

ABSTRACTS

The Macao Holy House of Mercy and its Charitable Activity

The Holy House of Mercy was established, in 1569, the Hospital of the Poor was created, as well as an isolation hospital to attend the lepers, the Hospital of S. Lazarus, with an attached small church, called Our Lady of the Hope (current church of S. Lazarus), and, also, almost since its beginnings, the House of the Displayed, or Roda, as commonly called, in order to collect the foundlings, generally children of Chinese and slave women.

New hospitals had arisen, asylums for aged persons had been established and the orphanages had spread. The poor, in general, were taken care of by giving them material help. As well as the gatherings for women and wisdom in needs.

The income of the Brotherhood came from an annually consigned percentage in the rights of the citizens, as well as of legacies and other particular donations, being rare the rich people who, upon dying, did not bequeath their goods or a part of them to the Holy House of Mercy. Assistance to sick persons in their own domicile was created. Dowries for the orphan maidens to marry had been instituted. The prisoners, the delinquents, the death convicts were not forgotten as the Holy House of Mercy extended them spiritual, judicial and material assistance.

Nowadays the Holy House of Mercy of Macao constitutes one of the

most important social institutions of the city and continues to maintain an active social presence in the now Special Administrative Region of Macao, developing several important activities of social welfare.

[Author: Leonor Diaz de Seabra, pp. 6-21]

Compromissos of The Holy House of Mercy: A Comparative Essay

The 1627 “Compromisso” is the first original regulation of the Macao Holy House of Mercy and it follows the similar texts of the “Mother House” in Lisbon and complementarily the one of the “House” in Goa. The “Compromisso” is a competent juridical text that comes from an elite environment that ruled over equipment and social assistance activities as it financed life. It has thirty-seven chapters that have some complimentary regulations and define the whole life and order of the Macao Holy House of Mercy, from the Treasure to the Provider’s Office, from the Chaplains to the Members of the Board and it explains the processions, the prayers, the several kinds of assistance and pious obligations.

The most significant charitable activities of the Macao House of Mercy have suffered strong changes because of the political, economic and social evolution during the 18th and 19th centuries. At the same time the Brother-

hood faced difficulties to fulfill the objectives set in its charter and to make use of the social support and the necessary funds.

Several difficulties have almost caused the extinction of the Organization. In 1893 the Macao Holy House of Mercy finally signed a new “Commitment”(Compromisso) that aimed at re-organizing and reforming the Holy House of Mercy. Later this new “promise” would become a basic normative element in the history of the Macao Holy House of Mercy.

Author: Leonor Diaz de Seabra, pp. 22-40]

Luís Gonzaga Gomes - “Son of Macao” pedagogue and Luso-Chinese intercultural dialogue promoter

Many authors have dedicated studies on the personality and work of Luis Gonzaga Gomes. In this article we intend to revisit Gonzaga Gomes in the light of new studies conducted in the meantime, and analyze the action of Luis Gonzaga Gomes as a teacher and pedagogue, but also as promoter of Macao’s identity and Portuguese-Chinese intercultural dialogue.

One of the cases is that of the teacher Han Lili’s Doctoral Dissertation (2018), *Luís Gonzaga Gomes, Son of Macao: disseminator and translator of images from China and Macao*, and her article *Contribution of the adjective in the construction of Macanese identity – study of the work*

Curiosidade de Macau Antiga, by Luís Gonzaga Gomes (2013).

Another is from Dr. Jin Guoping as translator of at least works by Gonzaga Gomes: *Fernando Pessoa's Mensagem* for Chinese, and *Breve Monografia de Macau* for Portuguese (2019), based on the 1988 Zhao Cunchen version.

We should also cite the works of Mónica Simas, Fernando Serafim and Vanessa Sergio. This last author of a PhD dissertation in Nanterre / France), on the title Macao, Portuguese in the mid-twentieth century – Luís Gonzaga Gomes “Son of Macao”. Translator or simply popularizer for the majority, there seems to be consensus on the importance of Gonzaga Gomes' work as a promoter of the Portuguese-Chinese intercultural dialogue, and his contribution to Macao's identity is relevant.

