

RESUMOS

ABSTRACTS

ICAS 8 and the Rise of Asia

This introduction highlights the theoretical significance of Asia in advancing a more pluralistic and less hegemonic understanding of humanity. It discusses the prospect and obstacles in the process, and underlines the role of ICAS 8 in such endeavour. [Author: Tak-Wing Ngo, pp. 6-11]

Asia is Rising—But Where is it Going? Thoughts on an Emergent Discourse

The article addresses a number of questions thrown up by the discourse of ‘Asia rising’, and offers critical reflections not only on the rise of Asia but also the discourse of ‘the rise’. It begins with the recognition that development has brought about significant transformation in a number of Asian societies, in inter-state relations across Asia, and in the geopolitical map of the world. The hype over ‘the rise of Asia’, however, disguises no less urgent problems of unequal development within and between societies, effective political marginality or marginalisation of significant populations, transfer of material and intellectual resources away from local needs to global transactions, environmental destruction, pressure on resources, ethnic conflict, cultural disorientation and incoherence and critical inter-state conflict. These problems are widely recognised but more often than not swept under the rug as distortions left over from the past, with the promise of immanent resolution once the current crisis is over and the wrinkles have been ironed away. The author suggests to the contrary that they are products of incorporation within the global capitalist system, or have been exacerbated by it, and their entanglements are not just national or ‘Asian’ but global. Despite immediate benefits it has brought, development through incorporation in neoliberal global capitalism has launched these societies on paths that are no more sustainable in ‘Asia’ than elsewhere. [Author: Arif Dirlik, pp. 12-31]

The International and the Macao Harbour Project of 1922-1927

The city of Macao, its Governor Artur Tamagnini Barbosa and his brother João, along with General Gomes da Costa and Dr. Rodrigo Rodrigues, were playing a much larger role in global political movements than has heretofore been reported. This was a role that clearly linked revolutionary change in Portugal to developments in Macao and in South China. General Gomes da Costa and Dr. Rodrigues represented opposite ends of the Portuguese political perspective when they were both assigned to Macao from 1922 to 1924. Rodrigues came as Governor; Gomes da Costa came as head of a military mission to the Far East. Rodrigues arrived to facilitate the construction of Macao’s Outer Harbour project at the same time Sun Yat Sen was building the KMT and the Revolutionary army in Canton with the assistance of the Comintern. General Gomes da Costa would return to Portugal in May 1924 and within 24 months would lead the legendary coup of 28 May 1926 that would overthrow the 1st Portuguese Republic and usher in 48 years of single party rule under Salazar. This paper explores why these two political adversaries were sent to Macao in the same year. Dr. Rodrigo Rodrigues, a long-term scion of the leftist Democratic Party of Afonso Costa, had been head of the Portuguese penal system as the new Republican government implemented a vicious anti-clerical and anti-monarchist campaign following its October 1910 coup d’état. After the military coup by General Gomes in May 1926, Rodrigues would be sidelined from any government post, and with the advent of Salazar in 1928 would never again hold governmental office. He would, however, continue to publish opinions and articles in the Portuguese language press of Macao until his death in the early 1960s. [Author: Paul B. Spooner, pp. 32-43]

Clandestinity and Control: The Macao Congress of the Indochina Communist Party (27-31 March 1935)

Undoubtedly clandestine organisations have a long history in Macao if we think of proto-Republicans and Masonics in the age of monarchy, guilds and triads in the Chinese tradition, and the subject of this paper, underground communists, not even Chinese, but Vietnamese. Just as clandestinity might be defined as the quality or state of secrecy or furtiveness in evading control or surveillance in order to accomplish sometimes illicit goals, so late colonial Macao offered a liminal space. Apparently unknown to the Portuguese authorities, Vietnamese communists chose this location to host the landmark first national conference of the newly-formed Indochinese Communist Party bringing to Macao a veritable Who’s Who of first generation Vietnamese and ethnic minority communist leaders. Yet, notwithstanding the clandestine character of the underground organisation, codes of secrecy, use of aliases, etc., they were compromised and penetrated, not by the Salazarist authorities but by the French. This article, accordingly, seeks to offer some home truths on clandestinity as a trope, clandestine organisations in late colonial Macao, the transient connection between Vietnam and Macao as signalled by the gathering of conference delegates, the still contemporary question of extradition of political cases, and the Macao Congress of the Indochina Communist Party itself. [Author: Geoffrey C. Gunn, pp. 44-57]

