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葡華學者高美士--澳門扶輪社 1960-1961 年度社長

Luso-Chinese Scholar --- Luís Gonzaga Gomes

President 1960-1961 of Macau Rotary Club

By Herbert K. Lau (劉敬恒) (Rotary China Historian)

15 August 2016



Luís Gonzaga Gomes (高美士) (1907-1976), ethnic Portuguese sinologist, was Secretary 1955-1956/1958-1959 and President 1960-1961 of the Rotary Club of Macau (澳門扶輪社). Other than Rotary, Luís G. Gomes had paid remarkable contributions to the cultural affairs of the Macanese community by serving on various positions, including: Founder of Luís de Camões Institute (Instituto Luís de Camões) (賈梅士學院創始人); Director of Macao Radio Broadcasting Station (Emissora de Radio difusão de Macau) (澳門電台台長); Librarian of National Library of Macao (Biblioteca Nacional de Macau) (澳門國立圖書館館長); Curator of Luís de Camões Museum (Museu Luís de Camões) (賈梅士博物院院長); Secretary of Music Academy Installation Committee (Comissão Instaladora da Academia de Música) (音樂社籌委會秘書); Secretary of Commission for the Defense and Enhancement of Artistic Heritage and History (Comissão De Defesa e Valorização ã o do Património Art Í stico e Histórico) (文化保護委員會秘書); Secretary of Provincial Committee of the National Union (Comissão Provincial da União Nacional) (國民聯合會省委員會書記); Secretary of Macao Cultural Circle (Círculo Cultural de Macau) (澳門文化協會秘書); Secretary of Macao Sports Association (Associação Desportiva Macaense) (澳門體育會秘書); Deputy Chairman of the Administrative Committee of the Municipal Council (Comissão Administrativa do Leal Senado) (澳門市政廳行政小組委員會副主席); Member of the Municipal Land Commission (Comissão De Terra) (市政土地委員會委員); Member of Center for Overseas Historical Studies (Centro de Estudos Históricos Ultramarinos) (海外歷史研究中心委員), etc.

## Early Life

Luís Gonzaga Gomes was born in Macao, on 11 July 1907, son of Joaquim Xavier Gomes and Sara Carolina da Encarnação.

His father was a primary school teacher, who later became the Headmaster of the Escola Central do Sexo Masculino (Central Boys' School) (男子中心學校) and is remembered with great respect. It is interesting to note that his name was mentioned in the articles entitled 《Macao: figuras d'outros tempos》 (Macao: Personalities of Other Times), published in 《Notícias de Macau》 (澳門消息報) on 13 August 1967.

Like his father, Luís' mother was also a primary school teacher and she too was dedicated to religious activities which led her to win esteem and consideration among the people that knew her. She rose to be Headmaster of the Escola Central do Sexo Feminino (Central Girls' School) (女子中心學校).

Highly cultured and intellectually refined, the Gomes family were much esteemed by the society of their time. They lived in an open-minded and cultured atmosphere, where the taste for literature and music was encouraged (it was usual in their home to have poetry readings). When Luís Gomes was a child he learned to play violin with his elder sister, Maria Margarida, who studied music, classical singing and classical ballet in the United States of America.

The Gomes family lived in Monte [Mount Borough], in the steep street of the same name, a very pleasant place for its freshness, due to the cluster of trees typical in that zone.

The house of Luís Gomes, (who was known as 'Inho' Gomes by the people in the area) was remembered by those who knew it when they were children, as being very comfortable though not beautiful. In it could be seen his skill and taste as a collector of Chinese art, for it was exhibited in every piece of furniture, an abundance of porcelain wares, bronzes and other pieces of art.

## School Life

Luís Gomes was a good student and some of his teachers were personalities who will be forever attached to Macao: the Cardinal Costa Nunes (高若瑟樞機), a top personality of the Church in this region; Humberto de Avelar, Headmaster of the Liceu de Macau (Secondary School) (利宵中學) and a man of great artistic feeling; Camilo Pessanha, a lawyer and one of the greatest Portuguese symbolist poets and Manuel da Silva Mendes (文弟士), an eminent writer and a great expert on Chinese culture. The latter decisively influenced Luís Gomes.

On 5 October 1920, the first edition of the Portuguese newspaper put together by the Liceu students entitled 《Academia》 (學苑) was printed. Its founder was Pedro Correia da

Silva (Paço d'Arcos). It was in this newspaper that Luís Gomes began his career as a writer, publishing an article on Benjamin Franklin; he was only fourteen at the time.

The life and work of eminent personalities drew his attention and, by following their examples, his life was determined to the extent that one day he himself rose to be one of those men notable for their talent, dedication and work. His other companions followed the same ideal; Joaquim Paço d'Arcos became a good poet and novelist; Manuel Bivar, who rose to be the Director of the Emissora Nacional (National Broadcasting); Pedro Paço d'Arcos also turned out to be a novelist and a poet.

After finishing his seventh year of the Liceu, he decided to deepen his knowledge of Chinese culture. He was admitted to the Repartição do Expediente Sínico (Department of the Chinese Bureau) (華務部譯務署) and in a short time he was appointed as first interpreter.

His appointment confirms his exceptional talents which were so soon revealed.

### The Teacher of Mandarin

Deeply influenced by his family, Luís Gomes followed the footsteps of the parents by lecturing as a primary school teacher, a profession he held for more than twenty years.

His teaching technique was so appreciated that he was appointed Headmaster of Escola Primária Oficial “Pedro Nolasco da Silva” (伯多祿官立小學校長), and later was twice Inspector Substituto (under-Inspector) of the Primary Education (小學教育代監察官).

Due to his knowledge of Chinese language, Luís was appointed Secretary of the Comissão da Elaboração do Regulamento do Curso de Língua Chinesa (Commission for Elaboration of the Regulation of the Chinese Language Course) in the Liceu Nacional “Infante Dom Henrique”, where he finally taught this language. An expert of the Chinese language, he always stood up for the teaching of this local language---and one of the most spoken languages in the world---to the Portuguese-speaking people of Macao. Even in this field, Luís Gomes showed his lucidity, for he saw how important it was for the Macanese to be able to write and have a proper command of the most spoken language in the territory. Unfortunately, some time later, the Chinese language was abolished from the curriculum of the Liceu.

The Administration of the Correios, Telégrafos e Telefones (Post Office, Wireless and Telephones) (郵電司) also hired him to teach Chinese and English to its personnel, a teaching activity that lasted for several years.

A decade after his death the School Prize “Luís Gonzaga Gomes” was set up as a deserving homage to the person who did his best for the education in Macao.

### Music Lover and Violinist

The Motherland and the Music were the two great passions that stirred Luís' soul. It can be said that both were inherited from his familiar genuine Macanese surroundings and,

as such, also imbibed with a strong Portuguese cultural influence, as it was usual in the Macanese families of that time. Along with his elder sister, Maria Margarida, he learned how to play violin. Margarida had a great influence on Luís Gomes when he was still young, leading him naturally to love music, a subject she knew well.

Thus, Luís Gomes took out courses on Music Theory, solfeggio and History of Music in the Universal School of Paris. This music knowledge proved to be very important, because he later superintended the *Círculo de Cultura Musical* (Circle of Musical Culture) and invited Macao artists, singers, pianists and violinists, many of them internationally famous. They had greatly contributed to the development of music in Macao.

After each concert, Luís' comments were published in the local newspaper: he did not lack of either knowledge or musical feeling.

In the *Grupo de Amadores de Teatro e Música* (Amateur Group of Theatre and Music), Luís Gomes was second violinist. He participated as a singer in various concerts and also in radio programs. His participation in the Group was not limited to the musical performance, but also to the finances, for Luís Gomes was also the treasurer.

Music was always present in Luís' life, in such a manner that in his house there was a sound system carefully installed in a sound-proof room, besides hundreds of recorded tapes of classical music.

With such musical knowledge, it was not surprising that Luís had a prominent place in the artistic scene of the time. When the necessity arose for the installation of the *Academia de Música* (Music Academy), he was asked to become the Secretary of the Commission. He was also Director of the *Emissora de Radiofusão de Macau* (Radio Broadcasting Station of Macao).

### [Systematic study of Macanese cultures](#)

Ethnography as a "Science" describing peoples, their customs and traditions, was an endless intellectual activity of Luís Gonzaga Gomes. He spent most of his energies studying his environment. It was like speaking about himself when he described Macao, day-by-day, its opium dens "tim-tins" [Chinese antiques' shops], the temples, the rickshaws, the coolies, the legends, and the ceremonies. For him "son of the soil", it was a great pleasure to speak about Macao and its innumerable aspects, for he knew, better than nobody, the realities of Macao.

Because he could master the Chinese language in its spoken and written version, Luís Gomes managed to enter into traditionally hostile milieux or at least restricted to native non-Portuguese.

As such, his works are systematically organized memories of each beat of the city, from the hillsides to the alleyways, from the temples to the fortresses, from the soothsayers to the hawkers.

His perspective of the Macanese life, mainly of the Chinese legends and superstitions, is not dry and cool; on the contrary, it is witty and funny trying to sooth the ingenuity of the story.

The fact that Luís Gomes had worked, in order to make the Portuguese aware of the folklore, the legends, the traditions and the customs of China and, inversely, he tried to introduce to the Chinese people some of the Portuguese literary works, place him in a position of a not worthy cultural relativity.

