

THE ORIENTALISM OF ARMANDO MARTINS JANEIRA

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ABSTRACT: 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-Orientalism 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.

KEYWORDS: Japan; China; Japanologist; Mission; Orientalism.

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Arquitecto, natural de Lisboa, foi coordenador do Gabinete Técnico Local de Figueiró dos Vinhos, projectista de urbanismo e arquitectura e fundador do Jornal Arquitectos, da OA. Executou projectos de recuperação do património em Omã, Malásia e Tailândia. Conselheiro cultural de Portugal em Tóquio, leccionou posteriormente na Universidade de Estudos Estrangeiros de Quioto, foi delegado da Fundação Oriente na Índia e presidente da Comissão Asiática da Sociedade de Geografia de Lisboa. Autor de conferências, artigos e publicações sobre património arquitectónico e cultural, tem diversas condecorações em Portugal e no Japão.

After an entire life dedicated to the study and analysis of the meeting between East and West, Western power exercised on the Asians, or the mystery that this Side finds on the other Side, Armando Martins Janeira¹ acknowledged, with forthright realism that, although the Orient had always been present in 15th and 16th century Portuguese Literature, in his time it had sadly been eradicated from Portuguese contemporary literature and forgotten by Portuguese writers. By the end of the 1980s, when the days of the diplomat and



Armando Martins Janeira, the researcher, Okutama, 1952-54. Ambassador Armando Martins Janeira family private collection.

Japanologist were coming to an end,² although not taking in consideration literature produced in Macao, Janeira confessed that there were very few Portuguese writers who elected the East as a theme of their books and source of inspiration.

Apart from a small group of authors who passed away in the beginning of the 20th century, such as Eça de Queiroz, Fernando Pessoa, António Feijó and Camilo Pessanha, Janeira did not find in contemporary Portuguese literature, which he therefore calls poor, any writer who elected the Orient as the subject of his books. Janeira would never read the books published by a new generation of writers who, since the beginning of the millennium, would have fulfilled his dream and answered his concerns regarding the building of bridges between Portugal and Japan. These new authors are the result of his own hard work in favour of the promotion of the Orient in Portugal and

an effective answer to the new interest of Portuguese readers for Eastern themes.

Today, as well as a large group of young historians who are now dedicated to researching the historical relations between Portugal and Japan, authors such as Pedro Paixão (1956), Rui Zink (1961), Valter Hugo Mãe (1971), Jacinto Lucas Pires (1974) or João Tordo (1975) have delighted new Portuguese readers with books that bring Janeira's Japan³ to us.

Before this new generation appeared, when no author was writing about Oriental themes, a profoundly distressed Janeira lamented this, saying that ever since his school days he was enchanted by the works of Wenceslau de Moraes,⁴ and how many times his fiery imagination had taken him to his Nippon, to the exotic novelty of that distant land, a statement confirmed by his companion, Ingrid Bloser Martins, who tells us her husband read Moraes at the age of

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10 at the Oporto public library.⁵ Imbued in the cult of Orient since his youth, Janeira dedicated his life to strengthening the relations between Portugal and Japan, studying the mystery of the dialogue between civilizations. In his intense research, Janeira elected Literature as the main subject for getting to know the man he considers the portrait of a country, the image of a generation's ideals, preceding Edward Said, who will later state that Society and Literature have to be studied together as a unit.⁶

Deeply in love with Japan, more than the Orient, through relationships with people and their traditions, materialized in art, history and daily life, it is mostly through literature that Janeira searches for and finds the answers to that fascination and comforting joy of feeling and living the Japanese soul.

Armando Martins Janeira, rediscovers for Portuguese readers the books of Wenceslau de Moraes,⁷ a writer he will intensely promote and divulge, both here and there, while at the same time analysing and investigating his work.

Son of a different time, Janeira found in Moraes an example of dedication and life, but doesn't follow him, but instead watches over him.

In opposition to Moraes, Janeira had great admiration for the work of the pioneers of Portuguese-Japanese relations. To Janeira, those brilliant pioneers are not restricted to Fernão Mendes Pinto, whom Moraes praised, but continue throughout the large number of Jesuit missionaries dedicated to the Japanese people and who are part of Japanese history. It is among this large group of men that Janeira sought for an example, because, unlike Moraes, whose knowledge of Portuguese-Japanese history was restricted to the "*History of Japan*" by James Murdoch, Janeira had access to a wide number of studies on the Namban period and the role of the Portuguese in Japan during the 16th and 17th centuries. Those studies included important contributions of many of his friends such as João Abranches Pinto, Yoshitomo Okamoto, Saburo Minakawa, Kiichi Matsuda, Tadao

Doi, Akio Okada, Kentaro Yamada or, perhaps most importantly, the works of Georg Schurhammer, S.J., Joseph Wiccki, S. J., Charles Boxer and Momota Kawasaki, among many others of his contemporaries.

Throughout the Orientalism of Moraes, the proto-Orientalism of the pioneers and post-Orientalism of Janeira, there is a common thread - the dynamic transformation of Japanese society.

