

## ABSTRACTS

**THE RIVER AND THE SEA - THE PEOPLE'S MUSICIAN IN A TIME OF CHAOS**

The Chinese People's Musician, Xian Xinghai 冼星海 (1905-1945), was born into an impoverished fishing family in Macao. Fleeing poverty, Xian's widowed mother took him to Singapore, where Xian started his schooling and where his musical talent was discovered. In his teenage years, Xian was brought to China and he received proper musical training in Guangzhou, and later in Beijing and Shanghai. At the age of 24, he went to study music in Paris under straitened circumstances. The 30-year-old Xian returned to Shanghai in 1935 to support the anti-Japanese campaigns as Japan launched a full-scale invasion of China.

Xian Xinghai was a prolific composer. He composed nearly 300 songs, and *The Yellow River Cantata* (1939) is by far the best-known and best-liked. By composing a paean to the Yellow River, Xian has been linked to the spirit of anti-Japanese resistance. Xian lived through a period of constant warfare, political strife, and socio-political turmoil, and died a relatively early death, aged 40, in Moscow. Mapping onto a time of chaos, this paper undertakes to discuss Xian's itinerant existence and his transformation from a fisherman's son to a nationally renowned musician. It examines the New Music movement in China, and the historical context under which *The Yellow River Cantata* was composed as a weapon for defence and for national salvation. It also addresses Xian's remarkable posthumous appellations—People's Musician and the Distinguished Son of Macao.

[Author: Christina Miu Bing Cheng, pp. 6-25]

**THOMAS PEREIRA'S MUSICAL ACTIVITIES AS A FORM OF COMMUNICATION WITH THE CHINESE CULTURE**

Thomas Pereira, whose Chinese name is Xu Risheng, was a great Portuguese Jesuit, scientist and musician, who was born on November 1, 1645, in northern Portugal, more precisely in São Martinho do Vale,

Famalicão, Minho. He arrived in Macau in 1672 and a year later, began working at the court of Beijing for the Emperor Kangxi. In addition to the mission of God, his musical talent was also outstanding. Besides evangelization, Pereira also taught Western sciences to the Chinese and occupied important offices in the imperial court. When Russia invaded China, he helped the Chinese envoy and successfully settled the dispute. In addition, he was a master of music, not only was he made music teacher of the Emperor, but he also wrote the first Chinese book introducing Western musical theory. During the *Rites Controversy* episode, Thomas Pereira's influence was proved: China banned evangelization but, through his painstaking and continuous persuasions put forth to the Emperor, made it possible for Catholicism to be legally preached in China.

[Author: Song Haoyan, pp. 26-39]

**JOSÉ MARIA BRAGA (JACK BRAGA) IN MACAU AND HIS LITERARY ESTATE**

José Maria Braga or Jack Braga, as he was known, was born on the 22nd of May of 1897, in Hong Kong, where he was educated in St. Joseph's College. His great-grandfather had settled in Hong Kong, right after the occupation of that territory by the English, and his father, José Pedro Braga, a member of the Macanese community of the then English colony, married an Australian woman, Olive Pauline Kollard, who arrived in Hong Kong in 1890.

Jack Braga, on the other hand, was a well-known businessman in Hong Kong but, in the 1920s, settled in Macau, and here he married, in 1924, Augusta Isabel da Conceição Osório da Luz. After World War II, he returned to Hong Kong and, afterwards, emigrated to Australia, where he continued his studies and research until his retirement, at 75 years of age. After, he went to San Francisco (USA) with his wife and went to live with their eldest daughter. Here he came to pass away on the 27th of April of 1988, at the age of 90 years old.

Jack Braga left behind a large collection of

books, manuscripts, maps, pictures, journals and magazines. His collection was sold to the National Library of Australia, in Canberra, in 1966, but he was invited by this Library to work there, to organize his own bibliographic collection (1968 and 1972), creating the Portuguese section in that library.

Some of his books, however, were acquired by the Public Library of Macau. It is from this small sample existing in the "Macao Room" of the actual Central Library of Macau, that we propose talking about and analyzing.

[Author: Leonor Diaz de Seabra, pp. 40-53]

**THE ENGLISH BROADCAST OF J.M. BRAGA IN MACAO**

During the Japanese occupation of Hong Kong (1941-1945), many European people, American residents and Portuguese immigrants in Hong Kong came to Macao to escape the war. Macao, having the advantage of being a neutral area, offered them a temporary place to stay during the war time, and supplied them with war news and information through local radio broadcasting. The famous historian of Macao, J.M. Braga, was a journalist and broadcaster at that time, and produced an English program every Friday evening. This radio program comforted the heart of the refugees and allowed them to stay updated on social affairs. After the war, J.M. Braga was awarded by the Chinese government for his contribution to the Chinese intelligence service in Macao.