## A Historian

The novelist Joaquim Paço d'Arcos, recollecting his youthful days when he was a student of the Liceu in Macao, speaks with nostalgia of Luís Gomes: “Our colleague, the future and devoted historian of the Portuguese presence in Macao and in the East ....”

In reality, Macao was not a hotbed for historians. In the course of his life, four times secular, only three of his “sons of the soil” devoted to the study of its history: José Baptisata de Miranda e Lima, Carlos Augusto Montalto de Jesus and Luís Gonzaga Gomes. Accordingly, Fr. Manuel Teixeira said that “the last was the greatest of all, not because he had published many treatises. He is the author of only one treaty 《Páginas da História de Macau》 (Events of the History of Macao) but due to hundreds of historical articles published in several newspapers of Macao and others.” Fr. Teixeira emphasized his idea, saying that “if all the articles of Luís Gomes were compiled, then its publication would have revealed the best and most prolific Macanese historian in four-hundred years of this land ....”

Already with his high reputation, Luís Gomes was invited, in 1955, by the Governor Admiral Joaquim Marques Esparteiro (澳門總督史伯泰將軍) (1951-1957) to make an inventory of all the existing documents in the Archives of Macao---with the exception of the Ecclesiastic one---a work that, although burdensome, was soon taken up. The work only stopped on 28 November 1961 when, for unknown reasons, General Jaime Silvério Marques, Governor (澳門總督馬濟時准將) of the Colony at that time (1959-1962) gave that order.

However, the material compiled by Luís Gomes during those years of labour was not in vain, and later it was published in several volumes in the 《Boletim da Filmoteca Ultramarina Portuguesa》 (Bulletin of the Portuguese Ultramarine Film Library).

After the departure of Governor Joaquim Marques Esparteiro, Luís Gomes was entrusted to prepare a History of Macao. The Governor, Commander Pedro Correia de Barros (澳門總督白覺理) (1957-1959), showed keen interest that it should be published. Luís Gomes was a man capable of undertaking such a work but once again, the departure of the Governor brought the work to a stoppage. Again he lost the opportunity to work on the history of Macao, a gap long felt in this subject. Without the clear support from the Government for the completion of such an important work, Luís Gomes was restricted to publishing his works in a haphazard manner in the local national newspapers and magazines.

The publication of 《Arquivos de Macau》 (Macao Archives), was very often interrupted, which caused a great delay. In 1929, at the suggestion of Dr. Telo de Azevedo Gomes, a teacher in the Liceu, the publication was started up but, hardly after two years, the work were suspended and only three volumes were published. A decade later (1941), a faint effort was made, which extended the work for one more year under the management of Canon António Maria de Morais Sarmiento.

The Pacific War (1941-1945) interfered with the publishing of the 《Arquivos de Macau》, which had to be suspended for another twenty years. Luís Gomes had the honour to restart this long and unsteady course and restarted the publication in 1964. This time he could publish twenty-four volumes, without any break. To achieve that, Luís Gomes had to sacrifice his sleeping hours. About that, his friend Fr. Manuel Teixeira said in a gentle way that “Poor Luís” remained awake till late hours correcting the proof sheets.

But those were not the only activities of Luís Gomes. He was one of the founders and Director of the 《Boletim do Instituto Luís de Camões》, a publication that attracted a well-deserved reputation in Macao and abroad. Up till 1976, the year of his death, nine volumes were published, with three or four parts each, almost all containing an article of its Director.

This book is interesting for its historical notes and information. It gives us an insight into the Chinese administration in the earlier days in Macao when it was a trading port. The second part deals with foreigners in Macao, their habits, customs and language.

Despite the hard work, Luís Gomes presents a careful and commented translation. The translation shows a more than ordinary knowledge, revealing excellent qualities of work, intelligence and learning.

His work capacity and his spirit of sacrifice were well known. To prove it, it is enough to recall the time Luís Gomes spent collecting the heap of documents scattered in the riots of 3 December 1966, which he then carefully and patiently restored. The Commission charged with the restoration work of the damaged manuscripts was composed by Luís Gomes, Fr. Manuel Teixeira and Fr. Benjamim Videira Pires. His own companions of the Commission confirm this endless patience of Luís Gomes trying to restore the damaged manuscripts. With all these qualities, it is not surprising that he became the Secretary of the Comissão de Defesa e Valorização do Património Artístico e Histórico da Província de Macau (Commission for the Defense and Valorization of the Artistic and Historic Heritage of the Province of Macao).

On 7 March 1966, due to his activities and works on the history of Portuguese expansion in the world, he was appointed voter of the Centro de Estudos Históricos Ultramarinos (Centre of Overseas Historical Studies) of the Ministério do Ultramar (Overseas Ministry).

His reputation opened the door for several contacts with national and foreign personalities which, through the exchange of views and experiences, enriched his knowledge. Dr. Domingos Abella, the Philippine historian, visited him several times and kept in touch

with him many times; many of the participants (about seventy) in the International History Congress of Asia, who were in Macao in 1964, exchanged views with him on the history of the vast continent. The contact with Dr. António da Silva Rêgo proved very useful, his being an expert on Portuguese overseas history; with Jack Hintou, Professor of the University of Singapore and an active member of three Departments of the Pacific History of the National University of Australia; with Professor Akio Funakoshi of the University of Kyoto; and with H. S. Williams, the author of numerous works on Japan. The latter worked for some days (1965) in the Biblioteca Nacional de Macao (National Library of Macao) where Luís Gomes was the Librarian.

All these contacts to which Luís Gomes was accustomed, undoubtedly contributed to the full development of his culture. He could be proud of having an “Open School” with a high number of excellent “teachers” in all subjects and from different nationalities.

The last work of Luís Gomes was ordered during the Government of Garcia Leandro (澳門總督李安道中將) and it presents a Summary of the History of Macau, which was used as a compendium in the local Portuguese schools. Dr. Túlio Tomás, his friend, has one copy of that work and he has sent it to the Instituto Cultural de Macao (Cultural Institute of Macao) for a new publication.

## The Museum Curator

At a very early age Luís Gomes had shown interest in artistic objects that could be found in Macao. He had already a sound knowledge on this subject and was the owner of a precious collection of Chinese art when Governor Marques Esparteiro (澳門總督史伯泰將軍) (1951-1957) entrusted him with the task to install definitively the Museu Luís de Camões (Luís de Camões Museum). His technical efficiency was proven in a relatively short time and, a few years later, when the Governor Jaime Silvério Marques (澳門總督馬濟時准將) (1959-1962) made his first visit to the Museum, he was received by Luís Gomes to whom he testified his admiration for the good work done.

His private collection of Chinese art was considered, by the experts, the best in Macao. This collection was acquired almost in its totality by a collector (maybe Spanish) for a very low price. This fact happened at a moment of saturation of Luís Gomes, when he saw so many things in confusion. But his sister kept a small part of the house for valuables that were sent to the Universidade Católica (Catholic University), in Lisbon, Portugal, a few time ago, as a gift of the Macao’s Government.

As already mentioned, this illustrious Macanese succeeded in maintaining, during his active existence, several contacts. As Curator of the Luís de Camões Museum the connections he maintained along those years with some good specialists, such as: Michael Leigh, Curator and ethnologist of the Sarawak Museum, in Malaysia; John Warner, Curator of the City Hall Museum, in Hong Kong (香港博物美術館館長溫訥); Francis Bacon Bolthrops,

of the Peabody Museum, Salem, Massachusetts, U. S. A.; Senjora Toni Schmid, Curator at Upsala, in Sweden, author of many works on Lamaism and on the Tibetan language; and Philip Hoffer, Secretary of the Art Fogg Museum, Cambridge, Massachusetts, U. S. A.. A year after his death, the museum that he created and developed decided to pay him in homage by placing his bust statue in one of the halls.

## The Librarian

Luís Gomes learned very early to value the books as instruments of culture. In a short time he became a book-lover and, later, a librarian of a recognized technical ability. The bibliographical series that, with patience and understanding, he was collecting in his house, formed one of the most valuable private libraries of Macao and today it belongs to the Arquivo Histórico de Macau (Historical Archive of Macao) (澳門檔案館).

In 1962, Luís Gomes was the substitute librarian of Biblioteca Nacional (The National Library of Macao) (澳門國立圖書館), at that time installed in the building of Leal Senado (Municipal Council) (市政廳). There, he unfolded a remarkable work, hardly known by the Macanese public. The biographical notes that were published and that we know of, do not mention this important phase in the activity of Luís Gomes. They only mention that he was a librarian of Biblioteca Nacional. The annual reports that he wrote as librarian and which we scrutinized, reveal valuable information about his activities between 1962 and 1967. His opinion about the situation he found in the Biblioteca Nacional and about the work he carried out there, was expressed in his words: “During this year, we unpacked 232 boxes of documents sent by Depósito Legal (Legal Deposit) and we ordered them alphabetically and by classes; we fixed the prices in order to make the entries in the Expenses Book; we made annotations, classifications and arrangements of 8,505 varieties, contained in those boxes ...We also unpacked 13,476 books, we separated them by classes and we arranged them alphabetically ...” All this work was done by himself because the employee of the Biblioteca was on leave in Portugal.