In the 16th and 17th centuries, in Portuguese proto-Orientalism, pioneers, such as Fróis or Rodrigues, were promoters of the Japanese Renaissance; in the 19th and early 20th centuries, Portuguese Orientalists, such as Moraes or Vicente Emídio Braga were partners of Japanese industrialization and modernization; while in the second half of the 20th century, post-Orientalists, like Janeira, were admirers and commentators of the *Japanese miracle*. In all three periods, the Portuguese witnessed important changes in Japanese society, whether by the rise and consolidation of the shogunate power, the rise and consolidation of the emperor's power during the Meiji era and, finally, the consolidation of the democratic vote. Naturally, the development and rise of Japanese society and its values during those three distinct periods would manifestly catch the attention and admiration of Portuguese partners.

Orientalists before the Orientalists, the Portuguese early on elected the East and the Orient as a historic endeavour, stimulating a community of curious people who turned India into their first Asian home. Due to the assimilation of this Orient, we can find in the Portuguese lexicon the Brazilian,⁸ the African,⁹ but never the Orientalist as someone who explored the East, because, since early times the East is part of the Portuguese identity.

Janeira, and before him, Moraes, are products of the same way of facing the Other, although tailored in different periods. Due to specific reasons, Moraes and Janeira don't follow an exotic Orientalism; the first because he lived as a member of the Orient, like his friend Pessanha did in China (Macao), while the latter approached Japan through History and Culture,

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rooted in relationships with Japanese academics, intellectuals and artists.

Moraes absorbs the Other while Janeira studies it. To understand Japanese society and culture, Janeira took the example of Moraes while Moraes was inspired by Mendes Pinto. Like in a relay race, Janeira took Moraes' testimony but then followed his own lane and race, based on a deep understanding and research of the cultural roots of the Other - the Japanese but, as we will see later, the Chinese as well. Like Moraes before him, Janeira will formulate his own vision of Japan, updated and constructed by someone with a different personality.

Janeira adds, doesn't follow, exalts, doesn't deny, but goes beyond, through his observing spirit, as stated by Ingrid Bloser Martins, or studious nature, as he

himself confirmed when confessing that he discovered that, *"the best way to learn is to teach"*.¹⁰

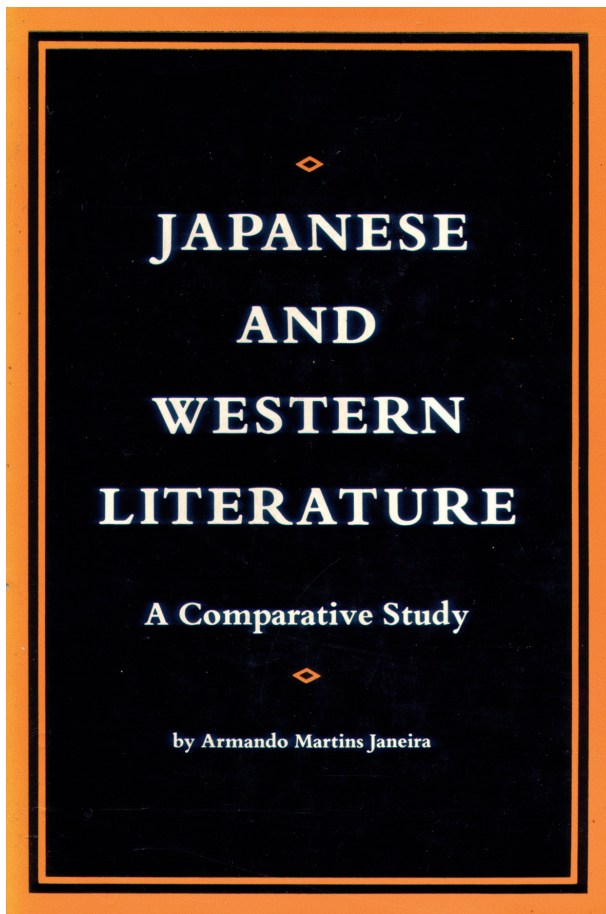
Taking Japan as a case study and then later, Maoist China, Janeira relaunched Orientalism in Portugal, after the Orientalists, resuming Portuguese interest on Asia through modern analysis of an Orient revisited in post-Orientalism.

A man of the law, diplomat, researcher, writer, play-writer, as well as a poet, Armando Martins Janeira wrote:

(...)
*through all of Asia I walked
 searching for my Portuguese name
 left four centuries ago
 Why did I never return
 and stayed
 seated by the fireplace
 gnawing my hunger from afar?*