Macao’s Identity, Chinese and Other Groups. A Decade after the Return to China

Identity is a key concept in the 21st century. The Macao Special Administration of China (MSAR) has a unique identity. Based on long research between 1995 and 2012, the definition of the identity of Macao Chinese and other MSAR’s residents is a model to make understandable a complex social and economic reality based on 500 years’

history. Macao Chinese speak Cantonese, an unavoidable social fact. In the MSAR, to deal with the complex reality of Cantonese, *Putonghua* and the traditional ‘Chinese characters’ we have only two words ‘Chinese language’ in the Basic Law (I-9). However, we cannot deny the importance of Cantonese. This Basic Law of Macao is a constitutional law and in particular its ‘way of life’ is the basis of the ‘legal’ identity (I-5). Cantonese is a part of it. The fashionable Cantonese opera constitutes another ‘matrix’. In March 2013 the Jiangmen Cantonese Opera Troupe went to Macao. Portuguese, an official language, tries to find a linguistic space between English and Putonghua, Brazil and the Lusophone world supports it. Both Portuguese and Chinese are official languages. However, except during non-Chinese official ceremonies and, for example, to get a job or a university degree, Portuguese is not really promoted in the MSAR. The MSAR concept of ‘Chineseness’ dominates the identity, but the Basic Law is the constitutional law of Macao. There are indeed some cultural differences, but following 5,000 years of history to be ‘Chinese’ means something concerning identity, society and culture. Before any other cultural trait, the Chinese residents in the MSAR have an identity given by the ‘Chinese language’. The ‘way of life’ of the Basic Law (I-5), the economy and permanent residents, are part of the ‘legal’ framework of the MSAR. However, social change plays an important role [Author: Jean A. Berlie, pp. 58-71]

The Conflict and Merging between Eastern and Western Cultures from the Perspective of the Christian Art in Macao

This article attempts to elaborate the Sino-Western Fine Arts exchanges phenomenon due to the introduction of Christian art into Macao during the 16-17th century from different perspectives and approaches, and focuses on the impact and significance of the integration of different nations and cultures. At the very beginning, western art was introduced into China through the Christian art, which has

its special form of expression and language. The process from input to localisation to output of Macao’s art can also be considered the process of contact, conflict, and merging between Eastern and Western Art. The Christian art in Macao not only inherits the tradition of Western Christian art, but also combines the features of Chinese culture and painting, and meanwhile is influenced by other Asian cultures. Macao’s early fine arts play an important role in the communication and integration between Chinese and Western cultures through the absorption and creation of Christian works of art. [Author: Lan Wang, pp. 72-78]

The French as Architectural Trendsetters in Canton, 1767-1820

In the 18th century, France exerted a cultural influence that spread well beyond the nation’s borders. Beginning in the late 1760s, this influence also extended to a stretch of riverfront at Canton (Guangzhou). Here, in what was already a thriving commercial district outside the city walls, a number of buildings were rented out to (and sometimes later owned by) members of the international trading community, including employees of the various European East India companies. The buildings, which were owned by a group of Chinese traders known as hong merchants, provided not only office and warehouse space, but also accommodations. But the hong was far more than just a useful building. As the most visible symbol of a nation’s presence at Canton, it became the face of that nation in China—and its façade an outward expression of national success in the highly competitive Canton trade. In the late 1760s, the French carried out the first of a series of renovations to the façade of their hong. The renovations, which initially made their hong visually distinctive, were soon being emulated by a number of other nations. Yet not only were the French style leaders; they also served as architectural go-betweens, especially in the early years, for their renovations combined elements

of Cantonese vernacular architecture with those of European origin. [Author: Susan E. Schopp, pp. 79-87]

