where the newly arrived enslaved Africans awaited the arrival of buyers, who would negotiate their acquisition then and there. According to Debret, who lived in Brazil from 1816 to 1831, the Valongo slave trade was controlled by gypsies. In one of his watercolours (Figure 106), we see a house of gypsy slave traders. There is a courtyard where, in the foreground, the womenfolk are sitting on a mat receiving a visitor, while in the background we see the gypsies’ house and a depot where trade was done, just like so many others in the area. Out on the veranda, the newly arrived slaves huddle together, awaiting the arrival of buyers and watching on as one of their kin is punished by the overseer.

There are other descriptions and portrayals of the commercial establishments in Valongo market, mostly produced by foreign travellers in the 19th century, when the wharf was still in use, and in the decades following 1831, from the time when the entry of slaves was prohibited until abolition proper. Historians who have studied the history of the region at that time draw on these sources to bring us descriptions of the state in which the slaves were kept and the places where they were sold, stressing the sheer volume of trade engaged in and its importance to the country’s economy.

In view of what we have seen, we are led to believe that the constitution of the Valongo region depended on the existence of a slave market sustained by at least a minimum of State organization. There, along the streets, in insalubrious, rickety buildings, the trade in humans was offered to the inhabitants of the Court alongside foodstuffs and the latest goods from Europe. Next to the market there was a space given over to the cure of the sick, paid for by the slave traders themselves. Finally, but no less importantly, the existence of a graveyard exclusively for the newly arrived Africans was providential for the disposal of the bodies of the slaves who insisted on fleeing slavery forever. Thus did the Valongo region constitute the largest trade emporium in Brazil.40

The presence of the slave market in Valongo also allowed new changes in land use and communications between it and the rest of the city, and also within the wharf area itself.

With the introduction of the slave market and the draining of the swamps along the beaches, it became a broad road providing improved conditions for traffic. Between Livramento and Saúde hills, in the lands of Manuel Pinto da Canha and Faustino Lima Guterres, some public roads were opened up. Before 1750, the Gamboa Road provided a precarious link between Valongo and Gamboa cove, precisely in the area that was still sparsely inhabited, where the New Blacks’ Cemetery was built, and for this reason the road came to be called Cemetery Road. Another road that dates to this period is Rua do Livramento, which ran around the base of the hill of the same name and linked up to Valongo and Gamboa cove.41

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35 Diário do Rio de Janeiro, 2 July 1821.
36 Ibid., 16 July 1821.
37 Ibid., 28 July 1821.
38 Ibid., 4 September 1823.
We can affirm, from newspaper adverts, that the Valongo region effectively concentrated almost all of the city’s slave trade, supplied not only by the recently arrived Africans but also by all kinds of offers. An advert of 12 February 1823, published in the Rio de Janeiro Daily, informed, for whoever wished to buy them, that “two little negro girls of between 11 and 12 years, with good notions of sewing and very skilful for all service of a house (sic)” were for sale and that those interested should seek “at the end of Valongo Beach before reaching Saúde, in Rua do Prepozito, that in the second shop of house n. 10, you will be told who intends to sell them”.

Newspapers of the time also reveal that Valongo had become the backdrop for acts of resistance and insubordination, demonstrating the slaves’ dissatisfaction with their situation. The archaeological finds made at Valongo Wharf are consistent with what is reported in the papers. In particular, they demonstrate the enslaved Africans’ resistance, as explained in the sub-item entitled “Archaeological Collection...”.

Figure 106. *Interior of a gypsy house. Watercolour on paper.*
Debret, 1823.

The prime case of Angolan Florinda Josefa Gaspar 42

African and Brazilian slave traders with business interests on the African coast also had assets and investments in the Valongo area, all of which were intimately linked to transatlantic trade. One case of particular interest is that of Florinda Josefa Gaspar, an African woman from the Benguela area, daughter of the chief of Dombe Grande in Catumbela, and her husband, Francisco Ferreira Gomes, a black Brazilian who was exiled to Benguela in 1800 and there became one of the most active slave traders of his day. Between 1809 and 1831, when Valongo Wharf was in use, Ferreira Gomes was responsible for exporting around seven thousand captives from Benguela to Rio de Janeiro.43 The couple had 12 houses on Rua da Princesa (now Rua Barão de São Félix), in Valongo, as well as other properties in the city, which are all listed as part of Florinda Gaspar’s estate.44

The Valongo buildings were imposing, sporting masonry gateways and large windows and doors with hardwood frames, especially one, which had two storeys and many rooms – a “mansion”, as it would have been known at the time. Some of these buildings still exist, and even though their facades may have been altered, they indicate just how affluent their original owners must have been, and all thanks to the profits obtained from the transatlantic slave trade.

This Afro-Brazilian couple ran their Rio de Janeiro businesses from their home in Benguela for the first three decades of the 19th century, before finally moving to Rio in the early 1830s, leaving one of their children to represent their interests in the African port town. Even after the import of slaves to Brazil was made illegal, they still operated on both sides of the Atlantic, doing trade that most likely involved other merchandise as well as the smuggling of slaves. The widespread presence in Valongo of traders with African connections after the wharf was shut down for the slave trade shows how strong those ties were. Until the second half of the 19th century, this family in particular had properties and homes in Valongo, while also keeping up their ties with Benguela, where they had other family-run businesses and assets. The ships that reached Rio from Africa took goods, news and correspondence, and kept the links between Valongo and the homeland of Rio’s black population alive, while also enabling business partnerships between Africa and Brazil on both sides of the Atlantic, both legal and illegal – like the slave trade, which remained very active at clandestine landing grounds near Rio until very shortly before abolition.

Figure 108. Detail of Dona Florinda’s mansion, built in 1837.

42 We thank Prof. Mariana Pinho Cândido, a Brazilian historian at Notre Dame University (USA), for sharing this information about Dona Florinda Gaspar’s estate.
44 Arquivo Nacional do Rio de Janeiro, Inventário de Florinda Josefa Gaspar, 1863, n.1085, cx 4089, gal A.
THE PRESENCE OF AFRICANS IN THE VALONGO AREA TODAY: THE STORY OF DONA NZUZI BONANA JOSEPHINE

Almost two hundred years since Dona Florinda Josefa Gaspar lived in Valongo, other Afro-Atlantic stories are still taking place there. One of them is the story of Dona Nzuzi Banana Josephine, an African from Congo-Brazzaville, who lives in one of the houses originally owned by Dona Florinda with her three grandchildren, some of them born in Angola, orphans of her daughter.

Dona Nzuzi is a refugee from Africa. She came to Brazil to stay with her grandchildren and her sons, Nsuka Kaluba and Nsuka Pozi, known respectively as Dada and Papi, who work in beauty salons owned by the former – first member of the family to move to Brazil in 2001. These salons are in the market behind Central do Brazil railway station in the Valongo area – part of Rio’s ever-present Little Africa, to which we have already referred in this dossier.

Refugees from the Democratic Republic of the Congo form the second largest group of Africans to have migrated to Brazil in recent years. Rio de Janeiro is the preferred destination of many because of connections that have already been forged and the communities that have existed in the city for decades. They also have close ties with the migratory flow of Angolans, the oldest and most populous group. The Valongo area is marked by the presence of these African immigrants, who have made their homes in boarding houses run in the buildings that were once the traders’ residences.

Dona Nzuzi is one such refugee from Congo. She is remarkably dignified as she takes care of her small, tidy space in the boarding house which, almost 200 years ago, was one of the many homes owned by Dona Florinda, an affluent Angolan. She barely speaks any Portuguese and asks her oldest grandson, who goes to a neighbourhood school, for help with errands that her limited knowledge of the language prevents her from doing herself. Nonetheless, she is very sure of herself when she shows the documents that certify the legality of her status in Brazil and those of each of the children she lives with. On a parallel street to hers there is an Afro beauty salon run by one of her sons, where one of her daughters-in-law does African-style braiding and young men – also African – cut people’s hair using razor blades, producing elaborate designs. To help her and her grandchildren’s upkeep, Dona Nzuzi sells African food whenever there is a festivity in the dock area. On these days, she puts on her colourful turban and her jewellery and sets out her delicious food for all to enjoy. In the Valongo of today, she and her family bear living testament to the history that connects this area to Africa along new routes of diaspora.
The slaves’ constant attempts to attain freedom are borne out by adverts that were published in the local press:

On the 22nd of October of this year, a slave called Jose of the Congo Nation, of about 26 years old, average height, fat, with crooked feet, no teeth and some warts on his face, wearing an old straw hat, blue jacket, cotton shirt, and trousers of the same; anyone who can inform or take him to his master, in Vallongo Street nº 17, on the right hand side, will receive a reward.46

On the 21st of this month, a new slave, coming from near Angola, escaped from Vallongo Warehouse nº 106, he is marked on the left side of his chest with an S in the middle of a Triangle; whosoever has news of him, should go to the same warehouse where he will find his master, who will give a reward.46

On the 12th of this month of December, an urchin of the Mozambican nation, about 12 years old, wearing a striped shirt and short trousers, disappeared. With a large face and stomach, rather crooked feet, and quite young, his mistress lives on the old road from Valongo to Gamboa, in front of the wall of João Marcos Vieira’s ranch, whoever has news should go to Largo da Carioca (Carioca Square) nº11, where they will receive a reward.47

Flavio dos Santos Gomes, a Brazilian historian dedicated to research into the initiatives and resistance of captives and freedmen in Brazil, called attention to the importance of the Valongo region in his study of the mechanisms and spaces utilised in slaves’ escapes in the city in the first half of the 19th century. From studying documents of the time, he characterised it as an area with a highly concentrated African population, because of the historical presence of the wharf as the principal landing place for enslaved Africans. Thus, this region figures at this time as the black city, that is to say: an urban space in which escaped captives could hide and feel protected, mixed with the freedmen and other slaves moving round the area. Social networks were created by the black population in these places, contributing to the creation of a territory marked by African heritage.48 The Valongo region and its surrounding had become a black territory to such an extent, that sometimes, the public authorities received complaints from inhabitants upset by the ‘freedom’ with which captives and freedmen moved around, as can be seen from this document published in a newspaper of the time:

We beseech Messrs Inspectors, Police Chiefs, or whom it may concern, that they may take measures, to avoid naked men, negroes and half-castes, with natural impudence, accustomed to walk around the place called Gamboa, on the pretext of bathing whether in canoes, and boats, or even in the beaches, as a public scandal and for the families which live there, for even bathing should only be permitted in uninhabited areas, or clothed we demand this of the police Patrols responsible, as if we are correct, the police commands will prohibit and chastise such Behaviour contrary to good customs and public decency.49

As Valongo Beach’s main economic activity was the massive landing and marketing of Africans, the daily life of its inhabitants was directly affected, as is demonstrated by a decree of José Bonifácio de Andrada e Silva, then Minister and Secretary of State for the Kingdom’s Business directed to the acting Police Superintendent, published in the Rio de Janeiro Daily on 23 March 1822 and reproduced below:

As the justifiable complaints of the inhabitants of Rua do Vallongo have come to the attention of the Prince Regent, against the abuses with which the great majority of Slave traders, whose only concern is their personal interest, conduct their business. They not only unload almost naked slaves of both sexes from their ships, but they keep them in this state until they sell them, in flagrant disrespect for decency and civilisation, exposing these inhabitants to indecent exposure and mortal risk, because besides continuing in flagrant infringement of the orders received, to take infected and dying slaves into the town to deposit them at the Lazaretto, they commit many other excesses, and even a lack of Christian charity in taking bodies to the cemetery. His Worthy Excellency the State Secretary for the Kingdom’s Business strongly recommends to the acting General Police Superintendent, the greatest vigilance with regard to such abuses not only prejudicial to public health, as well as scandalous and offensive to family decency and decorum, in such a way that giving the Police the most active and efficient action in this matter, the future continuation of such prejudicial and bizarre procedures may be avoided. Rio de Janeiro Palace, 23rd of March 1822. José Bonifácio de Andrada e Silva, Minister and Secretary of State for the Kingdom’s Business.50

45 Ibid., 5 November 1821.
46 Ibid., 17 December 1821.
49 Diário do Rio de Janeiro, 18 November 1831. The Gamboa region borders on Valongo Beach and is included in the buffer zone.
The 19th century also saw the emergence in the Valongo area of Angu houses, or zungus, which were places to eat and meet, and “work corners”, where Africans and people of African origin got together to offer their labour, and where they formed their identities through conversation and coexistence. In some of the zungus, escapes were planned and rituals reminiscent of African religions were performed, and for this reason the police often invaded them to arrest people they viewed as disorderly or criminal. In the work corners solidarity and identities took shape, especially from the middle of the century onwards, when black workers began to be shunned in favour of white immigrant workers. Collective dwellings were built to provide shelter for those who spent time in the neighbourhood, and over time various lodgings were formed. When the slave trade was outlawed in 1831, the interprovincial trade in slaves continued to fuel the influx of Africans – no longer new to the land –, many of whom ended up living and spending time in this part of the city. Freed Africans, especially from Bahia, also gravitated to the neighbourhood of the wharf, especially from the mid-1800s onwards.

The authorities launched a new campaign in the Valongo area in 1842, with the building of a new wharf to receive Emperor Pedro II’s wife, who arrived in 1843. They decided to build this over the top of the old Valongo Wharf for two reasons: to receive the Empress with the required ceremony and to physically conceal the landing place of enslaved Africans. By this time, Brazil’s participation in this activity meant it was looked down on as a backward country by more developed nations. Regardless of this taint, Brazil was actively involved in the trade of human lives until 1850.

While the new wharf was being built over Valongo Wharf, the Valongo area began to see a decline in the slave trade, which was gradually replaced by the export of coffee, a commodity of growing importance on the international market. Coffee was produced thanks to the intensive use of African slave labour, which motivated the continuation of the slave trade via clandestine harbours in and around the city.

Despite the large black population in the Valongo area, this was a time when plans to white-wash the region’s history began to be sketched out, expressed both in building the Empress’s Wharf over Valongo Wharf, and in changing the name of Rua do Valongo, site of the slave market, to Rua da Imperatriz (Empress’s Street). Even so, practitioners of capoeira, one of the most vigorous expressions of Afro-Brazilian cultural resistance, continued to get together on street corners in Valongo. The practitioners of the art of capoeira, developed in Brazil in the 19th century, were Africans and people of African descent. Essentially, capoeira was both a martial art and a game, in which the participants would fight each other inside a circle, making movements to the rhythm of clapping hands and special percussion instruments (like the berimbau). With acrobatic movements and kicks, each fighter/dancer would aim to disarm and knock over their opponent.

Recent research into the origins of this practice reveals the strong influence of the Congo-Angola region both in its movements and in the use of the instruments which accompany capoeira. On 26 November 2014, the 9th session of UNESCO’s Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage recognised capoeira as Intangible Cultural Heritage of Humanity. Capoeira is a strong indicator of Afro-Brazilian identity and is still common practice in the Valongo Wharf area.

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52. Even after 1850, slaves were still landed illegally in places like Ilha da Marambaia, Búzios, Cabo Frio, etc. For more on this, see ABREU, M., GURAN, M. and MATTOS, H. Inventário dos lugares de memória do tráfico atlântico de escravos e da história dos africanos escravizados no Brasil. Niterói: PPGH, 2013.
55. Capoeira has been practised in and around the Valongo area for decades. A group called the Valongo Wharf Capoeira Circle was formed on 14 July 2012. Recently, it has expanded its activities to include an educational area to hold debates before the capoeira begins, called Circle of Knowledge, which has received funding from the local authorities. The result of this first year of activities was recorded in a book, TEIXEIRA, Carlo Alexandre (org) and TEOBALDO, Délcio (ed). Roda dos Saberes do Cais do Valongo (Circle of Knowledge of Valongo Wharf). Niterói: Kabula Art and Projects, 2015.
NEW BLACKS’ CEMETERY

From the beginning of the African Slave traffic to Rio de Janeiro city, the authorities became concerned with the burial of their bodies. In Brazilian society of the colonial era – which extended to the early 19th century – burial places had to be near Catholic Churches, if possible inside the temple, or in a nearby cemetery, considered hallowed ground. As it was an extremely hierarchical society, the place nearest the altar, more internal in the church space, meant greater importance and prestige. What could be done with the deceased newly arrived from Africa, recently baptised, who besides being foreigners converted by force, were not even treated as people?

Up to the 18th century, the burial of new Africans in Rio de Janeiro city was performed in the cemetery behind the Santa Casa da Misericórdia, near Morro do Castelo, on Santa Luzia beach, where captives who had spent more time in the city and been treated at the hospital, destitute and criminals were also interred. During the 17th century, the burial of new negroes also took place at the bottom of Morro de Santo Antonio, where Largo da Carioca is now situated.

Both of these spaces were situated near places of worship, even though they did not have the social value of a church. However the growth of the city and the arrival of ever-growing numbers of Africans, many of whom died at the very beginning of their lives as captives, led the authorities to take other precautions. When the landing area for transported Africans was transferred to Valongo Wharf, the land destined to accommodate the bodies of those who did not resist the hardship of the crossing and died on arrival, was also relocated.

Until 1722, the Africans were buried in a little graveyard in the central region of the city, but from then on, this graveyard was transferred to the square of Santa Rita Church. The cemetery situated at Largo de Santa Rita soon proved insufficient to cope with the growing number of deaths – amplified by the enormous growth of the Atlantic Slave Trade in the 18th century – and the city also began to extend its inhabited area in that direction.

When the landing place for enslaved Africans moved to Valongo, the authorities decided to transfer the cemetery of the recent-arrivals who died to there as well. The square in front of the Santa Rita Church continued to be a place marked by the presence and devotion of Africans, even after the graveyard of new black people had been transferred to Valongo.

The cross, which was erected in front of the temple, indicating its history as hallowed ground for new blacks, was removed in 1825. However Africans in their various forms of public expression thronging round the fountain which was built in the same square, continued to be a strong characteristic of the area, as can be seen in images which portray this era. The city’s oral tradition includes stories from the 18th and 19th centuries, which attributed curative properties to the waters from the well at the back of the church, which was possibly the source of the water in the fountain.

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56 See annex 4
58 In her research, historian Mary Karash noted that in the 19th century approximately a fifth of the enslaved succumbed and these deaths occurred above all in the first two years. KARASH, Mary. A vida dos escravos no Rio de Janeiro, p. 149.
Thus, the New Blacks’ Cemetery, also called Valongo Cemetery in some contemporary documents, was established near Valongo Beach, on the way to Gamboa Bay. This New Blacks’ Cemetery, which bears this name to this day, was first depicted in the city map drawn up in 1791, as we can see in the following chart, and from thence became part of the Valongo Warf’s commercial complex for enslaved Africans.

The German naturalist G.W. Freireyss thus described his impressions of this cemetery, in 1814:

Near Valongo Street lies the graveyard of those who escape slavery for ever […]at the entrance of this square space of 50 yards surrounded by a wall, an old man in priest’s clothing was sitting, reading a book of prayers, for the souls of these unfortunate people who had been torn from their homeland by soul-less men, and ten feet away from him, some negroes were busy covering their dead countrymen with earth, and without bothering to dig a grave, they just flung a bit of earth over the body, going on to bury others […]60

The norms with regard to the New Blacks’ Cemetery, created at the end of the 18th century, are measures associated with Valongo’s consecration as the main landing-place, considering the authorities’ interest in regulating that African slave trade:

Although this had not been the Marquis’s original intention, transferring the market to Valongo functioned as a blow to those who profited from buying sick or half-dead slaves, treating them and re-selling them — what the big landowners called “middlemen”. In this new system, the sick were radically separated from contact with the healthy and taken to nearby islands where they could be kept under observation. Concomitantly the market began to be regulated and regularly supplied with “goods from India” as the only possible place to obtain slaves. To express it another way, the concentration of all the human merchandise in a single area of the city made consumer access easier, unlike the previous situation, in which various shops spread along Rua Direita and its immediate vicinity Praia do Peixe (Fish Beach) offered their wares each in their own time.61

Considered the biggest slave cemetery in the Americas, in which it is estimated that between 20 and 30 thousand people were buried, The New Blacks’ Cemetery functioned until 1831.62 Disused, the cemetery was covered over by the urban network. It was only in 1996 that the New Blacks’ Cemetery was finally rediscovered, and its localisation revealed in the course of restoration work which was being carried out on a house at nº 36 of Rua Pedro Ernesto. The New Blacks’ Cemetery, or Gamboa Cemetery, was classified by archaeologist Eliana Teixeira de Carvalho AND listed by IPHAN as an archaeological site, and from then on has been the object of research and above all, has been the driving force for the preservation of the memory of the region’s afro-descendants. Instituto dos Pretos Novos is now established at this address63.

The discovery of the New Blacks’ Cemetery in the courtyard of Mercedes and Petrucio Guimarães’ house was related by Mercedes, who is now president of Instituto dos Pretos Novos. When restoration work began on the house, they found bones which at first she thought belonged to animals. On examining the bones, she realised that they were the remains of human beings and requested help from Antônio Carlos Machado Vieira, a community leader of the area, who told her the history of the cemetery. As she herself remembers:

This is a human being, Mr. Zél, this is human” – she said to the bricklayer – What is this doing here? It’s human! Then I looked at the teeth

…Then Mr. Zél said: “What do you mean human?” “It is, Mr. Zél!” There was a step there, some outside stairs just there, …and I took it and put it just there, you see? Some little steps which lead to a small rooftop. Then I began to dig some more and I found another dental arch so I put that there. (…) After a little while I found another dental arch. It was a child’s teeth, there was that little bump, for a little tooth. Two and a child. Two adults and a child. (…) But that’s a lot of people! So I went into the street, picked up some cardboard boxes from a store nearby and began to put them in this cardboard box. The photo is there in that little book. Can you bring one of those little books to show her? There are about four boxes just of bones. There’re a lot of people here! There were some broken bones, fragmented, you know? But there’re a lot of people here! (…)64

The research on the Archaeological Site of the New Blacks’ Cemetery, coordinated by archaeologist Eliana Teixeira de Carvalho, began back in 1996, immediately after its discovery. The results are very significant and help us to clarify the practices of the time. Among the material gathered, there was a great quantity of fragmented human bones, besides the most varied kind of materials, like ceramics, crockery, glass, ornaments and metals (Carvalho et alii, 2001). With regard to the fragments of human bones, bio-archaeologist Lília Cheuiche Machado analysed a collection of 5.563 bone fragments. 3.567 fragments of these showed evidence of burning, corroborating the interpretation of the funeral cremation practice registered in some sources, such as:

“Probably the burial only takes place once a week and as the corpses decompose very easily the stench is unbearable (…) from time to time burning a pile of semi-decomposed corpses” (Freireyss, 1982).

62 The estimates take into account the fluctuations in the entrance of African captives in Rio de Janeiro and the number of burials registered in the Ledger of Death Certificates of Santa Rita Church, to which the cemetery belonged. The conclusion of this total number is to be found in the work of Júlio Cesar Medeiros Pereira, already referred to.
63 The Instituto dos Pretos Novos (IPN) (“New Blacks Institute”), beside being characterised as an archaeological site, is an area for the recovery of African and Afro-Brazilian culture. Events, exhibitions, courses and workshops about the history of the black presence in the Wharf region are held there. See http://www.pretosnovos.com.br/
64 Interview with Daniela Yabeta.
Most of the cremation marks indicate that the process took place after the flesh was leaving the bodies. In a smaller number of cases it was observed that some fragments of skulls and long bones were protected by soft tissue, that is to say they were burned in a state of semi-decomposition. The burn marks identified suggested that they lit a "bonfire over the piled up corpses, which in many cases enveloped them completely" (Cheuiche, 2006).

It was estimated by analysing the jawbones of the collection of a minimum of 31 individuals, aged between 5 and 10 years (19% of the total) 12 and 18 years (13% of the total), 18 and 25 years (29% of the total), 25 and 35 years (16% of the total) and 35 and 45 years (10% of the total). Individuals of the masculine sex represent 57% of the total.

The dental study indicated the presence of periodontal diseases, such as caries, dental calculus, hypoplasia and dental abrasions. Only those teeth with no signs of burning were analysed among the 616 teeth collected, making up a total of 388 teeth. Of this whole, a study of dental characteristics was also carried out with the object of identifying different African groups. The teeth of African groups have distinct morphological aspects, as in the pattern of cuspsids and grooves, teeth in a spade format and the quantity of roots. Thus, the patterns of grooves analysed confirmed the African origin of all the individuals buried, while the study of the roots indicated a great similarity with the Bantus.

Besides the studies of the genetic characteristics of the teeth, intentional dental modifications were also studied. Patterns of dental alteration were predominantly effected, on the upper incisors according to the analysis carried out, and this confirms the African origin of these individuals as these alterations were found in various parts of Africa: South Africa– Fort Knokke; the length of the Nigerien coast and among the Bantus of West Africa; in the falls of the Congo River and lower Zambesi; among the Macaus of Mozambique and the Zappo Zap, Baluba and Bakete in the Congo.

Archaeological research carried out later, brings new information and emphasizes the results achieved in 1996. In 2011 the Archaeological Site of the New Blacks’ Cemetery was researched by archaeologist Reinaldo Tavares, and the main result of the research was to determine its periphery, which is composed by Ruas Pedro Ernesto, Leôncio de Albuquerque and Rua do Propósito. According to the same researcher, the site is completely enclosed by the building work that has taken over the region. Another aspect, which deserves emphasis in Tavares results, is that he interprets the association of cultural remains (ceramics, English, Portuguese pottery, fragments of ferrous material and food remains) mixed with the human bones mentioned by the 1996 research. According to the author, this fact proved that the cemetery was used as an area for disposal, and, principally, for waste disposal carried out even when the bodies. In a smaller number of cases it was observed that some fragments of skulls and long bones were protected by soft tissue, that is to say they were burned in a state of semi-decomposition. The burn marks identified suggested that they lit a “bonfire over the piled up corpses, which in many cases enveloped them completely” (Cheuiche, 2006).