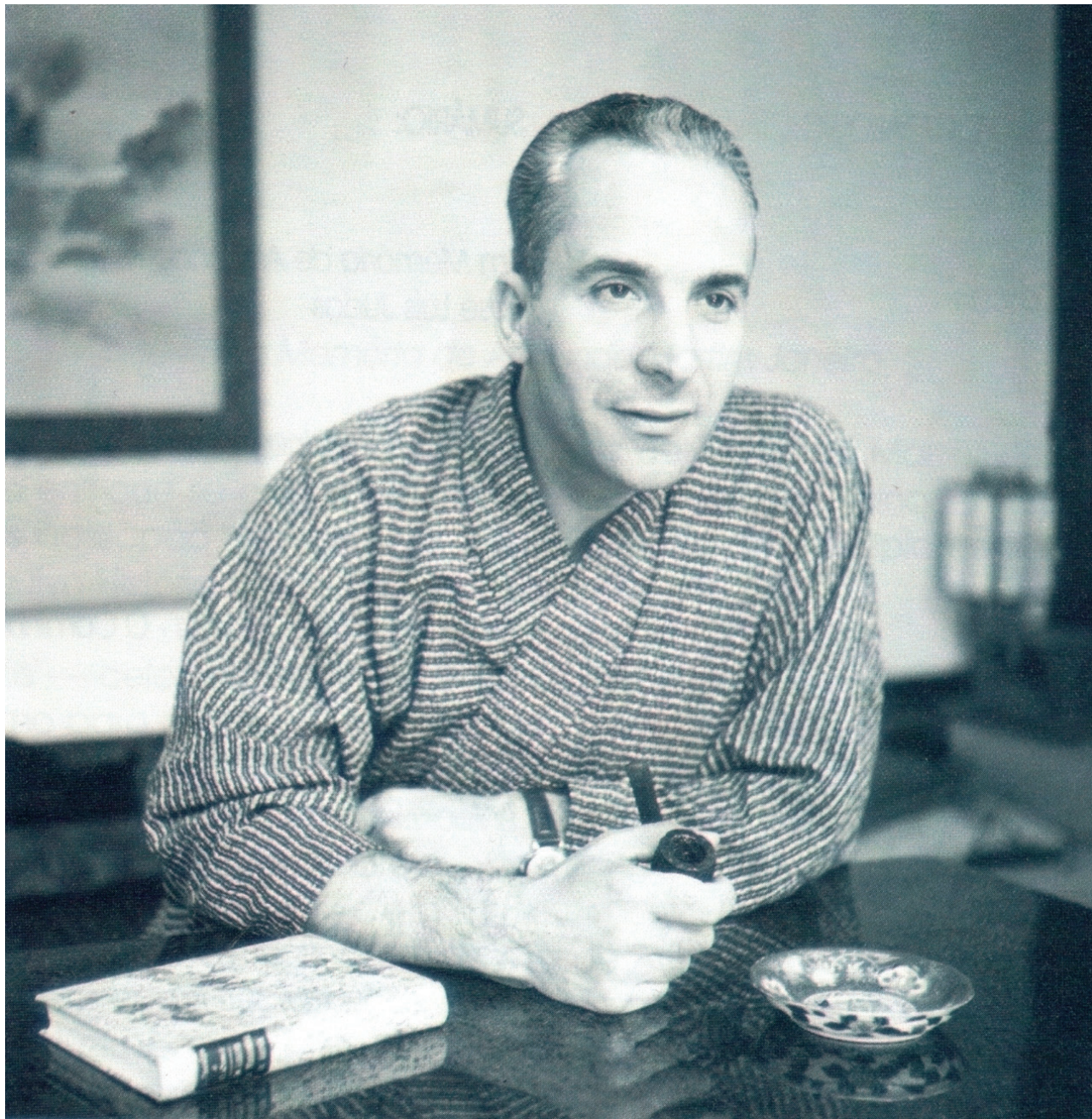
*Now I have returned
 with the same burning thirst
 to discover the new lands
 that once fascinated my grandparents
 Here I found indelible footprints
 frail memories of time
 Left behind in History (...)*¹¹

Virgilio Armando Martins, born in Felgueiras, Moncorvo, a poet who unveils in his poems his condition of a man from the mountains¹² and a pilgrim, and Wenceslau de Moraes, born in Lisbon, a Navy officer and voyager, of diverse origins look at Japan, in their later years, in different ways. While Moraes says: *"In Kobe and Tokushima I wrote, as a mere pastime, a few books about the Japanese way of life"*,¹³ where we can glimpse pure enjoyment, I would even say a "sweet hallucination", Janeira confesses: *"This book... It is, I believe, the first attempt to analyse in depth the process or the dynamics of Japanese development"*,¹⁴



Japanese and Western Literature – A Comparative Study, Charles E. Tuttle Company, Tokyo, 1970. Ambassador Armando Martins Janeira family private collection.

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Armando Martins Janeira in kimono at the office, Tokyo, 1952-54. Ambassador Armando Martins Janeira family private collection.

a task he assumed as a mission, as did the pioneers, centuries before. For one and for the other, there is no doubt that love for Japan is what, above all, both writers have in common, and while Janeira says, “(...) *In Japan I had the happiest days of my life. There I keep dear friends, there I felt the full joy of work which exalts*

and rewards the spirit”,¹⁵ Moraes states when he arrives, “*I am in a delicious country, Japan. It would be here in Nagasaki that I would want to spend the rest of my life, in the shade of these trees like no others in the world*”.¹⁶

From the impressions that Japan imprinted on both Japanologists, two books, among many others,