The Image of Woman as a Reflection of Change in China

The image of women in Chinese art has substantially changed since it first became the embodiment of desire at the end of the 19th century, if not somewhat earlier, when the Confucian proscription against the sensual portrayal of women weakened. By the mid-20th century the image of women reflected the artistic agenda determined by the state to demonstrate the success of their social policies. Later male artists used the female figure to express more personal feelings; first to express optimism for the future and then to represent disappointment in the numerous problems associated with the rapid march to capitalism, the destruction of nature, and native culture and ethical responsibilities. Women in China’s contemporary society are still limited by patriarchal values established under Confucianism. Few women have achieved ascendance in business or politics, and the female population is decreasing, thanks to the practice of selective abortion. Their situation is reflected in the limited role they play in the art world—whether exhibiting in the upper echelons of museums and galleries or in running the various art institutions. Perhaps it is this marginality and their fragility that inspires the male artists to use women as an image to express their hopes, dreams and disappointments. An inquiry into the portrayal of women by women reveals more down to earth renderings of the female body, in comparison to the uniformly glamorous images made by male artists. These also reveal female artists’ engagement in the struggle of self-investigation through the means of the self-portrait. [Author: Patricia Eichenbaum Karetzky, pp. 88-95]

Contesting the Levels of Il/legality of Urban Art Images in China

A growing number of people around the globe regard a city as a huge canvas and aim to enliven the monochromic scenery.

ABSTRACTS

RESUMOS

INDEX Nos. 41-44

Since the mid-1990s this continuously changing visual phenomenon has gradually left its mark on the walls of major Chinese cities. Although illegal creation is still the core value for the majority of the creators of urban art images in China—especially for the representatives of ‘old school graffiti’—the perceptions of illegality are clearly contested through a variety of legal and semi-il/legal activities by the creators, citizens and officials alike. Through a selected number of recent examples from Beijing, Shanghai, Hong Kong, Macao and Shenzhen, I examine in this article how the levels of legal, semi-legal, semi-illegal and illegal urban art images depend on the interaction of four variables, namely the format and the content of the urban art images, the behaviour of the creator and the physical site in question. Based on intensive fieldwork periods since 2006, which have enabled me to document the scenes with thousands of photographs, observe events and activities in person and follow them up through repeated meetings and in-depth interviews with various actors of the urban art scene, the aim is to elucidate what kind of impact these four variables have in this complex negotiation process of il/legality.
[Author: Minna Valjakka, pp. 96-117]

Printing Technology and the Transfer of Knowledge: The Cultural Nexus of Power in Early 20th-century East Asia
Recent scholarship has shown that East Asian print capitalism in the early 20th century was facilitated by a creative mixing of foreign and local cultures, and was disseminated through a regional web of knowledge circulation. More significantly, East Asian print capitalism was tied to (and in some cases, a result of) the expansion of the reader market where the demands for printed texts increased by leaps and bounds due to social and political changes. To elucidate the complexity of technology transfer in early 20th-century East Asia, this essay focuses on two Chinese presses in Shanghai: The Press for the Association

for the Preservation of National Learning (*Guoxue baocunhui yinshua suo* 1905-1911) and the Commercial Press (*Shangwu yinshuguan* 1897-present). In the early 20th century, the former made profit by reprinting ancient books and artworks, and the latter became the largest textbook publisher in the country. In both cases, the Western mechanised printing technology allowed the publishers to produce large numbers of books, journals, and texts at lightning speed. Together, they demonstrated the broad range of audience that the modern Chinese presses served as the Chinese society became more fluid and diverse at the end of the imperial period. Above all, they showed the importance of the East Asian web of knowledge circulation when both presses relied on Japanese technology to improve the quality of reproducing texts.
[Author: Tze-ki Hon, pp. 118-126]

Faith and Charity: The Christian Disaster Management in South China
A good measure of a community’s strength is its ability to handle crises. This was particularly true for the Chaozhou-speaking Christians in northeast Guangdong Province during the 1920s. This article examines how Chaozhou Baptists and Presbyterians employed socio-religious resources to cope with the devastating effects of a typhoon on 2 August 1922. The Christian disaster management was a large-scale, multi-layered operation that mobilised large numbers of foreign missionaries, native church leaders, mission schoolteachers and students, and local congregants to rebuild stricken communities and to fill the institutional void left by a weak state in the early Republican era.
[Author: Joseph Tse-Hei Lee, pp. 127-138]