Research is now being undertaken by archaeologist Reinaldo Tavares, on the Archaeological Site of the New Blacks’ Cemetery and we await new results.

At the time of the visit it should be decided how many days quarantine each of these ships should have, depending on the illnesses they are carrying, how many deaths there have been, and any other circumstances; however they will never have a quarantine of less than eight days, in which the black men should be landed on dry land on the said Island [Bom Jesus] to be treated, washed, dressed in new clothes, and sustained with fresh food; after that the will be given a bill of Health and may enter the city to be put on sale in the place called Valongo.

Research is now being undertaken by archaeologist Reinaldo Tavares, on the Archaeological Site of the New Blacks’ Cemetery and we await new results.

in the historical documents that the dead, after being left at the Cemetery, had their remains turned over and burned, to make space for new corpses. During the as excavations remains of human bone material with signs of breaking and burning were revealed. However the research went further associating the human remains with beads and necklaces, of various materials, forms, dimensions and colours, mostly very close or together with the cervical vertebrae (neck) and skull fragments. Taking into account the profound impact that the practice of turning over and burning the corpses provoked in the Cemetery context, the archaeologist calls attention to the almost inexplicable way that these remains have survived associated in situ.

The skeletons found on the New Blacks Archaeological Site have a unique character in that they offer a testimony and concrete proof of the terrible crime against humanity represented by the transatlantic slave trade and the enslavement of Africans in the New World. They offer powerful material evidence of the crimes inherent in the African slave trade.

If those who died just after landing ended up in the New Blacks’ Cemetery, those who arrived sick were at first quarantined in the distant Bom Jesus Island, at the far end of Guanabara Bay, at the place called a Lazaretto. The 22 January 1810 license established that:

At the time of the visit it should be decided how many days quarantine each of these ships should have, depending on the illnesses they are carrying, how many deaths there have been, and any other circumstances; however they will never have a quarantine of less than eight days, in which the black men should be landed on dry land on the said Island [Bom Jesus] to be treated, washed, dressed in new clothes, and sustained with fresh food; after that the will be given a bill of Health and may enter the city to be put on sale in the place called Valongo.

### References


THE LAZARETTO

While those who died immediately after landing ended up in the New Blacks’ Cemetery, those who arrived sick were put into quarantine first of all in the distant island of Bom Jesus, situated at the end of Guanabara Bay, in a place known as the Lazaretto. The license of 22 January 1810 established that:

In the act of the visit the number of days which each of these ships should spend in quarantine will be decided depending on what kind of diseases they are carrying and the death rate suffered and any other circumstances which occurred; however they will never have a quarantine of less than eight days, during which time the blacks should be landed, and on land in the specified island [Bom Jesus] to be treated, washed, dressed in new clothes, and fed with fresh food; after which they will be given a health certificate and can enter the city to be exhibited for sale in the established site in Valongo. 69

The slave Lazaretto was a private institution and the owners could charge traders four hundred reis for each African interned, as established by a government order:

(...).calculating the construction costs of more than a hundred thousand Cruzados, conservation, repair of equipment and administration of that Lazaretto, besides the owners’ responsibility for all the Slaves taken there, His Royal Highness issued a Decree on the 6th of May of the current year ordering that the owners should be paid 400 r$ each slave interned there.70

The Crown motivated the traders to build a new lazaretto in the Valongo region as the Boa Viagem Island Lazaretto was a long way away. For this reason the 28 July 1810 licence, establishes that:

XI. Following the investigations carried out by the Chief Provisioner of Saúde, that Jesus Island was very far from this City, and only reachable by sea, and for these reasons less appropriate for the quarantine necessary for the new slaves; and in accordance that this is not strictly necessary for those who arrive healthy, with no symptoms of epidemics: I hereby declare, as states in §§ V. and VI. Of the Regulations that the site of the quarantine lazaretto will be from hence in Saúde, designated by the Chief Provisioner; and that when healthy slaves arrive there, they should be washed, dressed in new clothes, and given to their owners so they can sell them in their stores, while the sick or plague-ridden should remain for the time considered necessary 71

69 Alvará de 22 de janeiro de 1810. Ver Coleção de Leis do Brasil de 1810, Rio de Janeiro, Imprensa Nacional, 1890.
70 Arquivo Nacional, Série Saúde, IS42, Provedoria de Saúde. 1811.
The history of the 19th century in Rio de Janeiro city registers the existence of more than one lazaretto near Valongo, besides the one indicated by the Chief Provisioner. Some slave-owners refused to pay the 400 réis charged by the establishment in Saúde Bay and tried to intern the sick in other smaller and cheaper places. It is important to remember that it was other Africans, enslaved or freedmen, who had been here for longer, who cared for those who had been brought on the Atlantic route and administered medicine and provided the medical care which they considered appropriate. Often the art of curing bodies sickened by the difficult Atlantic Crossing combined with the mental preparation of these captives to enter the world of the the African Diaspora in the Americas, learning the language and customs. When it was not the prelude to the passage to the spiritual plane through death, ending thus in the New Blacks’ Cemetery, the Lazaretto provided a form of initiation into a new life as an enslaved person beginning to structure the ways of dealing with pain and the struggle for survival for those recently arrived from Africa.

In the course of the city’s transformations the Gamboa Lazaretto was demolished and its location destroyed. However the Lazaretto, was within the area of the Porto Maravilha Project and thus, IPHAN recommended that archaeological research should be carried out with the object of discovering its remains, just as research was carried out in Valongo Wharf and the New Blacks’ Cemetery, but unfortunately no trace of its existence was discovered in the research.

**PEDRA DO SAL**

In the 18th century, the viceroy, Marquês do Lavradio ordered that the disembarkation and marketing of enslaved Africans should only occur in the Valongo region. The choice of this region was not gratuitous, as the Valongo Bay was not only outside the área of Rio de Janeiro City but was also fairly isolated by the prominence of the hills that surrounded it. A Pedra do Sal or da Prainha was one of these limits. The double name has a meaning. Prainha was the little strip of coast between São Bento Hill, on which the Benedictine Monks had established themselves in the 16th century, and Conceição Hill, which enclosed the beach. A chapel dedicated to St Francis was established at Prainha and the warehouses and slave quarters, which initiated the urbanisation of the area, were built round it. This is why the rock, which delimited this stretch of the coast, was called Prainha. At Prainha, near morro de São Bento the city Salt Warehouse was built. The salt, which was a royal monopoly during the Portuguese Empire, would be landed in Rio de Janeiro at Prainha Bay. This activity ended up giving its name to the rock, which delimited this stretch of the coast, as Pedra do Sal (Salt Rock).

The importance for Rio de Janeiro City’s economy of the activity of disembarking and marketing of enslaved Africans in Valongo, in the 18th and 19th centuries, would demand the creation of better access routes to this stretch of the coast. Up to the early 19th century Valongo could only be reached by sea or by the Valongo path/road, which left Campo de São Domingos, crossed a swampy region and the narrow valley between the Conceição and Livramento hills, and reached Valongo Bay. An alternative access to the Valongo region was to cross Pedra do Sal. This access became so important, that steps were cut into the stone, to facilitate the climb. At the beginning of the 19th century, there were two flights of steps as we can see from Thomas Ender’s faithful rendering.

Only one of the stairways registered by Thomas Ender exists today, the other was destroyed when the stretch of Pedra do Sal that separated Prainha and Valongo Bays was demolished. The necessity to expand the trade in enslaved Africans and consequently create new links between the Valongo region and the city led to the rock being taken apart.

In the 20th century Pedra do Sal took on an important symbolic role for the Afro-Brazilian Religions and for the birth of samba as a musical genre.

**DOCAS D. PEDRO II AND THE NEW URBAN DESIGN OF THE VALONGO REGION**

Beside the Valongo Wharf, there is another space which retains aspects of the memory of resistance and the abolition movement. This is the Docas Pedro II building. When a young black engineer, son of the only person of African descent who managed to be a Councillor of the Brazilian Empire, projected and oversaw the building of a modern warehouse for coffee, the slavery of Africans and people of African descent was still in force. Following the demands of André Rebouças, responsible for the construction of the Docas Pedro II building and director of the company of the same name, it was the only building of this size to be built at that time without using slave labour.71 As an abolitionist who belonged to various anti-slavery societies, like Sociedade Brasileira contra a Escravidão (Brazilian Society against Slavery), a Sociedade Abolicionista (Abolitionist Society) and Sociedade Central de Imigração (Central Society of Immigration), he attributed this building with symbolic status in the fight to end slavery.

72 For more on the history of the father of André Rebouças, the only black councillor in Brazil during the imperial period, see GRINBERG, Keila. O Fadista dos brasileiros: cidadania, escravidão e direito civil no tempo de Antônio Pereira Rebouças. Rio de Janeiro: Editora Civilização Brasileira, 2002.
This is clear from the terms of the 1868 concession contract proposed by engineer André Reboçou to the imperial government for the building of the Docas Pedro II building. In the 8th clause, the contract requires that “only free persons may be employed in its service, who shall, furthermore, be exempt from conscription and dispensed from the national guard.” Formerly situated on the waterfront in order that the merchandise, which arrived by sea, could be unloaded straight into the building, it had a majestic façade, as we can see from the photograph (Figure 24).

The building, which exists to this day, is situated exactly in front of the Valongo Wharf Archaeological Site (Figure 60). The Docas D. Pedro II building was listed by IPHAN in 2016 in recognition of its symbolic importance in the plight of African slaves in Brazil.

Valongo after abolition

The abolition of slavery in Brazil in 1888 did not end the long connection of the surroundings of Valongo Wharf with African history and culture. The decades following the end of the transatlantic slave trade and the abolition of slavery saw nocturnal drumming in the houses of black families, often headed by women, accompanying religious celebrations in which the gods of African origin were dressed in new clothing. They maintained the powerful relation with Africa and the Atlantic which the wharf still represented, and were held in secret and harshly persecuted. Besides this, the houses of religious cults became places to welcome Africans and people of African descent who came from other parts of the country, especially from Bahia, in the 19th century, as mãe-de-santo (mother-of-saints).73 Carmem Teixeira da Conceição, known as Tia Carmem do Xibuca relates here:

There was one at Pedra do Sal, in Saúde, that was a house of Bahians and Africans, when they arrived from Africa or from Bahia. You could see the ships from their house, by that you could tell that there were people arriving from over there. (…) There was a white flag, the emblem of Oxalá, letting people know that there were people arriving. The house was on the hill, it belonged to an African. She was called Tia Dada and he was Tio Ossum, they would give them warm clothes, they would give everything until the person got themselves sorted. (…)

The famous João Alabá, a priest well-respected for his knowledge of his religion, lived and had his Candomblé Centre, in Rua Barão de São Félix, very close to what is now Rua Camerino (formerly Rua do Valongo). His very well-frequented house, which had been installed in 1886, was also the meeting place for the women who became popular leaders in the city centre and harbour region, known as tias (aunties).74 One of them was the famous Hilária Batista de Almeida, known as Tia Ciata,75 who had occupied the post of iyá Kekere (Little Mother77) in João Alabá’s Candomblé, and the aforementioned Carmem Teixeira da Conceição.

At the turn of the 20th century, the samba groups emerged, expressing resistance and affirmation of black culture round the Valongo Wharf region, and consecrating famous Brazilian personalities like João da Bahiana, who lived at Pedra do Sal. João da Bahiana, who was the son of Perciliana Maria Constança, known as Tia Perciliana – one of the daughters of Africans celebrated candomblé rituals in the Valongo region – took part in the drumming and singing sessions which originated samba, one of the most relevant artistic creations of people of African descent in the Americas. It was at this time that the Sociedade Carnavalesca, Familiar, Dançante, Beneficente e Recreativa Tira o Dedo do Pudim,

73 As mentioned earlier, this is the name of the priestesses of African-based religions in Brazil.
75 For more on this, see: ALMEIDA, Angélica Fferrareze. A tradição das tias pretas na zona portuária: por uma questão de memória, espaço e patrimônio. Master’s dissertation, postgraduate programme in the History of Culture, PUC-Rio, 2013.
76 Tia Ciata é também considerada por muitos como uma das figuras influentes para o surgimento do samba carioca, em função das reuniões festivas e musicais celebradas em sua casa.
(Carnivalesque, Family, Dancing, Beneficent and Recreational Association Take Your Finger Out of the Pudding) an association linked to the Rio de Janeiro carnival celebrations, emerged at Morro da Conceição – the hill which marks one of the limits of the former Valongo Beach. The harbour zone was also the dwelling-place, work-site and leisure area of the dockworkers, predominantly consisting of black men from the time of slavery to the present day, according to researcher and author Nei Lopes.78

However the African heritage was far from being considered a source of pride in the Afro-American culture of the time. The dominant scientific ideology then in vogue advocated the hierarchy of the human races and placed Africans and their descendants at the bottom. The black population’s traditional festive and religious celebrations were seen as manifestations of savagery or primitivism. The modernising and sanitising actions of the republican governments would be characterised by repressive policies towards black culture and attempts to conceal it.

During the President Rodrigues Alves government (1902-1906), the city was remodelled and the Valongo Wharf region was targeted for great transformations. Streets were widened and modern avenues opened, but the principal change was the building of a new harbour, which involved reclaiming new land, this time covering the Empress’s Wharf. The new Praça Municipal was covered with the black and white basalt paving known as pedras portuguesas (Portuguese pavement). Extremely common in Portugal, this kind of paving was introduced in Rio de Janeiro at this time and began to feature as part of the city landscape.

The neoclassical statues which adorned Empress’s Wharf were transferred to the recently constructed Valongo Hanging Gardens. Built in 1906, landscaper Luiz Rey’s project was constructed over a great protective wall in the former Rua do Valongo, now Rua Camerino, in land formerly occupied by the houses of the slave market. As part of Rio de Janeiro city’s modernising project, this romantic garden sought to reproduce the image of similar spaces in European metropoles.

Thus, as we have maintained, the region had been characterised by being densely populated, mostly by people of African descent, since the 19th century. This characteristic was maintained from Abolition throughout the 20th century. Already Afro-Atlantic by definition, this place became a black haven, with cultural and religious practices, founded on long lasting community bonds based on the remembrance of slavery and African ancestors.

The Valongo region, a central part of the cidade negra (black city) of the 19th century was also the initial mark for the constitution of an ample region known as Pequena Africa (Little Africa) from the beginning of the 20th century, in an expression created by the painter and samba musician Heitor dos Prazeres79. Lima Barreto80, a writer of African descent, referred to the ‘aringa africana’ of Valongo81 as a notable characteristic of the region. The city underwent transformations without losing this aspect, even though the successive embellishment, ordering and sanitising projects have occasioned changes and conflicts, which have often resulted in the eviction of inhabitants and repression of their cultural practices. As various forms of resistance emerged and were expressed in this area, Valongo became the backdrop for conflicts, like the revolta da Vaccina (Vaccine Rebellion, 1904), a popular movement of local residents in reaction to the compulsory vaccination campaign and the urban reforms which demolished their houses. The confrontation of the government forces and local residents, led by the famous Prata Preta – African descendant and activist of the rebellion – was in the harbour area near the Wharf. The principal scenario of the barricades of this revolt was Praça da Harmonia, where the street of the New Blacks’ Cemetery begins.

Figure 123. Valongo Hanging Gardens, Photo João Maurício Bragança.

79 Heitor dos Prazeres (1898-1966), Black musician and artist of popular origins, grew up in the city’s central region. He started work while still a child and took part in the first samba gatherings in Tia Ciata’s house. He is one of the founders of important associations of samba musicians (the “samba schools”) and became a well-known artist in adulthood, painting personalities and scenes of daily life in the popular areas populares of Rio de Janeiro.
80 Lima Barreto (1881-1922) was one of the most important Brazilian writers. Black of popular origins, he made his name for his critical regard vision of Brazilian society of his day. Great chronicler of Rio de Janeiro’s customs, Lima Barreto was a collaborator to various literary magazines and wrote romances which became references of national literature.
The construction of the new port brought other spatial and social realities to the occupation of the Valongo region, adding mixed-race people and poor whites to the powerful presence of people of African descent which has continued to this day through various generations.
Figure 127. Yasmin Freitas – Valongo Hill, 2010
Photo João Maurício Bragança

Figure 128. Sr. Renildo, last inhabitant of the Guardhouse of Valongo Hanging Gardens, 2008.
Photo João Maurício Bragança

Figure 129. Mr. Nato, of Afoxé Filhos de Gandhi, in the Valongo Hanging Gardens, 2008.
Photo João Maurício Bragança

Figure 130. Second-hand bookshop, in Dockers’ Square
Photo João Maurício Bragança
Santos, author of the process submitted to INEPAC, recalls some of the background to its inscription.

The Pedra do Sal region has a long tradition of sheltering black people from other states and other parts of the state of Rio de Janeiro who migrated to the capital city from the mid 19th century to after abolition. To quote Joel Rufino:

> ...was a place for workers who performed acts of worship there and also stayed there as intermediaries for those who arrived from Bahia, a kind of reception for those coming from Bahia. Slaves who were crippled when they arrived weren't sold but were just left there in the city. These are the people from Pedra do Sal.

Over time, all around this area a black community started to take root, partly made up of migrants from Bahia and other regions – freed men and women during the slavery years – and partly made up of descendants of slaves who went there in the first half of the 20th century. It became a place of residence and resistance, where African-based religions were worshipped, black artists would meet up, festivities were held and mutual assistance was given. The urban transformations in the dock area from the late 1800s to the early 1900s had a profound impact on the daily life of these people, who often reacted violently, but most of whom survived.

It is this long history of resistance that forged the community that now lives in the vicinity of Pedra do Sal and which today claims the status of quilombo (maroon community). Pedra do Sal Quilombo has already been recognised by Fundação Cultural Palmares, the Ministry of Culture entity responsible for Afro-Brazilian cultural policy in the country, and is currently being demarcated by the competent authorities. The Land Identification and Delimitation Report, (RITD) which recognises the legitimacy of the claims of the Pedra do Sal Maroon Community Association (ARQPEDRA), unequivocally links these people's claim to the history of the region. In an academic article by the historians responsible for the report, in which they make reference to this report, they reinforce the historical significance of the area:

> ...was used today in Brazil encapsulates the struggle for land by low-income black communities who have traditionally occupied lands linked to their history as a social group and therefore their identity. This struggle for land intensified after the Brazilian Constitution of 1988 was ratified, article 68 of which states that “Definitive ownership is recognised to the remaining members of the quilombo communities that are occupying their lands, and the state shall issue them with the respective deeds.”

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**PEDRA DO SAL QUILOMBO**

One of the representative elements of this history which has gained increasing political and cultural importance recently is the recognition of Pedra do Sal Quilombo, near what remains of the former Prainha quarry. Pedra do Sal, which until the early 19th century separated Valongo beach from the rest of the city, has been listed by the state cultural heritage institute, Instituto Estadual do Patrimônio Cultural (INEPAC), since 1984.

Its recognition as a state cultural monument came about as a result of the combined work of Rio-based intellectuals and black activists at the time when the vice-governor and secretary of culture of the state of Rio de Janeiro was anthropologist Darcy Ribeiro (1922-1997). Historian Joel Rufino dos Santos, author of the process submitted to INEPAC, recalls some of the background to its inscription.

> I knew of the history there in the centre, the importance of Pedra do Sal, and the Brizola government was after a cultural landmark based on the understanding that culture isn’t just fine words and fine arts. Culture is community heritage. This was the government’s political idea. So then, I or Italo [Italo Campofiorito, advisor to the vice-governor and secretary of culture, Darcy Ribeiro, during the state government of Leonel Brizola (1982-1986)], I can’t remember who, went and said, “Look, Darcy, if you take a walk around Rio you’re going to come across dozens, hundreds of black historical monuments, community heritage of black people, workers”. The way Darcy was, you didn’t have to say much. You just said a couple of words and he would already be on board. “OK, tell me about it!” “Look, there’s Pedra do Sal, which used to be this and that, it represented this and that...” And it was listed! He immediately took charge of having it listed by the state.**

82 **Annex 5**

83 Quilombo is a word of Bantu origin. It was brought to Brazil by speakers of central African languages who arrived as slaves, and is related to the idea of a refuge, or warrior encampment. Kabengele Munanga, anthropologist and professor at the University of São Paulo, has said of the term, “Its presence and its meaning in Brazil have to do with some branches of these Bantu peoples, whose members were enslaved and brought to these lands. The groups in question are the Lunda, Ovimbundu, Abundo, Kongo, Imbagala, etc., whose lands are in Angola and Zaire.” (Origem e histórico do quilombo na África. Revista USP, São Paulo, dez1995/fev1996, p.57.) In Brazil, quilombos were historically places where groups of runaway slaves would hide and fight for their survival. Today, those who claim to be remnants of these communities and their descendants – who call themselves contemporary quilombolas – have various forms of organisation and dwelling places. And although many are linked to the history of slavery, many originate from the post-abolition period. The essence of the word “quilombo” as it is used today in Brazil encapsulates the struggle for land by low-income black communities who have traditionally occupied lands linked to their history as a social group and therefore their identity. This struggle for land intensified after the Brazilian Constitution of 1988 was ratified, article 68 of which states that “Definitive ownership is recognised to the remaining members of the quilombo communities that are occupying their lands, and the state shall issue them with the respective deeds.”

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Figure 131. Samba Day at Pedra do Sal.

Photo João Mauricio Bragança, 2 December 2014.
When slavery came to an end in the late 19th century, the black territory around Pedra do Sal was still visible; it was there that the first carnival groups were formed, and houses were established that sheltered new arrivals both materially and spiritually, former slaves in search of a better life in Rio de Janeiro after abolition, as well as large black workers’ organisations at the docks.

Today, threatened with expulsion from the area, the “Pedra do Sal Maroon Community” group claim to be the legitimate heirs of this cultural, tangible and intangible heritage. Although Pedra do Sal is already inscribed on the tangible heritage list of the state of Rio de Janeiro, they want to turn its physical and symbolic space into a meeting and celebration space for people of African descent from the region: a place for the memory of samba, candomblé and the black introduction. Every 2 December, the group from the Pedra do Sal Quilombo celebrate this history and memory at Largo João da Baiana Square by washing the stone (a symbolic rite of cleansing), dancing and singing samba and hearing the experiences of old dockworkers. They celebrate their historical continuity in the region.

The reference area of the Pedro do Sal Maroon Community Association is large and contains some important symbolic and territorial landmarks identified with black memory and the history of black people in the dock area of Rio de Janeiro between Largo de São Francisco da Prainha and Morro da Saúde: the territory of the African slave market, Valongo; the New Blacks’ Cemetery; the movement of the docks and its former warehouses, and Pedra do Sal.86

In the early 1950s another association strongly marked by African culture also sprang up in the region near Valongo Wharf, called Filhos de Gandhi (Sons of Gandhi). Its origins are linked to the creation of a similar group, founded a few years earlier by dockworkers from Bahia, most of whom were Africans and people of African descent who followed Afro-Brazilian religions like candomblé. However, Filhos de Gandhi in Rio was not an offshoot of its Salvador namesake; it was created on the initiative of dockworkers in Rio de Janeiro, albeit inspired by the Bahian example. Its form of expression became known as afóxe, a word of Yoruba origins that has come to designate any kind of street carnival with verses in ijexá, a local variant of the African tongue88. It is named after the Indian leader, Mahatma Gandhi, for his observance of non-violence and peace, principles that lie at the heart of the work of Filhos de Gandhi, who wear white in all their celebrations for this very reason. Their headquarters are on what used to be Rua do Valongo, now renamed Rua Camerino, opposite Praça dos Estivadores.

The Valongo region has always been the backdrop for social struggles, such as the Vaccination Uprising of 1904 and the dockworkers’ union, which was active in the area and home to many of its most important leaders. The historical importance of this union, most of whose members were of African descent, marked the whole of the twentieth century until the military dictatorship (1964-1985), when it suffered severe repression. A union member and well-known community leader in the Valongo region, Antônio Machado, explains more about this part of its history:

Because in the 1964 coup d’état the first thing the military government did was to hunt down the union leaders, mainly the dockworkers’ union, which was a national and international reference for Brazilian trade unionism at the time. And the dockworkers’ union, together with other unions in the dock area, operated in the same way that unions operate today in ABC Paulista [an industrial area in São Paulo state]. Everything was led on a national level to enable interaction with other countries, which

Another aspect of social life in the Valongo region

One of the oldest institutions in the Valongo area still in activity, which presents another revealing aspect of the diversity of cultural expressions in the area, is Sociedade Dramática Particular Filhos de Talma (Filhos de Talma Private Drama Society), the first drama school in Brazil, created by workers from the region. Founded in 1879, it was a drama school and venue for social events, festivities and artistic productions until the 1980s. According to local residents and frequenters of the club, it is a strong cultural pillar, promoting debates, music, literature, drama and poetry. Today it is the meeting place and headquarters of Prata Preta, a carnival group named after the black leader of the Vaccination Uprising which parades in the district of Saúde87. The anniversary of its founding made the pages of a 1951 newspaper:

Founded in 1879 by a group of labourers to spread the dramatic arts, it has never deviated from its initial purpose, which, after all, is its very raison d’être.89

Figure 132. Drama production on Pedra do Sal, Black Awareness Day, 20 November 2014
Photo: João Mauricio Bragança


87 Very near Valongo, inside the buffer zone.

88 A Noite newspaper, 23 April 1951, p.6.

89 Ijexá was most likely the Yoruba dialect spoken in Ijesha and surrounding areas in the southwest of contemporary Nigeria, from where Africans were brought to Brazil, especially in the 19th century.
were more advanced on a trade union level. These leaders were hunted down and the quality of life in the district was eroded so that other leaders wouldn’t take their place, so that people would want to leave, forcing people to leave.93

Although this region has always been remembered as the cradle of African culture in Rio de Janeiro and harbours places of memory that have set the course of Brazilian history, it fell into decline in the second half of the twentieth century as the dock warehouses were gradually put out of use. The first sign of an about-turn in this situation came in 2009, when the municipal authority began a big urban redevelopment project for the dock area, renamed Porto Maravilha. This project draws on urban development and environmental principles to propose new uses for and ways of occupying the area, for enhancing the value of its tangible and intangible heritage in order to foster integration and social inclusion. Working with the goal of substantially raising the number of residents in the area, the project seeks to break away from the view of the city centre as only a place of work. Today, a significant number of people with a history of occupation going back several generations live in the centre and surrounding areas91, 42% of whom are home owners.

