Using a Comparative Graphic Method in the Analysis of the Evolution of the Macao Senate

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Abstract

The Senate was the civil institution that for centuries ruled Macao, the first western city in Asia. In 400 years the Senate building, seen as a representative of Macao’s civil architecture, adapted different layouts. Researching its evolution is important in understanding the history of Macao’s Architecture, and the reason why several scholars attempted to provide a picture of the first building, based only in 18th century references. The result was the creation of a conjectural image, which become popular but unfortunately it is supported with insufficient historical and scientific fundamentals. The objective of this paper is to analyze the evolution of the Senate building, from its foundation until the present. In order to retrieve a more faithful view of the building’s historical evolution, this study is based on a scientific method that consists in systematic analysis and comparison of: 1) Graphic data; 2) Historical documents; and 3) Archeological findings. After that this combined data was compared with similar data obtained from western Iberian buildings of the period. The conclusions of this study show a more realistic picture of the long history of the Senate building, as well resolves some of the enigmas and misconceptions surrounding it.

Keywords: Macao Senate Building; civic building evolution; comparative graphic method; Portuguese overseas influence; Goa

1. Introduction

Founded circa 1555 in South China Seas, the city of Macao developed according with 16th century Portuguese practices, which reflect a traditional organization and urban influence of the military, religious and civil government institutions. The main civil institution in Macao is the Senate whose headquarters are located in the city center. The Senate building represented the seat of civil power that took care of administrative, municipal, economic and political affairs of the city. Similar institutions existed practically in all overseas Portuguese cities in the world. Macao’s Senate ended its political role in 1999 when the territory was handed back to China. In 2002 a new Institution called the Institute for Municipal and Civic Affairs (IACM) is in charge of the municipal affairs, using the old Senate building for its headquarters.

Little is known of the evolution of the Macao Senate building prior to 1876. Scholars in the last century, like Boxer (1997), Coates (1991), Teixeira (1968) wrote about the Senate to reveal the important role it played in the city’s growth and development. Macao scholar Gonzaga Gomes translates to Portuguese the 1751 original “Ou Mun Key Leok”, in English: “The Macao Monograph”, written in Chinese, by two Mandarins; Lam Tcheong Iu and Kuan Yan Yam (Lam and Yam, 1970).

As pointed by Coelho (1995) the original plans of the building were non-existent, Gomes identified the figure in the 1751 “Macao Monograph”, representing the “Pavilion for Deciding Cases” with the first Senate Building (Fig. 1). This drawing was accepted until today as the conjectural model of the first Senate building. This figure is reproduced in tourism brochures, history books, and official homepages as the first Senate building. Nevertheless, knowing the 16th century Portuguese urban practices and architectural esthetics imported from the Iberian Peninsula to overseas cities, a non-western style or Chinese building Senate seems extremely improbable. Western models were the rule. This is apparent in practically all the public buildings, including both civil and military. In 400 years, the Macao Senate building had different versions or new constructions. When researching the Senate building evolution, we find that there was not enough historical texts to study, and most of the texts available were unable to provide enough data to elaborate a clear conjectural picture of the first building and trace the history of its evolution. To solve this apparent historical inaccuracy
we use a method of analysis that could solve the present known limitations about the Senate building.

2. **New method for the analysis of the Senate Building evolution**

The method, chosen to retrieve a more accurate perception on the Senate building evolution, is not only supported from previous historical research (mainly documents), but also combined and compared with other sources, like graphics and maps where the building is represented. The comparative method uses different sources for research. They are: 1) Graphic data; 2) Historical documents and, 3) Archeological findings. All information obtained from this combined data is compared and confronted with data obtained from other western Iberian buildings of the same period in Portugal and at other overseas settlements. The results show great similarities in architectural practices. These similarities are attributed to the fact that the Senate rulers are people coming from the same cultural origin or under Portuguese colonial influence. They follow institutional models existing in Portugal with small adaptations to local circumstances. The research method confirms this tendency is also true in the case of Macao’s Senate building.

3. **Historical data on the Senate**

Circa 1553, Portuguese merchants and adventurers frequented Macao. They start settling by building precariously wooden and straw dwellings on the empty tiny peninsula surrounded by hills and water. The city developed fast in a disorganized way. According to one of the first settlers, Father Gregorio Goncalves, there were already 500 houses in 1570 and “a very large settlement with three churches and a hospital for the poor; and house of the Santa Misericordia, which nowadays form a settlement of over five thousand Christian souls”.

