

## ABSTRACTS

**Macao's Culture of Time and Space**

In this article, the author explores Macao's culture of time and space discussing three main sources: the peninsula's spatial structure, Jonathan Porter's narrative in his book *Macao: The Imaginary City* and present citizens' individual narratives. This critical review will draw on the work of two main theorists: Kevin Lynch who argues about the importance of spatial representation of time, and Nietzsche's idea of the 'excess of history' and the 'hypertrophy of the historical sense of time'. It will point at the effects of accelerated urbanization and the limitations of heritage policies, arguing how the spatial 'sense of history' can be both a fundamental and atrophic element in allowing the future to unfold: 'we must know the right time to forget as well as the right time to remember' (Nietzsche). According to Paula Morais, this 'sense of history' is being simultaneously erased and artificially constructed in the spatial structure and preventing Macao from redefining itself through a 'creative forgetting'. To conclude, Macao's excessive attachment to history is a desperate call (reaction) facing the progressive erosion of the entire urban fabric and radical imposed change. The author's critical look at the phenomenon poses concerns, draws questions on facts and opens the debate on the relation between history, time and space, emphasizing the power of spatial representation as a determinant element of a culture and society.

[Author: Paula Morais, pp. 8-27]

**Dredging up Silt – Reclaiming the River. Poetic Representations of Macao for the English-language Reader**

This paper surveys the manner in which Macao is represented in recent (mainly post-1980s) poetry from and about Macao, as published for the English-language reader. A key aim is to consider how the contemporary poetry reflects Macao's world-historical significance (as east-west portal and site of hybrid cultural

activity, as notorious colonial backwater) and present situation (as part of the People's Republic of China, as East Asia's gambling-hub, as boom-and-bust town). In this essay, attention is paid to the poetic representation of Macao as a symbolic entity (orientalist or otherwise) and likewise to a poetry of witness as revealed through the direct observation of Macao today and over recent decades. Casinos, luck, chance; beggars, gamblers and prostitutes; development and reclamation; border business, dreams, poetry, art—contemporary Macao poetry negotiates a range of related themes and images and has had an important investment in understanding Macao's symbolic place—between east and west—and in understanding the nature of encounters across cultures, likewise in accounting for intercultural misunderstandings. These interests are, one notes, important also in the official culture, and so it is necessary to account for the relationship between literary, commercial and governmental representations of Macao. The poems discussed in these pages are mainly interested in particular (symbolically and touristically invested) sites in the city. How does historical consciousness (and how does forgetting) figure in the picture of Macao offered by poetry? To what extent do the poems considered participate in cultural/literary continuities or breaks in tradition? Focusing on the presence and the practice of Macao as a poetic sign, one acknowledges that this sign has both arbitrary (purely formal/imaginary) and motivated (witness/actuality derived) aspects. Thus this paper works to consider a tension in poetry today between the representation of Macao as abstract imagining (state of mind) and as tangible reality.

[Author: Christopher Kelen, pp. 28-45]

**Possible Landscapes. Macao in the Poetry of Alberto Estima de Oliveira**

Alberto Estima de Oliveira wrote about silences, felt in the body and in time. But his poetry is analysed by means of the path that unites the word and urban space,

the possible landscapes of Macao, based on the poem 'Alto contraste' [High Contrast]. The expression of his poetry tends to lead the reader less to the description and analysis of what is in front of one's eyes and more towards what, in reality, is hidden. Through contrast, by observing postcards, which are kinds of paradigms of all urban landscapes, the perception of the space becomes apparent. In the poetry of Estima de Oliveira, in contrast, the attention of the subject is constantly shifted to what escapes the common eye, which is extrapolated to the limits of visibility. The harmony of the *physis* is, in this condition, more a notion of a subject in question, because what characterises the city is its heterogeneity and diversity. The device supposes an ethical condition, a constant and affective action, in a game between the attention of the eye and forgetfulness. The poetic experience implies, in this case, tension, disorder, subjective duplication and various levels of overlapping, aimed at restoring the lost harmony.

[Author: Mónica Simas, pp. 46-55]

**From Lilliput to the City of Dreams. Views of Macao in the Works of Ferreira de Castro and Miguel Torga**

In 1940 Ferreira de Castro visited Macao and China and expressed his impressions in his travel chronicle *À Volta do Mundo*. In June 1987, forty seven years later, Miguel Torga visited the same city, conveying his impressions in several passages of *Diário XV*. Previously in 1943, Torga had already ventured through the Orient and Macao in his novel *O Senhor Ventura*, but only in his imagination, with the city as just another scenario in the protagonist's adventures. This article aims at analysing how Macao is represented by the above two authors, responding to suggestions such as: how is the foreign space established in writing? How does the 'I' relate to the 'Other'? Which approach defines the 'view' and the foreign image represented? Which historical and cultural factors lead to these