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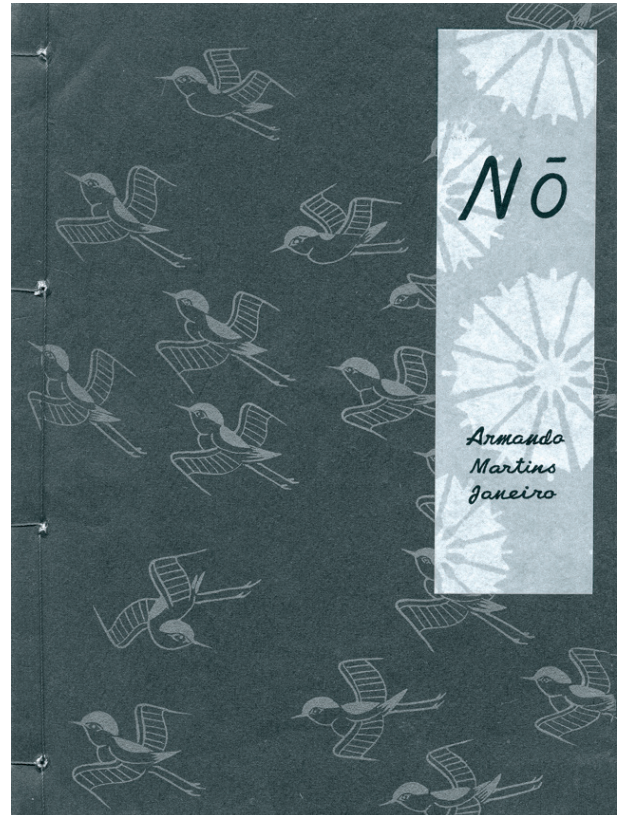
were published: *“Relance da Alma Japonesa”*¹⁷ and *“Caminhos da Terra Florida”*,¹⁸ father and son of the same spirit where both, in a personal perspective, show their own way of seeing and feeling Japan. In these two works the interests, visions, passions and influences of both writers are very clear.

If Moraes, as he himself stated and others confirmed, was “an impressionist” who with his talent would give us the delicateness of Japanese scenery, the colours of Nippon, nonetheless, according to Janeira: *“When talking about religion, art, love and death, his thoughts are banal. Moraes’ culture is poor and his philosophy none”*.¹⁹ On the other hand, Janeira, with a deep intellectual knowledge of Japanese culture and literature, is masterful when talking about the most hermetic cultural manifestations, such as *nô* plays. Regarding *nô*, as with all other Japanese traditional Arts, Janeira is able to convey the dynamics and the most hidden secrets of ancestral manifestations; being an exceptionally attentive and curious spectator, he is able to unveil the most delicate details of the ancient Japanese theatre. In opposition, on the daily themes in which Moraes is a master, Janeira can be fastidious, as in the case of the description of the vibrant Japanese city.

It is on research and revisiting of the Literature and traditional arts of Japan that Janeira roots his knowledge of the Other – the Japanese Other, the Oriental Other.

Moraes arrived in Japan of his own free will, in a long but desired process, while Janeira was posted in Japan, in a mission that took him far away from Australia where he was comfortable and where, in his literary research, he sought to study the primitive Portuguese Theatre of Gil Vicente.

Virgílio Armando Martins arrived in Tokyo on the 12th April 1952; at the same time as the American withdrawal from Japan and the country’s recovery of its independence, after seven years of occupation resulting from the Japanese defeat, and unconditional surrender, in the Second World War.



Nô, Tokyo, 1954. Ambassador Armando Martins Janeira family private collection.

Martins Janeira recognized the Japanese people’s efforts to rebuild a new Country, having at his side the precious support of Professor João do Amaral Abranches Pinto (1893–1965). Abranches Pinto, who taught Portuguese at the College of Commerce of Tokyo, today’s Tokyo University of Foreign Studies, since April of 1919, was married to a Japanese lady, had two daughters and knew not only the city and the country extremely well, but also its History. Moreover, as a Professor of the University, Abranches Pinto was well integrated into the Japanese Academy, his working environment for 33 years.

Martins Janeira was very busy and much involved in the diplomatic service, but, as the bachelor that he then was, available to continue his research on culture, literature and, more than any other subject, on the theatre. Three short years after his arrival in Japan, Janeira published, *“Os Caminhos da*

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Terra Florida”, a collection of essays on Japan and the Japanese, witness to his curious spirit and mentality. The relation he found between religion and the most traditional Japanese arts, like dance, *nô* and *kabuki*, proved his deep understanding of the Japanese soul and his perfect integration in Japanese culture, so different from his own, from ours. With the same attitude of the Portuguese missionaries, who never lost their own culture, Janeira would, in simple occasions and gestures such as when greeting pilgrims at Mount Fuji, use the Portuguese language instead of English, as many others would, saying later on, “*I loved and love Japan – because in Japan I expanded Portugal*”.²⁰ From early on, more than being interested in Japanese literature, Janeira understood and analysed it. As regards poetry, he is able to compare ancient poems with contemporary poetry, and where subject matter is concerned. Janeira discovers that both ancient and contemporary poetry focused themes like love, feelings, nature and the changing nature of things. Janeira also confronts and compares traditional *tanka* and *haikai* with Western poetry, which he considered deeper and more diverse. In spite of his interest in Japanese poetry, which he also practices, Janeira focused specially on theatre, the Portuguese version of which he had been studying since early days. *Nô* Japanese classic theatre, but also *kyôgen*, *kabuki*, *bunraku* and other more contemporary versions, were his Japanese dramatic arts of choice. Janeira studied and translated *nô* plays, which he published in 1954, in “*Nô*”. He feels that the fusion of reality and dream may open vast fields, where imagination, and creation of life, and its reflection, art, can fly together,²¹ and, seen as well distinct from the mysterious and expectant scene of *nô* (...), is *kabuki*’s delirious feast of colours, unusual shapes and forms of foolish imagination...²² According to his vision of Japanese dramatic arts as well as its culture, Janeira tends to compare East and West, confirming that in *kabuki* it is very normal to find an actor crying at a dramatic scene while at the same time using comic movements or gestures...like