The important role of the Senate in Macao City development is revealed through historical facts. In the first years the city had a fragile religious government, an intermittent military organization depending on visiting navy captains (involved in trips to Japan), and lacked a civil and municipal administration. Frequent disputes, either from commercial or criminal origins, were brought to the religious authorities to act as mediators. This situation was not desirable for the religious or for Canton authorities. Under these circumstances, according to a 1592 letter from Gil da Matta, in the first years of the 1850’s decade Macao’s Bishop, Dom Leonardo de Sa, and the Captain of ship which sailed to Japan, Dom Joao de Almeida, encouraged the new settlers to organize a local government according to the procedures established for overseas kingdoms. According to Boxer (1997) the advice was accepted and in 1582, judges, vereadores (tellers), a procurator and a secretary for the “Camara do Senado” (Senate Council) were elected. They were chosen among the leading citizens to rule the city’s daily life, independent from the Military, Church or the Mandarin authorities. Gomes (1950) noted that Chinese authorities conceded in 1584 the 2nd degree Mandarin title of “Imok” to the Senate procurator. In 1586 the Viceroy of Goa, D. Duarte de Menezes, under the command of Philippe II, King of Portugal and Spain, approved the petition of Macao citizens to upgrade the Macao settlement status from a Village to a City. The official title of the city became the “City of the Name of God”, that classified Macao as a “Christian City”, in parallel to other cities in Europe. In Asia the royal jurisdiction of the Portuguese Crown was delegated in the Viceroy of Goa, nominated from the Aristocrat elite. Goa, was the capital of the overseas Portuguese Empire in the East. In Souza (1993) “Goa Medieval”, Admiral Alfonso de Albuquerque, the conqueror of Goa Ormuz and Malacca is the founder of the Senate in Goa (building no longer in existence). Senate members had a clear mission in this Christian settlement- the civil administration of the city- needed a building of prestige. For centuries, the Senate managed to administer the daily life of Macao as well as diplomatic and commercial correspondence with the Japanese Daimios and Shoguns, Kings of Siam, Annam, Tonking, the Raja of Borneo, the Dutch Governor in Jakarta and the Spanish rulers in Manila. In a generally peaceful way, the Senate managed the city, surviving the political economical and social storms, originating from Europe or Asia. In 1654 the Senate receive from the Portuguese King D. Joao IV, in recognition of the institution faithfulness to the Crown gave the nobility title of “Nao Ha Outra Mais Leal” meaning “There is none more Loyal (to the Crown). This title was added in an inscription at the entrance of the building in 1654.

Since May 13, 1810, the word “Leal”-Loyal- was added to the “Senado” (Aresta and Celina, 1998), as recognition for efforts to organize a fleet that defeated Kan Pau Sai’s pirates. This title as stated in the circular banner at the entrance hall, was added to the coat of arms with the inscription “Cidade do Nome de Deus, Nao Ha Outra Mais Leal”, meaning “The City of the Name of God in China, there is no other more loyal”. In January 9, 1833, the Portuguese monarch put an end to 250 years of the Senate’s autonomous rule to functionary role, acting only, according to Rosa (1999) as Municipal Council, known as “Camara Municipal”. This civil function ended in December 20, 1999 after the handover of the Macao Administration from Portugal to the Peoples Republic of China (PRC). Since then Macao is a Special Administrative Region of the PRC, following the principle of “one country, two systems”. From December 20, 1999 until the end of 2001 the Senate operates in a transitional mode, without political powers called “Camara Municipal Provisoria” (Provisional Municipal Council). In January 2002, the “provisional” status ended. A new board of directors, in which no more Portuguese from Europe take part is designated to rule a new institution named Institute for the Civic and
Municipal Affairs, known in Portuguese as “IACM” or “Instituto para os Assuntos Civicos e Municipais”. The city council of the island districts ceases to exist and their staff and functions are integrated in the IACM. The change of “status quo” of the old Senate as well many other institutions in Macao, was agreed by Portugal and China, that signed a Joint Declaration April 13, 1987. Considering the Joint Declaration agreement and under the principle, “One Country Two Systems” established by Deng Xiaoping, the eight National People Congress approved Macao Basic Law in Beijing, March 31, 1993. This law is effective since December 20, 1999.