Timorese Chinese and Chinese in East Timor
In the 14th century, in coastal regions of the Island of Timor, Chinese were among the first who were interested in trading the rich sandalwood from Timor. In Dili, more than five centuries later, the Guandi Pagoda and the Chinese

Cemetery (*Cina Rate* in Tetum)—in the Audian suburb—stand as historical reminders of the key presence of Hakka Chinese in East Timor. To attest to the evolution of education in Chinese it is enough to mention that in the 1980s the Chinese Secondary School of Dili was active. This public school is famous because it is currently an important voting station in Dili; however, the Chinese language is not taught there anymore. This article presents briefly my research on the Hakka Chinese of East Timor—mainly from Eastern Guangdong Province—and other Han Chinese who came later after the year 2000. It will explain why so many Chinese came to East Timor (official name Timor Lorosae) to develop their entrepreneurial talent.
[Author: Jean A. Berlie, pp. 139-144]

AKIKO Sugiyama
Macao’s Two Opera Seasons in 1833 and 1865: A Study of Travelling Musicians and Maritime Connections in the 19th-Century World
澳门1833年及1865年的两个歌剧节：19世纪旅行音乐家和海路交往研究
N.º 42, Março/March 2013, pp. 140-150

ALVES, Ana Cristina
A Necessidade de Harmonia no Oriente Confucionista e no Ocidente Leibniziano
东方孔学与西方莱布尼兹学之中所需的和谐
N.º 41, Janeiro/January 2013, pp. 76-90

ARESTA, António
A China no Pensamento de José da Costa Nunes
高若瑟对中国的看法
N.º 41, Janeiro/January 2013, pp. 124-150

AZEVEDO, Cândido
Um Olhar sobre Uma Época: Prazeres e Lazeres em Macau nas Primeiras Décadas doSéculo XX
对一个年代的观察：二十年代初澳门的娱乐与消遣
N.º 43, Julho/July 2013, pp. 110-121

BAPTISTA, António Rodrigues
Francisco Vieira de Figueiredo: Um “Fidalgo” no Extremo Oriente
远东的“贵族”：弗朗西斯科·维埃拉·德·费盖雷多
N.º 41, Janeiro/January 2013, pp. 21-54

CHEN Fangze
A Textual Research on Japanese Grammar Published in Macao during the 17th Century: Features and Linguistic Outlook of the *Arte Breve da Lingoa lapoa*
十七世纪在澳门出版的日语语法《日本小文典》的功能和语言观
N.º 43, Julho/July 2013, pp. 52-58

COLLA, Elisabetta
‘Inked-food’: Tasting Macao Through A-Cheng’s Water-painted Caricature
透过亚正的水墨漫画品味澳门
N.º 43, Julho/July 2013, pp. 122-133

COUTO, Dejanirah
On the Threshold of Japan: Gaspar do Amaral, the ‘Jesuit Network’ and the

Contribution of the Japanese Mission and the Japanese Diaspora to the Deployment and in the Settlement of the Jesuit Mission in Tun Kim
卡斯巴尔·多·阿马拉尔以及日本传教团对耶稣会传教团在越南的设立和的贡献
N.º 44, Outubro/October 2013, pp. 108-121

DIAS, Ana Paula
José Eduardo Agualusa e Luís Cardoso em Macau: Algumas Reflexões sobre a Lusofonia
若泽·艾杜阿尔多·阿瓜路萨和路易斯·卡尔多索：对葡语世界的一些反思
N.º 44, Outubro/October 2013, pp. 69-76

DIAS, Fernanda
Peito Grande, Ancas Largas: Notas de Leitura
《丰乳肥臀》阅读笔记
N.º 44, Outubro/October 2013, pp. 21-33

ESCALEIRA, Maria de Lurdes N.
Deolinda da Conceição: No Centenário do seu Nascimento
写在江道莲诞辰百年纪念之际
N.º 43, Julho/July 2013, pp. 6-21

FAVA, Fernando Mendonça
Ecos e Influências da Primeira República Portuguesa em Macau
葡萄牙第一共和国在澳门的反响和影响
N.º 42, Março/March 2013, pp. 94-104

FAVA, Fernando Mendonça
Victor Hugo de Azevedo Coutinho: Um Republicano Nascido em Macau
维克托·雨果·库迪尼奥：在澳门出生的共和制倡导者
N.º 41, Janeiro/January 2013, pp. 110-123