Based on property and commercial plans for the region, some calculations forecast a significant increase in the number of residents, which is expected to reach 100,000 people by 2020. The infrastructure envisaged for the area is comprehensive: more public utilities, new public spaces, a restructured road network and reviewed urban development models. The result is that the revitalisation of the area surrounding Valongo Wharf is reshaping not just its occupation, but also the whole structure of local urban mobility, with impacts throughout the city.

3. JUSTIFICATION FOR THE INSCRIPTION

INTRODUCTION

One of the fundamental rights of human beings is their right to memory. This does not mean just being free to declare and record one’s own history, but to obtain social recognition of this history. Memory is the raw material for the constitution of social identity, and respecting it is therefore a way of assuring the integrity of the human beings whose very sense of existence and community is grounded in it.

Owing to its exceptional and representative character, the Valongo Wharf Archaeological Site, as Brazilian Cultural Heritage, is a material and immaterial symbol of the memory of African Slavery and the cultural legacy arising from it. It is the notably intact physical expression remaining of a society and its spiritual and material culture. Item 3.1a “A Brief Summary” will present the resumed of the factual information and the quality of the archaeological site in question. Its recognition as universal cultural heritage grants this right to the Brazilian African Descendant Population and by extension, that of the whole of the Americas and the Caribbean, in the context of reparation policies for centuries of slavery and racial segregation.

Valongo Wharf is a tangible symbol of the memory of African slavery and the cultural legacy arising from it. Recognising it as world heritage means granting the people of African descent in Brazil – and by extension the whole of the Americas – this right, based on the understanding of policies designed to make reparations for centuries of slavery and racial segregation.

The United Nations has declared the ten-year period running from January 2015 to December 2024 as the International Decade for People of African Descent. It is hoped that through multiple actions throughout this long term celebration, a better understanding of the role of people of African descent in the development of human societies can be forged, thereby encouraging respect for African cultural legacies. This decade symbolises the will of the international community not to allow the tragic history of African slavery, with the indelible marks it has left on relationships between people from different parts of the world, to be forgotten. It further aims to create opportunities for reflection about the discourses and factors that led to the deportation and dehumanisation of millions of human beings94. The proposed inscription of Valongo Wharf on the UNESCO World Heritage List is a significant contribution by Brazil towards meeting the goals of this decade.

Besides being a place of memory of the transatlantic slave trade, Valongo Wharf Archaeological Site also constitutes a unique place where the culture of people of African descent has flourished for two centuries. The tangible remains that reinforce the symbolic nature of the wharf are the living signs of the tragic history of the forced captivity of men, women and children shipped from Africa and their descendants. In its historical fabric, Valongo Wharf combines different features that highlight inhumane practices while also expressing the humanity, creative life force and capacity to resist of a black population who once lived and still live in its vicinity, and for whom it is a symbolic space of cultural affirmation.

Brazil was the final destination of over 40% of the Africans forcibly removed from their homeland and sold as slaves in the Americas, and 60% of these disembarked in Rio de Janeiro. A great many landed in the Valongo region between the last quarter of the 18th century and the end of the third decade of the 19th century.93 The stone wharf, the main tangible element of the Valongo Wharf Archaeological Site, built as of 1811 and rediscovered in 2011, is a complete, authentic record of this long and tragic episode in the history of humanity. The archaeological site therefore constitutes the most important and striking tangible evidence of the arrival of enslaved African people to the Americas, and a powerful living symbol of this history.

One of the key concepts for understanding Valongo Wharf Archaeological Site is that of the "Atlantic world". This concept sees the Atlantic as representing the connection between Africa (including its interface with the Indian Ocean) and the Americas and Europe, with the toing and froing of people, merchandise, ideas, technologies and knowledge. For over 300 years, from the 16th to the 19th century, the traffic of Africans to the Americas was in fact what drove this Atlantic world (Figure 134).

93 SILVA, Alberto da Costa. Opening speech (...). Also, according to the Atlas of the Transatlantic Slave Trade, edited by ELTIS & RICHARDSON and published by Yale University in 2010, Rio de Janeiro was the most important port of entry of slaves from Africa throughout the history of the transatlantic slave trade (p.265).

90 From an interview with Daniela Yabeta.
91 Alongside the centre, this includes the districts of Saúde, Santo Cristo, Gamboa, Caju, São Cristóvão and Cidade Nova.
In the Trans-Atlantic Slave Trade Database⁴⁴, which is frequently updated, the number of enslaved Africans shipped to the Americas between 1501 and 1867 is calculated as being around 12,521,533, of whom 10,702,656 are believed to have disembarked in the New World after surviving the hardships of the crossing. Over this period 4,864,373 enslaved Africans reached the Brazilian territory alive, brought in by slave ships. 305,326 reached the United States. 3,883,195 disembarked in the whole of the Caribbean (including continental Dutch dominions). 1,292,912 in Spanish America. Thus, according to this database, Brazil received a little more than 45% of all the enslaved Africans who arrived in the Americas alive.

According to the Slave Trade Database, 2,263,913 Africans, of a total de 4,864,373 shipped by force to Brazil, were landed in Rio de Janeiro region, which gives some idea of the volume of the slave trade to this city, the main port of entry for south-eastern Brazil. 966,165 captives arrived between 1774, date when the disembarkation area of Rio was transferred to the Valongo region, and 1831, when the wharf stopped receiving enslaved Africans. According to historian Claudio Honorato, “from the 18th century, Rio de Janeiro became the biggest importer of African labour in the Americas and a major hub for their distribution throughout Brazil.”⁵⁵ It was the port of entry for hundreds of thousands of Africans, some of who stayed and others of who were sent on to other areas of the southeast, central-west and south of the country.

The Rio de Janeiro harbour operated as a connection not just with inland parts of the country, but also with other ports in the continent, like Montevideo and Buenos Aires, joining a complex network of maritime routes often taken by vessels of different origins transporting thousands of slaves from Africa. Valongo Wharf Archaeological Site is the tangible heritage that encapsulates the complex relations of the slave trade, which involved Africa, the Americas and Europe. This of itself demonstrates its outstanding universal value as a place of memory and as world heritage.

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The stories of hundreds of thousands of human beings associated with this heritage have transcended the time when the place was still being used for the purpose for which it was built. These stories have crossed the centuries and reached the current day still intact in the cultural legacies and identities of those who recognise the wharf as a place of arrival in a new world and a place for the creation of tangible and intangible forms of survival.

**Sensitive Heritage Site**

One of the defining features of the history of African slavery is the violent and inhumane treatment of its victims. The slavery of African people and their descendants is further compounded by racism expressed as an ideology, present in the descriptions and contents of sources from the time, which portrayed black people as inferior so as to justify such practices.⁶⁶

The warehouses where the newly arrived captives were displayed and sold were near Valongo Wharf, as were the quarantine lazaretto, where the people taken ill during the terrible voyage were kept, and the New Blacks’ Cemetery. In other words, this whole area is a complete set of sites of memory that relate to aspects of pain and survival in the history of our forefathers.

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⁴⁴ Available at www.slavevoyages.org, which provides data, maps and past research.
⁶⁶ Not only while Valongo Wharf was used, but throughout the nineteenth and into the twentieth century.
The widespread, intensive presence of African slavery in the western world across large physical spaces, times and cultures is expressed in objects and monuments and in the many extant documents that have become primary sources for understanding this long history. However, the evidence of the history of African people subject to captivity goes beyond the limits of tangible and written culture and is conveyed in different aspects of social memory and the expression of cultural practices and traditions in societies in the Americas.

The history of African slavery in the Americas is a past that impinges on the present day, however much effort may have been made to distort it, erase written references, destroy documents or erect new buildings on its physical remains. This memory is impregnated in the Portuguese that is written and spoken in Brazil, in the accounts of enslaved descendants of African people, in the multiple religious practices, in the festivities and events that mark different expressions of resistance, in leisure and marital bodily practices, in songs and in the poetic lyrics of composers and writers who have made new sense of these memories and narratives, and it is ever present in the struggle of underprivileged groups, mostly of black people.

As already mentioned, there were commercial buildings in the area surrounding Valongo Wharf where the “new blacks” were bought and sold in the 19th century, where newly arrived Africans mingled with Africans who were already living in the city and their direct descendants, many of whom were themselves employed directly or indirectly in this trade. The Valongo area was one of the places where slaves had a better chance of getting paid work loading, unloading and distributing merchandise. It was a place where slaves and freedmen circulated in a constant coming and going, where Africans of different origins would meet and mix, comparing their similarities and differences. And in their sights turned to the ocean they discovered their common history. The wharf had been their port of entry, but it could also be their port of return, a window onto the sea and thence to Africa.97

A succession of civil works to embellish, organise and sanitise the city produced changes and clashes, as they often involved expelling local residents and repressing their cultural practices. Different forms of resistance also emerged and were expressed here, and Valongo became the stage of many conflicts. New migrants arrived, and impoverished white and mixed-race people joined the local inhabitants and blended in without the place ever losing the marks of its African inheritance. On the worn stones of the wharf, people of African descent today pay tribute to their forefathers in a symbolic cleansing of the wharf, while at nearby Pedra do Sal, young people sing sambas about abolition and the black presence. Even today this story of interference is interwoven with the struggle for rights.

For all these reasons, Valongo Wharf Archaeological Site is a place where history is materialised and condensed in living memory.

97 KARASCH writes in the opening of the first chapter, “On the street corners or at work, Africans would daydream about their past lives on the banks of the Zaire or Zambezi rivers. They played musical instruments from Africa and worshipped the ‘old gods’. Even after years living as slaves in Rio, they dreamed of returning to Africa, like the carpenter who built his house facing the ocean and Africa.” (p.35)
merchandise, within a State slave economy. The wharf was created by means of the paving of a beach, known as Pé de Moleque (hand-cut stone) obeying the original slope of the beach, carried out with refined technique and efficiency, including the minute observation of the necessary drainage of the land. At the end of the pavement, where it met the waters of Guanabara Bay, it was finished off with a little ramp and steps. The characteristics, which emphasize its exceptional uniqueness, as refers to its material and immaterial aspects are revealed by the research carried out on the site.

The transatlantic trade and slavery of Africans in the Americas from the 16th to 19th centuries is a long and tragic process of huge importance to the history of humanity, which resulted in the cultural and ethnic multiplicity that is today indissociable from the national identities of the American continent. It is worth noting that around a quarter of all the Africans enslaved in the Americas reached the continent via Rio de Janeiro, making the city the port of entry of the greatest number of enslaved Africans and the biggest slave port in history.

The Valongo Wharf Archaeological Site besides being unique and exceptional from a material point of view – its main characteristic being a stretch of beach paved with hand-hewn stones which served to receive thousands of enslaved Africans during the diaspora – was built by a Public Authority and bears witness to the state sanctioned slave regime of the time. The site represents an unequalled and exceptional moment of Afro-Brazilian and Afro-American cultural formation, following a. Around the wharf and linked to it, for functional reasons and from the contact which it represented with Africa and the Atlantic World, Africans and their descendants initiated cultural practices which came to be incorporated in the black universe of the Americas as marks of origin. Among these elements are samba, the African-based religions and capoeira groups.

Valongo Wharf Archaeological Site therefore constitutes the most outstanding tangible remains of the trade in enslaved Africans in the Americas, a tragic moment of the history of humanity which happily no longer exists, but which deserves to be permanently remembered so that it will never be repeated.

Criterion VI: to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.

The Valongo Wharf Archaeological Site is intrinsically linked to the traditions, ideas and beliefs, which were born, flourished, resisted and remain to this day. It thus creates a fundamental reference for the understanding of the history of the African Diaspora in the world and its expressions of identity, which have now become part of the black cultural heritage of the Americas. As a space in which occurred a long, intense and permanent contact with the Atlantic World, the people who moved around the wharf became active subjects in the interchange of ideas and visions of the world, which circulated there. Today the Valongo Wharf is recognised, as a place of memory and its vicinity has become the arena for various manifestations celebrating African heritage on a regular and ongoing basis.

Valongo Wharf Archaeological Site is also a prime example of what has come to be known as a “sensitive heritage site” – ones that awaken memories of painful and traumatic events and which deal with the history of episodes and broader processes of human rights violations. It is the place in whose surrounding areas stood the warehouses where the recently arrived captives were put on display and sold, the lazaretto where those who arrived sick after the terrible journey were kept in quarantine and treated, and the New Blacks’ Cemetery, final resting place for those who did not survive the rigours of the crossing. In its tangible remains, Valongo Wharf Archaeological Site encapsulates a set of memory references bound up with aspects of pain and survival in the history of the forefathers of people of African descent alive today, who sum over half of the Brazilian population and have made an indelible mark on the societies of the Americas. For its sheer magnitude, it is the most remarkable place of memory for the African diaspora outside Africa.

Besides its connections with the African continent, which sometimes extended to the Indian Ocean by the trade routes to India, Rio de Janeiro harbour, with Valongo Wharf as its disembarkation point for the slave trade, was also permanently linked to the region of Rio da Prata, in the South of South America. Frequently ships, with Africans brought from their home continent, left Rio de Janeiro harbour for these regions, sometimes connecting with land routes, which took them to more interior regions. The Valongo Wharf network extended even to the areas of the Prata Region, economically dependent on slave labour.

3.1c. STATEMENT OF INTEGRITY

The Valongo Wharf Archaeological Site reveals the remains of the most important landing site of enslaved Africans in the Americas, which makes it unique as far as this aspect of the transatlantic slave trade is concerned. Built as of 1811, the wharf was essentially a section of beach that was paved over using irregular flagstones, accompanying the natural contour of the terrain. For the two decades it was used, this paved section of Valongo beach was one of the mainstays of the regional, national and South American slave reception system. It is fair to say that a significant portion of the Africans taken forcibly to the New World would have set foot on the stones of Valongo Wharf. According to data retrieved from the Slave Trade Data Base, 966,534 African
Captives were unloaded in the southeast of Brazil at the time when Valongo was the main landing place in the region.102

Situated in the dock area of Rio de Janeiro, Valongo Wharf Archaeological Site occupies one side of Praça Jornal do Comércio square, and is bordered by Avenida Barão de Tefé, Rua Sacadura Cabral, and the perimeter wall of Hospital dos Servidores do Estado, at number 178, Rua Sacadura Cabral.

After the site was researched in 2011, the most representative portion of the wharf was left open to reveal the evidence of its outstanding universal value. Some small parts of the site were removed to make way for infrastructure developments, but this does not in any way compromise its integrity or interpretation, as required by the entity that authorized the research. The authorities’ decision to keep the archaeological remains open and on view to the public in the city setting was designed to enhance the visibility of the heritage and to encourage further archaeological research.

The observation window to the site was conceived and introduced in 2012 with the aim of showing visitors all the different changes that part of the city has undergone over the years. However, as reflections about the site and its social and academic significance have matured, its administrators have reached the understanding that the original concept merits review. As such, it is hoped that within three years, plans will have been drawn up to allow new interventions to be made at the site and its surrounding area.

The area of the wharf that is open to view demonstrates the great integrity of Valongo Wharf Archaeological Site and shows that it is indeed complete – meaning that all the elements that convey its outstanding universal value are intact and in place. The site is in a more than satisfactory state of conservation; indeed, it is practically intact, and is not subject to any significant negative environmental or human impacts. Although it remained buried for 168 years, its architectural and archaeological structure has suffered little material damage, and this only took place because of recent urban redevelopment works. Its integrity also expresses its intangible values, rekindled when it was revealed in the excavations and evidenced now in the section left open and maintained for viewing, spawning a spate of new cultural activities in the vicinity and reinforcing the city’s links with its past.

The artefacts retrieved during the archaeological dig form a significant collection that bears witness to the presence and coexistence of different African peoples and people of African descent in the area where the site is situated. This collection will be put on exhibition in the museum to be set up inside the Docas Pedro II building, near the archaeological site.103

Before the remains of the wharf could be displayed at the site, a number of consolidation and conservation measures had to be made to its structures, which are described in item 5.d. The on-going adoption of these measures has been instrumental in assuring the conservation of the site, warding off any threats to its integrity.

The archaeological remains of the wharf on display are large enough to give a perfect understanding of how the stone wharf for slave ships was built. The fragments from the back of the Empress’s Wharf are evidence of transformation processes designed to wipe out anything that could link the place with the tragedy that was the transatlantic slave trade. In the current plan, the threats from future urban developments are mitigated by measures designed to ensure the traditional communities continue to live in the vicinity, as described in item 5.e.

The revitalization and redevelopment of the area between the archaeological site and the sea will allow a greater appreciation of the archaeological remains by local residents and visitors to the city. Low-impact mobility projects, especially the light rail transit system, which recently entered service, and the network of cycleways are designed to attract more visitors. In order to meet the recommendations of the World Heritage Committee, measures to effectively link up the docks and the archaeological site – now 344 metres inland because of successive land reclamations – will be studied by the Municipal Department of Culture with the aim of finding ways of integrating the site to the light rail transit system at the Olympic Boulevard, which runs alongside the docks along Guanabara Bay. This will be done within no more than three years.

From the above explanation, it is clear that Valongo Wharf Archaeological Site has all the tangible and intangible facets necessary to express its outstanding universal value.

3.1.d Statement of Authenticity

The section of wharf on display at the Valongo Wharf Archaeological Site enables all the different man-made alterations made to Valongoinho cove – the portion of Valongo beach where the wharf was built – to be seen. The main feature is Valongo Wharf itself, which occupies 77.49% of the display area. The attributes of the site listed in this dossier (item 3.1.d) are visibly present and fully convey its outstanding universal value. The remains were uncovered during archaeological research authorized by the Brazilian heritage protection agency, thereby assuring its veracity and credibility. The extensive historical and documental investigations undertaken by the team responsible for putting together this dossier cover all the tangible and intangible aspects of the cultural asset in question, while expanding on and probing in greater depth its particular importance as a key physical remnant of the transatlantic slave trade.

We would stress that Valongo Wharf Archaeological Site is the most important physical remains of a landing site and of the trade in enslaved Africans in Rio de Janeiro in the eighteenth and nineteenth centuries. Further, it constitutes the only preserved remains of a landing wharf for enslaved Africans in the whole of the Americas.

Protected from the elements for 168 years after being covered over, first for the Empress’s Wharf and then for Praça Municipal square, the Valongo Wharf Archaeological Site contains the conserved material remains necessary to authentically express its outstanding universal value. The site encompasses the landing slipway connected to the wharf, built as of 1811 and conserved almost in its entirety, as well as remains of the Empress’s Wharf, built on top of Valongo Wharf in 1843.

The form and design of the landing slipway of the slave wharf are still intact, including remnants of the water drainage system and the paving design of irregular cobblestones, known in Brazil as “urchin’s footsteps” (pé de moleque), a local construction technique widely used in the eighteenth and nineteenth centuries. Meanwhile, the archaeological remains of the Empress’s Wharf allow us to understand its design, formed by a layer of newer and more modern parallel paving stones, a wall and a pier made of big blocks of stone.
The paving of both wharfs is made primarily of granite, which is widely available in the Rio de Janeiro area and is a feature of the city’s historical buildings. The structures have not been rebuilt or altered in any way, which makes the archaeological site an intact material expression of the wharf where enslaved Africans disembarked as of 1811.

The wharf ceased being used as a slave landing site in 1831, but continued to be used to load and unload goods. With the rediscovery of the wharf, the archaeological site has taken on a new function as a monument that bears witness to part of the African diaspora.

The context of the slave wharf and the Empress’s Wharf changed when a new port was built at the beginning of the twentieth century, which partially altered their original setting, moving them away from the waterline. This means that Valongo Wharf is no longer at the sea’s edge. However, the whole urban landscape of the buffer zone maintains the characteristic one- and two-storey houses that have always been a feature of Rio de Janeiro dock area. It is this relationship that provides the context for the archaeological site as part of the dock area and slave market, with its trade in enslaved Africans and people of African descent.

Valongo Wharf Archaeological Site is imbued with historical and spiritual values. Besides the importance of being the only material remains of a slave wharf at the biggest slave port in the Americas, there is yet another relevant aspect which grants it authenticity, substantiated in the symbolic reappropriation of the wharf by the local people, especially those of African descent. Valongo Wharf has been appropriated as a place of memory of the pain caused by slavery and a celebration of the African contribution to the construction of the Brazilian nation. This retrieved significance means Brazilian society has had to recognise certain intangible attributes which are being translated in cultural processes that are gradually bringing about the resignification of the site.

The most visible expression of this reappropriation is the symbolic washing of the wharf organised by priestesses of Afro-Brazilian religions. Taking place since 2011 on the first Saturday of July in honour of African ancestors, it is part of the official calendar of events in the city, and involves local residents, members of different movements organised by people of African descent and the public in general. There are also a number of events held in November, the month in which Black Awareness Day is celebrated in Brazil.

Valongo Wharf is an architectural structure and an archaeological site. It was built of cobblestones (pé-de-moleque) along a beach and had some steps and a short slipway leading down into the sea. It was designed and built to receive the smaller vessels that brought the newly arrived Africans who had already passed through customs onto the mainland. Valongo Wharf was a key element of the system set up officially by the Brazilian imperial government to receive and trade in enslaved Africans. Its form and function make it a unique remnant of its kind in the Americas. The fact that it was built demonstrates the authorities’ intention to improve the process for landing the human cargo. The process of paving over the beach may sound relatively simple, but it was not done by reclaiming land or by landfill, as was normally the case, but by paving directly over the sand of the beach itself, following its natural contours. Those responsible for building this structure would have needed complete mastery of the techniques required for kind of paving.

3.1.e Protection and Management Requirements

The Valongo Wharf Archaeological Site area and its buffer zone are protected on the municipal, state and federal level. The protection of the outstanding universal value of the Valongo Wharf Archaeological Site is assured by the following legal instruments:

• Federal law no. 3924 of 26 July 1961, known as the Archaeology Law. The remains of Valongo Wharf and the Empress’s Wharf are inscribed as an archaeological site through their inclusion in the National Register of Archaeological Sites on 25 April 2012. According to the Brazilian constitution, the national heritage protection agency, Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN), is responsible for their protection. The Archaeology Law also covers other archaeological sites in the buffer zone.

• Federal directive 135 of 13 March 2013 protects the architectural and urbanistic heritage of the Morro da Conceição community, some of whose housing is controlled by laws that restrict the height of buildings around federal listed sites.

• Municipal decree no. 22872 of 7 May 2003 requires archaeological research to be done during any urban intervention. It was thanks to this decree that the archaeological research was done in the Valongo area, whose most significant find was Valongo Wharf Archaeological Site.

• Municipal law 971 of 4 May 1987 and municipal decree 7351 of 1 January 1988 created a Cultural Protected Area in the districts of Saúde, Gamboa and Santo Cristo (Área de Proteção do Ambiente Cultural dos bairros da Saúde, Gamboa e Santo Cristo, APAC SAGAS). Instituto Rio Patrimônio da Humanidade (IRPH) is the institution responsible for managing protected areas of this kind in the city.
management plan.

The Rio de Janeiro city hall has put Companhia de Desenvolvimento do Porto do Rio de Janeiro (CDURP) in charge of managing the site, for which purpose it ensures it is adequately funded. A consolidation and conservation plan has been drawn up, which is currently being rolled out. The main threats identified have to do with weathering, controlling the groundwater level and vandalism. To address the first two problems, a system of pumps has been installed to pump away rainwater and seawater. As for vandalism, the management plan contains permanent security measures for the site.

To a large extent, the good management of the site means involving the local people and the city’s residents as a whole. Initiatives to raise its profile have been prepared on an ad hoc basis, as have broader initiatives by civil society. The partnership between the public authorities and society has yielded the creation of the Historical and Archaeological Circuit Celebrating African Heritage and a number of events that have been included in the city’s official calendar, including the above-mentioned symbolic cleaning of Valongo Wharf. These again underline the importance of the site as a memorial of the African Diaspora.

It is impossible to consider the conservation of heritage of outstanding universal value without protecting the population that have shaped this region since the 19th century. An agreement signed by CDURP and SEBRAE/RJ (a service providing support for small businesses) in 2011 is planning actions to empower and train local people. These actions invest in the perspective of maintenance and reclassification of existing endeavours, already identified with and thus pertaining to the history of the site.

In view of the nature of the archaeological site, there are no threats or vulnerabilities with regard to its authenticity. Responsible tourism development policies are planned as part of the CDURP and SEBRAE/RJ agreement with a view to creating tourist itineraries, linking the evocative memory of the archaeological site with experiences of traditional trade activities and the region’s culture.

