

## ABSTRACTS

## INTRODUCTION

Introduction to this special number by the 150-year Commemorative Commissar of the Birth of the poet. Geography Society of Lisbon.

[Author: Celina Veiga de Oliveira, pp. 06-09]

## CAMILO PESSANHA REVISITED IN MACAU

Camilo Pessanha Revisited in Macau is an impressive testimony of the several activities that were conducted in the Territory in the 90's of the past century and which set an active commitment of the portuguese ruling regarding culture and history. Besides a large and diversified editorial planning dedicated to Camilo Pessanha, interviews were made [today labeled as historical and often quoted in bibliographies] to António Dias Miguel, Eugénio de Andrade, António Quadros, among others, whose controversial or innovative opinions helped clarifying some aspects of the poet's life and work. By unifying all this disperse material the goal is to help investigative works dedicated to Camilo Pessanha.

[Author: António Aresta, pp. 10-27]

## CAMILO PESSANHA: ECHOES OF HIS LIFE AND WORK IN THE PORTUGUESE PARLIAMENT

Despite not having been a member of parliament, senator or minister, the name Camilo Pessanha was repeatedly uttered at the Portuguese Parliament. Particularly during the First Republic, Estado Novo as well as during the current democratic regime. Given the extraordinary quality of his literary work, the memory of his passing on the centenary of his death is not surprising. There have also been other instances, circumstantial and not, in which Camilo Pessanha has been mentioned in the parliamentary debates. To provide a comprehensive overview, encompassing all circumstances in which this occurred is the main objective of this article.

[Author: António José Queiroz, pp. 28-39]

CHINA IS NEXT DOOR: CAMILO PESSANHA AND THE TRANSLATION OF *CHINESE ELEGY*

At the end of the 19th century, Portuguese greatest symbolism poet Camilo Pessanha exiled himself to Macau. While relieving himself from loneliness through consuming opium, he developed great interest in Chinese poetry and art. He strived to acquire the Chinese language, and with help of his friend, he translated poems from the Ming Dynasty and published the book of poems named *Chinese Elegy*. In the preface of *Chinese Elegy*, Camilo Pessanha explained the characteristics of Chinese poems and the difficulty he was facing during the translation process, which reflects his deep understanding of Chinese poems. Nevertheless, as an excellent poet, his poetry translation didn't create strong influences. I intend to explore Camilo Pessanha's attitude towards the Chinese culture and the strategy he used to translate Chinese poems.

[Author: Yao Jingming, pp. 40-47]

## CAMILO PESSANHA: THE AESTHETIC SINOLOGIST

A brief analysis of the concept of Sinology will be made in this article, followed by the study of the Sinologist fields considered by the Poet. Firstly we will see his thoughts concerning Chinese Culture. Secondly, his collector tendency and finally the translations of Chinese poetry he did.

[Author: Ana Cristina Alves, pp. 48-56]

## CAMILO PESSANHA: THE RHYTHM AS IMAGE

The poetry of Camilo Pessanha represents a very peculiar Symbolism, aesthetically connected to lyrical sonority, closer to the French Symbolists, like Verlaine and Baudelaire, than to the Decadent authors. His poetry favours rhythm instead of ideas, as stated by Jean Moréas in his Symbolist Manifesto, of 1886. We divided

our analysis of Camilo Pessanha's poetry into four fundamental points: the first one, which refers to the creation of sound images through rhythm and stylistic issues, corresponding to a preliminary Symbolism; the second level, connected to the metaphorical creation of sounds; next, a level which corresponds to the consumption of metaphors, using images that empty their meaning; and, at last, a level related to the most perfected ways of rhythm and exhaustion of forms, which aim is to seek beauty. However, in this search, Camilo Pessanha approaches images of Decadentism and ends up influencing the Modernist generation. [Author: Ana Margarida Chora, pp. 57-65]

## CAMILO PESSANHA AND THE AESTHETIC APPEAL OF THE FAR EAST: THE RECEPTION OF CHINESE ART, LANGUAGE AND LITERATURE

Camilo Pessanha's sojourn in Macao and China is probably the aspect which bestows greater thematic unity to his work. His stay in Macanese territory would give birth to a growing interest in Chinese writing, literature, and art, unparalleled in Portugal until the first half of the 20th century. The author represents an inversion of the generalized bias to indirectly approach Asian literature, thus forming a primordial reference on the genealogy of the East-West encounter. In the reports of the lectures on «Estética Chinesa» [Chinese Aesthetics] (1910) and «Literatura Chinesa» [Chinese Literature] (1915), as well as «Introdução a Um Estudo sobre a Civilização Chinesa» [Introduction to a Study of The Chinese Civilization] (1912) and the «Prefácio» [Foreword] of *Elegias Chinesas* [Chinese Elegies] (1914), Pessanha makes an effort to present almost every topic that today we would find essential on a lesson about Chinese society, language, art, and poetry. The scope of this work is to map and analyze the thematic contents of each

one of those texts, in order to conceive - through the way he received Chinese art, language, and literature - Camilo Pessanha's profile as a critic.  
[Author: Catarina Nunes de Almeida, pp. 66-73]

### CAMILO PESSANHA – INSULARITY AND EXILE

Starting from a brief commentary on Camilo Pessanha by the Catholic intellectual Fr. Francisco Moreira das Neves, the text "Camilo Pessanha—*insularidade e chão de exílio*" revisits the poet on the 150th anniversary of his birth, focussing on his lifelong exile in Macao, his existential anxieties, his love for Portugal and his fascination for Chinese civilisation. Pessanha, who studied law in Coimbra, was also a judge and a lawyer in Macao. As a judge, he tried to fundament his position through the dialectic between law and inherent reality, always pursuing a just and balanced solution, and without fearing of being innovative with jurisprudence. As a lawyer, he demonstrated a logical and systematic spirit and demonstrated great commitment when defending his constituents. If needed, Pessanha did not spare criticism to administrative institutions.  
[Author: Celina Veiga de Oliveira pp. 74-84]

### CAMILO PESSANHA AND THE EAST

This article is based on the correspondence of Camilo Pessanha. It is a reflection on some aspects of his biography and works that are less known: his empathy towards the Chinese language and culture; his collection of oriental art, gathered for many years; his efforts to prevent Leal Senado from closing the Grammar School of Macao; his translation of the "*Eight Chinese elegies*" and his opposition to the extradition of a mandarin, demanded in 1904 by the Vice-Roy of Canton.

