

ABSTRACTS

Liampó in Chinese-Portuguese Relations Between 1524 and 1541 and the Pêro de Faria Porringer

The “Porringer of Pêro de Faria, from 1541” helps in reconstituting Sino-Portuguese relations (even Sino-Japanese-Portuguese relations between 1524 and 1541) in and through Liampó. The years 1521/1522 to 1540 are a lesser-known period, with no systematic documentation either in Portuguese or Chinese records. It was under these circumstances that the Chinese porcelain, inscribed with the year 1541, was commissioned during the second mandate of Pêro de Faria. Three pieces are known to survive, but this paper focuses on the one in Rainha D. Leonor Museum in Beja, an extremely rare, perhaps unique piece, which features in exhibition catalogues on the Portuguese discoveries and Sino-Portuguese relations. This “blue and white” piece, which came from Jingdezhen, the so-called “porcelain capital” of China, proves that between 1521 and 1540 non-official commercial trading took place between Portuguese India and the south coast of China. It is noted that Portuguese was the first Western language to be inscribed in Chinese porcelain, although there are several earlier pieces adorned with Sanskrit, Arab, Tibetan and other languages. [Authors: Jin Guo Ping e Wu Zhiliang, pp. 7-19]

Gifts and Gift-giving in Portuguese-Indonesian Diplomatic Relations

This interpretative essay discusses diplomatic relations between Portugal and the pre-colonial state systems of the Indonesian Archipelago and the role of gifts and gift-giving in those exchanges in the 16th and 17th centuries. There is relatively little literature written on the specific topic of gifts and gift-giving or the range of cross-cultural issues that its examination generates. The preliminary and suggestive findings that are advanced in this article are based upon an examination of Portuguese and Indian archival sources, published documentation, first-hand accounts, and secondary

literature. This topic is approached on several levels, the first of which is heuristic. It characterizes in general the frequency, purpose, and outcome of the gift-giving and the gifts that were involved in the official and informal Portuguese diplomatic missions to the region over the period. The second is more specific, but broader and conceptual in its implications. It discusses the practical and symbolic nature of these exchanges by commenting upon the political and practical ramifications, as well as the cosmological significance and symbolism of the gifts and the gift-giving to Indonesian rulers and their material culture. While the focus of this essay is on Portuguese diplomatic missions—their gifts and gift-giving—an effort is made to strike a balance between the Portuguese and Indonesian perspectives. [Author: George Bryan Souza, pp. 20-32]

Ships, Goods and Packaging on the Macao-Nagasaki Route

One of the most interesting consequences of the Portuguese encounter with Japan was that it led to Japanese art production with a Western influence, including the famous *namban* screens produced by the Kano school, of which around sixty samples have survived intact. These folding screens repeatedly depict, in fine detail, the arrival of the large Portuguese ship at Nagasaki and the disembarkation of the colourful and multicultural crew, with a myriad of boxes, pots, chests and packages in tow, which contained all sorts of new and exotic products brought by the newly-arrived Europeans. This work compares all these colourful and elaborate containers (based on some screens in Portugal) with manifests that the Portuguese transported from Macao to Japan on board their ships. This modest contribution towards a new perspective on the well-known Japanese works of art includes informative texts that put into context the arrival of the Portuguese in Japan and the wide-ranging aspects of the trading relations that developed throughout what has become known as Japan's Christian century. [Author: Rui Manuel Loureiro, pp. 33-51]

Macao: Essential Centre for the Dissemination of Chinese Tastes and Aesthetics in Europe and Brazil

This article presents some issues relating to the impact of Chinese influence on the everyday life of educated European and colonial society, particularly in Brazil, through the trading of precious Chinese products from the 16th to the 18th centuries. When, how and what were the agents responsible for the dissemination in Europe of Chinese fashion and Asian exoticism in clothing, in interior decoration, or exterior decoration, namely through the oriental architectural forms or the redesigning of gardens? Thanks to the discovery of the Cape of Good Hope route and its extension into the China seas, the Portuguese began to sell an immense array of precious Chinese products in Europe (silks, porcelains, jewels, medicinal products, etc). The city of Macao was the only official gateway for European commerce with China until the opening of Canton to foreign trade in 1683. How did Portuguese and European trading in Chinese products influence a new taste in the mentality of the elites, both in Europe and its colonies? This influence had many different facets and affected several cultural genres, from painting to architecture, from furniture to gardening, and was labelled *chinoiserie*. The phenomenon has led us to a review of the traditional *chinoiserie* period, so as to incorporate the 16th century as the first period of the diffusion of Chinese culture in Europe and America in the Modern Era. This period of Portuguese contacts can be further divided into two phases: before and after the foundation of Macao. [Author: Rui d'Ávila Lourido, pp. 52-70]

The Peony Pavilion. A Crossroads of East-West and South-North

The visit of Tang Xianzu (1550-1616) to Macau is arguably responsible for the east-west, south-north dynamics of the play *Mudan Ting* (*The Peony Pavilion*), which was completed in 1598. Being a contemporary of William Shakespeare (1564-1616) on the other

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part of the world, Tang Xianzu is considered the most gifted playwright in Ming-dynasty China and one of the greatest dramatists in the history of Chinese literature. When he was demoted to a clerk in Guangdong province, he had a chance to visit Macao in 1591. He deftly incorporated his “southern” experience, and particularly his impression of Macao, into *The Peony Pavilion*. In Scene 21, “An Audience with the Envoy”, Macao is described as a place full of wonderful treasures. Notably, the play weaves together a Western enclave and the Eastern “Middle Kingdom” in a holistic way. This play is a fantastically eccentric love story about Du Linjiang, the daughter of a magistrate in Nan’an, Jiangxi province, and Liu Mengmei, an intelligent scholar in Guangdong province. Tang Xianzu thus traverses the geography, plotting an exogamic marriage between a southerner and a northerner in China. Not only does the play focus on an eerily passionate love, it also depicts a crossroads of east-west and south-north.