FRISON, Daniele
Carlo Spinola and His Attempts to get to the Índias
加路士·斯皮诺拉为到达印度所作的尝试
N.º 44, Outubro/October 2013, pp. 86-107

GAGO, Dora Nunes
Pelos Trilhos da História: Imagens da Cultura Chinesa em *A Quinta Essência* de Agustina Bessa-Luís

历史留踪：阿古斯蒂纳·贝萨路易斯小说《第五质》中的中国文化图像
N.º 42, Março/March 2013, pp. 133-139

HO, Vincent
Reversed Gaze from Southeast Pacific Region: Macao in Anglophone Newspapers
变形记：东南太平洋国家英语报纸中的澳门
N.º 41, Janeiro/January 2013, pp. 55-61

IOOSS, Filomena
A Língua Secreta da Carta de Lu Si-Yuan em *Nocturno em Macau*
《澳门夜曲》中卢思源书信的秘语
N.º 44, Outubro/October 2013, pp. 34-43

JATOBÁ, Júlio Reis
The Translatability of Chinese Poetry to Portuguese and western Languages
中国诗歌译成葡文及其他西文的可译性
N.º 44, Outubro/October 2013, pp. 77-85

JOÃO, Fernando Manuel Margarido
Macao, Cidade Multicultural? Marcas de Multiculturalidade em *Os Dores* de Henrique de Senna Fernandes
澳门·多元文化之城？飞历奇小说《朵斯姑娘》中的多元文化印迹
N.º 44, Outubro/October 2013, pp. 44-57

LARKOSH, Christopher
On Returning to Macao, Greater China, and the Making of Contemporary Postcolonial Narratives
重返澳门·更强大的中国·以及当代后殖民叙事
N.º 41, Janeiro/January 2013, pp. 69-75

LOBATO, Manuel
Sultans, Rajas, *Sangaji* and *Khimalaba*: Culture and Power in the Maluku Islands
According to the Early Portuguese and Spanish Sources
早期葡萄牙和西班牙原始资料有关马鲁古群岛文化与权力的记载
N.º 42, Março/March 2013, pp. 42-59

MANSO, Maria de Deus Beites
Missionários ou Ricos Mercadores? O Comércio da Seda entre o Japão e Macau nos Séculos XVI e XVII
他们是传教士还是商人？16-17世纪日本与澳门之间的丝绸贸易
N.º 42, Março/March 2013, pp. 105-113

ÍNDICE N.ºs 41-44

MATEUS, Victor Oliveira
O Oriente e o Silêncio na Poesia de Rui Rocha
罗世贤诗句中的东方与寂静
N.º 44, Outubro/October 2013, pp. 58-63

MING K. Chan
The Luso-Macao Dimensions of Sun Yat Sen’s Modern Chinese Revolution
葡澳在孙中山现代革命中的作用
N.º 41, Janeiro/January 2013, pp. 91-109

MO Yan
De Pernas para o Ar
倒立
N.º 44, Outubro/October 2013, pp. 6-11

MONTEIRO, Anabela Nunes
Subsídios para o Estudo da Embaixada de Manuel de Saldanha a Pequim (1668-1670): Cartas e Outros Documentos no Historical Archives of Goa
曼努埃尔·萨达尼亚出使北京 (1668-1670)研究：存于果阿历史档案馆的信函及其他资料
N.º 42, Março/March 2013, pp. 60-64

MOURÃO, Isabel Augusta Tavares
Aspectos da Missão Jesuíta da Cochinchina (em Terras do Vietname)
科钦支那 (越南) 的耶稣会传教团概况
N.º 42, Março/March 2013, pp. 114-124

PEREIRA, Jorge Torres
Interacção entre Historiadores e Diplomatas no Objectivo Comum de Aumentar o Conhecimento das Relações entre Portugal e a Ásia do Sudeste
加强葡萄牙与东南亚国家的相互了解：历史学家与外交家的互动
N.º 42, Março/March 2013, pp. 125-132