The actions designed to ensure the conservation and appreciation of the site will be overseen by a management board to be set up by the Rio de Janeiro city government and to be chaired by a representative of the Special Department for the Promotion of Racial Equality Policies (Coordenação Especial de Promoção das Políticas de Igualdade Racial, CEPPIR), IPHAN and the local authority, through IRPH and CDURP, have undertaken the long-term commitment to protect and manage the site through existing legal instruments (cited above) and guidelines set forth in the management plan.

### 3.2 Comparative Analysis

In order better to understand the significance and symbolic potential of a site like Valongo Wharf Archaeological Site and its surrounding area, it is essential to think about how places with similar features – conceptually speaking – have been constituted as archaeological sites and acquired the status of heritage properties.

For the comparative analysis, archaeological sites related to the history of African slavery in Brazil and the Americas and recognized as slave landing sites are considered. In the case of Brazil, the main archaeological sites related to the history of African slavery are also included. Alongside this, we have also included two major groups of sites inscribed on the UNESCO World Heritage List: a) ones in some way related to slavery, such as slave entry and exit ports, trade routes, or places where maroon communities settled; and b) ones recognised as sensitive heritage sites for the fact that their material remains embody the pain and fear of the human beings who spent time there, as well as their capacity to survive, making humankind remember the consequences of the denial of human dignity inherent to the process of slavery.

In both cases, the comparative analysis is perfused based on the historical and symbolic importance of these properties to the history of humankind. This is because material remans with comparable features are rare or non-existent in the Americas. The places involved in the slave trade often made use of ephemeral constructions of which nothing has remained, either because they gradually weathered away or because they were deliberately destroyed in a bid to wipe out the associated memories. In the case of properties related to violence against human beings, as the structures were erected in different historical circumstances and for different purposes, no constructive or morphological analogies can be drawn with the Rio de Janeiro slave port.

#### 3.2.1 Brazilian Archaeological Sites

Valongo Wharf Archaeological Site is one of 26,048 sites listed in the National Registry of Archaeological Sites (Cadastro Nacional de Sítios Arqueológicos, CNSA), maintained by the National Archaeology Centre at IPHAN (CNA/IPHAN), which is officially responsible for preserving Brazil’s archaeological heritage. The CNSA registry has a national footprint, and only 3,148 of the 26,000 sites listed are from the historical period, from 1500 onwards, and only 776 of these are in coastal municipalities.

**Figure 135. Heat Map: Distribution of Brazilian archaeological sites (December 2016).**

Source: CNSA/CNA/IPHAN.

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104 This figure and the other data presented in this section are from December 2016.
In view of the fact that the Valongo Wharf Archaeological Site could be defined as a “historical wharf/port in a coastal municipality”, it counts amongst a much smaller group of just 23 sites from the total of over 26,000 across the country (0.09% of all known sites).

However, of these 23 sites, Valongo Wharf is unique in its representativeness: no other site is made up of a beach paved over with cobblestones (uneven paving slabs) inside a bay. In an excellent state of preservation, it was strategically located to better fulfil its function of receiving new enslaved Africans to swell the official slave trade run by the imperial government.

3.2.2 Brazilian slavery-related archaeological sites

In recent years, there has been a considerable upturn in the amount of archaeological research of sites related to the African diaspora in Brazil. The aim of these investigations is to reveal and comprehend the most varied aspects of these groups of people and their material living conditions, opening up the scope for further reflections and understanding of the historical process of slavery.

Some of these archaeological sites registered in Brazil are presented here and compared to Valongo Wharf. They include a landing site, farms, slave quarters, maroon communities, a mine and burial sites.

The archaeological sites for the reception of enslaved Africans selected for comparison belong to the period of clandestine slavery, after the slave trade had been outlawed (i.e. after 1831). The absence of any registered sites from when the trade was legal is most likely because the landing sites would not have been paved and would therefore not have been preserved, or else they may have been built over, hampering their location.

The way these archaeological sites are compared with Valongo Wharf is by comparing the materials collected at them, which are used as comparison parameters. The comparison with farms...
and slave quarters is justified because these were places where groups of slaves would have carried out their normal everyday activities, while the maroon communities were where they expressed their resistance more explicitly. Meanwhile, the mining sites reveal evidence of the transfer of these groups’ technological know-how, showing that many of them had been skilled in metalwork in their homelands. Finally, skeletal remains from burial sites can yield information about burial practices, DNA to determine and confirm the origins of the individuals, information about possible diseases, their sex, age, eating habits, materials associated with them and other aspects.

**Wharf:**

After the slave trade was abolished in 1831, coastal towns far from the cities but near to areas where African labour was in demand started to make up part of a complex network involved in the clandestine transatlantic slave trade. The 1835 document partially reproduced below is proof that this took place, recounting a visit by the juiz de órfãos (civil servant responsible for the welfare of children with no parents or guardians) to an Argentinean slave ship called *Domingos* anchored off Ilha da Madeira island in Vila de Itaguay, Rio de Janeiro (Sepetiba Bay).

_Dear Sir. I feel obliged to inform you that when I was sailing past this island, I encountered the schooner named Domingos anchored in the bay of Ilha da Madeira; upon which schooner was the Frenchman (Poleir); who it is reported unloaded a group of Africans in this place (...) I urge you to seek further information on the matter... 29th January, 1835_ 105

According to Boccia and Malerbi (1977, cited in AGOSTINI, 2013, p. 84), the smuggling of enslaved Africans only ceased in the 1850s. Until then, clandestine landing sites were used up and down the Brazilian coast and the slaves were then secreted in the forest before later being sold on as seasoned slaves.

**Sai Ruins I, II and III and Sai House**

Few archaeological sites in Brazil stand comparison to Valongo in their function as a slave landing site in a bay in the nineteenth century. In the municipality of Mangaratiba, opposite Restinga da Marambaia (a protected area), there are four archaeological sites that form a complex for the landing of enslaved Africans called Sai Ruins I, II and III, and Sai House. The property had a clandestine landing site, which would have been used as of 1831.

The archaeological research in this area, which is still underway, is coordinated by Camila Agostini, and has unearthed evidence of the illegal landing of Africans. According to the oral history of local residents, it would appear there was also a graveyard for newly arrived Africans and a small canal inside it. The archaeological complex stands comparison with Valongo Wharf insofar as there are strong indications that the site was indeed a place where Africans were disembarked after the trade in enslaved Africans was outlawed in 1831. The archaeological site contains potential vestiges from a historical period when it was no longer legal to import slave labour. The number of Africans who were landed there was far lower than the number who disembarked at Valongo. Furthermore, there are no physical remains of a wharf, as there are at Valongo. The architectural structures are still covered with overgrowth. Essentially, there are ruins with some thick stone walls forming three housing units, one of which was a kind of depot with no internal divisions.
– SÃO FRANCISCO ARCHAEOLOGICAL SITE, SÃO SEBASTIÃO, SÃO PAULO

In São Sebastião, a town in the state of São Paulo, is São Francisco archaeological site, registered by a researcher called Wagner Bornal. The site was once the property of a tradesman, Joaquim José Pedro de Souza, and the remains are of especial interest due to the configuration of the buildings, which differ from the constructions normally found in farms in the southeast of Brazil in the nineteenth century.

The interpretation of the archaeological remains indicates the presence of a sugar mill and coffee plantation. At a slight distance from these ruins stand three buildings, each set about 50 to 70 metres from the others. Camila Agostini believes that their distance from the main complex suggests they were used for the smuggling and quarantine of new arrivals.

The foundations suggest three different uses, one of which being the most complex, for housing, a smaller square house with no internal walls, two large courtyards of tamped earth (...) and a single building divided into three rooms. (...) This is the building that seems most likely to have housed slaves...” (AGOSTINI, 2013 p.80)

The analysis of the documents contained in the research paper by Camila Agostini presents some information about the trader’s slaves, who were mostly from Africa. He had a modest number of slaves for a property with a sugar mill and coffee plantation. The author also suggests that the owner’s main source of income may not have been the production of commodities, but rather the reception and sale of slaves.

106 Sources researched by historian Aline Mazza in collaboration with Hebe Mattos, Marcos André Torres and Luis Claudio Symanski.
São Francisco Archaeological Site stands comparison with Valongo Wharf insofar as it was also a landing site, albeit for smuggled slaves, whom it received in far smaller numbers. None of the excavations at the site has revealed any kind of landing structure, unlike Valongo, whose wharf is intact. The number of materials related to the African diaspora retrieved in the excavations of the site is far lower than the number retrieved at Valongo Wharf. The objects encountered include some pipes, crossed fingers, and pan handles with phallic symbols.

GRAVEYARD:

– **Praça XV Slaves Graveyard Archaeological Site**

The Praça XV Slaves Graveyard Archaeological Site is situated in a public square in the historical centre of Rio de Janeiro, bordering on Nossa Senhora do Carmo church. In the seventeenth century, this land belonged to the Carmelite order, which, due to a high death rate, possibly because of a smallpox epidemic, assigned this land for the burial of the poor, including slaves.

The archaeological research and safeguarding of the site took place in two distinct stages dictated by the urban redevelopments undertaken by the Rio de Janeiro city government. The first stage took place in 1995 and was coordinated by Eliana Teixeira de Carvalho, followed by a later stage in 2016, prompted by the urban mobility developments made for the Olympics, coordinated by Maria Dulce Gaspar. In both stages, a considerable number of skeletons of Africans, some constituting primary burials (in their original resting place, with the skeletons anatomically intact) and others constituting secondary burials, meaning that they had been disturbed in some way, i.e. removed from their original resting place, breaking the anatomic connections of the skeletons.

The material culture relating to the site consisted of a high concentration of ceramics, European and India company pottery, pipes, glass, metal and animal bones. However, there were few finds related directly to the enslaved Africans, which is very different from Valongo Wharf, where a significant number of artefacts related to the African diaspora were retrieved.

– **São Gonçalo Garcia Cemetery Archaeological Site, Rio de Janeiro**

Archaeological research was undertaken in 2013 under the coordination of archaeologist Guadalupe do Nascimento Campos at the grave site connected to São Gonçalo Garcia church, whose chapel was inaugurated in the eighteenth century. The area is now in the premises of the Biblioteca Parque Rio de Janeiro state library.

A short distance from the church, on Rua São Jorge (now Rua Gonçalves Ledo), was São Jorge chapel, built in 1753 by a brotherhood of metalworkers, blacksmiths and forgers. One hundred years later, however, the simple São Jorge chapel was already in a rundown state, so in 1854 its congregation was transferred to São Gonçalo Garcia church and the two brotherhoods joined together, becoming known as the Brotherhood of São Gonçalo Garcia and São Jorge.
The practice of filing teeth was particularly widespread amongst groups from the Congo and Mozambique at the time of the slave trade to Brazil. As the slave population in Brazil contained a sizeable portion of people originally from this large Bantu area, this kind of identity marker can be seen both on the bodies of the Africans in these graveyards and in the portrayals made by foreign artists in Brazil in the nineteenth century.

The collection of artefacts relating to the African diaspora retrieved from the site is smaller than the Valongo Wharf collection, and there are no archaeological structures worthy of comparison.

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**Manguinhos Beach Graveyard Archaeological Site, Guanabara, Rio de Janeiro State**

In 1994, archaeologist Sheila Mendonça de Souza investigated a slave burial ground on Manguinhos beach in land belonging to Salinas Farm in the municipality of São João da Barra, Rio de Janeiro state. The site dates back to the eighteenth and nineteenth centuries, during the height of sugar production and the importing of slaves to the region to work on the plantations.

Eleven primary burials were uncovered in the excavations. One of these was identified from the soundings, while the other ten were uncovered during the excavations done in the second stage of the fieldwork. According to the lead archaeologist, the individuals in question were from “an underprivileged segment of society, possibly slaves” (MENDONÇA DE SOUZA, et. al., p.52).

The collection of artefacts relating to the African diaspora retrieved from the site is smaller than the Valongo Wharf collection, and there are no archaeological structures worthy of comparison.

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**Sé Church Archaeological Site, Salvador, Bahia**

The old Sé church (“Antiga Igreja de Sé”) in Salvador, Bahia state, was built in the sixteenth century, and served as a burial site – both inside the building and in the graveyard outside – from its inception until 1856. The archaeological research of the church, led by Carlos Etchevarne, took place from 1998 to 2001. Its initial objective was to identify the original structures of the building, but as this was done, a number of skeletons of Africans and people of African descent were also found together with remains of everyday objects, which prompted further reflections about the ethnic complexity of the city of Salvador.

In her doctoral research, Aurea Conceição Pereira Tavares studied burials containing beads of an African religious order. Her working hypothesis was that there were certain rituals associated with them that derived from the coexistence of different religions, as she explains in her text:

> The presence of African necklaces and beads in the burials, in holy catholic ground, bears meanings that indicate specific behaviours of the individuals, who recognised them as having spiritual value, which could be taken as a ritual addition to the official faith. (TAVARES, 2006 p. 94)

In numerical terms, the collection of objects of a religious nature retrieved from Valongo far exceeds the quantity of beads found at the Sé church site. At Valongo a far more diverse range of beads made of different materials was found. Finally, as this was a burial site, the physical structures bear no resemblance to those encountered at Valongo Wharf.
Maroon Communities:

– Serra da Barriga Archaeological Site, Quilombo dos Palmares, Serra da Barriga, Alagoas

Quilombo dos Palmares, a maroon community that formed in the seventeenth century in northeastern Brazil in a forest-covered mountainous inland area, has gradually come to epitomise resistance to slavery in the country’s history. Throughout that whole century, the members of the community – Africans, people of African descent and a few indigenous people who took refuge there – fought for decades against the forces of repression bent on wiping out the cluster of villages that formed the maroon community. They won several of these battles, but eventually their leader, Zumbi de Palmares, and his soldiers were defeated by a well equipped military expedition. It is told that he died either in the battle or that he took his own life rather than surrender. The history of Palmares maroon community is part of the mandatory curriculum at Brazilian schools and the date of Zumbi’s death has been adopted as Black Awareness Day in many Brazilian cities, where it is a public holiday.

Archaeological research provides an additional source of information upon which more in-depth analysis and reflection about the memory and trajectory of the groups under study can be based. In 1992 and 1993, two researchers, Pedro Paulo A. Funari and Charles Orser Jr., did archaeological research at Serra da Barriga in Alagoas state in order better to understand what daily life in Palmares maroon community was like108 by investigating its material culture. “In both prospection campaigns, in 1992 and 1993, 14 archaeological sites were identified in Serra da Barriga, just one of which was from after Quilombo dos Palmares (...) over 90% of the 2,448 artefacts retrieved are made of pottery” (FUNARI, 1996, p. 9). In the excavations, considerable quantities of European Majolica pottery were found. Other significant finds were two stone axes (with their blades facing downwards) leaning against the edge of a pottery vase, encountered in situ, suggesting they were made of pottery. A trench was retrieved that could be interpreted as being used by the farm’s slaves. Some pipes and beads were encountered amongst the waste from the big house. Compared with Valongo Wharf, this site offers much fewer objects and very little that could be related specifically to the slave labourers.

Slave Quarters:

– São Joaquim Farm Archaeological Site, Pirenópolis, Goiás

São Joaquim Farm, in Pirenópolis, Goiás state, was researched by Luis Claudio Symansky. Two different areas in the slave quarters were excavated. In both areas a characteristic layer of a tamped earth floor was found. Below the floors, artefacts of different kinds were encountered, distributed unevenly: food waste, clothing, adornments, objects for the preparation, consumption and service of food, building materials, tobacco, weapons and multi-purpose tools kept by the slaves. Although a good variety of objects were retrieved in the excavations, the quantity falls far short of the finds at Valongo Wharf.

– São Fernando Farm Archaeological Site, Vassouras, Vale do Paraíba, Rio de Janeiro

The excavations of the slave quarters in the Paraíba Valley, Vassouras, revealed a significant quantity of materials that provide a better understanding of the daily life of the slaves working on coffee farms in the nineteenth century. The site was researched by Tânia Andrade Lima and was geared primarily towards potential refuse dumps. The excavation of the slave quarters revealed just building materials and fragments of roofing, nails and tacks. At other points in the property, little was retrieved that could be interpreted as being used by the farm’s slaves. Some pipes and beads were encountered amongst the waste from the big house. Compared with Valongo Wharf, this site offers much fewer objects and very little that could be related specifically to the slave labourers.

– Babilônia Farm Archaeological Site, Pirenópolis, Goiás

Marcos André Torres de Souza was responsible for the archaeological research of Babilônia Farm in Pirenópolis, Goiás, a sugar mill that operated in the nineteenth century, where around 150 slaves lived and worked between 1800 and 1850. The prospections done at the site have focused on the garden of the former big house and the slave quarters. Some artefacts linked to the daily activities of the slaves at the farm have been retrieved. Like the aforementioned sites, the collection of artefacts is not as large or varied as the Valongo Wharf collection. Furthermore, there are no built structures comparable to those found at Valongo.
MINING:

— Morro da Santana Archaeological Site, Mariana, Minas Gerais

Morro da Santana Archaeological Site is in the municipality of Mariana, Minas Gerais. During the colonial period, this region was known for its mines, especially for gold, which was mined largely thanks to African slave labour, especially in the eighteenth century. Some mine structures are still intact at the site, including a gallery of tunnels, vertical ventilation shafts, an aqueduct, a tank, pestle, crushers, etc. There are also some domestic and religious buildings, including a chapel, a cemetery, living quarters, stables, a mill, a barn, etc. The artefacts retrieved at the site include pipes, locks, scales and fragments of domestic utensils made of pottery. Although a large number of objects related to the slaves’ work in the mine were retrieved in the excavations, as well as some everyday objects, Valongo Wharf still yielded more varied and numerous objects of this kind.

Figura 147. Morro da Santana Archaeological Site – gallery of tunnels

Valongo Wharf Archaeological Site stands out from all the other sites registered and researched in Brazil. It was a wharf and a landing place for the disembarkation of enslaved Africans in a commercial urban area, where there was a regular influx of Africans enslaved in their homeland and a constant toing and froing of Africans and people of African descent working at the docks and for commercial establishments.

To the present day, no other archaeological site in Brazil has been identified that has a paved wharf destined for the landing of enslaved Africans. It is likely that building this wharf was deemed necessary because of the sheer numbers entering the city. Another feature that makes Valongo Wharf outstanding when compared to other sites is the high concentration of archaeological materials collected that can be related to the enslaved Africans. Made of different materials, like shells, corals, beads, metals and minerals, they bore special religious symbolism and had daily functions as adornments, worn as earrings, pendants and bracelets. Essentially, it is the most representative archaeological collection of African culture in Brazil.

3.2.3. Main slavery-related archaeological sites in the Americas

Pest Houses, Sullivan’s Island

Sullivan’s Island, in Charleston, USA, was a place of quarantine for ships carrying sick crew or passengers before they alighted at Gadsden’s Wharf. During the transatlantic slave trade, this island was also used for the quarantine of slaves until they were deemed fit for sale. The first lazaretto, or “pest house”, was built in 1707, and has since been the subject of archaeological research. With the intense influx of slaves to Sullivan’s Island, four more pest houses were built there between 1700 and 1775, as well as a graveyard for the Africans who perished on the voyage.

Sullivan’s Island does not have a wharf structure like that found at Valongo and the archaeological collection does not surpass it in terms of quantity or variety. While the number of slaves landed at Sullivan’s Island was high, it was far lower than the numbers disembarked at Valongo Wharf.

Figure 148. 1776 map showing the lazaretto, or pest house.

Figure 149. Information plaque on Sullivan’s Island
http://www.sullivansisland-sc.com/files/Planning%20Commission/Other%20Files/Cultural%20resources%20element%20draft%200931208.pdf
Gadsden’s Wharf

This wharf was built by Christopher Gadsden in 1767 in the town of Charleston, South Carolina, USA. It is believed to be the port where the great number of enslaved Africans entered the United States: around 150,000, representing 40% of all the Africans taken forcibly to the United States between 1783 and 1808. It is calculated that almost 80% of all African Americans have ancestors who disembarked at Gadsden’s Wharf.

Archaeological research of the Gadsden’s Wharf area has revealed timbers and the brick floor from an area used as a holding space for as yet unsold slaves. Today, plans are being drawn up for the International African American Museum to be built at Gadsden’s Wharf, which is due to open in 2019. In the museum, there will be markings on the ground to indicate exactly where the wharf once stood.

The original Gadsden’s Wharf structure does not bear any resemblance to that of Valongo Wharf, with its paving made of uneven flagstones. The collection of artefacts from Valongo Wharf contains far more items of a greater diversity. Furthermore, the number of enslaved Africans who disembarked at Gadsden’s Wharf was far lower than the number whose port of entry was Valongo Wharf.

African Burial Ground National Monument

This archaeological site was formed in 1991 when a new building was being erected in Manhattan, New York. Believed to be the largest burial ground from the colonial period, historians estimate that at least 15,000 enslaved and free Africans were buried there in the seventeenth and eighteenth centuries.

The excavations were hailed as “the most important urban archaeological project of the United States”, involving the exhumation of over 400 enslaved Africans. In 2003, 419 individuals were re-interred. The area has been transformed into a memorial and has been open to the public since 2007. A triangular structure known as the Ancestral Chamber represents the passage across the Atlantic Ocean during the period of the slave trade. The site represents a sacred place for African Americans.

As these sites are of different kinds, the main difference in terms of what can be compared is the more significant quantity and variety of material cultural remains found at Valongo Wharf.
PORT ROYAL, JAMAICA

Port Royal is of particular historical and archaeological importance to the African diaspora. Colonized by the English, it suffered the influence of pirates, plunder and destruction from the 17th century onwards. As the Jamaican economy grew it became a major trade centre, thriving from the trade in slave, sugar and other commodities. Six forts were built around the town’s small harbour, ensuring the defence and fortification of the town.

In 1692 an earthquake struck and two thirds of the town was engulfed by the sea. Later, even more of it was destroyed by a series of hurricanes.

Underwater archaeological research done in 1982 under the coordination of the Nautical Archaeology Program of Texas A&M University in collaboration with the Institute of Nautical Archaeology and the Jamaica National Heritage Trust investigated the submerged remains of Lime Street, once in the town’s commercial centre. Eight buildings were studied, and a considerable number of artefacts were encountered in situ, such as glass bottles, pipes, pans, weights, etc. However, Port Royal is essentially an underwater archaeological site, unlike Valongo Wharf, whose structure is on land and on display to the public in its original location. Notwithstanding the historical importance of Port Royal, the disembarkation of similar numbers of enslaved Africans occurred in a far shorter period of time at Valongo, if the relative numbers and time periods are considered.109 Also, the importing of enslaved Africans to Jamaica was outlawed in 1808, at a time when Rio de Janeiro, a major port of entry for enslaved Africans in the Americas, became even more active in this trade.

3.2.4. MAIN SLAVERY-RELATED SITES IN BRAZIL

RECIFE, PERNAMBUCO STATE

The former Rua dos Judeus (“Jews Street”), renamed Rua do Bom Jesus (“Good Jesus Street”) in 1870, had a slave market, as shown in the painting by Zacharias Wagener. Recife was a very important port in the history of Brazil, especially for its location near areas where sugarcane was grown – the first tropical agricultural experiment by the Portuguese in the land. The plantations were heavily dependent on slave labour and the harbour itself was a major port of entry for enslaved Africans. The first official request to the Portuguese Crown to authorize the introduction of enslaved Africans to Brazil was issued by Duarte Coelho, a Portuguese official established in the town, in 1542. By 1654, some of the roads near the harbour had names like Rua Senzala Velha (“old slave quarters road”) and Rua da Senzala Nova (“new slave quarters road”), referring to the places where new arrivals were held. A whole host of trade and dock activities sprung up around this trade, including the building of depots to house the new arrivals en masse. As at Valongo, they developed a system of medical care for the sick and miscellaneous services.

109 According to the estimates published by the Slave Trade Database, 1,019,596 enslaved Africans entered the ports of Jamaica between 1561 and 1870. See www.slavevoyages.org.
After Rio de Janeiro and Salvador, Recife was one of the busiest ports of entry for enslaved Africans to Brazil, and the second busiest in the northeast of Brazil. Research of the database of the slave trade to the Americas reveals that Pernambuco state received over 853,900 captives, most of whom entered the country at Recife harbour. This total corresponds to over twice the total number of Africans disembarked at all the ports in the United States combined. However, there are no physical remains of the sea port from the slavery years, just the city’s defences around the harbour area, constituting a set of strategically located forts. Published research has focused primarily on underwater archaeological investigations of the remains of the countless wrecks near the harbour, as well as the aforementioned forts.

São Mateus Harbour, Espírito Santo

São Mateus harbour is listed by the Espírito Santo state heritage agency. It is situated in the town of São Mateus in the state of Espírito Santo, which is sandwiched between the states of Rio de Janeiro and Bahia, forming a bridge between the southeastern and northeastern coastal parts of Brazil. It is a river harbour which in the nineteenth century was widely used to land enslaved Africans, especially after the slave trade was prohibited in 1831. According to Aguiar (2005), the last ship from Africa, carrying around 350 enslaved Africans, was detained in 1856 off the coast of Cricaré. São Mateus was an important slave trade centre because of its strategic location and the navigability of the river until the coast. The slave labour was employed in the manioc (cassava) plantations and the production of cassava flour. As such, the town became an important trading hub for captive Africans. However, there are no wharf structures at São Mateus similar to those uncovered at Valongo, nor is there such a large or diverse collection of artefacts related to the African diaspora.