[Author: Tang Io Weng, pp. 54-65]

**INTERCULTURAL REPRESENTATIONS IN THE ORIENT OF ST. FRANCIS XAVIER**

Francis Xavier's *Letters and Writings* are eloquent narratives of a journey through the Orient that absorbed the Saint's entire life. His experiences and idiosyncrasies, values and categorizations are presented in a clear literate discourse. The missionary is rarely neutral in his opinions as he sustains his unmistakable and omnipresent objective: the conversion of peoples and the expansion of the Society of Jesus.

What is then the position of women,

in the collective sense as well as in the individual sense, in the travels and goals that are the centre of Xavier's *Letters and Writings*? What is the role of women, that secondary and suppressed term in the man/woman binomial, a dichotomy similar to the civilized/savage and European/native binomials that punctuate Xavier's narratives and the historic context of his letters? Women are not absent from his writings, but it would be naïve to argue in favour of the author's misogyny as much as of his "profound knowledge of the female heart", to quote from Paulo Durão in *Women in the Letters of Saint Francis Xavier (1952)*. We denote four great categories of women in the *Letters and Writings*: European women; oriental converted women; women who profess another religion; and women as the agents and objects of sin, the latter of which traverses the other three categories. All these intercultural representations depend on the context, circumstances and structures of feeling that the author chooses to highlight and articulate in his narrative.

[Author: Clara Sarmiento, pp. 66-85]

**PORTUGUESE COLONIAL STATE INCARCERATION: THE LIFE AND TIMES OF THE ANARCHO-SYNDICALIST *DEPORTADOS* ON TIMOR**

Seeking to offer new interpretations on the life and times of Portuguese political deportees, this article focuses upon the remote Southeast Asian half-island colony of Timor as part of a far-flung network of prisons carried through under the authoritarian regime of António de Oliveira Salazar. First, it looks back at the political and economic instability in Portugal following the military coup of May 1926 ending the First Republic. Drawing upon newly available documentation, the article examines two waves of deportees from Portugal arriving in Timor, youthful activists involved in anarcho-syndicalist activities in the 1912–1927 period, and a more senior leadership group involved in a failed military coup of August 1931. It then tracks the reactions of the *deportados*

to Japan's wartime invasion and occupation of Timor including exile in Australia. By highlighting the role of anarchist revolutionaries in Portugal from the 1920s and their subsequent incarceration in Timor, the article also draws attention to the dynamic linking metropolitan centers with their far-flung colonial peripheries at large. In the case of the Portuguese empire, as argued, the burgeoning anti-colonial movement of the 1960s would also intersect with the pro-democracy movement at home. Inside Timor, moreover, *deportado* families emerged as part of the pro-independence movement indelibly imprinting politics in the post-colonial era.

[Author: Geoffrey C. Gunn, pp. 86-111]

**INTRODUCTORY ESSAY : ON THE NINE MUSES AND THE PATTERNS OF HEAVEN AND EARTH – FROM THE UNITY OF LITERATURE TO THE PLURALITY OF GENRES**

The theory of literary genres is an important tool to understand the development of artistic traditions in general, and is very relevant to Chinese literature as well. Obviously, "genre" is a western cultural construct and it is necessary to consider how self-referential they are. Hence, the first part of this essay takes for granted the influence of Greek literary history on the development of Western literary genres, summarizing how cultural change in Ancient Greece is related to the organization of genres. In its second part, the essay describes critically the predicament faced by the so-called World Literature, acknowledging that, even in a situation where literary writing becomes similar to other linguistic performances, genres remain important to its production.

[Author: Giorgio Sinedino, pp. 112-119]

**A FIRST LOOK INTO THE "LITERARY SELECTIONS" OF ZHAOMING PRINCE XIAO TONG: AMONG LITERARY GENRES, THEMES AND FORMS**

This new section of the "Dimensions of the Canon" makes a preliminary attempt

to engage with the issue of literary genre in Chinese literature, focusing on the work "Wen Xuan" ("Literary Selections"). Dating from the 6th century, the "Selections" are the first great compilation organized by text types in Chinese history. It influenced the arts in Eastern Asia for a millennium and helped to consolidate an intellectual lifestyle congenial to that region.

For the first time in Portuguese, this article provides a translation with commentary of the "Literary Selections" 's main preface, that of its "editor-in-chief" Xiao Tong (501-531), a.k.a. Zhaoming prince of the Liang dynasty. It discusses briefly the selection criteria for the thirty seven types of text now included in the "Literary Selections", using the concepts of literary genre, theme and form. As a conclusion, it argues that Xiao Tong not only restates the unity of the literary phenomenon – a commonplace in the Chinese critical tradition – but also suggests that poetic writing is ubiquitous, always present in the lives of the Chinese intellectual-bureaucrats.

[Author: Giorgio Sinedino, pp. 120-147]