[Author: Christina Miu Bing Cheng, pp. 71-89]

Macao in English Literature

Macao was first represented in English writings in the 16th century, in travel accounts such as those of Richard Hakluyt. This phenomenon accentuated in English novels after the founding of Hong Kong (1841), and especially in the 20th century. The realistic images of the Cidade do Santo Nome de Deus de Macau which appear in Anglophone literature are similar to the extra-textual references that the informed reader would recognise as belonging specifically to this picturesque historical space. This is unveiled in the analysis of these literary texts based on historical documentation and numerous travel logs, enabling the study both of the fictionalisation of the Anglo-Portuguese and Portuguese-American relations, as well as the Anglophone presence in South China between the 17th and 20th centuries, and the inter-relation between History and Literature with regard to the literary representation of Macao in the English language literature.

[Autor: Rogério Miguel Puga, pp. 90-105]

A Probe into Macao’s Political Economy and Trade Relations during the Mid-Qianlong/Pombaline Period

Following up on a lead by a Macao historian, this paper examines a set of registers of *riscos*—described as “insurance-cum-loan advancement”—and other published documents to reveal aspects of Macao’s commercial ties during the brief ascendancy of the Marquis de Pombal in Portugal, which overlapped with the mid-Qianlong period of the Qing dynasty in China. This investigation brings to light a number of details about the destinations of commercial voyages from Macao, the loans that underwrote these voyages, and some of the personages associated with them. A second objective of the paper is to place these commercial activities within the contexts of the political situation in Portugal and China, and the broader security environment in which the trade network developed.

The paper also probes the question of how, in the far-from-perfect conditions of the pre-modern world, non-market considerations sometimes played a larger role in shaping the direction of this trade than did rational economic ones. Given the current economic resurgence of China, Macao, this city in the name of God, can perhaps draw inspiration from a period in which it had a special heritage from Portugal, and a unique relationship with China, and in so doing forge its own path towards survival and a new role in the 21st century

[Author: Teddy Sim, pp. 106-120]

Dutch Strategies and the *Estado da Índia*

The Dutch actions in Asia were governed by a mixture of business and warfare strategies. This paper analyses how VOC objectives and strategies became intermingled, where they failed and when and where they became successful. Rather than trying to control the freight traffic, as the Portuguese did with their royal and concession voyages and their *cartaz* system, the Dutch went directly to the primary sources of supply and tried to enforce purchase monopolies. Warfare and privateering, which was seen as a legal means of warfare, against the Iberians were the means thereto and were initially strongly supported by the States-General

of the United Provinces. To establish these monopolies, the Dutch had to wage war not only against the Portuguese and Spaniards but also against indigenous populations. By 1621 the population of the Banda Islands was almost extinguished and it was replaced by Dutch free burghers and Chinese labour. Access to the cinnamon trade in Galle was achieved in 1640, but it took the defeat of Macassar in 1647 to get control over the Moluccan spice trade. It took some fifty years of warfare and thereafter thirty years of diplomacy to acquire free access to the trade in China. In contrast to direct Luso-Dutch confrontations in Asia, until 1636 the impact of Dutch aggression on the trade of the *Estado*, the *Carreira da Índia* or even the Portuguese merchants was limited. Of far greater consequence were the political shifts in the Far East and the Dutch ‘diplomatic’ intrusion where the Dutch merchant-sailors could gain the sympathy which the Portuguese had lost. As in every organisation, the VOC had its business minded strategists and its warlike ‘empire builders’ like Governors-General Jan Pietersz. Coen, António van Diemen and Rijckloff van Goens – whom where essential to the VOC success in its endeavours.

[Author: Ernst van Veen, pp. 121-131]

Father Álvaro Semedo and his *History of that Great and Renowned Monarchy of China*

Álvaro Semedo, known in China as Xie Wulu, and later as Zeng Dezhao, was a Portuguese Jesuit and one of the pioneers of Western Sinology. He lived in China for over thirty years. During his time in China he kept close contact with all Chinese social levels and familiarised himself with the country’s cultural practices. Between 1637 and 1640, he wrote a well-informed work on Chinese life entitled *History of that Great and Renowned Monarchy of China*, which was translated into many other languages. This text describes the life of Father Álvaro Semedo and his extensive report which deals with all the cultural aspects of Ming dynasty China, recalling the important historical contribution of Father Álvaro Semedo in the process of getting to know and disclosing the Chinese culture to the Western world in the 17th century.

[Author: Zhang Minfen, pp. 132-140]