In order to stress the scholarly relevance of Zhong's text, the notes focus on the socio-economical background of the poets mentioned by him, which not only establishes the composition of poetry as a social practice, but also demonstrates how it is linked to dynastic cycles.  
[Author: Daniel Pires, pp. 85-95]

### BRIAN CASTRO'S FICTIONALIZED PESSANHA: CAMILO CONCEIÇÃO'S PLACE IN *THE BATH FUGUES*

The central focus of the article is an interpretation of Brian Castro's novel, *The Bath Fugues* (2009), and in particular the role of one of its central characters, the poet Camilo Conceição, a fictional re-creation of the Portuguese poet Camilo Pessanha, who lived in Macau from 1894 until his death in 1926. The article traces themes in this novel back to the author's central preoccupations expressed in his previous work, namely issues surrounding identity as a plural and mobile concept, the hybrid nature of identity, the importance of storytelling, and the relationship between fiction and reality, invention and truth.  
[Author: David Brookshaw, pp. 96-100]

### BETWEEN ADEN AND MACAU: THE ISSUE OF ORIENTALISM IN CAMILO PESSANHA'S TRAVEL LETTERS

Critics have not yet given enough attention to Camilo Pessanha's references to the East made before 1894, although they point to the presence of an orientalist thought prior to his first trip to China. In fact, Pessanha's letters and some poems before 1894 show the author's use of stock orientalist imagery. Accordingly, I will look at some references from the letters and other texts on China and other Asian spaces to show the author's use of such imagery. In particular, I will point out in those references the connection between death and eroticism; the motifs of disillusionment and of the supposed

impenetrability of the oriental "other", which I will read following Said and Segalen.  
[Author: Duarte Drumond Braga, pp. 101-108]

### HERMENEUTICS AND SYMBOLISM: FROM PAUL RICOEUR TO CAMILO PESSANHA

This article focuses on the importance of hermeneutics and symbolism both in Paul Ricoeur and Camilo Pessanha, and as the latter, poet-philosopher, thought and felt his poetry from the symbol, embodying this, a way of life. It is pointed out the double symbolic function and how this is constitutive of the personality of the subject. He reveals Camilo Pessanha as a bridge builder, an epic-ethical educator who crosses the West with the East in his chromatic poetry.  
[Author: Maria Antónia Jardim, pp. 109-113]

### CAMILO PESSANHA AND WENCESLAU DE MORAES

Camilo Pessanha met Wenceslau de Moraes in Macau in the year of 1894, belonging both to the first group of teachers of the Macao High School. They both determined their voluntary exile to the far east following love disappointments. Once in Macao they both chose Chinese women for companions, from whom they had children that they recognized as their own sons and to whom they gave their family names. When his first Chinese wife died, Pessanha replaced her for her daughter; in Japan, when Moraes lost his wife, O Yoné, he chose for companion her niece, forty years younger than him. Except during four trips to Portugal, for health reasons, Pessanha passed all his life in Macao, where he died in 1926. Wenceslau, travelled in 1899 to Japan, where he lived for more than thirty years, until his death in 1929, in Tokushima. Both of them were deep connoisseurs of the people and the cultures they found.  
[Author: Pedro Barreiros, pp. 114-123]

## RESUMOS

### CAMILO PESSANHA AND WENCESLAU DE MORAES: IMAGES FROM CHINA AND JAPAN

This paper focuses on the spiritual attitude of Camilo Pessanha and that of Wenceslau de Moraes regarding the experience of exile and their long living time in the East. In this context, special attention is paid to the relationship they maintain (or do not maintain) with their country of origin.  
[Author: Paulo Franchetti, pp. 124-132]

### NOTE ABOUT A LETTER FROM FERNANDO PESSOA TO CAMILO PESSANHA

In this text, we will focus mainly on a letter from Fernando Pessoa to Camilo Pessanha, to make some considerations about his own conception of poetry, compared to the conception of Teixeira de Pascoaes.  
[Author: Renato Epifânio, pp. 133-137]

### ICONOGRAPHIC SIGNS IN CAMILO PESSANHA

Visualities — It is known that, at a certain point of his life, the poet's photographs, by his interest, began to privilege angulations in the light of the left face, with the intention to lighten the asymmetrical look, which did not favor him, in this simulacrum of representation and of displacement, like that of the portrait. Here is Camillo Pessanha, symbolist, brought to contemporary poetry! A simple subversion of a paradox, or mere betrayal of the anachronistic memory of the image? Probably a heuristic consequence of graphic illustration imperatives, or, simply, a convenience of aesthetic expression that is limited to mere mechanical or digital reproduction. These are technical processes which, in spite of everything, operate transformations of meaning, typical of the manipulated image, leaving us hostages of the dilemma of the visible, ambivalent characteristic of the images, which, for this very reason, cause us uneasiness and doubts in the attribution of meaning between shadow and dream.  
[Author: Rui de Carvalho, pp. 138-142]