According to Macao Chief Executive December 28, Decree n. ° 83/92/M, the “Leal Senado” Building since January 1, 2002 is owned, used and managed by IACM. The IACM functions are practically the same as the former Leal Senado; a City Council or Municipal Government, with a Board of Directors members who are no longer elected but appointed by Macao Government. This was the formula used to peacefully integrate the old Senate in the new social and political reality of Macao.

4. Existing graphic misconception of the building

Because there are no original construction plans on the first building, conjectural images were drawn to represent the Senate building. The Chinese style Senate building misconception was not only based on the Macao Monograph drawing but also in the historical fact that the head of the Senate possessed a Mandarin degree. However this Mandarin was a Portuguese, a foreign officer. This is not the only case. Famous scholars like Matteo Ricci and officers in Malaysia and overseas nations had Mandarin status. These titles were given in order to help local authorities dealing with Chinese subjects in these special circumstances. Based on these premises: First drawings of Chinese style buildings; and second the Mandarin degree on the (Portuguese) Senate officer; was created the idea that the Senate was a Chinese style building, where (Chinese) Mandarins from China met with top Portuguese officials to handle matters concerning the Portuguese and to issue either imperial edicts or court orders. This historical misconception is copied and repeated in city guides, homepages and brochures. However all the existing Portuguese and Chinese documented sources, show evidence to the contrary. The residence and administrative seat for Chinese Mandarins when visiting Macao were established in Buddhist or Taoist Temples, like Ling Fong, Kung Ian and Matzu, or in a house of important people as was done in the early 16th century.

5. Comparative graphic method in the analysis of the Senate Building evolution

The foundational period of the Senate building was approximately from 1584 to 1784, representing the initial 200 years of its existence. The last decade of the 16th and the first two of the 17th century correspond to a wealthy commercial period that made the city grow and develop extremely fast inside the walls (“Intramuros”). These three decades witnessed the construction of all military, religious, civil and commercial structures in stone or timber, as well as the urban grid organization and the main street layout. Further development was by urban density concentration (vertical growth) and extension, throughout land reclamation (horizontal growth), to the seashores of the Inner and Outer Harbor. Only in the 19th century did the “Christian” city break its walls and extended towards the Chinese Border. All historical evidence strongly suggested a 17th century wealthy city with solid buildings, including the Senate, that due to its function was of good construction, made to last for many years like many other similar buildings in Europe and in Portuguese Asia. In order to obtain a more accurate picture of the building and resolve previous misconceptions, an analysis of ancient maps is use as reliable graphic references. From this initial period it is fortunate to have several military maps.
a complete western city, also shows an orchard in the backyard of the Senate, between the building and the St. Augustine Convent. A detailed analysis of this map reveals many walled compounds inside the city’s external boundaries, the “Intramuros”. A detailed view (Fig. 4) shows the Senate as a western walled compound. This map had several copies located in different places like at the British Museum, Codex Sloane, 197, at the National Archives in Madrid and in Evora, Portugal. Another important reference, presently at the China’s National archive No 1, is a Manchu map (Fig. 3) drawn at the end of the 17th century. In this map edited, by Coelho (1995), one can observe small Manchu handwriting. A third reference is Chinese painting of Macao on cover of a wooden black and gold lacquered box (55.5cm x 84.2cm), the Portuguese “Charao” (Fig. 6) from 1746. This piece is in Lisbon at the Museum of Ancient Art (inventory n. 2016p) is described in the catalog of an exhibition, coordinated by Afonso, Simonetta (1992) as made in Macao. On it the Senate building shows the character “Wang” (王) over the main gate. This character’s meaning is related with the concepts of suzerainty, monarch, and ruler. A fourth reference is a detail (Fig. 7) from a perspective drawing of the Macao city, in “Ou Mun Key Leok” (Lam and Iam, 1970) at page 97, showing the Senate with a western entrance gate. All these maps (Figs. 2 to 7) represented the Senate compound as a western building surrounded by a wall accessed through a decorated gate.