[Author: Aureliano Barata, pp. 41-60]

António Manuel Couto Viana: Macao between dream and nostalgia

António Manuel Couto Viana (1923-2010) is the author of a remarkable and vast literary work, having left us a legacy that ranges from the theatre, to poetry, to fables (for children and adults). The author admitted that he developed a fascination for the Orient since infancy, primarily influenced by the books of Wenceslau de Moraes, which resided in the shelves of his father's

house, through the stories that his father would tell him and through his grandfather's business, which put him in contact with various Oriental artifacts.

His fascination by the Orient led him to Macao, where he resided and developed activity in the cultural field, serving as inspiration to him for the writing of a collection of poems about his living and the traces that he found of the Portuguese presence in Eastern lands. The author admits that this was a period of great poetic fertility. Despite possessing a profound love for his Homeland, his displeasure over his "forced" return to Portugal accompanied him throughout the last years of his life, transforming into a theme with his confidants (2007 Conference in the Economic Delegation of Macao, Lisbon) in which he, repeatedly, confesses that this was the land where he could have stayed until his death (first poem written after his arrival in Macau / Chinese Cemetery of Taipa).

Despite the importance of his work, the research we developed demonstrates that it has not been adequately studied, existing only biographies and interviews with the author as well as brief reviews of his books, published in newspapers, magazines and catalogues of book launches and similar initiatives.

We intend with this article to introduce, in summarized form, the life

and work of Couto Viana, with particular emphasis on the poetic work that has the Orient as the topic.

[Authors: Maria de Lurdes N. Escalera, Leonor Diaz de Seabra pp. 61-72]

Orientalism in Maria Ondina Braga

“Orientalism in Maria Ondina Braga” is an essay that seeks to analyze the way in which the author saw the Far-Eastern reality and proposes its affiliation in Edward W. Said's perspective.

Maria Ondina Braga was born in the Portuguese northern city of Braga, the well-known city of the archbishops, markedly Catholic and conservative.

After her studies, in the 1950s, Maria Ondina Braga went to teach in Angola, then a Portuguese colony. But she left this territory upon the emergence of African nationalisms, in 1961. She went to Goa, then equally a Portuguese colony. But a few months after her arrival, she left Goa because of the invasion by the Indian troops. Macao, a Portuguese enclave in southern China, welcomed her in the end of 1961.

Within her extensive bibliography, there are several books she dedicated to Macao and China: *Eu Vim para Ver a Terra* (I Came to See The Earth) (1965); A

China Fica ao Lado (China by my Side) (1968); *Estátua de Sal* (Statue of Salt) (1969); *Angústia em Pequim* (Anguish in Beijing) (1984); *Nocturno em Macao* (Nocturne in Macao) (1991).

Macao and its peoples were undoubtedly the leit-motiv that fueled her writings. But it was the Chinese community that fertilized her works.

Maria Ondina Braga seduces the readers with an intimate and often poetic language, leading them to an already non-existent experiential universe, yet still preserving much of the axial values of Chinese cosmogony.

Her books recognize that the reality of the 'other' had to be observed by a clean and equal look, devoid of mirrors, so that the resulting image is free from artifice.

In this sense, she approached Edward W. Said and the dichotomy he identified and intentionally denounced and which, according to him, the West imposed on the East. Therefore, this essay aims to celebrate Maria Ondina Braga but it also celebrates Edward W. Said, an intelligent and insightful writer who opened to the intellectual world other spheres of knowledge and reflection.

[Author: Celina Veiga de Oliveira, pp. 73-85]

José Silveira Machado: Exile, Loneliness and Orientalism

Teacher, journalist, poet and associative manager, José Silveira Machado [24.10.1918 – 18.11.2007] was a charismatic member of the Portuguese community. He arrived in Macao in 1933 and stayed there until the end of his life.