Historical Site of Kalunga Cultural Heritage, Cavalcanti, Goiás

This site is in the municipality of Monte Alegre e Teresina in the state of Goiás and occupies 253,000 hectares of land bordering on Chapada dos Veadeiros national park. It housed the largest maroon community in Brazil, formed by slaves who fled the region’s mines in the eighteenth and nineteenth centuries. The local population today constitutes around 4,000 descendants of maroon community residents. The houses are made of mudbricks, bricks and straw. Although the cultural references at this site are very strong, the diversity and volume of its material culture falls short of that encountered in the excavations of Valongo Wharf.

3.2.5 Main slavery-related sites in the Americas

Mexico

During colonial times, Mexico received enslaved Africans as early as the sixteenth century. Many of them were brought from the Caribbean by their owners to be sold on. They worked in the plantations and the mines alongside enslaved indigenous people. As time went by and the sugar industry in the Veracruz region grew, the influx of enslaved Africans to work on the plantations increased. According to Spain’s system for the control of its ports and merchandise, Veracruz harbour, on the Atlantic coast, was used for the unloading of slave ships. In the seventeenth century the harbours at Pánuco (Veracruz state) and Campeche (Yucatan peninsula) grew and by the end of the century they were authorized slave ports, the former of which was on a river. Captives from Africa, especially from the high Guinea region, were taken to these harbours in the sixteenth century, but
this route changed in the seventeenth century when the trade from Angola, controlled by the Portuguese and Brazilians, gained precedence.111

San Juan de Ulúa fort, across the water from Veracruz, was a major slave trading hub in the eighteenth century. One of the first forts built in the Americas, it was here that newly arrived captives were held and spent their quarantine before being taken by the local traders.

The material remains encountered at these Mexican sites, today claimed as places that embody the memory of African slavery, are related to the colonial buildings used in the transatlantic slave trade. However, their representative force lies in the fact that they symbolise the multi-ethnic origins of the Mexican people, who also have this third ethnic root, from Africa. In both the demographic dimension of the slave trade to the port and in the types of material remains of its history, they bear little resemblance to Valongo Wharf. However, they do share the common history of having been ports of entry for enslaved Africans to the Americas.

Figure 158. Town of Veracruz y San Juan de Ulúa, 1615.
https://upload.wikimedia.org/wikipedia/commons/2/21/Ciudad_de_Veracruz_y_San_Ju%C3%A1n%2C%20Veracruz.png

CARIBBEAN

1. CUBA

Matanzas

Matanzas, a port on the island of Cuba, is 100 kilometres east of Havana. It was founded in 1693 by families who came from the Canary Islands. Still in the seventeenth century, to protect the town, work was started to build San Severino fort using African slave labour. The work was completed in 1734 and is an important relic of the military defence architecture characteristic of major port towns. The fort has been transformed into the Museum of the Slave Route, in Cuba112, in recognition of the slave trade to the town and because it still bears witness to multiple Afro-Cuban cultural manifestations and activities promoted by professors and students from the nearby University of Matanzas Camilo Cienfuegos. The vibrant presence and value given to the African legacy bears a resemblance to Valongo Wharf, despite their differences, archaeologically speaking, both in terms of their original functions and for the findings of the field research undertaken there.

2. DOMINICAN REPUBLIC

The island of Hispaniola, today occupied by Haiti and the Dominican Republic, is the first place in the Americas to be colonized by Europeans. From the very beginning, as early as 1501, the colonizers obtained authorization to ship Africans there as slaves. These people were then sent to the sugarcane plantations; indeed, the continent's first sugar mill is believed to have been built on this island. The importing of enslaved people, whose labour sustained the colonization process, continued apace until the seventeenth century, when the island's colonies were divided up between Spain and France and for several reasons the Spanish part entered a period of decadence. However, in the mid-eighteenth century its economy started to pick up, new immigrants from the Canary Islands settled there, and the influx of slaves to work on the sugarcane plantations resumed apace. With the upsurge in the number of Africans entering the country and the exploitation of these captives, a number of slave uprisings took place in the eighteenth and early nineteenth century.

Hispaniola Fort was a symbol of colonial power on the island while also being used as a holding place for newly arrived slaves and a jail for insurgents. It is a place that bears the memory of African slavery in the diaspora, whose remains bear witness to the slave labour that built it and the suffering of those who were caged inside its walls. As a site that embodies the memory of African slavery in the Americas, its meaning is akin to that of Valongo Wharf, despite the differences in their respective functions.

3.2.6 SLAVERY-RELATED SITES IN AFRICA

There are countless sites in Africa that are linked in some way to the history of slavery and the transatlantic slave trade: forts, storehouses, monuments, buildings, spaces of struggle and resistance (in countryside and urban settings), landmarks of the slave routes that crossed the continent, as well as a whole host of places that embody memories linked to intangible aspects of this long and terrible history.

Some port towns stand out for their importance in the slave trade. European powers that plundered Africa in search of its natural and human bounty occupied these spaces, building forts and harbours. They also erected other landmarks to establish their presence, like churches, commercial establishments and housing. The physical remains that have best withstood the test of time at the places where slaves were shipped off to new destinations are the forts. These constructions also operated as jails and sometimes as holding places for enslaved people before they were loaded onto the slave ships. Elmina Castle in Ghana and Ouidah in Benin are two examples of such forts which have lasted to the current day as places that bear witness to slavery and the slave trade.
In Badagry, Nigeria, as in Benin, landmarks of the slave routes are also represented as points of no return, places the memory of slavery indicates as marking the beginning of the crossing of the Great Calunga to another world, which could be slavery or death – states that could often have very similar meanings.

In Luanda, Angola, which, together with Benguela and several other ports north of the Congo river and along the river itself, including Cabinda bay, constitute the most relevant ports of exit of enslaved Africans to the New World, the slavery-related sites are scattered around different parts of the land. In the outskirts of Luanda, a seafront house used as a holding place for captives before they were shipped off has been transformed into the National Museum of Slavery.

All these sites have features in common with Valongo Wharf and, indeed, complement it, because they are all nodes in the web of routes that brought millions of enslaved Africans to the Americas, of whom many thousands disembarked on Valongo beach in Rio de Janeiro. Many of these sites, like the port at Badagry and the National Museum of Slavery in Luanda, have a similar significance to Valongo Wharf Archaeological Site, considering the long history of the slave trade and its cross-Atlantic connections.

**Bunce Island, Sierra Leone**

(submitted to UNESCO on 01/06/2012 - Tentative List)

This uninhabited island started being used for the trade in enslaved Africans in 1670. It was run by two companies engaged in this activity: Gambia Adventurers and the Royal African Company. Operating between 1744 and 1807, the slave traders shipped tens of thousands of Africans from here to the Americas. Declared a national monument in 1948, the island’s operations were ceased in 1840, 34 years after the abolition of the slave trade.

**Cacheu Fort, Guinea-Bissau**

One of the sites of importance to the history of the transatlantic slave trade in Africa, even though it is not on the World Heritage List, is Cacheu Fort in Guinea-Bissau (Figure 117). Founded in 1588, it was one of the first Portuguese outposts in the continent. It stands at the mouth of the river of the same name and was the site of one of the biggest slave markets along the whole Atlantic coast of Africa. The region became so important to Portugal’s business interests in the continent that it spurred the creation in the seventeenth century of Companhia de Cacheu, Rios e Comércio da Guiné, an association of large traders that had a monopoly over Portuguese business dealings with the local African traders.
3.2.7 Slavery-related sites inscribed on the World Heritage List

In order to gain a better understanding of the significance and symbolic potential of an archaeological site like Valongo Wharf and its surroundings, it is fundamental to think about the ways in which places with similar characteristics, conceptually speaking, have been constituted as heritage and become established memory tourism sites.

For the comparative analysis, two major groups of sites inscribed on the UNESCO World Heritage List are considered: a) ones in some way related to slavery, such as slave entry and exit ports, trade routes, or places where maroon communities settled; and b) ones recognised as sensitive heritage sites for the fact that their material remains embody the pain and fear of the human beings who spent time there, as well as their capacity to survive, making humankind heedful of the consequences of the denial of human dignity inherent to the process of slavery.

In both cases, a comparative analysis must inevitably be based on the historical and symbolic importance of these sites to the history of humanity. This is because there are almost no other tangible remains with these characteristics in the Americas. In the case of sites related to the transatlantic slave trade, nothing remains of the often ephemeral constructions, either because they have weathered away or because they have been deliberately destroyed in a bid to wipe out the associated memories. Meanwhile, in the case of sites that bear witness to violence against human beings, as the structures are constructed in diverse historical circumstances for different purposes, it is not possible to draw any constructive or morphological analogies with the slave port of Rio de Janeiro.

There are no properties in the Americas on the UNESCO World Heritage List with a similar significance to Valongo Wharf. There are a number of properties and sets of monuments with features that give them some affinity or identification with Valongo Wharf Archaeological Site, but none of them bears witness so completely to the landing and trade of Africans in this continent.

Slavery-related sites in Brazil on the UNESCO World Heritage List

Historic Centre of Salvador, Bahia

Salvador, the first capital of Brazil when it was still a colony, was the second largest port of entry for Africans brought to Brazil after Rio de Janeiro. To this day, the streets of this city and nearby towns contain multiple indications of their African heritage, expressed by traditions that reproduce or recreate African customs and which constitute one of the most important elements of their identity.

The African legacy in a state of living memory is undoubtedly one of the main points of convergence between Salvador and Valongo Wharf. However, the property listed as UNESCO world heritage is the historic centre of Salvador (Figure 83), deemed to be of outstanding universal value for its blend of European, African and Amerindian culture where a fine colonial town was erected – a notable example of Renaissance urban design adapted to the colonial setting. Although mention is also made of the city having harboured the first African slave market in the Americas and African culture and multiculturality as constituting intangible heritage, the key argument for its inscription on the World Heritage List is the meeting of peoples and the architecture of its buildings, forming a dense complex of terraced houses, churches and public monuments typical of the time. Its history has much in common with that of Valongo Wharf, but the claim of its outstanding universal value does not highlight the elements they both have in common.

113 See the justification for the outstanding universal value of the historic centre of Salvador at http://whc.unesco.org/en/list/309
115 Ibid.
**Ouro Preto**

The historic centre of Salvador could therefore be compared to the historic centre of Ouro Preto (world heritage since 1980), another fine example of colonial architecture in a town that was equally marked by the presence of African people.

**São Luís, Maranhão**

![Figure 164: Cafua das Mercês, São Luís,](http://gazetacrateus.com.br/2010sem-categoria/passeio-pela-historia-iv)

The historic centre of São Luís on the coast of the northeastern state of Maranhão has also been listed as world heritage since 1997. The justification for its inscription includes the fact that this city dates back to the late 17th century, and was founded by the French and occupied by the Dutch before being taken over by the Portuguese. The most striking element in its description is the set of buildings that make it such a typical Iberian colonial town. However, as in Rio de Janeiro and Salvador, albeit less markedly, São Luís do Maranhão was a major port of entry for African slaves to be sent on to other parts of the northeast and north of Brazil. The only tangible remnant of this activity in São Luís is the mid-18th century house called Cafua das Mercês. What was once a slave market is today home to Museu do Negro. This city has strong historical and cultural African traits and it has a significant black population to this day. However, no mention of these features appears in the description of the town that justifies its outstanding universal value.

116 See the justification for the outstanding universal value of the historic centre of São Luís at http://whc.unesco.org/en/list/821

**Slavery-related sites in Africa on the UNESCO World Heritage List**

We analyse Cidade Velha, Historic Centre of Ribeira Grande (Cape Verde), Kunta Kinteh Island and Related Sites (Gambia), Forts and Castles (Ghana), Stone Town of Zanzibar (Tanzania), Aapravasi Ghat (Mauritius), Le Morne Cultural Landscape (Mauritius), Island of Mozambique (Mozambique) and Island of Gorée (Senegal).

Cidade Velha in Ribeira Grande, the forts in Ghana and the Island of Mozambique symbolise the European presence in these African countries and reveal, in the magnitude and style of their constructions, the power and cultural hallmarks of the foreigners.

**Cidade Velha, Historic Centre of Ribeira Grande**

In the case of the historic centre of Ribeira Grande (Cidade Velha), what confers it outstanding universal value is the fact that it was the first European outpost in the tropics during the expansion of trade and maritime routes in the modern period (Figure 112). As it was the first European town built in the tropics, Ribeira Grande was a landmark in this process, becoming the setting for the development of the first Creole society, stemming from the encounter between different peoples. Its geographical position made it strategic for shipping in the South Atlantic and home to an important port in the transatlantic trade in enslaved African people. This last feature is what makes it most similar to Valongo Wharf, even if the reasons that lend it outstanding universal value are of a different nature.

FORTS AND CASTLES OF GHANA

Built along the coast of Ghana between the 15th and 18th centuries, the property consists of three castles and 15 forts that symbolise and express European presence along the west coast of Africa. St. George's d'Elmina, one of these trading/military posts, is believed to be the oldest European construction outside Europe and the first permanent point of contact between Portuguese mariners and sub-Saharan African societies (Figure 74). Enslaved Africans exported from this site often went by the name of "mina" in the slave trade, designating their region of origin. However, the "mina" identity, forged in transatlantic relations and especially in the shared experiences and interactions of groups of captive Africans in Rio de Janeiro, resulted from other factors.118

This fortress also represents an important embarkation point for captives in the transatlantic slave trade, and also a trading post for various kinds of merchandise. Chief amongst these was gold, since from this point of the coast it was possible to reach mining areas containing seams of this metal along routes only known by the local people. This metal was an important element of the commercial exchanges set up with the Europeans, especially in the 15th century. We could say that the nomination of Valongo Wharf Archaeological Site has similarities with and differences from the Ghana forts, especially St. George's d'Elmina. The similarity has to do with the link with the transatlantic slave trade and the historic constitution of African identities in the diaspora. However, the basis for the outstanding universal value attributed to this property hinges on the fact that it bears witness to the different facets and phases of the African-European encounter from the 15th to the 19th century.


KUNTA KINTÉE ISLAND, GAMBIA

Kunta Kinte Island and related sites, in the Republic of Gambia, contain vestiges of trade with the interior of Africa in the first contacts between Europeans and Africans on the sub-Saharan Atlantic coast (Figure 72). Situated at the mouth of the Gambia River, these sites form a property that indicates how trade in different kinds of merchandise and people were linked to the interior of the African continent as the groups who lived on the coast interacted with those who lived inland. The outstanding universal value attributed to this property hinges on the fact that it bears witness to the different facets and phases of the African-European encounter from the 15th to the 19th century.
The Stone Town of Zanzibar and Aapravasi Ghat in Mauritius (Figure 168), on the east coast of Africa, are examples of sites that record the memory of the slavery of Africans that are particularly related to the abolition movement.

**Stone Town of Zanzibar**

The former served as the base from which the famed Scottish explorer David Livingstone launched his campaign, while the latter hosted the first experiment in the large-scale use of free labour, although by contemporary standards this "free" labour might be considered something akin to slavery. Different again from these properties is the cultural landscape of Le Morne, also in Mauritius, as it constitutes a place that harbours the memory of resistance against captivity in the form of maroon communities in different parts of the extensive mountainous area, which served as their shelter.

**Le Morne Cultural Landscape, Mauritius**

Different again from these properties is the cultural landscape of Le Morne, also in Mauritius, as it constitutes a place that harbours the memory of resistance against captivity in the form of maroon communities in different parts of the extensive mountainous area, which served as their shelter throughout the 1700s and into the early 1800s.

**Island of Mozambique, Mozambique**

Also on the east coast of Africa is the fortified town of the Island of Mozambique, whose solid 16th century constructions form an architectural heritage site that symbolises the establishments of trade relations between western Europe and the Indian Ocean region thanks to the naval conquests of the Portuguese. What stands out at this site is its architectural unity, as the constructions are all built using almost the same techniques, materials and decorative principles. For centuries, this island was also involved in the slave trade, both transatlantic and in the Indian Ocean. The ramp at Mossuril, part of the property, bears witness to the long-distance trade and maritime relations, and it was where many slaves were taken from Africa, many ending up in Brazil, of whom a high proportion disembarked at Valongo Wharf. Mossuril therefore bears some resemblance to Valongo Wharf as it bears testament to the African side of the trans-continental slave trade.

**Island of Gorée, Senegal**

One of the most important world heritage sites in Africa that has to do with the transatlantic slave trade is the island of Gorée in Senegal (Figure 77), which of all the sites already described is most similar in terms of its historical significance to Valongo Wharf and its surrounding area. With its squares, roads, forts and buildings, Gorée was the setting of the great tragedy that was the enslavement of African people and their trade across the Atlantic between the 15th and 19th centuries. Different spaces, monuments and constructions on this island have to do with their imprisonment at the slave trading posts and their crossing in the *tumbeiros*¹¹⁹ that left there for the Americas.

¹¹⁹ *Tumbeiro* is the Portuguese word coined to refer to the ships that took African slaves across the
Despite their historical and symbolic similarities, Gorée and Valongo differ significantly when it comes to the quantity of victims. Some 756,000 people from the whole Senegambia region, where most of the captives shipped out of the island of Gorée were captured, were trafficked across the Atlantic throughout the slave trade, while it is estimated that over a million Africans disembarked in Rio de Janeiro, whose port of entry was Valongo Wharf, in the 19th century alone. Their functions also differ because of their location: Gorée was a place where enslaved Africans have to wait to be shipped across the Atlantic, while Valongo was the place where many of these Africans were received.

Figure 170. Island of Gorée, Senegal | © Delphine Bruyère/Wikicommons

Figure 171. Gateway of No Return. Ouidah, Republic of Benin. Photo: Milton Guran, 2010.

Another site of great symbolic value to the transatlantic trade that is also not a UNESCO world heritage site but which deserves mention for parallels with the Valongo Wharf Archaeological Site is the Gateway of No Return in the town of Ouidah in the Republic of Benin (Figure 79), the main slave port in the region. As the name indicates, this is a monument to those who were taken from that part of Africa as captives without the slightest chance of return. The ocean was also known as the Great Calunga, which in the Bantu languages of central Africa equally meant sea and cemetery – the meaning it was attributed by Africans in the diaspora.

Atlantic. Its root is the word “tumba” (tomb), because the slaves were kept in dark, closed holds and the mortality rate during the voyages was very high. In a similar vein, US historian Joseph Miller named a book of his, the result of lengthy study into the history of the slave trade, the “Way of Death”. See: MILLER, Joseph. Way of Death: Merchant Capitalism and the Angolan Slave Trade 1730-1830. Madison: The University of Wisconsin Press, 1988.

120 According to the Atlas of the Transatlantic Slave Trade, p.18 and 19.
121 Idem, p.83.

Valongo Wharf, for its part, was a gateway of entry for slaves. While many did not survive the crossing, many others did and in fact had to adapt to a whole new world. When they set foot on the new land, these African people’s lives as slaves in the Americas really began – an experience that took the form of the dreadful experiences around Valong Wharf, where the commercial buildings were situated in what was then the most African of cities in 19th century Americas: Rio de Janeiro.

In the new continent, being captive did not mean being locked up: being stripped of freedom was the way those people were presented in that society, even if no bars or cells were involved. The warehouses were not prisons, even if they were gaol-like. And the slaves were not charged with any crimes that might justify the situation in which they found themselves. The wharf, as a gateway of entry to this great slave market, was much more a place of passage, a new kind of crossing to a life enslaved. It can also be seen as a doorway in its broadest sense, giving way to the world of slavery in the Americas. For all practical effects, that was the definitive moment of enslavement for these people who had been free in their homeland, captured, and forcibly shipped overseas to another continent.

By claiming its status as an essential symbol of this tragedy and for representing the main port of entry of slaves to this country, which itself received more African slaves than anywhere else in the world, the Valongo Wharf Archaeological Site also marks the cultural and material survival of the African legacy in the Americas.
Slavery-related sites in the Americas on the UNESCO World Heritage List

Old Havana, Cuba

Also in the Caribbean – of such importance to the history of European, American and African relations – is Old Havana and its Fortification System (Figure 120), another world heritage site in the capital of Cuba. The key features here are the originality of the urban layout and the preservation of structures dated from the time when the city was one of the busiest slave ports in the continent. The fortresses that are part of this property were built to defend this port of entry to the Caribbean, and constitute one of the oldest and best preserved military defence networks in the Americas. The squares and buildings erected according to the architectural styles of the time form a fine representative example of colonial cities in the continent.

In fact, Havana was an active slave port, but it is not this that underpins its inscription on the world heritage list, since at no point is this cited as having any bearing on its outstanding universal value, although the African legacy is alive and well in the Cuban capital.

Citadel, Haiti

Also in the Caribbean, the Palace of Sans Souci and its Citadel in Haiti, dating back to the time when the country gained independence, are universal symbols of freedom because they are some of the first monuments erected by freed Africans in the Americas. The example of the enslaved and freedpersons from this former French colony who defeated Napoleon Bonaparte’s naval forces and created the first black republic in the west has in these constructions the tangible expression of a history of struggle against slavery.

Figure 172: Old Havana, Cuba.
Source: http://whc.unesco.org/en/list/204/

Figure 173: Citadel of Sans Souci, Ramiers, Haiti.
Photo: http://whc.unesco.org/en/list/180
**Bridgetown, Barbados**

Bridgetown in Barbados (Figure 119) bears the most resemblance to Valongo, in that it includes a port which was once the port of entry for enslaved African people, albeit on an infinitely smaller scale than the port in Rio de Janeiro. But in this case there are no material remains of the port, such that the outstanding universal value of the site is related to the expression of British power and its interests in the Caribbean, expressed in the very designation of the heritage site: Historic Bridgetown and its Garrison. 122

**Cartagena de Indias, Colombia**

Cartagena de Indias, in Colombia, is of historical importance because it was a major West Indies port and one of the main transatlantic slave trade ports. Founded in 1533, it has fortifications originally built by the Spanish in 1586 and expanded in the eighteenth century. The Slave Trade Database estimates that between 1501 and 1641 more than 100,000 enslaved Africans entered through Cartagena port.

The slave trade in Cartagena de Indias went through three different stages: the period of licenses (1533-1595), the period of asientos (1595-1791) and the period of free trade (1791-1812). There is evidence that the smuggling of slaves continued even after 1812, when the slave trade was prohibited, until 1851, when slavery was abolished, but this took place outside the city. In the period of the asientos, Cartagena de Indias became the main official port of entry for enslaved Africans.

According to historian Gutiérrez Azopardo, hundreds of Africans destined for inland parts would be kept in the depots near the wharf. By the mid seventeenth century, slaves started to break away in ever greater numbers, fleeing to the hills around the town, while the military started taking more concerted action against the runaway slaves, and fears abounded about potential slave uprisings.123 In the second half of the seventeenth century, 12 to 14 slave ships arrived every year, according to reports written by the Jesuits. At the same time, new depots and storehouses started being erected, run by traders and their assistants – many of whom were slaves or freedmen. A complex web of trade and dock activities grew up around the unloading sites.124

Despite the huge number of enslaved Africans who landed at Cartagena, at Valongo Wharf there were still more. Furthermore, there are no archaeological remains of a wharf at Cartagena similar to the one found at Valongo, making comparisons in this respect impossible. Nonetheless, its significance as a slave port resembles that of Valongo Wharf Archaeological Site, alongside the host of other ports of entry of enslaved Africans in the Americas.

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122 Historic Bridgetown and its Garrison, World Heritage properties inscribed for the criteria directly linked to slavery and the slave routes. http://unesco.org


124 Idem
**Sensitive Heritage Sites**

What makes Valongo Wharf Archaeological Site so compelling is not its historical value as tangible heritage, despite the extant stone steps preserved over the years. Rather, its main dimension as world heritage is its symbolic value and power to encapsulate the tragedy that was the trade that brought captive African people to the Americas. For this reason, in this comparative analysis, it is also worth analysing sites that harbour sensitive memories inscribed on the UNESCO World Heritage List, as is the case of Auschwitz-Birkenau German Nazi concentration and extermination camp (1940-1945) in Poland and Robben Island prison in South Africa.

Auschwitz-Birkenau (Figure 176) stands out for being the "largest of the concentration camp complexes created by the Nazi German regime". For its part, Valongo Wharf Archaeological Site constitutes the central core of the biggest slave hub of the Americas, synthesising a practice that represented almost four centuries of oppression and exploitation of millions of people. Add to this the fact that the history of the resistance of Africans and their descendants that has grown over the last two centuries in the Valongo Wharf region, like in Auschwitz-Birkenau, still bears witness to the "strength of the human spirit" to resist in "appalling conditions of adversity".125

Both constitute sensitive heritage sites whose tangible remains retain the fear and pain of the human beings who spent time there as well as their capacity for survival. They remind humankind of the "consequences of (...) denial of human dignity".126

Notwithstanding these similarities, there are many factors that set these two sites apart which go beyond the historical contexts in which they emerged. Basically, they have to do with the meaning they have acquired since the tragic episodes they were created for, by the action of the people most directly involved. In the case of Valongo Wharf Archaeological Site, a significant contingent of people descended from African slaves live in that part of the city and have made it a constitutive element of their identity. Valongo Wharf, symbolising the entrance of African slaves, has been reclaimed by their descendants, who have reinvented their forms of belongings and made it their home, meeting place, and a place where they create new forms of identity and social expression.

The tragedy that was the enslavement of millions of Africans and their forced passage to the Americas is symbolised in the vestiges of the mooring place of Valongo Wharf, with its stone paving, in much the same way that the buildings at Auschwitz-Birkenau symbolise the horror of the extermination of Jews by the Nazi regime.