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representations? How is this representation stereotyped or original, real or fiction? How do unity and diversity, and distance and proximity intertwine? How Ferreira de Castro's vision of Macao as a Lilliputian city evolve and become Torga's 'dreamlike and mysterious city'? Thus, the Macao's role will be recorded and described as 'literary city', a physical, social and cultural space mediating two cultures, interlaced and crossed by several dichotomies delineators of alterity paradigm.  
[Author: Dora Nunes Gago, pp. 56-63]

### Manuel da Silva Mendes: Between Fascination and Fortune-telling

Macao is commonly represented as an exotic place by Western writers who have tried to paint, describe and evoke the myth of the enigmatic East. Numerous reports left by missionaries, travellers or adventurers supply a whole array of incoherent, superficial images about the territory, point of passage and meeting place between the East and West. Coveted, Macao continues in the minds of foreigners to be a land linked to opium, gambling and trafficking of coolies, a vision heavily influenced by a colonial ideology. However, some unusual personalities, such as Silva Mendes, managed to look upon Macao and Chinese culture in a different way, free from the weight of the clichés of the epoch. Hailing from Porto, he arrived in Macao in 1901 to teach secondary school. He occupied the position of headmaster for 25 years, as well as undertaking other activities such as a practising lawyer, journalist, writer, sinologist and man of public service—as president of the Leal Senado. This article tackles the life and work of Silva Mendes, using the existing bibliography and a António Aresta's work on education in Macao, in which he reports on the civic endeavours of a man in a colony which had lost its identity and where public opinion was almost non-existent. Together with Camilo Pessanha and Venceslau de Moraes, the Portuguese intelligentsia of Macao in the mid 20<sup>th</sup> century, Silva Mendes has a vast range of knowledge in relation

to the local problems, Chinese philosophy, and the arts.

[Author: Vanessa Sérgio, pp. 64-77]

### George Chinnery in Macao. Drawings of an Adopted Homeland

When George Chinnery arrived in Macao in 1825 he was already a well established artist. At the Royal Academy Schools in London in the 1790s he had studied life drawing and embarked on his career as a portrait artist; no less significantly, he had absorbed the prevailing notions of 'the Picturesque', a dominant aesthetic principle at this time. According to this principle an artist on his travels should avoid the neat, the regular and the symmetrical, and seek out instead the rough and the overgrown; moreover, such scenes should be enlivened by animated figures (and sometimes animals). During Chinnery's years in India he developed his 'Picturesque' compositions in the villages of Bengal; but it was in Macao that he found the varied subject-matter that allowed him fully to express his vision and to exercise his mastery of topographical drawing.  
[Author: Patrick Conner, pp. 78-90]

### A Dialogue on Chinese Porcelain Between Friar Bartolomeu dos Mártires and Pope Pius IV

Friar Bartolomeu dos Mártires was renowned both an archbishop of Braga and as a relevant figure in the completion of the Council of Trent. The essential aspects of the biography of this pious reforming archbishop are known, particularly his teaching activity in Lisbon and Évora, his instruction of Dom António, Prior of Crato, his various publications and above all the vibrant role he played in the visit and reform of the great archbishopric of Braga, which he managed from 1558-9 until he retired in 1582. His participation in the final sessions of the Council of Trent was marked by abundant intervention, overseeing debates and some decisive doctrinal formulations in the Counter-Reformation response to the spread of the Protestantism in central and North Europe. In 1563 Friar Bartolomeu dos

Mártires spent a significant amount of time in Rome with Pope Pius IV. This study focuses on a curious dialogue between the two about the circulation of Chinese porcelain in royal courts, noble houses and Portuguese episcopal headquarters. The dialogue would end up presenting Chinese crockery as a more humble and virtuous alternative to the common use of silver plate at mealtimes in the pontiff's court. The influence of this debate was so great that it would pave the way for a new and growing trend to import and collect Chinese porcelain and objects for the Papal court during the last quarter of the 16<sup>th</sup> century.

[Author: Ivo Carneiro de Sousa, pp. 91-99]

### The Sephardic Diaspora in Asia and Brazil and the Interconnection of the Trading Networks in Modernity

This article looks at the formation, structure, functioning and location of the trading networks of the exiled Sephardic community and the social contracts among them, with special emphasis on Asia and South America, where the New Christians (Jews converted to Christianity) would play an essential role both in the colonisation process and in the economic expansion. In tandem, comparative analyses define possible similarities, as well as the specificities, of the presence of the New Christians in Brazil, India and China. Therefore, we investigate the Sephardic financial networks which, based in Europe, extended both to America and to the Far East, sometimes presenting similar characteristics. These social and trading networks kept contact, via Europe (e.g. Lisbon, Madrid and Amsterdam), with Brazil, India and China. The capital generated through the dealings with the East or America would be invested in different activities, such as sugar production in Brazil, spice trading in India, the trading of Chinese porcelain, or the trading of African slaves to America or Europe.

[Authors: Lúcio Manuel Rocha de Sousa and Ângelo Adriano Faria de Assis, pp. 100-117]