PINHEIRO, Francisco Vizeu, Denise Lu Dan, Fiona Qi, Fiona Tang
The Matter of the Size and the Size of the Matter in Ming China and Portuguese D’ Avis Maritime Expeditions: A Comparative Analysis of the Mission and Consequences of Zheng He and Vasco da Gama Fleets
明代中国和葡萄牙阿维什王朝海上探险：郑和和达伽马船队航海成果的比较分析
N.º 42, Março/March 2013, pp. 20-41

PINHEIRO, Francisco Vizeu, Ian Chaplin, Wu Yao, Zhu Rong, Shen Shiping
The Development of Malacca and Macao as Portuguese Ports and the Imperative for Preserving Maritime Cultural Heritage
澳门及马六甲作为葡萄牙港口的发展以及保护海洋文化遗产的必要性比较研究
N.º 43, Julho/July 2013, pp. 134-150

PINTO, Paulo Jorge de Sousa
Chinchéus and *Sangleys*: Ten Remarks on the Chinese Presence in Melaka and Manila (16th-17th Centuries)
福建商人和生理人：关于中国在马六甲和马尼拉存在的十个评注 (16-17 世纪)
N.º 43, Julho/July 2013, pp. 59-69

PUGA, Rogério Miguel
O Hotel-Casino Lisboa no Imaginário Literário em Torno de Macau: Diálogos Intertextuais entre a Crónica Literária “Hotel Lisboa”, de Clara Ferreira Alves (1999), e a Escrita de Viagens Anglófona do Século XX
有关澳门葡京酒店的文学幻想：克拉拉·阿尔维斯 (1999) 的文学随笔与二十世纪英国游记间的互文性对话
N.º 43, Julho/July 2013, pp. 30-43

QIU Huadong
Mo Yan: Um Intelectual do Campo, da Terra Natal e do Mundo
故乡\世界与大地的读书人/莫言论
N.º 44, Outubro/October 2013, pp. 12-20

SARMENTO, Clara
Ecos do Oriente em “Lapis Lazuli” de W. B. Yeats
叶慈诗作《天青石雕》中的东方回声
N.º 43, Julho/July 2013, pp. 44-51

SARMENTO, Clara
Mares da Língua Portuguesa: O ‘Poema do Mar’ de Jorge Barbosa
若热·巴波萨的《海之诗》
N.º 44, Outubro/October 2013, pp. 64-68

SEABRA, Leonor Diaz de
Portuguese *Feitoria* of Bangkok: An Overview (19th Century)
曼谷的葡萄牙贸易货栈概述(19世纪)
N.º 42, Março/March 2013, pp. 75-93

SIMAS, Mónica
Trauma e Memória nos Contos de Deolinda da Conceição
江道莲小说中的创伤与回忆
N.º 43, Julho/July 2013, pp. 22-29

SOUSA, Ivo Carneiro de
The First French in Macao: The Jesuit Alexandre de Rhodes (1591/93-1660)
来到澳门的第一位法国人：耶稣会传教士亚历山大·罗德 (1591/93-1660)
N.º 44, Outubro/October 2013, pp. 122-144

SOUSA, Ivo Carneiro de
The First Portuguese Maps of China in Francisco Rodrigues’ Book and Atlas (c.1512)
佛朗西斯·罗德里杰斯的《书》和《地图集》(C .1512)：葡萄牙最早的中国地图
N.º 41, Janeiro/January 2013, pp. 6-20

SOUSA, Lúcio de
A Presença Judaica em Macau, Nagasáqui e Manila no Século XVI: O Caso Ruy Perez
16世纪在澳门、长崎和马尼拉的犹太人：鲁伊·佩雷兹个案
N.º 43, v 2013, pp. 70-91

SPOONER, Paul B.
Geopolitical Lens: The Turkish Invasions of Europe and the Portuguese Expansion to Asia
从地缘政治看土耳其入侵欧洲和葡萄牙在亚洲的扩张
N.º 42, Março/March 2013, pp. 7-19

VAN DYKE, Paul A.
The Shopping Streets in the Foreign Quarter at Canton 1760-1843
1760至1843年广东外国人居住区的商业街
N.º 43, Julho/July 2013, pp. 92-109

YAO Jingming
Duplo Olhar de Eça de Queirós sobre a China
艾萨·德·克罗兹对中国的双重看法
N.º 41, Janeiro/January 2013, pp. 62-68

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