Slavery is defined above all by depriving a person of their liberty, their sovereignty over their own body and their status as a citizen. Slavery is above all the refusal to recognise a person as a human being, since slaves are treated merely as goods. Its ethos is based on violence and inhumanity. It is therefore the most absolute form of prison.

Robben Island in South Africa was a hospital and prison for those who rebelled and those who the dominant forces wished to keep in confinement far from society. Nelson Mandela was imprisoned there for over two decades together with other political prisoners in the struggle against the apartheid regime. What makes its symbolic value similar to that of Valongo Wharf Archaeological Site is the fact that it is a site of memory that bears "eloquent witness to its sombre history".127

Both are places that have become symbols of the privation of liberty, where people would be taken with iron chains on their wrists or ankles to live under constant surveillance. Whether observ-

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126 Ibid.
ing the stones of Valongo Wharf Archaeological Site, where so many chained Africans landed, fearful and exhausted after the long journey shut in the holds of the slave ships, or walking around the cells and corridors of the South African prison, what comes to light is a long history of oppression of people from the continent, albeit in different forms and at different times.

Yet these places also epitomise the resistance and strength of those people who, despite being prisoners and victims of every manner of injustice and abuse, proved capable of surviving in the face of adversity and paved the way to freedom. The vitality of the African heritage in the area around Valongo Wharf Archaeological Site and the history of the former prisoners of Robben Island in their struggle and victory against apartheid in South Africa have made both these historic sites places that symbolise the "triumph of the human spirit, of freedom and of democracy over oppression".118

3.3 STATEMENT OF OUTSTANDING UNIVERSAL VALUE

BRIEF SYNTHESIS

Valongo Wharf Archaeological Site is an architectural structure and an archaeological site situated in the dock area of Rio de Janeiro city, capital of the state of the same name. The wharf started being built by the government in 1811 as part of the slavocracy in force since the colonial era in Brazil. The property was situated in Valonguinho Cove on Valongo Beach, a region known for the landing of Africans and the slave trade in the late 18th-century and the first three decades of the 19th century. It was designed and built to function better as the landing area for the newly arrived captives when they were brought onto land in small boats after having passed through customs. According to Slave Trade Database estimates, around 900,000 African captives entered via Valongo.

The property’s principal, singular characteristic is that it is a beach that was covered with extensive paving made of hewn stones of different sizes, forms and functions, ("pé de moleque" paving) with a ramp and steps leading down to the sea. It was built in an apparently simple process, not on a landfill, as was customary, but directly on the sand of the beach, following its natural contours. Mastery of the techniques of laying the paving was necessary, especially to keep the structure well drained, as the beach was at the mouth of a valley. The techniques and materials used to build the wharf proved suitable, the drainage system was effective, and the wharf withstood the effects of both the rainwater and the sea; otherwise, its remains would not be so well conserved. The Valongo Wharf Archaeological Site is the only known example that expresses, by means of its outstanding universal value.

STATEMENT OF AUTHENTICITY

The results of the archaeological and historical research carried out on Valongo Wharf confer veracity and credibility to the attributes that transmit its outstanding universal value. The discovery of the slipway and remains of the drainage system and the design of the irregular stone paving characteristic of the era in which Valongo Wharf was operational, as well as elements of the material culture of that time, consistent with its setting as a landing place for enslaved Africans, were found in the excavations, registered in technical scientific reports and exhibited for visiting specialists. The archaeological studies prove that by grace of having been covered over for more than a century, not
only has the wharf’s design been preserved, but also the original material from which it was built has been kept almost intact.

Historical sources in public archives help to place the archaeological remains, giving credibility to the scientific conclusions and contributing to the understanding of the wharf’s significance and importance during its operational period. Research into contemporary authorities’ official registers and reading travellers’ accounts, together with an enquiry into the local oral tradition, proves the veracity of the discoveries at Valongo Wharf Archaeological Site.

**Requirements for Protection and Management**

The outstanding universal value is protected by federal Law number 3924, of 26 July 1961, a legal measure passed by the Brazilian government for the preservation and management of its archaeological heritage, consisting of archaeological sites as well as related tangible assets. In Brazil, the Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN) is responsible for enforcing the archaeological legislation. The Valongo Wharf Archaeological Site was officially registered on 25 April 2012 in the National Registry of Archaeological Sites. By law, IPHAN guarantees the integrity of the archaeological site and oversees its conservation.

Conservation of the site is the responsibility of Companhia de Desenvolvimento do Porto of Rio de Janeiro (CDURP), which has the necessary financial resources to guarantee its integrity. A management plan was elaborated in the context of the Brazilian government's commitment to its preservation and valorisation, with an archaeological promotion project, involving consolidation and conservation activities to be implemented over the next three years.

The management plan recognises the site and its buffer zone as references to the identity of the diaspora of enslaved Africans in the Americas. The management of the site implies involving the local population and the city as a whole, with value-enhancing activities that have prompted new local initiatives. The actions that are being implanted to guarantee the attributes of outstanding universal value involve archaeological maintenance, urban intermediation and involving the local population and tourism in the values that reinforce the identity and memory of the property. Special attention is given to signage in the urban redevelopments in order to re-establish, through information, the relationship between the property and Guanabara Bay.

The conservation and valorisation actions for the site will be overseen by a management council to be instituted by IPHAN, chaired by a representative of this organ, and involving representatives of civil society and federal, state and municipal institutions committed to the preservation of cultural heritage and/or linked to questions of interest to the black population.

**State of Conservation and Factors Affecting the Property**

4a. State of Conservation

The integrity and authenticity of Valongo Wharf Archaeological Site are both of a high level, and its state of conservation is fair. The main problems relating to the consolidation and conservation of the structures in the archaeological site as a whole mainly affect what remains of the Empress’s Wharf, which was built over Valongo Wharf in 1843. There is some subsidence on the right-hand side of the wall near Hospital dos Servidores, probably resulting from the construction work for the hospital. A number of the stones from the Empress’s Wharf are out of place or misaligned after initial attempts were made to reuse the paving slabs there for the new port built in the early 1900s. Furthermore, some areas paved with parallel granite paving stones, left as a record of the Empress’s Wharf by the archaeological researchers, have suffered from erosion in parts where the reclaimed land was cut at 90 degrees.

The wall structure has been stabilised and there is no indication that the structure will subside again or start to collapse. The permanent exhibition of the archaeological site is possible thanks to the control of the groundwater level and the draining of rainwater to the drainage network through a system of pumps installed in the grassed-over area of the site. This system requires constant monitoring to keep track of possible settling of the soil on the archaeological structures, which is contained in the consolidation and conservation plan.

Some sections of the cobblestone paving are incomplete because of two factors: the uneven cobbles were altered because of the excavations done for the new infrastructure built in the 19th and 20th centuries, while some of the geometric cobble stones have been removed, probably to be used to build the new port in the twentieth century.

The main material problems identified are:

- **Loose Paving and Paving Slabs** – This directly affects the visual integrity of the site and exposes the inner part of the structure to physical, chemical and biological weathering.
- **Rust Stains** – This is directly related to the remains of iron objects, foundry slag, remains of metal objects used as “filling” for the masonry.
- **Presence of Barnacles** – At the base of the wall of Valongo Wharf there are some marine organisms still attached to the rock.
- **Bacterial and Fungal Colonies** – On the stones that make up the Valongo Wharf Archaeological Site, we found lichen, fungal growths and bacterial colonies. The worst affected areas are the ones that do not get any direct sunlight on the underside of the rocks near the ground.
- **Presence of Weeds** – An abundance of grasses and ferns grow in the site.
• CEMENT MORTAR RESIDUE – In the paving, a few parts with mortar were encountered in the site. No historical sources indicate its use in the construction of the wharf. We are therefore led to believe that it was used to make simple repairs.

• DETERIORATION CAUSED BY WEATHERING – The less resistant rocks are crumbling because of their exposure to the elements, resulting in physical, chemical and biological weathering.

• ABSENCE OF / GAPS IN PAVING SLABS – The removal of paving slabs has left gaps in the design of the paving structure; the structure is therefore affected by weathering, causing the material to dissolve and leach through erosion processes.

4.b FACTORS AFFECTING THE PROPERTY

4.b.1 DEVELOPMENT PRESSURES

Valongo Wharf Archaeological Site is situated in the ancient harbour region of Rio de Janeiro city, which has been considered an Area of Special Interest for Urban Planning since 2009. The urban renovation process is managed through the so-called Operação Porto Maravilha. The parameters for urban planning and land use have been redefined in the region, promoting a densification of the areas near the waterline, with the raising of the template to a maximum height of 90 metres. This whole area, which is the target of intense property development, is actually an area of reclaimed land dating back to the expansion of the Rio docks in the early twentieth century, which moved the waterline away from the area occupied by Valongo Wharf Archaeological Site. In the areas occupied in the 18th and 19th centuries – the Conceição, Livramento, Providência, Saúde hills and the valleys between them – the maximum height varied between 5.5 and 11 metres, conserving the traditional profile of this region. Valongo Wharf Archaeological Site is situated in the zone of traditional occupation, however it is next to the limit of the zone of property expansion. The new occupation will generate impact both from the point of view of the landscape ambience of the archaeological Site, and from the point of view of the social and functional changes which may affect the area in which the site is included.

As regards the visual and landscape aspects which affect the property in relation to the conservation of the visual environment of Valongo Wharf Archaeological Site, we can identify a point of conflict in the Hospital dos Servidores do Estado wall, which is invading the immediate surroundings of the site.

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Another aspect which should be considered is the impact of the intensification of real estate development envisioned for the areas between the buffer zone and the sea, transforming the construction profile and the characteristic traditional occupation of the buffer zone of the archaeological site. Effectively the new building complex of 90 metre high tower blocks will have an enormous impact on the regional landscape profile, even being outside the buffer zone. In this sense Operação Porto Maravilha together with IRPH and Iphan are proposing an ensemble of actions to alleviate the visual and social impact of the new complex which is being built in the area.

As far as the building profile is concerned, all new buildings must comply with the municipal legislation for the SAGAS Cultural Protected Area. As for the traditional occupation of the area, there are certain measures, like an agreement between Instituto Rio Patrimônio da Humanidade (IRPH) and SEBRAE/RJ, which are designed to alleviate the pressure on local traditional tradespersons by providing training opportunities and incentives for them to remain in the area. The aim is to help small local businesses to remain and grow stronger in the area where they already do business, allowing them to overcome the difficulties and challenges they face in dealing with the changing urban and property landscape. The services provided for these businesses takes into account socioeconomic issues and the development dynamics of the areas where they are settled. They will cover all the sectors of the economy in question and include a whole range of measures covering subjects like management, marketing, visual merchandising, innovation and branding.

The urban redevelopments planned for Porto Maravilha (see 5.d) will integrate the region that houses the archaeological site more effectively with the rest of the city. The risk of a negative visual impact caused by the new property developments, planned to include 90-metre-tall tower blocks in areas near the site, must be minimised by investing in the revitalisation of public spaces. This is already being done, mainly through the landscape design planned for the archaeological site and throughout the whole Historical and Archaeological Circuit Celebrating African Heritage. Avenida Barão de Tefé, the road the site is on, will be linked directly to a wide pedestrianised boulevard to be built as part of the redevelopment of the port area designed to enhance the profile of the site. Urban mobility is being reviewed, and the new plans aim to prioritise alternative means of transport, like cycle paths and light railway.

Another great risk proceeding from the urban expansion envisaged in Operation Porto Maravilha is the substitution of the traditional population of the region for a higher income population. To minimise this effect the IRPH and the CDURP are implanting the Dock Area Social Interest Housing Plan/Plano de Habitação de Interesse Social do Porto, PHIS-Porto. The proposal is to guarantee the social diversity of the region through the recuperation of low-income owners’ houses and the creation of at least five thousand social interest housing units. This plan is being elaborated through popular consultations, organised by means of public assemblies convened by the Municipal Authorities of Rio de Janeiro.

4.b.2 Environment Pressures and Natural Disasters

The main environmental deterioration problem faced by Valongo Wharf Archaeological Site has to do with the water table and drainage of rainwater. The drainage system installed by the local authority has so far proved effective. The site’s conservation managers nonetheless understand that in the long run monitoring will be necessary to evaluate potential changes in the groundwater levels as the new housing is built in the vicinity and tunnels are built for the auto expressway.

4.b.3 Natural Catastrophes and Advance Planning

The problem of draining rainwater from particularly heavy rains has been resolved by a system of pumps installed in the property. So far no other risk of a natural origin has been identified.
In the 2013-14 season, 305,231 visitors came to Rio through its port. It is expected that a good number will increase, including tourists from the cruise liners that moor in the docks during the high season.

Tourism statistics indicate that many of these visitors will visit the Valongo Wharf Archaeological Site.

4.b.4 Responsible Tourism to World Heritage Properties

Since it has been open to visitors, Valongo Wharf Archaeological Site has received groups of school children, tourists and cultural visitors, especially people more involved in issues related to the memory of the African diaspora in the Americas. The site is part of the Historical and Archaeological Circuit Celebrating African Heritage, created by the city hall in 2011 in response to the discovery of Valongo Wharf. Alongside ad hoc visits and school trips, there are also regular guided tours starting at Museu de Arte do Rio de Janeiro (MAR) which visit the landmarks of African presence in this part of the centre of Rio, amongst which Valongo Wharf Archaeological Site features as a key reference.

In 2014, 11,200 people took part in organised visits to the site: 1,194 in the guided visits from MAR, 2,802 in groups with their own guides, and the remaining visitors in groups without guides.

In parallel, from 2015 SEBRAE/RJ has been implanting a training project for local entrepreneurs for total experience tourism. The proposal is that these entrepreneurs gain familiarity with the historical values of the Region and engage the tourist in a total experience of the territory. This process leads the tourist to experience the city as a whole instead of perceiving the tourist region as merely the sum of the traditional touristic equipment existing there. Part of the experience is to visit tourist sites and then have lunch in a restaurant with an Afro-Brazilian menu or dish, or visit a business which has this identity and maintains this tradition.

With its inscription on the UNESCO World Heritage List, the number of visitors to the site will increase, including tourists from the cruise liners that moor in the docks during the high season. In the 2013-14 season, 305,231 visitors came to Rio through its port. It is expected that a good many of these visitors will visit the Valongo Wharf Archaeological Site.

4.b.5 Number of Inhabitants within the Property and Buffer Zone

Population estimate:

- In the area nominated for inscription there are no residents in the archaeological site.
- In the buffer zone, the population is estimated to be 15% of the total population of Saúde and Gamboa districts (covered by the zone), which jointly have a population of 15,957 people according to the 2010 census. Another interesting fact is that 48% of the local residents own their own homes.

5. Protection and Management of the Property

5.a Ownership

The Brazilian constitution states that archaeological sites are owned by the Brazilian state (Art.20, item X), while their protection and management are shared by the union, the states and the municipalities (Art. 23, item III).

Valongo Wharf Archaeological Site is situated on Praça Jornal do Comércio, a public space. The Rio de Janeiro municipal authority is therefore responsible for its management, in conjunction with the national heritage protection agency, Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN).

5.b Designation of Protection

Valongo Wharf Archaeological Site is protected on a federal level by the national heritage protection agency, Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN), through federal law 3924 of 26 July 1961, known as the Archaeology Law, which covers archaeological and pre-historic monuments. This law is the legal instrument that governs the preservation and management of all archaeological heritage in the country, namely archaeological sites and artefacts from said sites.

Articles 7 and 27 of this law require archaeological sites in Brazil to be registered. This registration is required by IPHAN directive no. 241 of 19 November 1998, which created the Registration Form for Archaeological Sites. A form is first submitted to IPHAN for approval, after which it is inputted into the National Register of Archaeological Sites (Cadastro Nacional dos Sítios Arqueológicos, CNSA). Valongo Wharf Archaeological Site was duly registered on 25 April 2012. (See Annex 9)

The buffer zone is protected by IPHAN directive 135 of 13 March 2013, which delimits and sets guidelines for the area around the federal listed heritage in the region. It is also protected on the municipal level because it is inside a Cultural Protected Area. Provided by the municipal master plan, these protected areas are designed to protect built areas of the city. This particular Cultural Protected Area for the SAGAS area (Saúde, Gamboa and Santo Cristo), where Valongo Wharf Archaeological Site and its buffer zone are situated, was established in 1988 through municipal decree 7351/88. Alongside this Cultural Protected Area, the local authority also passed statutory law 101 on 23 November 2009 for the Area of Special Urban Interest in the port region of Rio (Area de Especial Interesse Urbanístico da Região do Porto do Rio). The operations in this area aim, amongst other things, to recover buildings of importance to protect their cultural heritage, to duly identify the tangible and intangible heritage in the area, both past and present, to enable the creation of historical and cultural itineraries and to provide vocational training for local residents in the tourism and hospitality industries.

In the buffer zone there are a number of buildings that have been listed by the federal, state and municipal authorities (see Annex 10).

### Legal Instruments that Protect the Archaeological Site and Its Buffer Zone

<table>
<thead>
<tr>
<th>Level of Government</th>
<th>Institution</th>
<th>Year and Type of Protection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Federal</td>
<td>IPHAN</td>
<td>2012: registration of Valongo Wharf Archaeological Site</td>
</tr>
<tr>
<td>Federal</td>
<td>IPHAN</td>
<td>1938: listing of the architecture and landscape of Valongo hill and garden</td>
</tr>
<tr>
<td>Federal</td>
<td>IPHAN</td>
<td>1938: listing of São Francisco da Prainha church</td>
</tr>
<tr>
<td>Federal</td>
<td>IPHAN</td>
<td>1938: listing of Nossa Senhora da Saúde church</td>
</tr>
<tr>
<td>Federal</td>
<td>IPHAN</td>
<td>2014: provisional listing of the Docas Pedro II building</td>
</tr>
<tr>
<td>Federal</td>
<td>IPHAN</td>
<td>2013: ordinance 135 delimiting the areas around the listed properties in the region</td>
</tr>
<tr>
<td>State</td>
<td>INEPAC</td>
<td>1987: listing of Pedra do Sal</td>
</tr>
<tr>
<td>Municipal</td>
<td>IRPH</td>
<td>1986: listing of Fundição Manoel Lino Costa</td>
</tr>
<tr>
<td>Municipal</td>
<td>IRPH</td>
<td>1986: listing of the building on Rua Sacadura Cabral, 145</td>
</tr>
<tr>
<td>Municipal</td>
<td>IRPH</td>
<td>1986: listing of the stairway on Rua Costa Barros</td>
</tr>
<tr>
<td>Municipal</td>
<td>IRPH</td>
<td>1983: listing of Centro Cultural Municipal José Bonifácio</td>
</tr>
<tr>
<td>Municipal</td>
<td>IRPH</td>
<td>1988: municipal decree that establishes the Cultural Protected Area for Saúde, Gamboa and Santo Cristo (APAC SAGAS)</td>
</tr>
<tr>
<td>Municipal</td>
<td>IRPH</td>
<td>1998: listing of the former headquarters of O Cruzeiro magazine</td>
</tr>
</tbody>
</table>

#### 5.c Enforcement of Protection Measures

The federal Archaeology Law (no. 3924 of 1961) is the main legal instrument that confers protection on Brazilian archaeological heritage, and is supported by the Brazilian constitution. The federal heritage protection agency, Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN), is responsible for enforcing this law, managing the archaeological sites and collections in the country.

As mentioned earlier, archaeological sites are granted legal protection upon the submission of a registration form to IPHAN, which, after approval, is included in the National Register of Archaeological Sites (Cadastro Nacional dos Sítios Arqueológicos, CNSA) by IPHAN. Any and all actions involving archaeological heritage must receive prior authorisation from IPHAN.

The archaeological research at Valongo Wharf was conducted not only in observance of this federal law but also in compliance with Municipal Decree 22872 of 7 May 2003, by which any urban interventions must be accompanied by archaeological research. In article 1, it establishes that:

"Any works that involve urbanistic and/or topographical interventions by the municipal authority – directly or indirectly, in areas of historical interest, must include studies and oversight with a view to archaeological research."

The plans for the protection and conservation of the Valongo Wharf Archaeological Site and its buffer zone are jointly produced and executed by IPHAN and the local authority, with IPHAN being responsible for their supervision. The conservation plan recently written and approved by IPHAN is being rolled out throughout 2015.
The work of IPHAN in the state of Rio de Janeiro is coordinated from its Rio office, while the protection, registration, inspection and conservation of archaeological and cultural heritage is provided on a municipal level by Instituto Rio Patrimônio da Humanidade (IRPH). Cultural heritage has been protected on a municipal level in Rio de Janeiro since 1980.

As well as the municipal legislation already mentioned, the buffer zone is already protected by IPHAN through its directive no. 135 of 2013 and by IRPH through the Cultural Protected Area for Saúde, Gamboa and Santo Cristo (APAC SAGAS). Any civil works in these areas must first be authorised by both these entities.

In the specific case of Valongo Wharf Archaeological Site, consolidation and maintenance activities, once approved by IPHAN, are conducted by Companhia de Desenvolvimento Urbano da Região do Porto do Rio de Janeiro (CDURP), an entity under the auspices of the Rio de Janeiro municipal authority.

<table>
<thead>
<tr>
<th>Level of Govt. / Civil Society</th>
<th>Institution</th>
<th>Responsibilities</th>
<th>Scope of activities involving the site and the buffer zone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Federal Government</td>
<td>IPHAN</td>
<td>Responsible for protecting and conserving Brazilian cultural and archaeological heritage.</td>
<td>Analyses, approves and inspects interventions in the site and in part of its buffer zone, which is also the area surrounding listed properties.</td>
</tr>
<tr>
<td>State Government</td>
<td>INEPAC</td>
<td>Under the auspices of the Rio de Janeiro State Secretariat for Culture, INEPAC is responsible for protecting and conserving the cultural heritage in the state.</td>
<td>Analyses, approves and inspects interventions at Pedra do Sal, state listed heritage and part of the buffer zone.</td>
</tr>
<tr>
<td>Municipal Government</td>
<td>IRPH</td>
<td>Institute responsible for protecting and conserving the cultural heritage in the city of Rio de Janeiro.</td>
<td>Analyses, approves and inspects interventions in municipal listed heritage and in Cultural Protected Areas.</td>
</tr>
<tr>
<td>Municipal Government</td>
<td>CDURP</td>
<td>Government agency responsible for implementing and managing the revitalisation of the dock area.</td>
<td>Local government entity responsible for managing the Porto Maravilha consortium. Responsible for the consolidation and conservation of the archaeological site. Articulates the work of public and private entities for the execution of the redevelopment works in the dock area. Also involved in approving property developments in the region.</td>
</tr>
<tr>
<td>Municipal Government</td>
<td>LIGHT</td>
<td>Electricity utility in the municipality of Rio de Janeiro.</td>
<td>Responsible for undergrounding the electricity cables and removing the posts in the buffer zone.</td>
</tr>
<tr>
<td>Municipal Government</td>
<td>Porto Novo SA</td>
<td>Concessionaire resulting from a public-private partnership responsible for undertaking the construction work and providing the services for the Porto Maravilha urban revitalisation project.</td>
<td>Responsible for the urban development of public spaces and introducing the new road network in the Area of Special Urban Interest in the port region of Rio de Janeiro.</td>
</tr>
<tr>
<td>Municipal Government</td>
<td>CEPIIR</td>
<td>Responsible for affirmative actions in racial equality policies</td>
<td>Involved in promoting the archaeological site as a symbol for the celebration of African heritage. Will chair the site's management committee.</td>
</tr>
<tr>
<td>State Government</td>
<td>SEBRAE-RJ</td>
<td>Private non-profit entity that fosters entrepreneurialism and supports small businesses</td>
<td>Partner of CDURP and IRPH for the SEBRAE at the Port project, aiming to retain pre-established businesses in the Dock area, training traditional local businesses and creating an impulse for total experience tourism.</td>
</tr>
</tbody>
</table>

Civil Society

| Municipal Government | Rissur | Municipal tourism company responsible for the policies designed to promote tourism in the city. | Involved in organising tourist itineraries in the dock area. Working with SEBRAE-RJ on an experiential tourism project for the area. |
| Civil Society        | Instituto dos Pretos Novos | Non-governmental organisation created to divulge and conserve the New Blacks’ Cemetery archaeological site. | Maintains a museum at the New Blacks’ Cemetery archaeological site. Takes part actively in activities involving the Historical and Archaeological Circuit Celebrating African Heritage. |
| Civil Society        | Pedra do Sal Quilombo | Civil society organisation that works for the recognition by the state government of a quilombo (maroon community) in the Pedra do Sal area. Civil society community organised around the pre-established state listing of the Quilombo of the Pedra do Sal area. | Claims a set of unoccupied buildings in the buffer zone. The claim was recognised by the municipal authority in law 5781 of 22 July 2014. |
| Civil Society        | Afone Filhos de Gandhi | Afro-Brazilian civil organisation. | Local carnival group actively involved in cultural activities in the region. |
| Civil Society        | Incubadora Afro Brasileira | Non-governmental organisation that provides vocational training for the black people from Rio de Janeiro. | Has a vocational training project for people of African descent in the region to train them as future businesspeople. |
| Civil Society        | Conselho Cultural do Porto (Cultural Council of the Dock Area) | Network for the representation of artists, producers and cultural institutions in the Rio de Janeiro Dock area. | Created in 2015 with the aim of assessing and articulating the cultural activities of the Region. |