He was one of the founders of the newspaper *O Clarim*, in 1948 and had an important cultural and social intervention regarding the issues of Macao, but always keeping a highly ethical thinking and without lowering the importance of the history of the Territory.

In his poetry we can find an allegorized look about the Orient, the melancholic and mystic cult of friendship and the religious clear feeling translated in soliloques. His poetry, when tries to uncover the being, possesses a philosophical density that crosses the line East and West. This article also searches to retain his bibliography and gathers a unique set of statements about his life and work.

[Author: António Aresta, pp. 86-107]

The Orientalism of Armando Martins Janeira

Martins Janeira was born in Felgueiras, Moncorvo, in Northeast Portugal, in 1914 and died in Estoril, in 1988.

The first encounter of Janeira with Japan is dated from his childhood when he read the books by Wenceslau de Moraes, the Portuguese Japanologist who lived and died in

Japan in early 20th century. Janeira, in opposition to Moraes was not born in Lisbon but in the far-eastern mountains of Trás-os-Montes near the Spanish border. Again, in opposition to Moraes, who learned Japanese way of life in contact with people, Janeira will absorb Japanese culture and mentality, through an erudite way after artists, writers, historians, and intellectuals, his friends. While Moraes arrived in Japan after living in China, Janeira will discover and study China through Japan. Janeira will find in the ancestral Chinese cultural roots, the success of the contemporary Maoist development. Moraes was an anticlerical, but in opposition, Janeira, will enhance the work of the Portuguese missionaries of 16th and 17th centuries, whose work he learned from the most updated studies by Okamoto, Matsuda, Abranches Pinto, Wicki and Schurhammer. Dazzled by Japan, Janeira will get from Moraes the enchantment of Orient, that he will promote. Janeira is not the other side of Moraes, as Moraes is not the contradictory of Mendes Pinto, but like Moraes who considered Pinto a pioneer of prot-Orientalism, Moraes was a kind of guide to Janeira in what Orientalism is concerned.

If in early-modern Orientalism, Portuguese discovered a new way of life and a new mentality completely unknown from the West, which was looking for a world supremacy; if Orientalism unveiled an exotic model of a decadent East; Post-Ori-

entalism is trying to explain the old ties between East and West, when a reborn East is competing with West, all together three periods interpreted by Pinto, Moraes and Janeira, [Author: Eduardo Kol de Carvalho, pp. 108-121]

The seduction of China in the tales of the Arabian Nights

The *Arabian Nights*, that came to the West in the first half of the eighteenth century with the adaptation of Antoine Galland, and translated by Joseph-Charles Mardrus in the late nineteenth century, created in Europe a fantasy image of the East, which derived, on one hand, from an imagined “other world” and, on the other hand, from the new tendency of the tale as a literary genre.

Although the imaginary of the tales refers to the Abbasid Caliphate and to several sources that run the way from Damascus to Baghdad, another reference emerges as a determining aspect in the vision of the East. It is China, whose magical location, close to the fictional universe of the narratives, includes spatial allusions to marvelous kingdoms and characters that structurally populate the tales, endowing them with specific characteristics. This is the case of well-known tales such as «Aladdin et la lampe magique», or less popular such as the «Histoire de Kamaralzaman avec la Princesse Boudour» and the «Histoire de la Rose Marine et de l'Adolescente de

Chine».

With the *Arabian Nights*, a fictional recreation of the speech carries China to the West. However, it is also through this experience that Europe mirrors in China the reflections of its own fantasy.

[Author: Ana Margarida Chora, pp. 122-136]

Rui Rocha's *Taotologies*: A Poetics of the Instant and Silence

Rui Rocha's gaze on Macao is not, and could not be, the traveling tourist's, nor is Macao a poet's place of passage or exile: Macao is part of his genetic code, inscribed in his personal DNA, in his intimate and literary cartography. Macao is his other place of belonging, the poet's house, for over thirty years, which gives his poems a particular tone and color and makes his voice a unique poetic voice.

[Author: Isabel Cristina Mateus, pp. 137-145]