6. Layout of the first building

After the comparative analyses of the above-mentioned maps, it is concluded that the building compound of the first phase was entirely walled formed by three gable-roofed buildings in a “U” shape (Fig. 8) around a courtyard with a well, accessible through a decorated gate. This exists today inside the entrance wall, is an archeological evidence of the central open courtyard in the first building. From this courtyard, stairs rose to the main building arched. Having such entrances through the courtyard was common since the 16th century manors, belonging to the aristocrat nobility in Portugal, the “fidalgos” 4), that ruled overseas cities like Goa or Malacca. Several of these old Portuguese manors are described in Solares (2003). Graphic examples are abundant, for example the Quinta de Santiago (Fig. 9), Solar Mateus (Fig. 10) and many others from North to South of Portugal.

Together with this graphic evidence, if one recalls the western practices of that time, either in Europe or in the overseas Iberian cities (America, Africa, India and Asia), the possibility of having a traditional Chinese building to represent a western Senate, is very improbable or unlikely. Portuguese tradition of courtyard construction is an Arab influence dating back from the several centuries of Muslim rule on the Iberian Peninsula (year 711 to 1492). Arabs brought to Spain and Portugal the concept of closed gardens, where fruit trees and the fragrance of flowers, resemble
Paradise. These enclosed spaces were enriched with water from fountains, symbols of life, and the walls with decorative tiles. Carita (1999a), mentioned at the “mourarias” (moors quarters) of many Portuguese and Spanish cities, lived artisans that worked in the decoration of the royal palaces and in other buildings for wealthy men. According to Pandit (1999) it is common in Goa for manors to have a patio connecting to the street and a wall surrounding the compound. During the 17th and 18th centuries, many of Goa’s manors had two floors, like the Rosario Miranda Manor (Fig. 13) mentioned by Carita (1999b).

From the beginning of Macao’s architecture, there were strong similarities with Goa’s architecture.

7. The second building

The second phase started in 1784. Father Patricio de San José directed the project. The building occupied an area similar to the present one, but its façade was lower and has no pediment. There was a large sate-room and a chapel dedicated to Our Lady of the Immaculate Conception. The first courtyard and gate disappeared and gave way to a rectangular building with two floors. Administrative facilities were enlarged with the purchase of a nearby area. A jail was added to support the law court.

During this Baroque period one can observe a high density of constructions in the Senate compound, representing a bureaucratic centralization in one building. George Chinnery captured this Baroque building, in an 1830’s artistic drawing, depicting the Senate building and the Square in front showing the Santa Casa de Misericordia church (Fig. 14) with a massive bell tower. The building’s baroque façade almost totally covered the western side of the square, giving a monumental charm to it. Through the façade organization, it was possible to show the concept of monumentality using an artistic rhythm, composed like musical notes, of the 10 pilasters. Fig. 15 is a conjectural reconstruction of the baroque façade, based in the Chinnery draft. The second building was “capture” in a 1818 drawing by Cheang Pou, (Fig. 16) property of Macao Government, was reproduced by Macao Cultural Institute in the Cultural Magazine; RC n 46 (2003) Magazine, 172, Chinese Version. IC (Instituto Cultural). Macao.

An interesting feature of this second building is a Chinese practice of occupying empty space for facilities expansion extending the building to the backyard, first occupying slots located in a parallel line in relation with the main building (Fig. 17) then closing the courtyard with perpendicular structure for small rooms and corridors. This Chinese practice is noticeable in Cheong Pou drawing (Fig. 16). This pattern is common in temples, like the Gun Ian, and the Ling Fong (Fig. 18), which was the residential place of the Mandarins when visiting Macao. The Portuguese tradition it is to extend the building, not parallel to the main building, but perpendicular, in an “L” shape, first then in “U”, developing in equal size bodies surrounding the courtyard. A new courtyard was formed after covering the last side of the “U”. We have here an interesting situation of a Western “Mandarin” ruling the Christian city from the Senate building and a Chinese Mandarin, ruling the Chinese city from a Temple.
8. The third building
In 1874, a typhoon caused extensive damage in the city and to the Senate building. Tremendous destruction was inflicted on lives and properties by typhoons in Macao. These were among the main reasons for urban renewal. The most devastating ones were experienced in 1738, 1831 and 1862. The worst was in 1874, after claiming thousands of human lives, damaging 700 ships, causing great havoc in properties and damaging almost all the city’s houses. The joint effect of strong winds, river waves invading the streets, fires raging uncontrolled and a surprise pirate attack had contributed to the acceleration in the decline of Macao as a cosmopolitan city of commerce. All these calamities were enough reason for many Macanese families to immigrate to Hong Kong, contributing to the formation of a new power on the East coast of the Pearl River Delta. The building of the third phase (Fig. 19) was erected in 1876 as indicated in Roman numerals MDCCCLXXVI on the façade stone lintel above the main gate (Fig. 21).