5.0 EXISTING PLANS COVERING THE MUNICIPALITY AND THE REGION WHERE THE PROPOSED SITE IS SITUATED

The current master plan for Rio de Janeiro splits the municipality into four distinct macro-zones: assisted occupation, restricted occupation, incentivised occupation and controlled occupation. The region where the proposed property and its buffer zone are located has been classified as incentivised occupation. In 1988 a conservation plan was devised for the area that resulted in the creation of the Cultural Protected Area of Saúde, Gamboa and Santo Cristo (APAC SAGAS). Since 2009, the Porto Maravilha operation, together with different programmes and plans, has sought to bring about the sustainable revitalisation of the APAC SAGAS area.
### Plan of the City's Development

<table>
<thead>
<tr>
<th>Plan</th>
<th>Date</th>
<th>Scope</th>
<th>Responsible Entity</th>
<th>Area Covered</th>
<th>Status</th>
<th>Targets and actions for the zone where the property is situated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Municipal Master Plan of Rio de Janeiro</td>
<td>2011</td>
<td>To organise the city's development based on sustainable development and the social function of the city and of urban property. Defines Areas of Special Urban Interest.</td>
<td>Municipal Urban Planning Department</td>
<td>Municipality of Rio de Janeiro</td>
<td>underway</td>
<td>To encourage the urban occupation of the area. Area of Special Urban Interest in the port region of Rio.</td>
</tr>
<tr>
<td>Porto Maravilha Urban Operation</td>
<td>2009</td>
<td>To revitalise the region, increasing its population density and enhancing the value of its tangible and intangible historical heritage.</td>
<td>CDURP</td>
<td>Dock area, including the site and its buffer zone</td>
<td>underway</td>
<td>To foster the occupation of the zone between APAC SAGAS and the sea. Restoration of listed properties in the buffer zone. Conservation and preservation of the site.</td>
</tr>
<tr>
<td>Cultural Protected Area of Saúde, Gamboa and Santo Cristo (APAC SAGAS)</td>
<td>1998</td>
<td>To protect the urban cultural environment of areas of significance to the city.</td>
<td>IRPH</td>
<td>Dock area, including the site and its buffer zone</td>
<td>concluded, with approval of the law</td>
<td>To ensure the preservation of the historical buildings in the dock area and their environment.</td>
</tr>
<tr>
<td>New Alternatives programme</td>
<td>1998</td>
<td>To promote housing projects in consolidated areas of the city.</td>
<td>Municipal Department of Housing</td>
<td>Municipality of Rio de Janeiro</td>
<td>underway</td>
<td>To promote actions to help the renovation of degraded buildings in the buffer zone in order to turn them into low-cost housing.</td>
</tr>
<tr>
<td>PHIS-PORTO</td>
<td>2015</td>
<td>The creation of at least five thousand social interest housing units in the Area of Special Urban Interest of the Dock area.</td>
<td>IRPH/CDURP</td>
<td>Dock area, including the site and its buffer zone</td>
<td>being implanted, guarantee social interest housing in the Dock area giving priority to the resident low income population.</td>
<td></td>
</tr>
<tr>
<td>PRO-APAC Porto</td>
<td>2014</td>
<td>To recuperate the architecture of historical value in the districts of Saúde, Gamboa and Santo Cristo.</td>
<td>IRPH/CDURP</td>
<td>Dock area, including the site and its buffer zone</td>
<td>underway</td>
<td>To promote the restoration of listed and preserved sites in the area through calls for funding.</td>
</tr>
<tr>
<td>Sustainable Urban Mobility Plan</td>
<td>2015</td>
<td>To devise proposals to make the road and transport network in the city more sustainable.</td>
<td>Municipal Department of Transport</td>
<td>Municipality of Rio de Janeiro</td>
<td>underway</td>
<td>To support the implementation of a sustainable road and transport network for the area by introducing cycle paths and light railway.</td>
</tr>
<tr>
<td>SEBRAE in the Docks</td>
<td>2011</td>
<td>To train small business owners and potential entrepreneurs in the dock area of Rio de Janeiro, contributing to the productive inclusion and socioeconomic integration of small businesses in the process of urban development and transformation.</td>
<td>SEBRAE RJ</td>
<td>Dock area, including the site and its buffer zone</td>
<td>underway</td>
<td>To train established small business owners and entrepreneurs keen to set up businesses in the area.</td>
</tr>
</tbody>
</table>

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### 5.8 Management Plan for the Property

The management plan recognises Valongo Wharf Archaeological Site and its buffer zone as representing the large-scale enforced diaspora of Africans as slaves. As such, the city plans covering the Area of Special Urban Interest in the port region of Rio aim to safeguard the attributes that lend the site outstanding universal value from a perspective of sustainability that takes into account the impacts of the population increase planned for the areas near the buffer zone.

The management plan covers three levels of action: normative, operational and monitoring. These impact the three dimensions of the site and its buffer zone in equal measure:

- the archaeological dimension, which involves actions related to the site per se and its maintenance;
- the urbanistic dimension, which has to do with the treatment and valuing of the urban setting of the archaeological site and its articulation with the rest of the city;
- the social, economic and cultural dimension, which has to do with actions to raise the profile of the site both socially and culturally, especially in its interaction with the local population and tourism.

Normative action has to do with the legislation and its respective administrative procedures, which are necessary to safeguard the attributes that lend the site outstanding universal value. The existing instruments for heritage and urbanism are enough to support the good management of the site and its buffer zone.

Operational actions have to do with the conservation of the archaeological site and properties of historical cultural value in the buffer zone. They also involve requalifying and promoting the site and buffer zone so as to raise awareness of its outstanding universal value to the general public. Below are the actions already taken, actions underway, and actions that should be planned to ensure the continued conservation and promotion of the site into the future.

One particularly sensitive point when it comes to these actions concerns the need to re-establish the relationship the wharf originally had with Guanabara Bay. The major land reclamation in the early twentieth century left Valongo Wharf 344 metres inland. A new dock was built and a row of warehouses were erected along the new quayside. These depots, conserved to this day, constitute architectural remains that bear witness to the transformations Rio de Janeiro went through in the early 1900s. As such, they have also been listed. With the rediscovery of Valongo Wharf, the challenge is how to bring back the connection between it and Guanabara Bay. The Brazilian government understands that the warehouses linked to the current-day port are architectural heritage of the city of Rio de Janeiro and are therefore the target of public policies for their preservation and the enhancement of their value. Their position is that the relationship between Valongo Wharf Archaeological Site and the waterline of Guanabara Bay could be re-established using signage and tourist information plaques, enabling visitors to the area to understand the connection between the property and the sea, the relationship between the wharf and Guanabara Bay, which can now be seen since new squares have been open up alongside the warehouse that blocks the view of Avenida Barão de Têê.
Figure 182 – Boulevand Olímpico and Rua Barão de Tefé
Photo: Milton Guran, 2017

Figure 183. One of the new squares have been opened up alongside the warehouse that blocks the view of Avenida Barão de Tefé.
Photo: Milton Guran, 2017

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Action</th>
<th>Responsible Party</th>
<th>Status</th>
<th>Start Date</th>
<th>End Date</th>
<th>Targets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archaeology</td>
<td>Water drainage and control of the water table</td>
<td>Porto Novo concessionaire</td>
<td>complete</td>
<td>2013</td>
<td>2013</td>
<td>Prevent the site from flooding by installing a system of pumps and controlling groundwater levels.</td>
</tr>
<tr>
<td>Archaeology</td>
<td>Waste management and conservation of green areas</td>
<td>Porto Novo concessionaire</td>
<td>underway</td>
<td>2013</td>
<td>ongoing action</td>
<td>Keep the archaeological site clean and free of weeds.</td>
</tr>
<tr>
<td>Archaeology</td>
<td>Consolidation and conservation of archaeological site</td>
<td>CDURP</td>
<td>Consolidation plans approved and conservation plans under analysis by IPHAN</td>
<td>2015</td>
<td>2016</td>
<td>Forecast for consolidation</td>
</tr>
<tr>
<td>Archaeology</td>
<td>Plans for the archaeological promotion of the property</td>
<td>SMC/IPH/ IPHAN</td>
<td>underway</td>
<td>2017</td>
<td>2019</td>
<td>Reinforce the property’s outstanding universal value by treating the site and continuing the research.</td>
</tr>
<tr>
<td>Urbanism</td>
<td>Undergrounding the electricity cables and removing the posts in the buffer zone</td>
<td>Light</td>
<td>underway</td>
<td>2013</td>
<td>2016 (forecast)</td>
<td>Improve the appearance of the whole buffer zone.</td>
</tr>
<tr>
<td>Urbanism</td>
<td>Introduction of light railway</td>
<td>Public-private partnership</td>
<td>underway</td>
<td>2014</td>
<td>2016</td>
<td>Create sustainable mobility through 28 km of light railway and a station next to the archaeological site.</td>
</tr>
<tr>
<td>Urbanism</td>
<td>Introduction of cycle routes throughout the dock area</td>
<td>Porto Novo concessionaire</td>
<td>underway</td>
<td>2015</td>
<td>2016</td>
<td>Create sustainable alternative mobility with 17 km of cycleways.</td>
</tr>
<tr>
<td>Urbanism</td>
<td>Construction of 8.4 km of tunnels</td>
<td>Porto Novo concessionaire</td>
<td>concluded</td>
<td>2014</td>
<td>2016</td>
<td>Divert through-traffic from the region</td>
</tr>
<tr>
<td>Urbanism</td>
<td>Reurbanisation of 70 km of roads and 650,000 m² of pavements</td>
<td>Porto Novo concessionaire</td>
<td>underway</td>
<td>2012</td>
<td>2016</td>
<td>Redevelopment of the urban space</td>
</tr>
<tr>
<td>Urbanism</td>
<td>Introduction of around 4 km of pedestrianised zones</td>
<td>Porto Novo concessionaire</td>
<td>underway</td>
<td>2016</td>
<td>2016</td>
<td>Change the pattern of occupation in the area with the creation of promenades</td>
</tr>
<tr>
<td>Urbanism</td>
<td>Reconstruction of 700 km of urban infrastructure networks (water, sewage, drainage, electricity, natural gas, telecommunications and street lighting)</td>
<td>Light / CEG / CEDAE (electricity, gas and water &amp; sewage utilities)</td>
<td>underway</td>
<td>2012</td>
<td>2016</td>
<td>Urban redevelopment of the area</td>
</tr>
<tr>
<td>Urbanism</td>
<td>Plans for the signage of Valongo Wharf Archaeological Site and its buffer zone</td>
<td>IRPH/SMC</td>
<td>underway</td>
<td>2017</td>
<td>2019 (estimated)</td>
<td>Resignify the physical relationship of the wharf with the dock area through the introduction of new interpretative and indicative signage of the archaeological site, including the different elements in the buffer zone, especially its relationship with Guanabara Bay</td>
</tr>
<tr>
<td>Urbanism</td>
<td>Landscaping plans for Valongo Wharf Archaeological Site and the Historical and Archaeological Circuit Celebrating African Heritage</td>
<td>IRPH</td>
<td>Plans complete and under analysis by IPHAN</td>
<td>2014</td>
<td>2017 (estimated)</td>
<td>Enhance the landscape in the area, creating a space for memory.</td>
</tr>
<tr>
<td>Dimension</td>
<td>Action</td>
<td>Responsible Party</td>
<td>Status</td>
<td>Start Date</td>
<td>End Date</td>
<td>Targets</td>
</tr>
<tr>
<td>--------------------</td>
<td>------------------------------------------------------------------------</td>
<td>----------------------------------------</td>
<td>------------</td>
<td>------------</td>
<td>----------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Urbanism</td>
<td>PRO APAC PORTO</td>
<td>IRPH / CDURP</td>
<td>underway</td>
<td>2014</td>
<td>ongoing</td>
<td>Restore the historical buildings in the area</td>
</tr>
<tr>
<td>Urbanism</td>
<td>Porto Maravilha Social Housing Plan</td>
<td>CDURP / Municipal Department of Housing</td>
<td>underway</td>
<td>2014</td>
<td></td>
<td>Retain the local population and quantify housing needs. Produce new social interest housing in the area.</td>
</tr>
<tr>
<td>Social and Cultural</td>
<td>Historical and Archaeological Circuit Celebrating African Heritage</td>
<td>PCRJ / civil society / IPHAN / INEPAC</td>
<td>complete</td>
<td>2011</td>
<td>2012</td>
<td>To create a circuit of sites in recognition of and the African cultural legacy in Brazil</td>
</tr>
<tr>
<td>Social and Cultural</td>
<td>Pedra do Sal Quilombo</td>
<td>PCRJ / civil society</td>
<td>complete</td>
<td>2014</td>
<td></td>
<td>Recognition of the community of people of African descent in the region</td>
</tr>
<tr>
<td>Social and Cultural</td>
<td>Washing of Valongo Wharf</td>
<td>PCRJ / civil society</td>
<td>underway</td>
<td>2012</td>
<td>ongoing</td>
<td>Annual ritual cultural re-appropriation of the archaeological site</td>
</tr>
<tr>
<td>Social and Cultural</td>
<td>Rio Walking Tours - Little Africa</td>
<td>Rntur</td>
<td>underway</td>
<td>2013</td>
<td>ongoing</td>
<td>Tourist itinerary including the archaeological site</td>
</tr>
<tr>
<td>Social and Cultural</td>
<td>Valongo Wharf Public Memorial</td>
<td>PCRJ / federal government / MAR</td>
<td>not yet began</td>
<td></td>
<td></td>
<td>Creation of a Memorial Celebrating African Heritage at the Docas Pedro II building.</td>
</tr>
<tr>
<td>Social and Economic</td>
<td>SEBRAE at the Port</td>
<td>SEBRAE RJ / CDURP</td>
<td>underway</td>
<td>2013</td>
<td></td>
<td>Train small business owners in the region; support potential new businesses for the Dock area. Dynamise touristic activity of the region through total experience tourism</td>
</tr>
<tr>
<td>Social and Cultural</td>
<td>New Blacks Institute</td>
<td>Civil Society</td>
<td>underway</td>
<td>2005</td>
<td>Continuous action.</td>
<td>Develop activities related to afrodescendent history, memory and culture in the dock area, through history workshops, art exhibitions, samba rings, jongo and capoeira and other cultural activities.</td>
</tr>
<tr>
<td>Social and Cultural</td>
<td>Sal do Samba Project</td>
<td>Quilombo da Pedra do Sal</td>
<td>underway</td>
<td></td>
<td>Continuous action.</td>
<td>Holding a series of events: Gastronomical Market, Festivals of São Jorge, Íris, Iabás; Celebration of the listing of Pedra do Sal</td>
</tr>
<tr>
<td>Social and Economic</td>
<td>Creative District</td>
<td>Civil Society - CDURP</td>
<td>Being implanted</td>
<td></td>
<td></td>
<td>Creation of Digital Portal to amass and publicise the activities of small entrepreneurs of the region with companies involved in sustainable activities. To attract the installation of creative and sustainable businesses in the dock area.</td>
</tr>
</tbody>
</table>

![Figure 184: Area covered by the Cultural Protected Area of Saúde, Gamboa and Santo Cristo (APAC SAGAS)](image-url)
The Brazilian Government, through the federal heritage protection agency, Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN), and the Municipal Secretariat for Culture - SMC, the Municipal Secretariat for Education - SME, and Instituto Rio Patrimônio da Humanidade - IRPH, is committed to elaborate and carry out a plan aimed at reinforcing the outstanding universal value of Valongo Wharf Archaeological Site and its incorporation into the city’s urban fabric over the next three years. The basis for the Plan is the work developed up to now by the aforementioned public bodies, responsible for the preservation and management of the archaeological site.

The general purpose is to reinforce the outstanding universal value of the property by carrying out research, promotion and socialisation activities which, besides intervention in the buffer zone intending to renew the links between the property and its urban landscape.

**Specific aims**

- To enable continuity of the site’s archaeological research, for its scientific and historical value, to develop aspects already broached, respond to new enquiries raising the possibility of amplifying the property’s archaeological viewing area.
- Promote dissemination of information about the archaeological collection, once identification and cataloguing activities are completed;
- Create a tourist information centre and a memorial celebrating African heritage, to be installed in the Docas Pedro II building;
- Design and renew signposting to enable visitors and residents’ understanding of the archaeological sites link to Guanabara Bay and other components of the African slave trade context in the Valongo region.

**Justification**

The Valongo Wharf Archaeological Site and its buffer zone are included in a context of great urban complexity. The need to establish integrated measures for promotion of the archaeological site, seeking the coordination of various organs with jurisdiction over the nominated property through articulation strategies and shared management of proposed activities, with an ongoing evaluation of the results achieved, justifies this Plan.
**Actions, responsibility matrix and deadlines**

<table>
<thead>
<tr>
<th>Action</th>
<th>Goal</th>
<th>Responsible Organ</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Continuance of archaeological research. Landscaping of Valongo Wharf Archaeological Site – Stage 1</td>
<td>Undertake studies aimed at the visibility and amplification of Valongo Wharf Archaeological Site area by removing witness blocks (stretches of parallel cobblestones) from Empress's Wharf. Replacement of grass in the sea area with sand.</td>
<td>CDURP/IPHAN</td>
<td>2018</td>
</tr>
<tr>
<td>Landscaping and signposting in the vicinity of archaeological site</td>
<td>Undertake studies aiming at recovery of the links between the archaeological site, Guanabara Bay, New Blacks' Cemetery and other components of the African slave trade context in the Valongo region through interpretative and informative signposts</td>
<td>IRPH/SMC/CDURP</td>
<td>2019</td>
</tr>
<tr>
<td>Valongo Wharf Archaeological Site Educational Project</td>
<td>Diffuse archaeological site’s outstanding universal value, through Educational activities with public and private schools at primary and middle school level.</td>
<td>SMC/SME/IPHAN</td>
<td>2019</td>
</tr>
<tr>
<td>Centre of Reference and Celebration of African Heritage (Docas Pedro II building)</td>
<td>Undertake studies aiming at creating a tourist reception centre and space for reflection of the importance of the Afrodescendants legacy in the culture of the Americas, beside the Archaeological Site.</td>
<td>IPHAN/SMC</td>
<td>2019</td>
</tr>
</tbody>
</table>

**The steering committee**

Considering that the regulatory actions regarding the site and its buffer zone involve all three spheres of government and the operational actions involve these as well as the civil the proposed steering committee reflects this diversity of institutions and representatives of society in its structure.

The steering committee to be set up through a directive issued by the Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN) president's office will be responsible for coordinating the management of Valongo Wharf Archaeological Site and its buffer zone. It will be managed by taking consultative and deliberative actions concerning questions that affect the managed area; collaborative participation in any measures that interfere in the managed area; and the proposal of policies, programmes, and educational, cultural, tourism, economic or social projects designed for the conservation, promotion and valuing of the tangible or intangible cultural heritage related to Valongo Wharf Archaeological Site and its buffer zone.

The steering committee will be chaired by a representative of IPHAN, and will be composed of a Curatorial Advisory Body and an Executive Committee.

The Curatorial Advisory Body will be responsible for making proposals to the Executive Committee for deliberation and appraisal of technical and economic viability; analysing, debating and approving proposals and demands presented by the Executive Committee; supervise and charge the Executive Committee to fulfil its attributions; and establish a dialogue with local residents, civil society, businesses and public or private institutions regarding questions which involve Valongo Wharf Archaeological Site.

The Curatorial Advisory Body will be composed of 13 (thirteen) representatives: 1 (one) seat for the presidency of the Steering Committee; 1 (one) seat a representative of COMVEDINE (Conselho Municipal de Defesa dos Direitos do Negro/Local Advisory Body for the Defence of Black Rights); 2 (two) seats for governmental organisations which act in the promotion and defence of the interests of the black population; 9 (nine) seats occupied by representatives of civil society, demonstrably linked to questions of interest of the black population. The presidency of the Steering Committee will be responsible for selecting representatives of governmental organisations. The representatives of civil society will be elected in public assembly.

The Executive Committee will be responsible for making proposals and demands to the Curatorial Advisory Body for deliberation and approval; analysing and assessing proposals elaborated by the Curatorial Advisory Body with regard to their technical and economic viability; executive action in the implementation of programmes, actions and projects presented by the Curatorial Advisory Body, when they have been approved by the Executive Committee; represent itself before other public organs and institutions, the private enterprise sector and civil society organizations for the defence of policies established by the Curatorial Advisory Body; and act as interlocutor for UNESCO regarding questions related to Valongo Wharf Archaeological Site. The Executive Committee will be chaired by a representative of IPHAN.

### 5.9 Sources

**Municipal – Resources from the Porto Maravilha Urban Operation**

'AEIU do Porto do Rio' is an Area of Special Urban Interest in the port region of Rio de Janeiro. It constitutes an urban policy instrument instituted by the Statute of the City, federal law 10257/2001. The law that created the Area of Special Urban Interest in the port region of Rio de Janeiro redefined the urban development and land use parameters for the area, allowing exceptions to be made in certain aspects of the building code. To take advantage of the special conditions, interested parties may acquire Additional Building Certificates (Certificados de Potencial Adicional de Construção, CEPAc) from the local authority, which in turn must then invest the funds received in a redevelopment plan for the area, which is approved by the same law.

As it is inside this Area of Special Urban Interest, the conservation of Valongo Wharf Archaeological Site and the urban development of the surrounding areas is part of a public-private
redevelopment agreement whose public funds come from CEPACs. The public-private partnership agreement signed with Porto Novo concessionaire has a duration of 15 years, from June 2011 to June 2026.

Three percent of the funds raised from the sale of CEPACS goes exclusively to cultural and historical heritage recovery and recuperation projects and cultural activities. When the auction for the sale of CEPACs was held in June 2011, this 3% represented 105 million reais (around 35 million dollars).

As part of the urban operation, some of this money is being invested directly in Valongo Wharf Archaeological Site through the Porto Maravilha Cultural Programme as part of the consolidation of the site, for researching and cataloguing its archaeological archive, for setting up an archaeological exhibition at Centro Cultural José Bonifácio and for supporting events and cultural manifestations to promote Valongo Wharf Archaeological Site and the Historical and Archaeological Circuit Celebrating African Heritage.

5.6 Training and development

Both the heritage protection agencies involved in the conservation and management of Valongo Wharf Archaeological Site, IPHAN and IRPH, have architects, archaeologists and other professionals qualified to work at the site in their staff.

As mentioned earlier, the local authority is implementing the Open Laboratory for Urban Archaeology in a restored building near the archaeological site to serve as a reference centre and to divulge the archaeological work.

One of the entities that make up IPHAN is Centro Lucio Costa, a regional centre that provides training in heritage management. Headquartered in Rio de Janeiro, it has been designated by UNESCO as a category 2 centre. It was created through an agreement signed by the Brazilian government and UNESCO in July 2010 called the "Agreement referring to the creation and operation of the Regional Heritage Management Training Centre in Rio de Janeiro - Category 2". It aims to promote regional cooperation between the 17 countries whose official language is Portuguese and Spanish in Africa (Angola, Cape Verde, Guinea Bissau, Equatorial Guinea, Mozambique, São Tomé and Príncipe), South America (Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay, Venezuela) and Asia (East Timor) in order to improve the management skills of the institutions involved in preserving cultural and natural heritage.

Situated in the centre of Rio de Janeiro, Centro Lucio Costa runs a number of training, research and documentation activities, most of which are linked to the Valongo Wharf Archaeological Site and surrounding area. It aims to improve integration to foster better management of heritage in the countries inscribed on the UNESCO World Heritage List, including the training, exchange and production of knowledge, focusing on the implementation of the Convention concerning the Protection of World Cultural and Natural Heritage (1972), the Convention for the Safeguarding of Intangible Cultural Heritage (2003) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

5.8 Tourist infrastructure – visits by the public

The Rio de Janeiro municipal authority and IPHAN have undertaken to build a Public Memorial as set forth in the Letter of Recommendations for Valongo. This memorial would provide visitor information and be responsible for exhibiting some of the archaeological artefacts found during the excavation work. The Letter of Recommendations for Valongo suggests using the former Docas Dom Pedro II building, owned by the Brazilian state and listed by IPHAN, with around 14,000 m² floor space. The public entities involved undertake to make the Docas Dom Pedro II building the definitive site for the Memorial Celebrating African Heritage, as well as a visitor centre and space for a permanent exhibition of the archaeological finds and an exhibition about Valongo Wharf and the history of the African Diaspora.

The public entities have also undertaken to introduce signage, including signs to identify places linked to African heritage. There are also plans to lay different paving to indicate the different sites.

As set forth in the Letter of Recommendations for Valongo, a common visual language must be adopted throughout to give the whole area a common identity and facilitate its interpretation by visitors. This resulted in the preparation of a specific symbol to serve as a central element for a logo. It was selected after meticulous spiritual work by the religious authorities that are members of the working group for the circuit.

5.1 Policy and programmes for the presentation and promotion of the property

The Historical and Archaeological Circuit Celebrating African Heritage, established collaboratively by the local authority, representatives of social movements and the local population, has helped organise the flow of visitors to the region and enhanced the value of the indications of Afro-Brazilian presence at Valongo.

Valongo Wharf Archaeological Site is steadily gaining recognition as a memorial to the African diaspora amongst the Afro-Brazilian community, with strong participation of organised civil society. A variety of activities designed to raise the profile of the site are being incorporated into the city’s official event calendar. The symbolic washing of Valongo Wharf is one such event. Held every first Saturday of July, it is a ritual of washing and spiritual cleansing of the wharf and pays homage to the ancestral spirits that crossed this port of entry to the Americas as captives.

Another important event is Sunday at the Wharf for Racial Equality, held at the end of November, the month of Black Awareness. This is held in partnership by CDURP and the community from the dock area.