Charlie Chaplin, who resorting to similar solutions, achieved some of the best moments of early Western cinema.²³ Janeira recalls several other authors, whom he knows and studies, to confirm his statements, such as Paul Claudel, who attested the power of attraction of *bunraku* (puppet theatre). Analysing cinema, Janeira can’t avoid comparing Portuguese and Japanese economies of the time, suggesting Portuguese film directors follow the same solutions as Japan, which would allow them to produce high standard cinema at low cost and great artistic results. This concern is always present in Janeira’s mind and spirit, following the professor to his classes at the Institute of Oriental Studies which he created at Nova University of Lisbon. Still regarding contemporary Japanese cinema and as a “*voyeur*”, Janeira admits that Japanese movies are a very important source of sociological analysis because they allow us to visit the forbidden Japanese homes and private spaces. To Janeira nothing is hidden or forgotten, but is analysed by his attentive wide-open eyes.

In this permanent analysis, and taking in consideration the authors who preceded him, Janeira carefully studied the books by Loti (1850-1923), Hearn (1850-1904) and Moraes (1854-1929), looking for what brought them closer or separated them. Observing these three contemporary European Orientalists, who had a different view of the same Japan, Janeira gave us a sociological portrait of the three authors and concluded that Loti’s Japan is dead while, on the contrary, the Japan described by Hearn and Moraes is alive and throbbing. In spite of the great changes that occurred after the Second World War, and because these two authors lived among the Japanese and were open to the community - a “*mortal sin*”, as Janeira classified the daring way of living of Moraes and Hearn - their vision on Japanese is still alive.

Janeira observes that although Hearn and Moraes were in love with Japan and lived like Japanese, both of them were unable to find happiness. The books by Moraes are considered by Janeira a document

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of rare human interest for cultural relations between East and West, testimony of a silence complacent with an unattainable happiness. According to him this unattained happiness is more visible in Moraes, because Hearn hides his feelings. In conclusion, Janeira says that the wall of feelings and ideas raised between East and West is more visible in Moraes than in Hearn. Janeira finds this same wall surrounding his friend Shusaku Endo, a Catholic writer whose religious convictions still made him a foreigner in a Shinto-Buddhist country, although 50 years had passed since the death of Moraes, who himself had survived Hearn by another 20 years. An admirer of Moraes in the way the Portuguese writer absorbed the Japanese way of writing, in books like, *“Obon-odori of Tokushima”*, where he points out that Moraes’ sensibility to things is already Japanese, Janeira is very assertive concluding that even with all the changes that occurred after the

War, there is still a deep divide between East and West.

Janeira’s great interest and depth in his study of Japanese literature, gave birth to his work, *“Japanese and Western Literature, A Comparative Study”*, published in English in 1970 in Tokyo, and recognized world-wide.

Returning to Japan as ambassador, Martins Janeira realized it was much more important to publish a systematic and comprehensive analysis of Japanese literature, even though he didn’t consider himself an expert. As a “student” of universal culture, particularly of European values, the knowledge gathered by the researchers in Oriental studies can never be stressed enough. As a lifelong student of literature, Janeira wanted to share with the public his love for comparing the literature of Japan and Europe, which can bring new and unexpected ideas to the debate between Western and Eastern cultures. Thus, instead of having a large linguistic discussion, he prefers to compare two different realities based on an extensive bibliography as well as the contributions of valued friends. Although he was fluent in Japanese, Janeira didn’t forget to mention that such an ambitious study would be within the reach of someone with no skills in Japanese; such as Max Weber and Karl Jaspers, who despite not speaking Chinese and Sanskrit, published the most important sociological and philosophical studies on Chinese and Indian religions. James Murdoch, the author of *“History of Japan”*, didn’t speak Japanese either, but based on many studies and translations of Japanese manuscripts, was able to publish a monumental and classic study on the past of Japan. Finally, compiling a survey of all the Japanese classical and contemporary authors - including Kenzaburo Oé, not yet a Nobel laureate but a promising young writer-, Janeira attempted to build bridges to surpass the gap between West and East, recognizing the differences and similarities between the two worlds, so explicit in Literature.

With this analytical spirit, Janeira searched through Pessoa’s poems for the spirit of Zen, which he believed exists, as a universal expression, in Pessoa’s heteronym Alberto Caeiro. Although there is no



Caminhos da Terra Florida, Manuel Barreira, Porto, 1955. Ambassador Armando Martins Janeira family private collection.