With the increase in tourism already forecast in the 1960s, the Biblioteca Nacional de Macau attracted many visitors. Not only tourists brought by special agencies (for the guides did not have it in their tourist guide books), but also by interested travelers---what is known today, probably, as “quality tourism”---who traveled by themselves and who had already heard of the Biblioteca Nacional, or, otherwise, its visit was recommended by those who had visited it before. It is in this context that Luís Gomes maintained contacts with several personalities of the cultural world, as for instance the eminent Spanish historian Fr. Diego Pacheco, S. J.; Conrad Brendt, of the Centre of Chinese Studies of the University of California, U. S. A.; Stephen Uhaley Jr., of The Asia Foundation; Professor Antonio Scarpa of the University of Studies of Milan, Italy, etc.

The contact and the exchange of experience in the field of bibliothaconomy with people

from other countries, was also very important for the strengthening of his knowledge on the subject. For the visitors, the information supplied by Luís Gomes was also very important, no matter if he spoke about the rare books of the Biblioteca Nacional, or about the historical facts of Macao he knew very well. Thus, among those foreign librarians the following could be mentioned: Harold Charles Barraclough, Librarian of the National Library of Canberra, Australia; Joyce Wright, Assistant Director of the East-West Centre Library of Honolulu, Hawaii; J. P. Haimann, an employee of the Yale University Library of New Haven, Connecticut, U. S. A.; Ekse Grahn, the sinologist and Librarian of the Far East Section of the Kongelige Bibliotek, København (Royal Library of Copenhagen).

Luís Gomes was a linguist---besides his mother tongue, he knew Chinese, English, French and Italian---which, allied to his vast learning, made him the ideal host of these numerous specialists that, from overseas came to this region. The librarians were not the only ones looking for Luís Gomes, but also writers and journalists like Emile Marini; the Count Albrecht von Maran of 《La Revue des Voyages》; the University professor of de La Salle College, Manila, The Philippines; Stuart R. Scram, Director of the U.S.S.R./China of the Fédération Nationale des Sciences Politiques (National Federation of Political Sciences), in Paris of France, etc.

The Decreto (Law) number 46.845, published in the “Boletim Oficial de Macau” on 14 February 1966, recognized Luís Gomes, definitively, as the Librarian of the Biblioteca Nacional de Macau and confirmed publicly his value and competence.

A month later, on 25 March, Luís Gomes went to Portugal to participate in the Second Meeting of Portuguese Librarians and Archivists, a congress which had an attendance of 250 National Librarians and Archivists.

At the end of the session on 2 April the General Director for the Overseas Studies, Dr. Justino Mendes de Almeida, made a speech mentioning Macao: “In this meeting we have already considered the representation of Cape Verde and Macao. This opportunely and rightly entrusted to Mr. Luís Gonzaga Gomes, an example of a complete dedication to the publishing of the existing documents in the territory. To prove this assertion we have the publishing of 《Arquivos de Macau》 which are the result of his work.” Furthermore, the speaker in referring to the Biblioteca Nacional whose Director was Luís Gomes, said: “The other example is the Biblioteca Nacional de Macau, situated in the building of Leal Senado, which consists of over sixty thousand bibliographical varieties, presently enriched with the integration of the library of the former Repartição Técnica do Expediente Sínico (Technical Department of the Chinese Bureau).”

Due to his reputation, talent and dedication to work, Luís Gomes was granted on the second day the exceptional honour of taking chair the Session 2 dedicated to the theme “Technical Assistants” which lasted the whole day in Palácio Foz, the seat of Secretariado Nacional de Informação (National Broadcasting Secretariat).

On his return to Macao, Luís Gomes resumed his work in Biblioteca Nacional, fighting continuously for more space, as the Biblioteca was getting full with the new arrival of documents. After 1963, he noticed the necessity of acquiring a new building, suitable and well equipped, to properly install the Biblioteca. A year later, thanks to the support of Governor Lieutenant-Colonel António Adriano Lopes dos Santos (澳門總督羅必信中校) (1962-1966), the Biblioteca was extended with one more hall, relatively large, where thousands of bibliographical varieties were then placed. Before, they did not have a place to put and arrange them systematically.

Despite the necessity to extend the installations of the Biblioteca, Luís Gomes faced, a year later, serious problems with the disposal of bibliographical varieties which had been constantly pouring into the Biblioteca, under the Decreto of Depósito Legal, since 1952.

Luís Gomes proved to be a man of vision and an able technician, when considering all the problems caused by the eventual change are extension of the Biblioteca Nacional de Macau to another building. Although the new building where the Biblioteca was going to be installed, two decades later, was not the intended one, the place was exactly the same. Nowadays, the Biblioteca is situated near the Serviços de Saúde (Health Bureau) (衛生局). There is an ancient book section of the Biblioteca in the building of Leal Senado.

## Life in Macao — Portuguese Macao, Chinese Macao, Macanese Macao

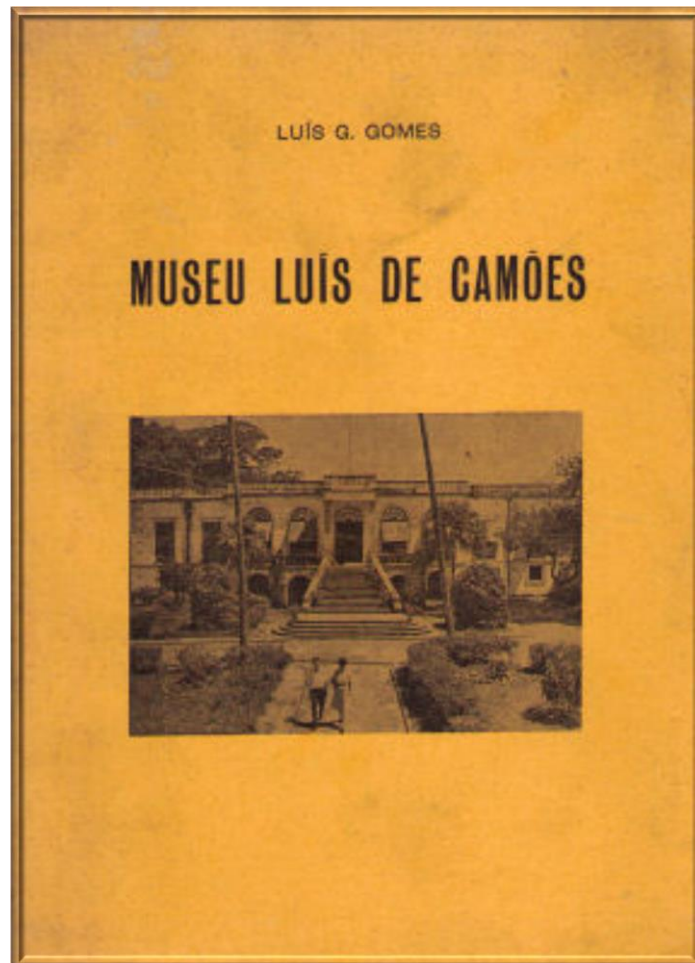
Luís Gonzaga Gomes, this subtle man, who never spoke of himself and did not reveal in his works his personal life. With no family, he used all his energy in several fields, namely the cultural, the administrative, the musical, and the sportive, as listed in the first paragraph of this article. Therefore, he wrote innumerable articles and monographs (as author or translator). His knowledge of Macao had contributed in a special way to organize the first list of the buildings which must be preserved. He also played tennis in Hong Kong, many times as a representative of Macao.