![Fig.19. The 1876 Classic Façade. Drawn by the Author](image)

![Fig.20. The 1939 Façade. Drawn by the Author](image)

![Fig.21. Roman Numerals at the Gate](image)

![Fig.22. The Chinese and Portuguese Name for the IACM, Headquarter.](image)

The new building followed a neoclassical style, a fashion trend in Europe. In this new reconstruction, the attic enlarged; a triangular pediment was added with a new and higher cornice. A stringcourse decorating the middle of the building façade stretches on the horizontal dimension. The central part of the façade is redecorate with arched windows. In 1887 termites and water infiltration ruined the roof framework and during two years of remodeling work, some departments were moved to the buildings located at the perimeter of the Camões municipal garden.

9. The fourth building
Typhoons in 1936 and 1937 seriously damaged the building. The fourth phase (Fig. 20) was started in 1939. Externally, the building had minor transformations, like the arched doors and windows in the façade. Nevertheless, inside modifications were deep. The roof was completely removed. At the left side of the main hall doors were opened to link the building with the adjacent doctor’s house, converting this part (presently is used as an art exhibition center) into a medical center. The interior of the building was readapted according to a plan (Fig. 23) signed by Gustao Borges, a “conductor” (director of works) made in 1936, at the Macao Public Works Department (PWD). The motives used in the decoration reflected the influences by the nationalistic spirit and the “Estado Novo” (EN) style - a Portuguese soft version of the Nazi new architecture led by Albert Speer (Architect for Hitler) and the architects of the Italian Fascist movement. The EN had a strong impact on Portuguese architects and designers of this period, like Continelli Telmo, Cristino da Silva, Paulino Montez, who were promoters of the EN style glorified at the 1940 Portuguese World Expo in Lisbon. The Senate building did not escape the EN style. On the occasion of the commemoration of the 200 years of the restoration of Portuguese sovereignty and independence from Spanish rule (1580-1640), the building suffered several transformations, refurbishing it with the nationalistic spirit, manifested in the new coat of arms in the building façade similar to the one in (Fig. 24). The interior of the main hall was covered with the traditional decorative Portuguese azulejos (blue tiles) based on Chinnery views of Praya Grande. Due to the lack of resources, the azulejos applied were simple decorative tiles from Viuva de Lamego factory in Portugal. The main “victim” of the EN political correctness was the building courtyard that was “nationalized” in the EN way, with an invasion of several Portuguese symbols, like the huge flat flowers container representing an armillary sphere (Fig. 25) that replaced an existing gracious central fountain. The “armillary sphere” flower container was inspired by an existing nearby 18 th century stone (Fig. 26) located at the entrance hall of the building until 1939. In the west wall of the courtyard, a new fountain was built, following the model of a fountain existing in Flora Garden. The 1936 plan (Fig. 23), shows that the square shaped courtyard-patio was greatly reduced with the construction of two semicircular screen red brick walls plastered in white color. These walls hide a storehouse, toilets and a servant kitchenette. The fourth buildings close the evolution process. This paper shows enough evidence of four major periods in the Senate building evolution (Table 1).

<table>
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<tr>
<th>Period</th>
<th>Foundational</th>
<th>Baroque</th>
<th>Classic</th>
<th>Neoclassic</th>
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<td>1580’s-1784</td>
<td>1758-1876</td>
<td>1876-1939</td>
<td>1940-2003</td>
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<td>~200 years</td>
<td>92 years</td>
<td>63 years</td>
<td>63 years</td>
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Table 1. Different Periods or Versions of the Senate Building
Fig. 23. The 1936 Plan, Executed in 1939. Courtesy of the Archives of the Macao Public Works Department (PWD).

Fig. 24. Nationalist Coat of Arms Decorating the Pediment from 1939 to 1999.

Fig. 25. Senate Garden Grass Flower Pot for Grass, with a Nationalistic Symbol

Fig. 26. This Stone was the Inspiration for Fig. 25.

Fig. 27. First Coat of Arms. Photo from the Author.

Fig. 28. Portuguese Restoration Period

Fig. 29. Model of the Logo used from December 1999 until October 1, 2003.