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evidence that Pessoa ever had any contact with Zen philosophy, Janeira believed there are references to the Japanese Orient that are universal, unveiling in the poetry of Caeiro, and in no other heteronym, characteristics of the Zen spirit - where enlightenment cannot be achieved by reason, which exposes the inadequacies of the intellect, but rather with intuition.

Fascinated and with joy, Janeira discovers Zen philosophy in Caeiro's poems, and, among others transcribes for us:

*"You never heard the wind blow.
The wind only talks about the wind.
What you heard from it was a lie,
And the lie is in you."* (X)

*"The only inner meaning of things
Is that they have no inner meaning at all."* (V) ²⁴

Because Zen begins with a denial, denying knowledge, Janeira believed that in Pessoa, through Alberto Caeiro, his style and temperament, Zen philosophy is clearly present in the heteronym who avoids, as does any Zen master, intellectualism, and like them, is suspicious of words and intellect.

Till the end of his life, Armando Martins Janeira was faithful to his study-matter of choice, Japan and the Orient. Even after leaving Tokyo, when he was posted to such important embassies as Rome or London, those most coveted among Portuguese diplomats, Janeira carried on deepening his knowledge about the Japanese Other, leading him after retirement to the University. Back to teaching, Janeira wanted to pass on to the new generations his experience and deep understanding of the Orient, his own critical thinking.

After leaving Japan, but keeping the Orient in mind, Janeira tries a new approach. If Moraes, his source of inspiration, left China for Japan, Martins Janeira, curiously, setting off from Japan will reach China, the China of Mao Tsé-tung, communist China.

We know that the West paid attention to China in the 1970s, when it began to approach the sleeping giant, reflected by the visit of President Nixon to China, and the Popular Republic of China joining the UN and becoming a permanent member of the Security Council. Through his Japanese friends, Janeira was informed about the social and political reality of China, a country which he will only visit later. When visiting China, he bought whatever was available in English about Maoism and the political regime of China, books he would study in the following years.

Anticipating that visit, Martins Janeira would profoundly analyse, as he had previously done with Japan, the closed country and millennial civilization which throughout the centuries astonished the West since the times of Alexander the Great, Gengis Khan and Marco Polo.

To understand Maoism, Janeira dived into Chinese civilization and the roots of Chinese thought, his very own distinctive way as an intellectual.

Although the Chinese revolution grew as a reaction to millennial Confucianism, Janeira examined its ideology in detail in order to understand the success of the regime and the strength of Mao Tsé-tung's revolutionary thinking.

In a very interesting article, *"China on the way to the Future"*,²⁵ Janeira introduces China as a political entity which, for more than 2500 years, followed a Confucian ideology, the matrix of Chinese social order.

Moulding Chinese character and daily life, Confucianism is rooted in Chinese thinking from the 5th century BC until the Cultural Revolution, states Janeira.

Through Confucianism, the Chinese, clinging to the past, devaluated scientific progress and, in opposition to Japan of the Meiji Era, denied modernity. Closed, humiliated and battered by Western powers and Japan, China always searched the past for the tradition that inspired an apparent superiority. As Janeira confirms, modern reformists at the end of 19th century, like K'ang Yu-wei, failed

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to introduce modern policy. While trying to preserve Confucianism, those reformists were not able to free themselves of conservative thought. Janeira observes that, in opposition to Japan, education in China was a privilege of a few and cities were closed entities. He maintains that Sun Yat-sun, father of the Chinese Republic, defended that, from the West, China only had to absorb Science and never Philosophy, and that even Fung Yu-lan, the greatest philosopher of the foundation period of the Chinese Republic, still defended links to neo-Confucianism ideology. Analysing the currents of Chinese contemporary thinking, from the point of view of traditional philosophy, Janeira accepts that the abandonment of Confucianism by the Revolution led the Chinese to Communism because intellectuals need a doctrine, without which they would not survive. Moreover, Janeira observes that communist China was much more tolerant with the past than Russia, an attitude which supported Chinese communists in their defence of the recovery of “excellent and useful” principles inherited from the nation’s wise old men. Kuo Mojo, a communist writer, also considered Confucius a defender of the rights of the common man. In opposition, Mao Tsé-tung began by denying these old values, stating that he would fight against Confucianism till his final days, but nonetheless keeping in mind that to defend complete westernization would be wrong.

Curiously, Martins Janeira, an excellent diplomat and top ambassador of the Portuguese Foreign Office, having received recognition of a brilliant career from the deeply anti-communist regime in place in Portugal (1926-1974), didn’t restrain from praising the assets of the communist revolution in China.