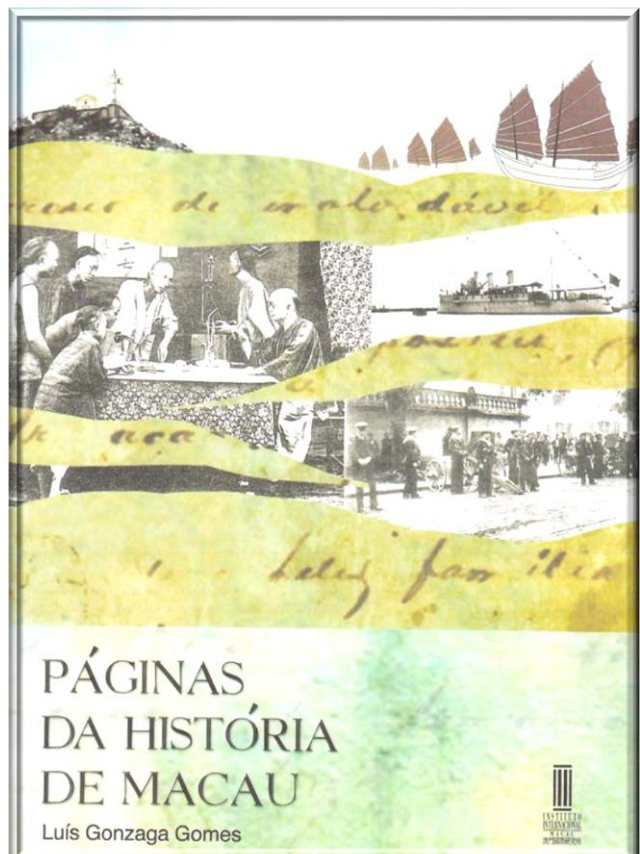
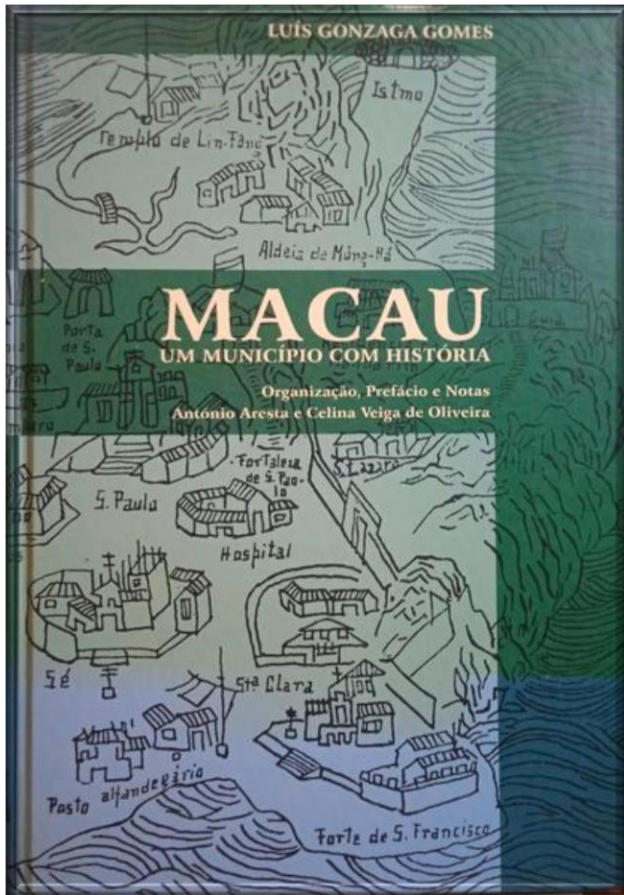
So much activity preserved him from becoming a good writer and a methodical and critical historian. It also preserved him from being an accomplished sinologist or an extraordinary musician. Despite all this and taking into account his natural human limitations, Luís Gonzaga Gomes left a work of unquestionable merit. He left to the coming generation a many-faceted contribution reflecting life in Macao, with its Portuguese, Chinese and Macanese components.

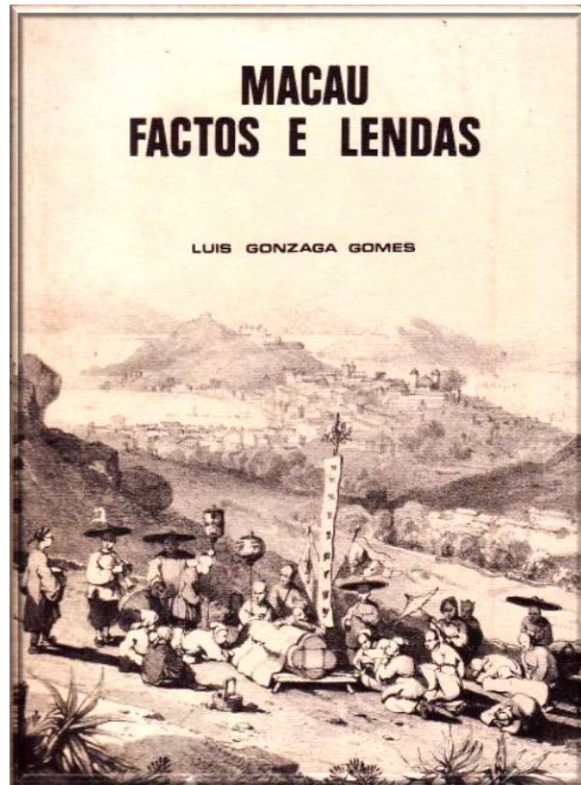




*Luís de Camões Museum    Museu Luís de Camões    賈梅士博物院*







《Macau - Factos e Lendas》 de Luís Gonzaga Gomes

《澳門-事實與傳說》高美士著

《Macao - Facts and Legends》 by Luís Gonzaga Gomes



澳門的一條街道以「高美士」命名，以誌紀念。

In commemoration, a road in Macao is named after “Luís Gonzaga Gomes”.



*1985 年政府創辦 -- 高美士中葡中學*

*Escola Secundária Luso-Chinesa de Luís Gonzaga Gomes desde 1985*

*Luís Gonzaga Gomes Luso-Chinese Secondary School, opened by Government since 1985*

# 高美士老師與中國文化的教育傳播

*António Aresta* \*

高美士（1907 - 1976）為豐富多彩的當代葡中文化對話的最高代表之一。他植根於幾個世紀以來葡萄牙漢學學派<sup>1</sup>的傳統。淵博的漢學家，例如曾德昭（Alvaro Semedo）、安文思（Gabriel de Magalhães）、江沙維（Joaquim Afonso Gonçalves）、伯多祿（Pedro Nolasco da Silva）及戈振東（Joaquim Guerra），在他們的著作中為我們留下了對中國文化與文明多方面認識的結晶。

## 一、生平簡介

高美士於1907年7月11日在澳門出生<sup>2</sup>，其父為沙維爾·高美士（Joaquim Francisco Xavier Gomes）<sup>3</sup>，母為莎拉（Sara Carolina da Encarnação）<sup>4</sup>。其家庭具有文化修養、關心時事、經濟富裕、有細膩的音樂與藝術感，酷愛中國傢具及瓷器。

他在雙親的監護下完成小學教育後，進入利宵中學並以優秀的成績結束了七年級的學業。在這段漫長的智力、科學及道德培養的過程中，幾位老師，主要是高若瑟（José da Costa Nunes）<sup>5</sup>、庇山耶（Camilc

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\*教員、研究員

1. 安文哲《葡萄牙漢學回顧》，《文化雜誌》，第32期，第2系列，1997年7 - 9月，第9 - 18頁。
2. 當時的總督是高地烏（Pedro Coutinho），主教是鮑理諾（D. João Paulino de Azevedo e Castro），議事廳主席是佩雷拉（Francisco Xavier Pereira）。
3. 小學教員，崗頂男校小學校長。
4. 小學教員，女校小學校長。
5. 高若瑟（1880 - 1976），1903年在澳門晉鐸，澳門主教（1920 - 1940），東方首主教（1940 - 1962），紅衣主教（1962）。

Pessanha)<sup>6</sup>、文第士(Manuel da Silva Mendes)<sup>7</sup>及文博爾多·塞維利諾·德·阿維拉爾(Humberto Severino de Avelar)<sup>8</sup>對他的性格及智力的形成起了決定性的影響。

正是在利宵中學的首份學報《學苑》<sup>9</sup>上，高美士發表了他的關於富蘭克林(Benjamim Franklin)的處女作。說是從此他展開了筆耕的生涯，亦不以為過。

學校的生活，尤其是對20年代的澳門的回憶在其腦海中縈迴：“我不記得有哪位教員上足規定的課時。文第士、庇山耶、文博爾多·塞維利諾·德·阿維拉爾老師及馬特烏斯·德·利馬(Mateus de Lima)工程師例外，其他教員都是臨時的，或確切地說是趕鴨子上架，都是陸軍、海軍軍官、醫生、神甫等等。……當時最常用的交通工具是人力車，前一苦力拉，後一苦力推。但喇拿尼士(Lara Reis)卻騎自行車去授課。當時澳門的汽車不多。後來學校的老師中也祇有阿爾馬斯(Santas Almas)老師有一輛橄欖綠色的貝克(Buick)牌汽車，那簡直是他的性命。這輛車在它主人的手上，卻不是甚麼快速交通工具。這輛車和令人懷念的沙明度(Padre Sarmiento)神甫的那輛雪佛萊(Chevrolet)均是澳門馬路上兩輛蠕行的交通工具。這二人開車的慢悠悠簡直令人難受。馬特烏斯·德·利馬及庇山耶擁有私人人力車。但當時在席爾瓦(Luís Aires da Silva)的倡議下，最後還是引進了摩登的上海人力車。這些車線條漂亮，車身油亮，輪子低，有輪胎，因此容易拉行。庇山耶和馬特烏斯·德·利馬的那兩輛車，輪子高，實心輪，油漆都老化開裂了。說實在的，早就該進博物館了，不應該接送這兩位大名鼎鼎的人物。當時澳門仍未有快捷的交通工具，因此老師們遲到已是司空見慣。更甚是上一節課以上的教員，在課間休息時，聊天聊個

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6. 庇山耶(1867-1926)，1894年起，在利宵中學任哲學教員、律師、澳門法區物業登記局局長、葡萄牙最偉大的象徵派詩人。

7. 文第士(1876-1931)，1901年起，在利宵中學任教，擔任校長(1904-1907及1909-1914)、律師、道家哲學學者、著名的中國藝術品收藏家(他的收藏品構成澳門賈梅士博物館藏品的最珍貴部分)。

8. 利宵中學校長(1919-1920及1925)。關於這位教員，請參見雷戈(José de Carvalho e Rego)《昔日人物》，澳門文化司署，1994年，第191-192頁。

9. 文德泉蒙席說：“在德爾加多(Borges Delgado)校長的倡議下，學生們按照科英布拉大學的方式身著長袍與披肩，成立了“學苑”學生會、學生合唱團、無伴奏合唱團及一個話劇團。無伴奏合唱團及學生合唱團曾在香港及廣州表演。1920年10月5日起，開始出版月刊《學苑》，參見《利宵中學》，教育司，第三版，1986年，第119頁。

