

**Provisional Title:**

**Camilo Pessanha's Poetical and Musical Exile in Macau**

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**Abstract:**

This dissertation will study the hermeneutics of memory and lived experience in the musical and poetical representations in the work of Camilo Pessanha (1867-1926). This dissertation will consider the cultural representation of Macau in the nineteenth and twentieth centuries in relation to Pessanha's poetic and musical aesthetics through the study of Pessanha's *Clepsydra* (1920), his translation of eight Chinese elegies, his poetry notebooks, and the musical compositions inspired by Pessanha's poetry. In light of numerous scholarly works that have already highlighted the musicality of Pessanha's poetry as a decadent escapism, this study will challenge this Schopenhauerian nihilist view of Pessanha's works. To offer a larger cultural scope to this research, I will further investigate how Macau represents more than a place of exile for Pessanha by analysing the works by other European artists who resided in Macau during the nineteenth and twentieth centuries; specifically, paintings and sketches by Auguste Borget and George Chinnery, as well as the travel writings of Macau by Venceslau de Moraes and his correspondence with Pessanha.

By comparing the musical symbolism of the works by those artists with Pessanha's poetics, this study will dissect the meanings of musical symbolism in the artistic portrayal of exile and diaspora cultures. This thesis will examine how the experience of exile shown in the works of artists in Macau reflects more than a transient displacement; it signifies a phenomenological transcendence beyond the subjective essence of dwelling. To further explore the ontology of exile, dwelling, and death, this thesis will provide a comparative study of Pessanha's poetic modernism in Macau with that of modernist writers in the anglophone community, particularly Ezra Pound, whose works exemplify Asian artistic influence and cultural exchange. I finally seek to illustrate that, although Macau is often perceived as a gambling entertainment centre nowadays, it was historically a cultural nexus that inspired significant artistic works since the time of Camões.

**Keywords:** Decadence; Pessanha; Poetic Musicality; fin-de-siècle; Aesthetics; Macau Studies; Modernism; English Literature; Portuguese Literature