Taking in consideration an economically undeveloped country, where industrial production was only 10% of the national production, and where more than 90% of farmers owned only 30% of the land, communist China was able in a short period of time to achieve modern parameters of development, eradicating illiteracy in the population under 40 years

of age, and taking national control of the modern rail network as well as of coal production. In 1973, when he published the text on China and the future, while admitting that China was still a rural nation, Janeira attested to an impressive industrial development, as a result of the five-year plans launched after 1953. With a 6% to 8% growth of gross national product and the abolishment of differences between rural and urban areas, as well as between intellectual and manual labour, Janeira concluded that China was following a new path that attained a level of scientific research with amazing results. In his analysis, China was emerging as a modern state with a unique political system which, he predicted, would turn the country into the leading world power in 30 years, around the early 21st century... a narrow miss; however, Janeira’s analysis reminds us of Moraes and his enthusiastic prediction about Japanese development, 100 years earlier.

Janeira did not move from his determination, searching in the roots of the Chinese way of thinking the source for the explanation of achieved success. On that path, Janeira carefully read Mao’s essays, “On Practice” and “On Contradiction”, which he considered the most important produced by the leader of the Chinese Revolution. In these essays, Mao defended the unity of knowledge and action, which Janeira says is not new in the Chinese way of thinking, as Shu Ch’ing wrote that *to acknowledge is not difficult, what is difficult is to act*, or, as Confucius advocated, *the superior human being acts before speaking and speaks according to his acts*. Janeira underscores that in “On Contradiction” Mao uses examples of Chinese mythology and traditional Chinese concepts to defend the unity of opposites.

For Janeira, Mao used Chinese wisdom when in 1938 he advocated: *“to fight resolutely in a decisive encounter at each campaign or battle when victory is certain; To avoid a decisive encounter at every battle or campaign when victory is uncertain; And absolutely avoid a strategic encounter when the fate of the Nation*

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is at stake”, concluding that Chinese Marxism is ingrained in a distinct cultural Chinese nature, recognizing that Maoism integrated old Chinese values.

With a firm determination to discover the reasons behind the facts, with his analytical spirit Martins Janeira found in Maoism, in spite of all its radicalism, the basic principles of ancient wisdom - to save and keep from the past whatever is most useful to the future. And, just as Janeira saw in Confucius, who defends: *“I am a man who never tires of learning, never stops teaching”*, he found in Mao, who states, *“our attitude towards ourselves must be to never be quenched with learning and towards others to never be tired of teaching”*.

In other quotations, Martins Janeira never refrains pointing out the parallelism between Confucius and Mao, when he quotes, *“with men all miracles might be achieved”*, in line with Confucius, who said, *“man’s work on himself might lead him to the perfect way”*.

As a challenge, Janeira, in this surprising analysis of Maoist China, confessed that the most relevant problem of China was to keep its identity and traditional heritage while building a modern country, a remarkable statement when the Deng Xiaoping era was yet to come.

Through Moraes and the work of the pioneers of 16th century, Janeira entered the Japanese world and after that the Chinese world, searching in the principles of Japanese and also Chinese culture, the roots of the Orientalism which he cultivated and defended always in a comparatist perspective, parallel to that of Toynbee (Arnold Toynbee – 1889-1975) or Sansom (George Sansom – 1883-1965).

The perspective proposed by Janeira is an invitation for dialogue, a vision where divergence is a symbol of the infinite and rich variety of human creation.

Rooted in knowledge of the Classics and of the most profound Japanese culture, and later, of Chinese heritage, Martins Janeira encounters the foundations for an Orientalism, worthy of Luís Frois and his comparatist analysis of cultures, in a deep and fruitful dialogue, although without the spontaneity of the pioneers, proto-Orientalists or even the Orientalist Moraes, whose views oppose his own, Janeira’s knowledge of Japan and China is not pure and virginal, but relies on pre-references he himself has searched for and advances.

Where forerunners were fresh, Janeira is consistent, where Janeira seeks, others discover. **RC**