不停，把學生拋到了腦後。……庇山耶在下課鈴響前一刻鐘或十分鐘才姍姍而來。最後一節課時，學生們常常飢腸轆轆，因為庇山耶老師要到校工第六、七次來通知他早該下課了，他才放我們吃午飯。”<sup>10</sup> 根據文德泉蒙席<sup>11</sup>收集的專訪，庇山耶老師不會不引起學生們的注意，因為“我們深知很多學生在倫理上深受這位哲學老師影響。他在課堂上毫無保留地向學生們灌輸他的思想。”

儘管他已在華務科<sup>12</sup>註冊，準備從事翻譯這一職業，高美士也體察其父母希望他從教的心情。他當了20年的小學教員。曾出任伯多祿官立小學<sup>13</sup>的校長和初級教育學監。1951年，柯利維（Albano de Oliveira）總督曾這樣稱讚他說：“小學教員高美士值得讚揚。在擔任過的職務中，他表現出聰敏過人，工作努力，勤勤懇懇。此外，他還發表了數份有關中國問題的文章，顯出了這位勝任、博學的研究人員的才能，為進一步聯繫葡中兩國作出了傑出的貢獻。”<sup>14</sup> 他在利宵中學及郵電司擔任過教職，講授中文課程。

他非凡的知識及隨和的人品使他積極參與他那個時代的社交及文化生活。從他所參與的各項工作可為明證<sup>15</sup>。他遵循一則古老而崇高的格言：“服務於人，不取於人。”也就是說，無私地為社團服務，不利用職權謀取私利。

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10. 《高美士自述》見《文化雜誌》（官龍耀主編），第15期，1991年7-9月，第19-20頁。

11. 《利宵中學》，第三版，教育司，1986年，第368頁。

12. 何思靈（Celina Veiga de Oliveira）《葡中關係格局中的漢語學校（A Escola de Língua Sínica No Contexto das Relações Luso - Chinesas）》，《文化雜誌》第18期，第2系列，1994年1-3月，第217-219頁。華務科於1885年從華政衙門（Procuratura）分出，先後出任廳長的有伯多祿（1885-1892）、馬葵士（1892-1898）、宋次生（1898-1911）、左治（1911-1920）、查加斯（1920-1928）及席爾瓦（1928-1945）。

13. 儘管它成立於1847年，1974-1975年間才出現這個名稱。曾數易其名，但從未關門。

14. 《澳門政府公報》，1951年7月14日訓令。

15. 他出任過的職務繁多：音樂社籌委會（Comissão Instaladora da Academia de Música）秘書、澳門電台（Emissora de Radiodifusão de Macau）台長、賈梅士學院（Instituto Luís de Camões）創始人、文化保護委員會（Comissão de Defesa e Valorização do Património Artístico e Histórico）秘書、國民聯合會省委員會（Comissão Provincial da União Nacional）書記、海外歷史研究中心（Centro de Estudos Históricose Ultramarinos）委員、賈梅士博物館（Museu Luís de Camões）館長、澳門扶輪社（Rotary Clube de Macau）主席、澳門國立圖書館（Biblioteca Nacional de Macau）館長、澳門文化協會（Círculo Cultural de Macau）秘書、澳門市政廳行政小組委員會（Comissão Administrativa do Leal Senado）副主席、市政土地委員會（Comissão de Terras）委員、澳門體育會（Associação Desportiva Macaense）秘書。

他酷愛音樂，曾修讀巴黎萬國學校 (Escola Universal de Paris) 的樂譜、音樂理論及音樂史的函授課程。

他在出版界的多種撰文<sup>16</sup>使他享負正派、博學、縝密及多產研究者的盛名。文德泉蒙席曾說：“高美士是本澳400年歷史中最佳及最多產的澳門史學家，但他卻十分謙虛，隱身於檔案的舊塵中，很少在聚會或娛樂中見到他的身影，是一位不折不扣的隱士<sup>17</sup>。”

其同代人將其視為在澳門生活的葡萄牙人的象徵。馬若龍 (Carlos Marreiros)<sup>18</sup>呼籲紀念他：“他住在大砲臺斜巷，其住宅旁有一個小花園。論及人品，他是一個和藹可親，但寡言的人，不浪費時間。他珍惜時光，他會演奏數種樂器，授課，研究澳門地理，曾任綠邨電台台長，在中學任教，還是音樂社(Ciclo de Cultura Musical)的主要負責人。他曾邀請一個一流的樂團來澳門演出。各種繁多的活動使他變成了一個大忙人，他沒有時間與人長談。毫無疑問，他是一位卓越的澳門研究者。令人惋惜的是，高美士未能進入葡萄牙文學藝術先賢祠。”他的另外一個學生施綺蓮 (Edith Silva)<sup>19</sup>也說：“對我影響最大的老師是高美士。他是我五年級的英語老師。他鼓勵我選修漢語。他說：“我們澳門人都會說漢語，但不會讀寫。在我們的故鄉，我們是文盲，這番話引起了我的深思，我決定學習漢語。他是有道理的，因為除了我們所接受的葡萄牙教育，我們的血管中也流淌著中國血。當時學習漢語者達12人。我們作聽寫、翻譯、表演。有幾個同學因為學習困難而放棄了漢語。由於不是必修課，我也有過放棄的念

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16. 主持過《賈梅士學院院刊 (Boletim do Instituto Luís de Camões)》和《澳門檔案 (os Arquivos de Macau)》，擔任過《復興雜誌》編輯部主任、《澳門新聞報 (Notícias de Macau)》秘書和《情報通訊社 (Agência Noticiosa de Informação)》通訊員。為許多報刊撰寫文章：《葡萄牙世界 (Mundo Português)》、《澳門之聲 (Voz de Macau)》、《澳門雜誌 (Revista de Macau)》、《周報 (Semana)》、《警報 (A Voz)》、《新聞 (Novidades)》、《米紐郵報 (Correio do Minho)》、《晨報 (Diário da Manhã)》、《科英布拉日報 (Diário de Coimbra)》、《保衛報 (A Defesa)》、《正月初一報 (O Primeiro de Janeiro)》、《海外總局局刊 (Boletim da Agência Geral do Ultramar)》、《洛倫索馬克斯消息報 (Notícias de Lourenço Marques)》、《埃爾瓦什報 (Jornal de Elvas)》、《亞速爾郵報 (Correio dos Açores)》、《洛倫索馬克斯衛報 (Lourenço Marques Guardian)》、《盧安達日報 (Diário de Luanda)》和華文《復興報 (Fok Heng Pou)》。

17. 《利宵中學》，第473-474頁。

18. 安德拉德 (Fernando Costa Andrade) 主編《回憶與見證》，教育暨青年司，1999年，第66-67頁。

19. 同上，第139-140頁。強調處由作者所加。

頭。我的父親與高美士老師是知交，他鼓勵我學下去。虧得我堅持了下來，後來漢語派上了用場。我可能是第一個完成三年漢語課程的學生。”

高美士生前未得到應有的承認。如同克羅斯（Eça de Queirós）所言，在一個滿是所謂高等專科畢業生的國度中容不得不是高等專科畢業生的人，決不會給予他們應有的評價。儘管如此，他獲得了葡萄牙政府頒發的殷皇子勳章。法國政府向他頒贈了一級教育勳章。

高美士於1976年逝世。

1977年，在賈梅士博物館的大廳內豎立了一座他的胸像。1984年，在加思欄花園又為他安放了一尊半身像。這兩件藝術作品均出自雕刻家阿孔尼（Oseio Acconci）之手。1986年，設立了高美士獎。1989年，以他的名字命名了一所學校——高美士中葡中學。1993年，澳門文化司署與一批人士成立了“高美士文社”。主要倡導人有官龍耀（Luís Sá Cunha）、馬若龍（Carlos Marreiros）等。

澳門政府從未想到為其授勳，即使追授的舉動也無。

## 二、教育傳播中國文化

但主要的是尋找驅動其思想，尤其是傳播中國文化的主線。

首先是他的工作的教學成分，因為從學校到創作，以及所參與的社會活動，他從來扮演的都是教員的角色。一位高尚的教員，也就是說，一位知識淵博、感情細膩的人，人類靈魂的工程師，以平等的方式教書育人，毫無家長式的態度。他本人便是一個榜樣，他在學術之路上治學有方，博學周密，但和藹近人。

他一方面努力探索澳門所處的中國世界，另一方面也竭力理解另外一個世界，揭開圍繞著文化及人類認識的環節。正是這些造成了不安及誤解。

他將此視為不可推卸的己任，促進了澳門人及來自葡萄牙的葡萄牙人之間的相互瞭解，使他們在歷史的迷宮中尋找共同根源及親情。但更重要的是，鼓勵人們嚴肅地探求對中國文化及文明的認識。似乎恰恰相反，一

方面，具有新殖民主義傾向的文學東方主義確立了一些誘人，但脫離活生生現實的思維形象；另外一方面，不幸產生的歷史誤會及某種隔代遺傳的懷疑從未在感情上促進對對方的認知。