The globe or armillary sphere, representing the celestial globe with earth in its center, was adopted as the personal emblem of King Manuel I. Two “putty” or baby angels hold the shield, with their heads crowned by an armillary sphere and a cross. This heraldic cross is linked with the one used by Prince Henry, Duke of Vizeu and Master of the Order of Christ, who started in 1422 the Portuguese overseas expansion. The angels present in Macao symbols are a tradition in “Christian cities”. After The Spanish period (1580-1640), a stone with the coat of arms of arms of King Joao IV (ruled in 1640 to 1656), decorated the main entrance door of the building. The engravings in that stone are represented in Fig. 28. This stone stood in the building until 1939, as mentioned before, when a new “Nationalist” coat of arms was installed (Fig. 24), decorating the pediment of the building’s main façade until December 20, 1999, when Macao’s administration was transferred from Portugal to China. During a special two years testing period (from December 20, 1999 until the end of 2001), the Senate operated as a provisional municipal council. An attempt was made to keep a graphical link with the past (Fig. 29), substituting the angels by doves. From October 1, 2003 stands the IACM name in the building entrance gate (Fig. 22).

11. Museum and archeological stones

The Senate building has served many functions. One of the most important is to house a museum of stones in the entrance hall, which are relics from demolished buildings. This paper also intends to clarify the enigmatic origin of some stones, like the two stones representing a double-headed eagle with a shield that contains a heart pierced by arrows, a chalice and an open book (Fig. 30). Augustinian friars under the Spanish rule characteristically use the symbols here represented. The convent of St Augustine in Macao, founded in 1586 by Spanish friars near the city center, was later transferred to the present site of St. Augustine Church, located only 130 meters behind the Senate building. This religious order was also in charge of the Penha Hill Chapel. The convent and Chapel was used by Augustinians until 1834 when the religious orders were expelled and the stones removed. This could explain the existence of the two Augustinian stones in the Senate building. Another enigmatic stone (Fig. 31) is a heraldic symbol of one of the most important 72 families from the Aristocrat nobility of Portugal. It belongs to the Almeida or Castro family. Joao de Almeida who was then the Captain General of Macao. Accordingly with Teixeira (1968a) in the 16th century Almeida had a prominent house in Macao that was recognizable from the harbor. However Teixeira’s (1968b) studied the probability that the stone belonged to the Castro Family, since Francisco Sousa e Castro, was the captain of a fortress during the period of Spanish rule under King Phillip II, as it is marked in the stone (Fig. 32) dated 1633. This stone (Fig. 32) probably comes from the demolished area of the convent and attached fort of S. Francisco that in 1861 gave way to military barracks and a new fort. The last stone is on the
staircase climbing towards the courtyard-patio is an image of Our Lady of Mercy (Fig. 33), from the Misericordia church (represented in Chinnery’s drawing in Fig. 14) demolished in 1883. All the “enigmatic” stones in the entrance hall were identified in this paper by employing the same method of comparing textual documents with contemporary graphic data.

12. Conclusion

By using a comparative graphic method in the analysis of the evolution of the Macao Senate building, this paper demonstrates that the Senate building clearly had four major periods (Table 1), each one corresponding to a new building with the exception of the fourth version, when deep interior reconstruction took place. The method help deepen the knowledge on each one of the four periods of the building’s evolution. Furthermore, a clear graphic perspective of the evolution of the building was elaborated, contributing to dismiss any academic misconceptions elaborated on the 20th century about the first building image.

This paper contributes for the history of Macao’s Architecture by revealing important data about the Senate building evolution and influences, like the one received from Portuguese manors, from Goa and from China. This last influence is shown in the parallel expansion of the building in the 19th century. At least, the enigmatic origin and meaning of stones in the walls of Senate building entrance hall are here revealed for the first time.

Endnotes


2) Teixeira clarified in the “O fundador do Senado” the Bishop of Macao, Dom Leonardo de Sa Fernandez, Bishop of Macao in 1578, as the founder of the Senate, and not Bishop Melchior Carneiro who died in August 19, 1853.

3) Portugal from 1580 to 1640 was ruled by the Spanish monarchs, from Philippe II to Philippe IV.

4) Portuguese Fidalgos were Aristocrats, an important part of the ruling class in Portugal and in the overseas Empire in which Goa was a colony. Goa is an Indian city that was the capital of the Portuguese empire in the Asia Pacific Region from 1510 until 1961.

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