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NOTES

- 1 Virgílio Armando Martins was born on September 1st 1914 in Felgueiras, Moncorvo. In 1937, at the age of 22 he completed his Degree in Law at the Faculty of Law of Lisbon University and in 1941 was admitted to the diplomatic service, starting as an attaché at the Foreign Office. In 1943 he was named Consul to Leopoldville, former Belgian Congo, where he arrived the following year for his first diplomatic mission. In 1979, Janeira retired from diplomatic service as Ambassador of Portugal to the UK. From Leopoldville to London, Janeira served his country in several missions, namely in Japan, first as Chargé d'Affairs, between 1952 (April 12th) and 1954, and later, as Ambassador between 1964 (June 3rd) and 1971, about ten years altogether. In 1979, Janeira retired from diplomatic service and from 1980 to 1988, when he passed away, taught Contemporary History of Eastern Civilizations at the Faculty of Social Sciences and Humanities, of Universidade Nova of Lisbon. During this period he founded the Institute of Oriental Studies. Martins Janeira was also member of the Geographic Society of Lisbon.
- 2 Virgílio Armando Martins died in Estoril on the 19th July 1988.
- 3 *Porto Kyoto*, by Pedro Paixão; *Até ao Oriente & outros contos para Wenceslau de Moraes* (short stories) by several authors; 2004, by Rui Zink; *Homens Imprudentemente Poéticos*, by Valter Hugo Mãe; *Livro Usado*, by Jacinto Lucas Pires; and *Ensina-me a Voar sobre os Telhados*, by João Tordo.
- 4 “desde os meus verdes anos do Liceu, encantou-me sempre ler os livros de Wenceslau de Moraes. Quantas vezes a minha imaginação abrasada me levou ao seu Nippon, à vida de novidade exótica do país longínquo”, MATEUS, Paula, Armando Martins Janeira, biógrafo, Câmara Municipal de Cascais, Cascais, 2004, p.22
- 5 Martins, Ingrid Bloser Martins, Portugal e o Japão – *Armando Martins Janeira e Wenceslau de Moraes, duas personalidades Humanas diferentes*, in *Evocação de Wenceslau de Moraes*, INCM, Lisboa, 2007, p.126.
- 6 Said, Edward W., *Orientalismo, Representações ocidentais do Oriente*, 2ª edição, Livros Cotovia, Lisboa, 2004, p.31.
- 7 Wenceslau de Sousa Moraes, was born in Lisbon on the 30th May 1854 and concluded his studies at the Naval Academy in 1875, when he graduated as a Marine Guard. As a Navy officer, Moraes travelled the coasts of Africa, America, Asia and Oceania. In 1887 Moraes was in Macao, and in 1889 visited Japan for the first time, returning several times on duty until he was appointed Vice-consul, ad interim, in 1899, in Kobe and Osaka. Moraes would serve as a Portuguese diplomat in Kobe till 1913 when he seeks refuge in Tokushima and requests exoneration of all his duties. Moraes died on the 1st July 1929 leaving behind a long bibliography dedicated to the Orient, mainly Japan. He was a member of the Geographic Society of Lisbon.
- 8 O brasileiro
- 9 O africanista
- 10 Janeira, *Armando Martins Janeira, Japão – construção de um país moderno*, Editorial Inquérito, Lisboa, 1985, p.9.
- 11 *por toda a Ásia caminhei
vim procurar meu luso nome
que há quatro séculos deixara
Porquê não mais voltei
e fiquei
à lareira sentado
a roer de lonjura a minha fome?*

*Voltei agora
com a mesma sede ardente
de ver as terras novas
que fascinaram meus avós outrora
Cá encontrei pegadas indeléveis
– memórias do tempo débeis
Que esquecemos na História (...)*
- Janeira, Armando Martins, *Mistério de Um Povo*, in Nova Renascença, Verão Outono de 1986, Porto, p.177.
- 12 “sou um montanhês”, Mateus, Paula, *Armando Martins Janeira biógrafo*, Câmara Municipal de Cascais, Cascais, 2004, p.15.
- 13 “Em Kobe e Tokushima escrevi, como mero passatempo, alguns livros sobre costumes japoneses”, Barreiros, Pedro, *Relances da Alma de Wenceslau de Moraes*, in, *Evocação de Wenceslau de Moraes*, INCM, Lisboa, 2007, p.61.
- 14 “Este livro... É, creio eu, a primeira tentativa de analisar em profundidade o processo ou dinâmica de desenvolvimento do Japão”, Janeira, Armando Martins, *Japão – construção de um país moderno*, Editorial Inquérito, Lisboa, 1985, p.9.
- 15 “(...) No Japão passei os dias mais felizes da minha vida. Ali guardo amizades queridas, ali senti a alegria plena de um trabalho que exalta e recompensa o espírito”
- 16 “Estou num país delicioso, o Japão. Era aqui em Nagasáqui que eu desejaria passar o resto da minha vida, à sombra destas árvores que não têm parceiras no Mundo.” [4 de Agosto de 1889], Laborinho, Ana Paula, *O Essencial sobre Wenceslau de Moraes*, INCM, Lisboa, 2004, p.10.
- 17 Moraes, Wenceslau de, *Relance da Alma Japonesa*, Portugal-Brasil – Sociedade Editora, Lisboa, 1925.
- 18 Janeiro, Armando Martins, *Caminhos da Terra Florida*, Manuel Barreira – Editor, Porto, 1955.
- 19 Janeiro, Armando Martins, *Lendo Wenceslau de Moraes numa Pequena Aldeia Japonesa*, in *Caminhos da Terra Florida*, Manuel Barreira – Editor, Porto, 1955, p.77.
- 20 Mateus, Paula, *Armando Martins Janeira, biógrafo*, Câmara Municipal de Cascais, Cascais, 2004, p.30.
- 21 Janeiro, Armando Martins, *Teatro*, in *Caminhos da Terra Florida*, Manuel Barreira – Editor, Porto, 1955, p.41.
- 22 Janeiro, Armando Martins, *Nô*, in *Caminhos da Terra Florida*, Manuel Barreira – Editor, Porto, 1955, p.43.
- 24 Janeiro, Armando Martins, *Kabuki*, in *Caminhos da Terra Florida*, Manuel Barreira – Editor, Porto, 1955, p.50.
- Janeiro, Armando Martins, Zen na poesia de Fernando Pessoa in *A Luz que nos vem do Oriente*, Nova Renascença, Junho-Dezembro 1986, p.285. <https://alberto-caeiro.blogspot.com/>
- 25 Janeira, Armando Martins, *A China a Caminho do Futuro*, STVDIA, Revista Semestral, nº. 36 – Junho, 1973

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