就此意義而言，高美士的工作是多麼的重要。他未濫用感情心理、社會—政治偏見及極端保守的民族主義。高美士研習了神話、風俗習慣、傳統、心理、人物及歷史，因此創造了一種表達模型。他身體力行並促進了澳門各個社團之間的瞭解。此外，他具有不同凡響的文學造詣。從下述引文可窺見一斑<sup>20</sup>：“在中國，秋天為最佳季節。而在一年最迷人的時節裏——主要是立秋（七月），天氣已轉好，萬里無雲，晴朗明媚。陽光下，田野充滿生機，果園枝頭累累。從樹上採摘下那紅彤彤，密汁飽滿的柿子，讓人一飽口福；廟門口那棵神秘的槐樹給院子帶來了一片清香，花園裏，那些亭亭玉立的向日葵迎著太陽，接收那滋潤它們的光芒……”白妲麗 (Graciete Batalha)<sup>21</sup> 細膩地評論說：“……在他那澳門人對人生的認識中，尤其是在對中國神話及迷信的描寫內，表面真誠的敘述裏混合著一種歡快的幽默。”正是這種表面看來微不足道的細節為這種明確而可靠、充滿豐富文藝意義及價值的教育傳播工作打下了深深的烙印。正是在此價值觀念中，可以看到社會化（杜肯 Emile Durkheim）及孔子的傾向，因為價值脫離了社會環境並啟示了一種理論道德。他的著作注重發掘外界與人物之間的潛能，強調不同文化之間的對話。總之，是正面描寫。可以用巴德 (Roland Barthes)<sup>22</sup> 的話概括之：“智力：不是權力，少許的知識，少許的智慧和最大的可能有的風格。”這或許便是高美士的知識象徵。

這樣才可以解釋為何蒙特羅 (J. J. Monteiro)<sup>23</sup> 以下列詩句回憶高美士：

“.....  
不押韻的貧乏詩句，  
充滿了我的繆斯那種平民的味道

20. 《鬥蟋蟀》，《復興雜誌》，第6卷，第3期，1945年9月，第172頁。

21. 《澳門：事實與傳說》之序，澳門半月出版社，1979年，第6-7頁。

22. 《課本》，70年代出版社，1979年，第42頁。

23. 蒙特羅 (José Joaquim Monteiro 1913-?) 為民間漢學的重要人物。或許是這個領域內唯一的葡萄牙作者。從1937年起在澳門居住，後以詩人著稱。發表了四部作品（《澳門行》，1939年；《一個士兵的故事》，1952年，第二版，1963年，第三版，1983年；《重返澳門》，1952年；《澳門內視》，1983年）。

我步入了一個迷宮，看看是否可以見到  
這個撲朔迷離的中國的斯芬克斯！

我找到了她，但她未透露任何秘密，  
祇是向我講述了  
其他作家嚴肅地  
寫過的那些東西。

毫無掩飾，在它們的指引下  
我來到了著名作者的面前，這是它們的名字，  
這些人可以信賴，可以查閱，  
英索（Jaime do Inso），林安當（Rego）和高美士。

我仔細地閱讀他們，  
進入了這個無垠中國的腹地，  
然後，我成了詩人，獻身繆斯，  
譜寫了許多形式千變萬化的作品。<sup>24</sup>  
.....”

或許更令人尋味的是巴雷拉（Ninélío Barreira）寫下的這段獻詞<sup>25</sup>：  
“紀念我的大師——高美士老師，是他幫助我瞭解並認識了中國現實的某  
些迷團。”

毫無疑問，翻譯是其腦力勞動的重要部分。里寇（Paul Ricoeur）<sup>26</sup>說  
“向無數的讀者敞開是作品意義的一部分，因此可以有不同的理解。這一多  
重閱讀的機會是作品自身語義的一種辯證的補償。因此作品意義的確定如  
同作品本身一樣高深莫測。讀者的權利與作品的權利形成一種重要的爭  
鬥，是它帶來了翻譯的全部動力。詮釋開始之處便是對話結束之時。”

曾德昭的《大中國誌》可以說是一個具有諷刺意味的例子。如同高美  
士指出的那樣：“導致我們翻譯曾德昭神甫本書的原因是方便那些渴望瞭

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24. 《澳門內視》，旅遊司，澳門，1983年，第352–353頁。

25. 巴雷拉《澳門：澳門人與物》，澳門文化司署，1994年。正頁獻詞。

26. 《翻譯理論》，波爾圖出版社，1995年，第81頁。

解《大中國誌》這一重要書籍的人士。從事早期葡中關係研究的人在寫作時常常引用它，但無法得以一閱。無論是這本書的意大利文初版，還是以後的西班牙文、法文或是英語譯文都是可望不可得的珍本。即使偶有出現，舊書商的索價高得驚人。據信，本書的葡語原版從未問世。……我們用來作為翻譯藍本的意大利文版這冊書有作者敬贈羅馬公教教廷法庭紅衣主教副庭長巴爾貝利諾（Francesco Barberino）王子閣下的字句，批准出版人是博爾集（Pier-Batista Borghi），批准日期是1642年12月8日。”<sup>27</sup>

安文思神甫所著《中國新誌》一書亦然。“原書以葡語撰寫。儘管作者未能完成這一著作，鑒於對書中所涉及問題的興趣，它被譯成法語並於1688年由巴爾賓（Claude Barbin）在巴黎出版。”<sup>28</sup>

將這兩本原以葡語撰寫的著作再譯回葡語是對葡萄牙漢學和傳播中國歷史及文化的卓越貢獻<sup>29</sup>。

某些中國經典作品的葡譯，例如《孝經》、《三字經》、《四書》及《道德經》為葡萄牙文化瞭解中國人的思維開闢了新路。這些題材的選擇反映了一位教師企圖在一複雜的教育範疇內向學生 / 讀者灌輸不同文化價值的精神。

《孝經》從1944年3月起連載於《復興雜誌》並有譯者充滿真知灼見的評論：“如同在其他語言中無法找到準確表達我們葡語中 *saudade*（鄉愁，眷戀）的詞，在歐洲語言中無法以一個詞來囊括‘孝’字所具有的感情及義務觀念。大部分有名的漢學家約定俗成地將其譯為 *piiedade filial*。孝不是悲憫，不是憐憫，也不是對宗教事務的狂熱，它是子女對父母幾近崇拜的虔誠。它包含了深深的敬重，內心的奉獻，深摯的愛，絕對的服從，完全恭順的情感。這是一種可以作出任何犧牲的愛。可以替父受極刑，可以將自己的肉割下煮熟，供病危的父母食用。據說，《孝經》的作者是曾參（Tchâng-Tch’ám，公元前505 - 437）。他是孔子最著名的弟子之一。”<sup>30</sup>

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27. 《大中國誌》序言，第15-16頁，第二版，教育暨青年司 澳門基金會，1994年。

28. 《中國新誌》序言，第37頁，第二版，教育暨青年司 澳門基金會，1997年。

29. 曾德昭及安文思的重要性可見李弘琪（Thomas H. C. Lee）《中國與歐洲-16-18世紀的形象及影響》，香港中文大學出版社，1991年。

30. 《復興雜誌》，第3卷，第3期，1944年3月，第379頁。這一葡中雙語的譯作值得再版，因為是不易獲得的珍品。

《四書》是中國文學的豐碑。通過譯文，葡萄牙文化才接觸了它。“以前的中國學生在學習完《孝經》後，才可以參加科舉考試。需要熟記一套《四書》。《四書》為《論語》、《大學》、《中庸》和《孟子》。……在長城的建造者秦始皇於公元前213年焚書坑儒後，中國經典著作本來不會流傳後世，虧得這位暴君不久去世，幾位倖存的知識分子憑藉記憶重新記錄了上述著作的全文。”<sup>31</sup>

《三字經》是一本“在中國成立民國以前作為中國兒童啟蒙手冊的小書。因為每句由三個字構成，故稱《三字經》，意即三個字。當時孩子們要死記硬背這352個句子。它結構嚴謹，歷史掌故繁多，先哲警句比比皆是。此書婦孺皆知，以至於天主教及基督教傳教士企圖利用它的書名及寫作方式加以改編，用來傳播他們的教義。……此書作為啟蒙課本在中國使用了600多年。雖略有增改，一版再版。”<sup>32</sup>

《學生詩》倡導死記硬背的古代學習方法。從以下詩句可見一斑：

“……………  
昔日窮秀才，  
今坐四馬車。  
鄉親見之嘆。  
需教育子女，  
學習誦《詩經》。  
磨鏡鏡更明，  
淘砂才得金。  
芸芸眾學子，  
還需孜孜學。<sup>33</sup>  
……………”

對這首科舉制度正統及形式主義文學的讚歌可作一現代解讀。它強調了學習過程中的等級。在利宵中學裏，幾十年如一日地恪守此學規，對此高美士深有所知。

31. 《復興雜誌》，第3卷，第5期，1944年5月，第594頁。另一值得再版的經典作品。

32. 《三字經》，第二版，教育暨青年司，1997年，第17頁。此版由安文哲及歐禮諾（Aureliano Barata）編輯，李向玉作序。

33. 《復興雜誌》，第3卷，第2期，1944年2月，第239頁。

18世紀由兩位中國官員撰寫的《澳門記略》“是漢語中出版的關於澳門問題最重要的書籍。它包含了大量資料，或是證實或是否定了已知信息。書中轉引的中國官方文件今日通過其他途徑已無法得知。……因此，本譯文由於我們漢學知識的不足，遠非成熟之作。我們熱誠地希望對因孤陋寡聞或不甚體察而犯有的錯誤加以指正。我們已竭盡全力來適應正統、簡潔、枯澀的漢語文體，未進行一種矯揉造作，令人生厭的翻譯，但做到了幾近賣弄般的嚴格，因而文字深奧，可能令讀者生厭。對詩句我們採取了意譯。註釋方面，也祇是添加了為理解原文必不可缺的註腳。”<sup>34</sup>