130 The Letter of Recommendations for Valongo was one of the outcomes of the work done by the curatorial working group of the Historical and Archaeological Circuit Celebrating African Heritage in the dock area of Rio de Janeiro, in compliance with the provisions of Municipal decree 34803 of 29 November 2011. This group met over a seven-month period to discuss the creation of a circuit that included archaeological sites, historical sites and living sites in the dock area of Rio de Janeiro, with Valongo Wharf at its centre, in order to preserve the memory of the African legacy there. This letter was presented at a public meeting on 26 June 2012.
Meanwhile, Museu de Arte do Rio (MAR) has a programme called Escola do Olhar (“Teaching how to Look”), which has been developed over the last two years to draw links with the dock area, especially the part called Little Africa and its historical and cultural influence on the region in actions designed to raise the profile of the cultural production from Little Africa, called Workshops and Knowledge from the Region. Some examples of this outreach programme are an exhibition, “From Valongo to the Favela”, held from 27 May 2014 to 8 February 2015 and run in partnership with teachers and students from local schools, and teacher training activities called “Images from the Periphery” and “Games of Alterity”, which use racial and social equality in Brazilian society as the lynchpins for discussions of the history, subjects and places of speech and affirmation in contemporary times.

Since 2013, MAR has held Racial and Ethnic Relations and Education Day, where teachers from throughout the state were invited to submit papers and experience reports about the development of this subject in their lessons and activities at school. The idea was to provide a forum for discussion, exchanges of experience and reflections about how art and culture can contribute towards the construction of inclusive, plural education. MAR is working systematically for the recognition and valuation of this gateway of entry for African culture and to get the subject included in cultural and educational practices. All this work will serve as a basis for similar initiatives to be run at the Memorial Celebrating African Heritage.

The creation of a memorial inside the Docas Pedro II building and associated with Valongo Wharf Archaeological Site was one of the first demands made by the managers of public and civil society institutions involved in African heritage issues, as expressed in the “Letter from Valongo, RJ” dated 17 March 2011, when, still reeling from the impact of the recent discovery of the wharf, representatives from Fundação Palmares, Conselho Estadual dos Direitos do Negro (CEDINE), the local government’s Special Department for the Promotion of Racial Equality Policies (CEPPIR), Instituto dos Pretos Novos, Dr. Adair Rocha (PUC-Rio and UERJ) and archaeologist Reinaldo Tavares (master’s student at Museu Nacional) met under the coordination of Dr. Tania Andrade Lima.

This letter makes the first reference to the need to build a cultural institution at this site, proposing that a commemorative stone should be laid – a "Memorial to the African Diaspora" – on 21 March 2011, International Day for the Elimination of Racial Discrimination.

5. STAFF LEVEL

IRPH and IPHAN are jointly responsible for the conservation and protection of the archaeological site and its buffer zone. Both have a variety of skilled staff.

IRPH has 82 employees, 64 of whom have a degree. 53 are architects, six are civil engineers, four are historians, and there is one museologist and one archaeologist. At least 20 of them have master’s or doctoral degrees.

IPHAN’s Rio de Janeiro branch has 105 employees, 81 of whom have a degree. Thirty are architects, four are archaeologists, eight are engineers, nine are historians and four are museologists.

IRPH covers the whole of the municipality, while the IPHAN Rio office covers the whole state. An architect and an archaeologist from each institution is involved in approving plans and inspecting their execution at the archaeological site.

6. MONITORING

6.a KEY INDICATORS FOR MEANING THE STATE OF CONSERVATION

The proposed oversight procedure is based on a monitoring method called the indicator of the state of conservation (ISC). In view of the multiple values that compose the statement of universal value for the heritage in question and the variety of stakeholders involved in managing the conservation of its values and attributes, it seems clear to us that for managers to interpret its state of conservation they must be attentive to all these variants and also act in the light of concepts set forth by UNESCO for the different aspects of conservation that constitute its value, which are: integrity, authenticity and significance.

1. Defining the attributes to be evaluated and their respective weights

Based on the statement of universal value and the identification of explicit values in the nomination document, the 20 most important attributes of the cultural heritage site to be evaluated are identified. These attributes are concrete features that are precisely identified and listed at this stage and as such should be directly related to the values inherent to the site to be monitored.
and the criteria based on which it is inscribed on the World Heritage List, constituting a direct conservation list. The conservation of the set of attributes – historical, artistic, symbolic or other values attributed to the site – must be capable of sustaining the maintenance and continuation of the values attributed to it.

2. Data gathering from all groups of stakeholders for the evaluation of attributes

Once the attributes that sustain the outstanding universal value of the site have been defined, they are organised into a single evaluation questionnaire that is administered in interviews with the different stakeholder groups involved. Two considerations are important for understanding the proposed method. The first is that this questionnaire is administered to six main groups of stakeholders: (1) local specialists, (2) external specialists, (3) old residents, (4) new residents, (5) visitors and (6) cultural reference groups.

Each group of stakeholders answers the questionnaire designed to evaluate the attributes of the site in the light of three distinct questions:

a. Has its significance been maintained?

b. Has its integrity been maintained?

c. Is its authenticity true or false?

The answers are recorded according to a set of pre-established variables, with scores ranging from 0 to 1 being attributed to the subjective interpretation of each respondent based on the judgement of the team responsible for using the method. For instance, 1.0 means completely maintained, 0.65 means mostly maintained, 0.35 means partially maintained and 0 means totally lost.

3. Interpretation of the data obtained from each group of stakeholders about the variables

The ISC is calculated from the sub-indicators of significance, integrity and authenticity of the tangible and intangible attributes of the site. First, each of the sub-indicators is obtained by the weighted sum of the values resulting from the responses per group in the light of each of the concepts. Each group’s responses are weighted for each of the aspects by the local managers based on what role they play in the management process.

Finally, after calculating the authenticity, integrity and significance sub-indicators, the ISC is obtained by a simple formula:

\[ ISC = I_{sig} \cdot I_{int} \cdot I_{aut} \]

where:

- \( I_{sig} \) is the performance sub-indicator for significance (or values);
- \( I_{int} \) is the performance sub-indicator for integrity; and
- \( I_{aut} \) is the performance sub-indicator for authenticity.

Should any of the sub-indicators be zero, the whole ISC will be zero. This is designed to reflect the equal importance of the indicators, so that one does not outweigh the others. Furthermore, the number of respondents is defined by the management team responsible for the monitoring activities, in the understanding that the more people are interviewed the more accurate the ISC will be.

**STAGES OF IMPLEMENTATION**

The monitoring system for Valongo Wharf should be implemented in the following steps:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Period</th>
<th>Responsible Party</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepare a customised online system to post and process the data from the interviews</td>
<td>2nd half of 2017</td>
<td>IPHAN</td>
</tr>
<tr>
<td>List the attributes to be evaluated in light of the UNESCO values and criteria mentioned in the nomination, involving discussions between local and external specialists and the consequent formulation of the questionnaire to be used</td>
<td>1st half of 2018</td>
<td>IPHAN, IRPH and Steering Committee</td>
</tr>
<tr>
<td>Identify groups of stakeholders to be approached for the study, based on the urban and social setting of Valongo Wharf Archaeological Site, together with the Management Committee of the site</td>
<td>2nd half of 2018</td>
<td>IPHAN, IRPH and Steering Committee</td>
</tr>
<tr>
<td>Gather data from stakeholders</td>
<td>2nd half of 2018</td>
<td>IPHAN</td>
</tr>
<tr>
<td>Collate findings</td>
<td></td>
<td>IPHAN</td>
</tr>
<tr>
<td>Publish findings</td>
<td>1st half of 2019</td>
<td>IPHAN</td>
</tr>
</tbody>
</table>

After the monitoring and data gathering process have been put in place, they will be done on a regular basis, probably every two years, so that the conservation of every aspect of the site over time can be evaluated, without this being seen as a replacement for more in-depth evaluations and diagnostic studies when deemed necessary.

6.8 ADMINISTRATIVE ARRANGEMENTS FOR MONITORING THE PROPERTY

IPHAN, IRPH and CDURP have acted in consortium to protect and preserve Valongo Wharf Archaeological Site. The results of this supervision will be communicated by IPHAN in two-yearly reports to orient the administrative and supervisory actions of the Regional IPHAN, IRPH and CDURP offices, always informando the Steering Committee of Valongo Wharf Archaeological Site.

The Steering Committee will be created through a directive issued by the Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN) president’s office. It will be responsible for the management of Valongo Wharf Archaeological Site, its Buffer Zone, as outlined in the nomination dossier.
6.c RESULTS OF PREVIOUS REPORTING EXERCISES

In previous monitoring activities of Valongo Wharf Archaeological Site, we found that it is in a fair state of conservation, as attested by the diagnostic study undertaken as part of the Consolidation and Conservation Plan (annex). The site was fully inspected, measured and photographed in the first half of 2014. The portion of Valongo Wharf Archaeological Site that has been kept exposed as a representative of the whole area researched archaeologically has also been the subject of a visual description using 3D laser scanning, a high precision remote measurement and imaging technology, to provide an accurate record of the area for its future characterisation and the consolidation of the exposed archaeological structures. In the second half of 2014, the wharf was scanned in detail using two- and three-dimensional imaging technologies to create a comprehensive, detailed analysis of the site. This technology is essential for keeping track of the pace of deterioration of the structures, and is a reliable indicator of the current state of conservation of the physical remains.

Figures 191, 192 and 193. Laser scans kindly ceded by archaeologist Erica Gonzáles.
Photo: João Maurício Bragança, 2017.
7. DOCUMENTATION

7.a  INVENTORY OF PHOTOGRAPHS AND AUDIO-VISUAL MATERIAL AND AUTHORISATION FORMS

PHOTOGRAPHS:


Photo 2. Front view of Valongo Wharf Archaeological Site. In the foreground, the remains of the Empress's Wharf, followed by the paving stones of Valongo Wharf. In the background, at the centre, a column erected as a memorial of the Empress's Wharf. Photo: Milton Guran.


Photo 6. The occupation of the buffer zone dates from the second half of the 18th century and the first half of the 19th century. Most of the buildings suffered great changes in the early 20th century. Some buildings in the vicinity of the archaeological site still maintain the appearance that the region had at the early 19th century, with arched windows on the first floor, characteristic of Brazilian architecture of the era of the Valongo Market of enslaved Africans.


Photo 7. UNESCO plaque alongside the plaque declaring Valongo Wharf Archaeological Site cultural heritage of the city of Rio de Janeiro.


Photo: Tania Andrade Lima.

Photo 9. Paving of Valongo Wharf. Note at the centre of the photo the alignment of the cobblestones which function as the gutter for the drainage of rain water and, on the left, the lateral border of the wharf’s pavement, with flagstones carefully aligned. In the centre and to the left there are blocks pertaining to the paving of the Empress’s Wharf.

Photo: João Maurício Bragança, 2014.

Photos 10 and 11.

Photo 13.  
Photo: João Maurício Bragança, December 2014.

Photo: João Maurício Bragança, December 2015.

Photo 15. Empress’s Wharf. Cavities for clamps to attach the flagstones.  
Photo: João Maurício Bragança, 2014.

Photo 16. Empress’s Wharf. Detail of remnants of clamps to attach the flagstones.  
Photo: João Maurício Bragança, December 2015.

Photo 17. Empress’s Wharf. Detail of remnants of clamps to attach the flagstones.  
Photo: João Maurício Bragança, 2014.

Photo 18.  
Photo: João Maurício Bragança, 2014.
Photo 19. – Empress’s Wharf. Spout for draining off rain water.
Photo: João Maurício Bragança, 2014.

Photo 20. Praça Municipal, now Praça Jornal do Comércio, in 1906. The sea can be seen in the background, and on the far right the Companhia das Docas Pedro II building.
Photo: Augusto Malta (public domain), Arquivo Geral da Cidade do Rio de Janeiro (Municipal Archives).

Photo: João Maurício Bragança.

Photo 22. Blocks of flagstones revealed in Front 1/Stretch 1.
Source: ANDRADE LIMA, 2013, p.15.

Photo 23. Iron drainpipe under the structure.
Source: Ibid., p.35.

Photo 24. Drain spout set in (hewn) flagstones of Empress’s Wharf.
Source: Ibid., p. 36.
Photo 25. Flagstones, steps and parallel cobblestone paving revealed in front 2.

Source: ANDRADE LIMA, ibid.


Photo 27. South Section (left) and part of the West Section (right), divided by the Valongo Wharf gutter.

Source: Ibid., p. 44.

Photo 28. Parallel paving associated with the Empress’s Wharf, West Section.

Source: Ibid., p. 46.

Photo 29. Clamps or anchors used to fix the stones.

Source: ANDRADE LIMA.

Photo 30. Stain around the remains of an iron clamp.

Retrô archive. September 2014 – p.16.
Photo 31. Mooring ring embedded in the stone.

Photo 32. Ferrous metal mooring ring exposed to weathering attached near the edge of the stonework.
Source: ANDRADE LIMA, 2013.

Photo 33. Ferrous metal mooring ring displaying the way it was attached to the rock using lead.
Source: ANDRADE LIMA, 2013.

Photo 34.
Source: ANDRADE LIMA, idem.

Photo 35.
Source: ANDRADE LIMA, idem.

Photo 36. Section of paving stones from the Empress’s Wharf overlying the long section of slabs from Valongo Wharf.

Photo 37. Continuation of the above photo to the right.
Photo 38. Detail of the above photo. 
Photo: João Maurício Bragança, October 2014.

Photo 39. Trench 17: section of parallel paving stones removed to make way for infrastructure developments in the area. 
Source: ANDRADE LIMA, Ibid., p.25.

Photo 40. Intervention made after the Empress's Wharf was built. 
Source: Ibid

Photo 41. Cornerstone of Cia Docas D. Pedro II. 
Source: Ibid.

Photo 42. Front 4 – paving stones indicating the existence of a gutter. 
Source: Ibid., p. 69.

Photo 43. Kerbstones and gutter described above. 
Source: Idem, p. 70.
Photo 44. Water drainage network for Valongo Wharf.
Source: Ibid., p.84.

Photo 45. Length of wood.
Source: Ibid., p.85.

Photo 46. Fountain in the former Praça Municipal.
Source: Ibid., p.79.

Photo 47. Rounded beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança.

Photo: João Maurício Bragança, 2014.

Photo 49. Faceted blue beads – Wharf 1 Trench 12 2/3.
Photo: João Maurício Bragança, 2014.


Photo 54. Fragments and beads of red coral of the *Corallium* and *Paracorallium* genera, known as precious coral. Photo: João Maurício Bragança, 2014.

Photo 56. Malacological material: shells collected from the site.
   Photo: João Maurício Bragança, 2014.

Photo 57. Malacological material: shells collected from the site.
   Photo: João Maurício Bragança.

Photo 58. Crystal used as a pendant – Wharf 1 L.98.
   Photo: João Maurício Bragança.

Photo 59. Pre-forms of rings made from plant fibres – Valongo Wharf.
   Photo: João Maurício Bragança.

Photo 60. Wooden pendant of crossed-fingers.
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   Photo: João Maurício Bragança, 2014.
Photo 62. Ceramic pipe.
Photo: João Maurício Bragança, 2014.

Photo 63. Ceramic pipe.
Photo: João Maurício Bragança, 2014.

Photo 64. Wood and non-ferrous metal pipe.
Photo: João Maurício Bragança, 2014.

Photo 65. Ceramic pipe.
Photo: João Maurício Bragança, 2014.

Photo 66. Canine teeth.
Photo: João Maurício Bragança, 2014.

Photo 67. Crab claws.
Photo: João Maurício Bragança, 2014.
Photo 68. Metal bracelets.  
Photo: João Maurício Bragança, 2014.

Photo 69. Earring metal crossed-fingers.  
Photo: João Maurício Bragança, 2014.

Photo 70. Pendant in the form of a crown.  
Photo: João Maurício Bragança, 2014.

Photo 71. Cida Gomes, archaeologist from the Brazilian Institute of Archaeology (Instituto Brasileiro de Arqueologia) who works on the Valongo Wharf archaeological collection.

Photo 72. 2nd Washing of the Wharf, 2 July 2013.  
Photo: João Maurício Bragança.

Photo 73. 4th Washing of the Wharf, 12 July 2015.  
Photo: João Maurício Bragança.
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Photo: Milton Guran.

Photo 75. 5th Washing Of the Wharf, July 2016.
Photo: Milton Guran.

Photo 76. Detail of Dona Florinda’s mansion, built in 1837.

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Photo 92. Mr. Nato, of Afoxé Filhos de Gandhi, in the Valongo Hanging Gardens, 2008.
Photo: João Maurício Bragança.

Photo: João Maurício Bragança.

Photo 94. Samba Day at Pedra do Sal.
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Photo: João Maurício Bragança.

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Photo: Camila Agostini, 2013
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Photo: Camila Agostini, 2013

Photo 99. Entrance to the graveyard.
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Photo 100. Stone cooking stove.
Photo: Camila Agostini, 2013.

Photo 101. Altar.
Photo: Camila Agostini, 2013.

Photo 102. Primary burial: collecting samples for analysis.
Source: http://www.bibliotecasparque.rj.gov.br/manguinhos/a-biblioteca/

Photo 103. Detail of intentionally altered tooth. Cultural marker of an African individual.
Image taken using binocular microscope.
Photo: Guadalupe Campos, 2013.

Photo 105. Information plaque on Sullivan’s Island.
Source: http://www.sullivansisland-sc.com/files/Planning%20Commission/Other%20Files/Cultural%20resources%20element%20draft%20031208.pdf

Photo 106. Gadsden’s Wharf.

Source: http://ia.org.br/wp-content/gallery/visita-ao-african-burial-ground/03714v.jpg

Photo 108. African Burial Ground. Beside the inscription is an Adinkra symbol (from Ghana, Africa) which means “learn from the past”.

Photo 110. Underwater archaeological research of Port Royal.
Source: http://nautarch.tamu.edu/portroyal/archhist.htm

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Photo 112. House of Dona Lió.
Source: https://odonto.ufg.br/up/133/co_territorio_e_a_comunidade_kalunga.pdf

Photo 113. Point of No Return near the slave port of Badagry, Nigeria: a place that embodies the memory of the trade in enslaved Africans in this continent.
Source: https://face2faceafrica.com/articlebadagry-slave-trade


Photo 115. Historic Centre of Salvador.
Source: http://whc.unesco.org/en/list/309
Photo 116. Cafuá das Mercês, São Luís.

Photo 117. Cidade Velha in Ribeira Grande.
Photo: Sébastien Moriset.
Source: http://whc.unesco.org/en/list/1310/gallery/

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Photo: J. Nyangila.
Source: http://whc.unesco.org/en/list/34/gallery/

Photo 119. Ruins of Fort Gambia on Kunta Kinteh Island, Gambia.
Source: https://commons.wikimedia.org/wiki/File:Gambia_2010_-_St._James_island_0003.jpg

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Source: http://whc.unesco.org/en/list/1259

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Photo 126. Historic Bridgetown and its Garrison.
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   Source: http://whc.unesco.org/en/list/285

Photo 128. Auschwitz-Birkenau.
   Source: http://whc.unesco.org/en/list/31/gallery/

Photo 129. Prison on Robben Island, South Africa.
   Source: © April Killingsworth/Flickr <www.flickr.com/photos/aprillynn77/406450697>.

Photo 130. Public assembly held on 9th July 2015 to discuss PHIS-Porto.
   Photo: João Maurício Bragança.

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   Photo: Míilton Guran, 2017.
Figure 132. One of the new squares have been opened up alongside the warehouse that blocks the view of Avenida Barão de Tefé.

   Photo: João Maurício Bragança.

Photos 134, 135 and 136. Laser scans kindly ceded by archaeologist Erica Gonzáles.
   Photo: João Maurício Bragança, 2017.

   Photo: João Mauricio Bragança
Audio-visual material

Video: “Memórias do Cais do Valongo”/ “Memories of Valongo Wharf”
– 2014, 28:26 minutos
https://www.youtube.com/watch?v=EAQranlgycA
Directors: Antonio Carlos Muricy e Carlo Alexandre Teixeira
Producer: Ana Carolina Oliveira
Director of Photography: Tuna Meyer
Sound and editing: Antônio Carlos Muricy
Produced by Kabula Artes e Projetos & ACIMBA

Valongo Wharf Archaeological Site
Proposal for Nomination as World Heritage

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Proposal for Nomination as World Heritage

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Valongo Wharf Archaeological Site
Proposal for Nomination as World Heritage

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Proposal for Nomination as World Heritage

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Credit which should appear in the publication: Camilla Agostini

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Camilla Agostini

I, Carlos Alexandre Teixeira da Silva, Brazilian, director, producer, resident at Rua Gai, Pereira da Silva, 185 apt.2001, Niterói – Rio de Janeiro (Brazil), as owner of the copyright of the annexed video “Memórias do Cais do Valongo” hereby authorise UNESCO to use, non-exclusively, the aforesaid images relative to the Valongo Wharf Archaeological Site, in all kinds of publication and support formats, without onus and for an unlimited period.

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“Memórias do Cais do Valongo” (directed by Antônio Carlos Mutry and Carlos Alexandre Teixeira) – produced by Kebala Ares e Projetos & ACIMBA
O Porto Importa project – funded by the city of Rio de Janeiro/CDUFP

Rio de Janeiro, 3 September 2015

Carlos Alexandre Teixeira da Silva
7.b Texts related to the designation of protection, copies of management plans for the site or of documented management systems and summaries of other plans relating to the site.

Valongo Wharf Archaeological Site is protected by Federal Law 3924 of 26 July 1961 (Archaeology Law), which covers archaeological and pre-historic monuments. To provide legal protection, a site must be registered with IPHAN by means of a registration form, as set forth in article 27 of said law. (See Annex 6)

Art 27. Diretoria do Patrimônio Histórico e Artístico Nacional shall maintain a register of the archaeological monuments in Brazil, in which shall be registered all the sites discovered, according to the terms of this law, as well as those that are discovered in the future by whatever means.

Below is a summary of the main points on the Valongo Wharf registration form:

The area where the site is situated is also protected by IPHAN through directive 135 of 2013.

On a municipal level, the site area is part of the Cultural Protected Area of Saúde, Gamboa and Santo Cristo (APAC SAGAS) 394/1987 and is an Area of Special Urban Interest.

The annexes contain:

- Annex 2 - Texts by Tania Andrade Lima
- Annex 3 - Historical and Archaeological Circuit for the Celebration of African Heritage
- Annex 4 - New Black Institute for Research and Memory informations
- Annex 5 - Pedra do Sal Quilombo
- Annex 6 - Law for the preservation of archaeological heritage
- Annex 7 - Cultural Protected Area, APAC/SAGAS (Only in eletronic format)
- Annex 8 - Statutory Law designating the Area of Special Urban Interest / AEIU do Porto do Rio (Only in eletronic format)
- Annex 9. Registration Form for Valongo Wharf Archaeological Site (Only in eletronic format)
- Annex 10. Inventory of heritage assets within the Valongo Wharf Archaeological Site buffer zone (Only in eletronic format)

7.c Form and date of the most recent registrations or inventory of the site.

The most recent inventory of the archaeological site was conducted using laser scanning, a high precision remote measurement and imaging technology, to provide an accurate record of the area for its future characterisation and the consolidation of the exposed archaeological structures.

All the properties preserved by the Cultural Protected Area in the buffer zone were inventoried in 2014.

7.d Address of the inventory, registration forms and archives.

The registration form for the archaeological site is kept in the IPHAN/Rio de Janeiro archives, as is all the information about federal listed heritage and the inventories and directives for the area around Valongo. The mock-up is also at IPHAN/RJ.

The documentation relating to the municipal protection of APAC SAGAS is in the IRPH archives.

Copies of the process of inscription on the UNESCO World Heritage List will be kept in the IPHAN archives in Brasília and Rio de Janeiro and the IRPH archives in Rio de Janeiro.

Instituto do Patrimônio Histórico e Artístico Nacional – IPHAN Brasília
Address:
SEPS Quadra 713/913 Sul, Bloco D,
Edifício IPHAN, 5º andar – Asa Sul
Brasília/DF
70390-135
Brazil
Tel: 55 61 2024-5500/2024-5502

Instituto do Patrimônio Histórico e Artístico Nacional – IPHAN Rio de Janeiro
IPHAN Rio de Janeiro office
Address:
Avenida Rio Branco, 46
Rio de Janeiro/RJ
20090-002
Brazil
Tel: 55 21 2233-7993/2233-6253

Instituto Rio Patrimônio da Humanidade
Address:
Rua Gago Coutinho, 52, 3º andar
Rio de Janeiro/RJ
22221-070
Brazil
Tel: 55 21 2976-6626/2976-6615
## Inclusion of Valongo Wharf Archaeological Site on national registry of archaeological sites

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## Laser scanning of the archaeological site

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## Listing of buildings (at federal level) in the buffer zone

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<td>Rio de Janeiro Rua da Imprensa, 16º andar Rio de Janeiro - RJ 20890-120 Brasil</td>
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## Inventories and ordinances pertaining to the federal properties in the Valongo area

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## Listing (at state level) of Pedra do Sal

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## Inventory and documentation of the Cultural Protected Area of Saúde, Gamboa and Santo Cristo (APAC SAGAS)

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## Inventory of preserved buildings in the buffer zone

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## Archeological finds from the site

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## Inventory of photographs for the proposal dossier

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## Proposal for the inscription of Valongo Wharf Archaeological Site on the World Heritage List

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### 7.a Bibliography Consulted


BIBLIOGRAPHICAL REFERENCES


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9. **Signature on behalf of the State Party**

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Kátia Bogéa

Presidente do IPHAN