通過這些翻譯，高美士傳播了中國文化，開創了一個平行的學習網絡，促進了瞭解中國文化的願望。同時創設了一種本地知識結構，滿足了不同利益的需要。顯然，這是一種補救的辦法，因為澳門是個特殊的情況。它是葡管中國領土，但中華人民共和國成立以來，葡中無外交關係。澳門問題是一個歷史遺留下來的問題。高美士的工作創造了聯繫雙方的紐帶，以知識來鞏固一種認同——澳門認同。

沒有他的解釋及權威的評論，葡萄牙社團中的大部分人無法理解某些澳門的中國傳統。僅以講故事人為例：“夏季裏，在澳門經常可以看到，白天在樹陰下，一群群不同年齡的華人或是席地而坐或是蹲在地上，專心致志地聽人講故事。那些講故事的人衣衫不整，看得出以前他們是穿戴絲綢的人。這些東一堆西一堆的人遍布街頭巷尾，對不知這種露天聚會原因的人來說，可以懷疑是不法集會。實際上，這不過是普通百姓圍繞著幾個靠講故事糊口的人，在聽他們講故事而已。在中國，許多人願意參與這種說書集會，可省去閱讀長篇小說或短篇小說之勞，還因為百姓喜歡聽他們評述主人公的經歷。這是書籍無法提供的樂趣。中國文字雖複雜，但行文簡潔，閱讀是件枯燥乏味的事情。……在城市中，說書這一職業一般是由落第秀才擔任的。以前，澳門一度有過30個左右這樣的人。他們就是靠說書為生。……為了滿足百姓的愛好，當時設在爛鬼樓的中國商會聘請了兩位有名的秀才陳卓（Tch'ân-Tcheok）和常氏（Séong-Si），每天晚上7點開始在商會講《夜雨秋燈》，《民言論》及《惡道書》。”<sup>35</sup>

他對漢語學習的關注也體現在辭書的編寫上（《粵葡辭典》、《葡粵辭典》、《葡英粵辭典》及《漢語基礎知識》）。這些辭書滿足了鼓勵學生瞭

34. 《澳門：事實與傳說》之序，第8-9頁，第二版，澳門半月出版社，1979年。

35. 《澳門：事實與傳說》，第二版，1979年，第80，81-82頁。

解全部現實的需要。不掌握兩種語言——葡語和漢語，如何能理解澳門多元文化的現實？1955年起在葡語學歷<sup>36</sup>內出現的開設漢語課程的可能，到80年代才成為現實。實際上，這是伯多祿教育工作的繼續。

我們可以將中國“學而優則仕”的情況同高美士的教學藝術作一比較。眾所周知，Mandarin（中國官員）這個字是葡萄牙人創造的，指發號施令的人。這個詞很快在國際上流行開了，因為它的含義十分恰當。在思想史的著作中，葡萄牙人寫下了不少對其分析思考的篇章<sup>37</sup>，但這一文人的論述很少傳播到學術知識界之外。有關帝國時代中國教育的當代書目<sup>38</sup>的情況亦然。

在一篇短文中<sup>39</sup>，高美士以明快的筆調，批判而幽默地編寫了一個科舉的小故事。“科舉制度最奇特之處不在於全中國人踴躍參加國家考試，而是在於考試的性質，祇要求參考者完全掌握經典作品——這是中國文化的集成——，寫得一手好字，具有作詩吟賦的才能，可以按照考官出的題目即興作手法誇張的詩歌。這些人才能平庸，一旦中舉，馬上授以公職。在有空缺的情況下，主要是出任公差吏（conchalim）。然而，令人不解的是靠賣弄文字取勝的人如何能僅靠引用孔孟的倫理——哲學警句來管理這

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36. 參見附錄重要未刊文獻。

37. 加爾西亞·達·奧爾塔(Garcia da Orta 1500? - 1568?) 在《天堂及印度香藥談》中這樣敘述華人：“……那裏給文人學位，榮譽有加。是他們左右國王，統治國家，……”影印版，官印局，第1卷，1987年，第260頁。然而，關於中國教育制度的最詳盡的描寫可見曾德昭（1586 - 1658）《大中國誌》，1994年教育暨青年司及澳門基金會刊行的安文哲序言版，尤見第73117頁。此書由高美士翻譯。其他值得一提的作者有：佩雷拉（Galiote Pereira）《論中國（Tratado da China, 1553年）》、阿馬羅·佩雷拉（Amaro Pereira）《中國簡訊（Enformação da China, 1562年）》、加斯帕爾·達·科魯斯（Gaspar da Cruz）《中國情況（Tratado em que se contam muito por extenso as coisas da China, 1569年）》、桑德（Duarte de Sande）《中華王國優點論（Um Excelente Tratado do Reino da China, 1590年）》、何大化（António de Gouveia）《遠方亞洲（Ásia Extrema, 1664年）》或安文思（Gabriel de Magalhães）《中國新誌（Nova Relação da China, 1688年）》。關於這個問題，可見巴斯托（Abílio Basto 1889 - 1976）著《中華帝國時代的考試（Os Exames na China Imperial）》，安文哲編輯，前言及註釋，澳門基金會，1998年。

38. 例如馬士（Robert Marsh）《官員：中國精英的流動1600-1900年（The Mandarins: The Circulation of Elites in China, 1600 - 1900）》，紐約，克倫科自由出版社，1961年；李弘琪（Thomas H.C. Lee）《宋朝官學教育與科舉（Government Education and Examinations in Sung China）》，香港中文大學出版社，香港，1985年。必讀書是吳敬梓的《儒林外史》，北京外文出版社，第3版，1991年。

39. 《罷狀元》，《復興雜誌》，第1期，1943年1月，第39 - 45頁。

樣一個龐大帝國的複雜公務。”<sup>40</sup> 敘述完這個漫長的獲得學位的過程後，他講述了一個貧窮、無文化的牧童林秋生（Lam-Tchiu-Seong）的故事。一天，“他得到了一本臨帖（石印的書法臨摹本）。林對眼前這些漂亮、挺秀的字入了迷，產生了臨摹毛筆字的願望。”<sup>41</sup> 這個窮牧童靠著自己的不懈努力，一級一級考了上去，最後要去參加殿試。“開始點當年中了狀元的考生名單，頭一個便是林。他從通往金鑾殿的石階上站了起來，激動得發抖，因為他不敢相信這天大的喜事。……他如夢方醒，按照禮儀去給皇帝行九叩大禮。林瑟瑟發抖，因為他不識那種場合的禮儀。但他聽說過抬頭直視皇帝龍顏是大不題的事情。……他產生了一股倒霉的好奇心……更倒霉的是他的目光觸及了正在觀察他的皇帝的眼神。這一冒犯，同治頓時龍顏大怒，下令將其斬首，理由是他無視朝規。……後來，雖然皇帝減了他的刑，但還是剝奪了他的狀元資格。皇帝認為，一個神經不正常的人不配獲得可以在朝廷中入仕的臣子。”<sup>42</sup> 這個例子或許是太長了一些，但不難看出高美士在傳播中國文化時所具有的育人、講史、美學及心理學方面的匠心。

高美士的工作可被視為一個巨大的轉折，在認識論上開創了某種反映不同日常現實的撰史方法。

他的傳播中國文化的工作在葡萄牙漢學及葡萄牙文化上留下了甚麼影響？他的影響涵蓋三個方面。首先，以一種無可懷疑的文化財富豐富了葡萄牙教育史，促進了不同教育思維、理念及實踐的比較研究；其次，保持了對漢學的興趣，促進了學者的研究；最後，他吸引了一大批讀者，陶冶了他們的情趣及求知慾。沒有人像他那樣輕車熟路地以傳播中國文化來探索葡中關係史。

湯瑪士（Tulio Lopes Tomas）<sup>43</sup> 老師十分公正地說：“高美士，單槍匹馬，代表了澳門文化歷史的一個時期：他隻身一人及其所取得的成績。當時沒有現在的宣傳推廣手段，因此，他的作品永垂不朽。但需要有人，最好是他的同胞，整理出版他的遺作。這部分毫不遜色於出版部分。”

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40. 同上，第39頁。

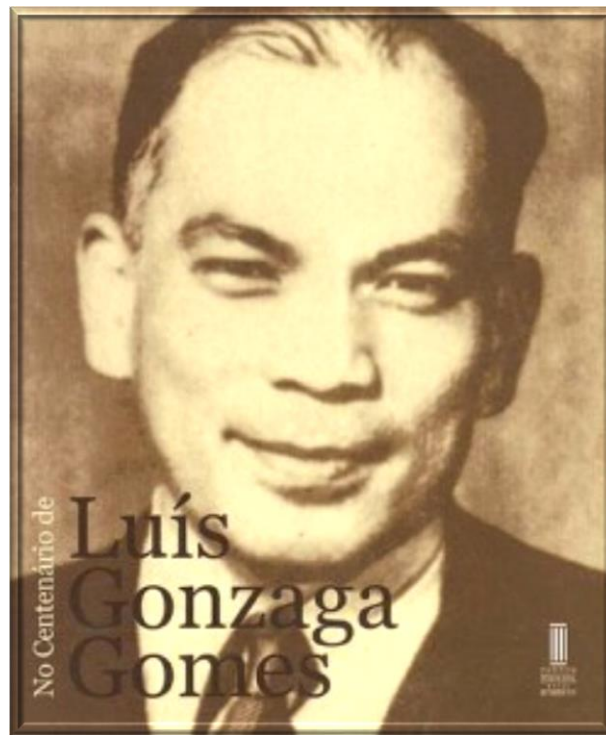
41. 同上，第43頁。

42. 同上，第45頁。

43. 利宵中學校長（1972-1975），教育司司長，出版家及數種物理及化學課本的作者。參見高美士《澳門書目》，澳門文化學會，1987年，第27-32頁。

高美士無意中實現了他的老師庇山耶在一次關於中國文學的演講上提出的願望：“……呼籲所有因幸運或職業來到這個遙遠又狹小的葡萄牙領地——一個真正令人起敬的囚牢——的年輕的葡萄牙人利用幾年的工餘時間來從事漢語及中國文化的多方面學習。通過這種學習可以為祖國服務，也可以享受極大的情趣。”<sup>44</sup>

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澳門國際研究所出版《高美士百年誕辰紀念》

The commemorative book 《On the Centenary of Luís Gonzaga Gomes》  
by the Instituto Internacional De Macau (International Institute of Macao)

## 高美士書目

### 語言

- 《粵葡辭典》，1941年
- 《葡粵辭典》，1942年
- 《千字文》，1944年
- 《關於“道”》，1951年
- 《中國格言》，1953年
- 《葡英粵辭典》，1954年
- 《漢語基礎知識》，1958年

### 葡譯

- 《學生青年詩歌》，1944年
- 《孝經》，1944年
- 《三字經》，1944年（第二版，1997年）
- 《四書：論語，大學，中庸，孟子》，1945年
- 《澳門記略》，1950年（第二版，1979年）
- 《老子道德經》，1952年（第二版，1995年）
- 曾德昭《大中國誌》，1956年（第二版，1994年）
- 安文思《中國新誌》，1957年（第二版，1997年）
- 沙拉比亞（Eduardo Sarabia）《漢字的起源》，1975年

### 漢譯

- 費爾南多·佩索阿（Fernando Pessoa）《使命·啟示》，1959年
- 約翰·巴路士（João de Barros）《葡國魂釋義》，1972年

### 漢語著作

- 《葡國史略》，1955年

### 主編著作及前言

- 文第士《文集》，4卷，1949年
- 文第士《新文集》，3卷，1963-1964年

## 中國文化研究

- 《中國曆書》，1943年
- 《中秋節》，1943年
- 《中國日曆》，1943年
- 《契丹六十甲子》，1943年
- 《中國軼聞》，1943年
- 《罷狀元》，1943年
- 《風水》，1943年
- 《中國武術》，1943年
- 《中國傢具》，1943年
- 《中國青銅器名稱及其裝飾》，1943年
- 《中國絲綢及刺繡》，1943年
- 《中國日曆中的人物》，1944年
- 《中國遊戲》，1944年
- 《中國建築》，1944年
- 《中國雕塑》，1944年
- 《中國元旦節》，1944年
- 《元旦節慶》，1944年
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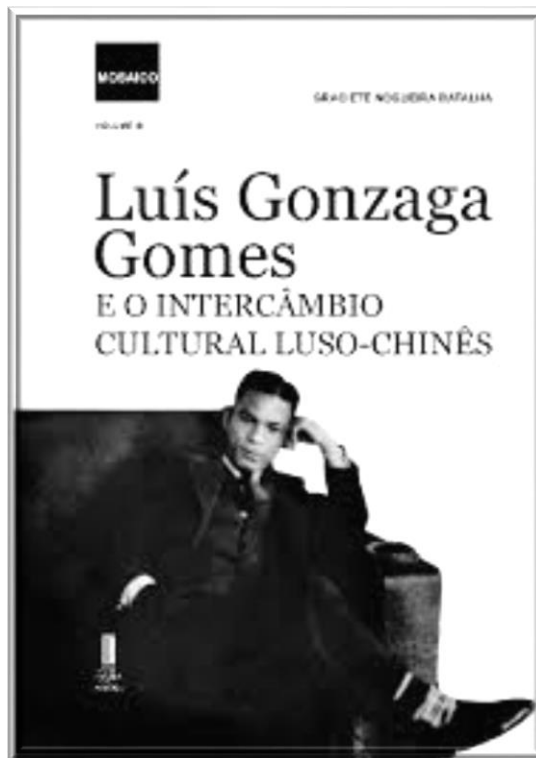
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《Luís Gonzaga Gomes e o Intercâmbio Cultural Luso-Chinês》

《高美士與中葡文化交流》

## 附錄

### 未刊文獻

“致澳門殷皇子中學校長<sup>46</sup>先生

事由：建議鼓勵學生參加漢語課程

尊敬的先生：

為滿足您口頭向我提出的提供促使利宵中學學生們參加貴校漢語課程學習的建議，我匯報如下：

根據1951年12月7日第38552號法令第53款的規定，在殷皇子中學內設立了漢語課程。祇有本校學生可以註冊，但不是必修課。

我以為，這科學生的稀少不足為奇。如果某科不是必修課，很難找到自願、努力學習這科的學生。

我相信，如果中學課程的其他科目也是選修課的話，沒有一個兒童會註冊。因為他們不會嫌時間太多，他們要玩耍、踢足球、打曲棍球、打桌球、看電影。眾所周知，不幸的是在澳門供孩子們玩的場所太多，父母們對孩子們學習的情況也不太關心。很少有父母或監護人到學校來詢問子女或被監護人的學習情況。

既然漢語是選修課，很難有學生願意費力再多學一門。學習語言必定要努力，會增加學業的負擔。

所以，我根據您的指示，儘量放寬對人數不多的漢語課學生的要求，以減少他們的負擔。儘管不是培養漢學家，但我要求他們要付出一定的努力，因為學習漢語需要死記硬背，需要溫習功課。不可像其他課程那樣，僅憑智力和好的記憶力，高聲朗讀一兩遍課文便可。因為學習、記憶漢字要多練，多次書寫直至記住為止。正是這一小小的努力（祇要在課前溫習15至20分鐘即可，因為每課僅學8個新字）令他們生畏，對漢語不感興趣。

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46. 當時的校長是洛巴托(Dr. Pedro Guimarães Lobato)。

因此，為提高中學學生對漢語學習的興趣，我認為您可以向上級單位建議採取如下措施：

1. 在何東中葡學校招聘教員時，除了法定的要求外，將中學漢語文憑列為必要條件。
2. 在接受政府資助的中文學校中教授葡語的教員必須擁有中學漢語文憑，由神甫擔任教學的情況例外。
3. 選修中學漢語課程的學生在郵電學校免修漢語。
4. 具有中學漢語文憑者，除了法定的要求外，可在民政廳華務科翻譯班二年級註冊。
5. 無中學漢語文憑者，不得參加翻譯招聘。
6. 具有中學漢語文憑者，在競爭需要與華人接觸的公務員位置時，在條件相同的情況下，優先錄取。

無此獎勵，中學生不會再多學一門語言，例如漢語，增加學習負擔。這是他們不願學習漢語的原因。

在無法實施上述鼓勵的情況下，建議對目前的教學大綱進行徹底的改革，將漢語列為同體育及音樂一樣的必修課。在漢語課上，不像體育課作運動，也不像音樂課學唱歌，僅從事漢語會話訓練，不必學習漢字。

這樣做的好處是不增加學生們的負擔，因為漢語課令他們厭煩的是學漢字要十分努力。

此外，中學生畢業後大部分成為澳門公務員，繼續深造的人不多，比在本地出生及居留的人掌握更好的口語知識會有更好的素質。來自葡萄牙的學生可免此課。

無論如何，漢語課必須安排在下午。根據我兩年半的經驗，它必須是必修課，因為在家庭、學生的話題裏及報刊上，曲棍球及足球的誘惑超過學生的毅力。他們喜歡在課後奔跑於操場，而不願閉門讀書。

或許會問，澳門學生學習漢語是否有必要？

且不論此事的政治重要性，祇要看看郵政司便可發現澳門公務員有學習漢語的必要。在剛剛成立的郵電課程中，便設立了漢語課。

匯報簡單至此。

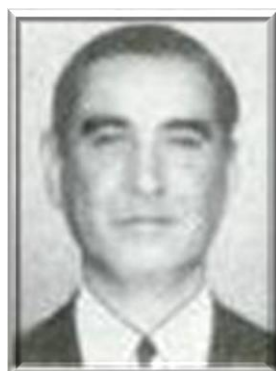
為國服務。

高美士

1955年3月3日於澳門”

資料來源：澳門利宵中學檔案室。1955年收文簿，第36函盒。

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洛巴托博士 -- 澳門殷皇子中學校長  
澳門扶輪社 1948-1949 年度社長  
國際扶輪 1950-1951 年度第 57 地區總監

Dr. Pedro Guimaraes Lobato  
Principal of Prince Henry College (Escola Infante D. Henrique)  
President 1948-1949, Rotary Club of Macau  
Governor 1950-1951 of the 57th District Rotary International