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conhecido como o *Livro das Mutações*. Depois de receber, das mãos do Pe. Joaquim Guerra, a sua tradução e de ter tido contacto com outras conhecidas traduções e convivência com a arte chinesa nas ruas do Bazar e nos museus de Arte Antiga de Macau, a autora começou a re-imaginar o livro com os seus cantos de colheitas, caçadas, relatos de migrações, de guerreiros e de imperadores. Quando recebeu a versão do mestre taoista Wu Jyh Cherng, única directa do chinês para o português, reordenou os seus textos e reexaminou as qualidades imagéticas, fruto de uma aliança entre as suas visões de poetisa e a constante atenção e fascínio pela arte dos primórdios da história da China, os seus jades, as suas cerâmicas pintadas, os seus bronzes, os seus artefactos cerimoniais. *O Sol, a Lua e a Via do Fio de Seda* é uma obra única, nas fronteiras da sinologia que se desenvolveu em Macau, das teias da difícil arte de traduzir uma língua ideográfica para uma língua vernácula e do devir criativo que este clássico chinês tem inspirado ao longo do tempo. Este trabalho procura identificar os limites dessa transcrição poética, as suas fontes e as principais chaves de tradução aplicadas. [Autora: Mónica Simas, pp. 56-61]

A Tradução Engenhosa de Joaquim Guerra: O Caso de *Analectos* VII, 11
Neste artigo procuramos examinar a tradução da passagem VII, 11 dos *Analectos* de Confúcio, feita pelo jesuíta Joaquim A. de Jesus Guerra, o mais importante sinólogo português da sua geração. Nessa passagem podemos observar toda a engenhosidade e agudeza do método de tradução de Joaquim Guerra. [Autor: António José Bezerra de Menezes Jr., pp. 62-72]

A Origem do Alfabeto Fonético Chinês
Este estudo teve como ponto de partida as seguintes questões em torno da romanização do alfabeto chinês: Como surgiu o alfabeto romanizado chinês? Quem foi (ou quais foram) o(s) responsável(is) pela sua criação e utilização? Em que época e porquê? Assim, reunindo e analisando dados históricos sobre a romanização do mandarim

e traduzindo textos referentes ao assunto foi possível levantar informações sobre a influência ocidental na forma de transcrição adoptada na China contemporânea, o que nos remete aos prováveis precursores de um sistema cujo benefício tem sido proporcionar a base de contacto dos chineses com as línguas ocidentais e facilitar o estudo do mandarim aos ocidentais. Logo, esta pesquisa teve contacto com os estudiosos Michele Ruggieri e Matteo Ricci, os quais produziram o primeiro dicionário Português-Chinês com exemplos do que pode ter dado origem ao *Hanyu pinyin*. [Autor: Rogério Fernandes de Macedo, pp. 73-88]

Macau: A Face Multicultural da China
Por toda a Ásia, as línguas em contacto e o fenómeno do bilinguismo estão presentes. Macau, porém, apresenta um recorte linguístico-cultural distinto dos outros países e de qualquer outra cidade portuária da China. Com efeito, em 2011, o Presidente do Instituto Cultural de Macau, Guilherme Ung Vai Meng, salientava, em conferência de imprensa a propósito da promoção de um mega desfile cultural por ocasião das comemorações do 12.º aniversário da RAEM, que Macau era “uma cidade de cultura aberta”, “que apresenta uma mestiçagem de características ocidentais e orientais”, patentes “nas construções, gastronomia, hábitos locais, línguas e religião”. O encontro entre Portugal e a China é assinalado pela chegada do explorador Jorge Álvares à ilha de Lintin, em 1513. A cultura e o território chineses foram documentados por diversos historiadores, cartógrafos e missionários, deixando sólido rasto na literatura e na historiografia portuguesas. E Macau, território multiétnico a partir da sua formação, foi desde cedo um referente geográfico-cultural que serviu de pano de fundo para a génese de inúmeros textos ficcionais, históricos e etnográficos. Este artigo centra-se na produção literária em língua portuguesa, chinesa e, mais recentemente, inglesa como fruto dessa mestiçagem e traça uma breve resenha do que foi escrito nas línguas portuguesa

e chinesa entre o século xvi e a actualidade, não ignorando o papel preponderante que o inglês tem vindo a assumir entre as novas gerações de escritores do século xxi. [Autora: Ana Paula Dias, pp. 89-98]

Global Books Anthology: As Edições Limitadas de Gervais Jassaud de Autores Anglófonos
Por mais de 30 anos Gervais Jassaud produziu belíssimas edições limitadas – designadas por livros de Geração Colectiva (Collectif Génération) – interligando artistas e escritores de todo o mundo. Esta antologia é dedicada aos livros que compilou com autores anglófonos e testemunha o permanente interesse do editor pela poesia de língua inglesa (em particular a americana). A antologia engloba poemas de John Ashbery, Charles Bernstein, Régis Bonvicino, Mónica de la Torre, Yao Feng, Peter Gizzi, Vincent Katz, Jerome Rothenberg, Raphael Rubinstein, Ko Un and John Yau. Os poemas são ilustrados pelo trabalho de artistas por eles inspirados: Judith Shea, Jill Moser, Susan Bee, Frédérique Lucien, Ang Sookoon, Jane Hammond, Polly Apfelbaum, Elana Herzog, Shirley Jaffe, Elena Berriolo, Kimsooja and Toni Grand. [Autora: Barbara Montefalcone, pp. 99-129]

***Ensaio sobre Criações Literárias e Discurso Poético*, de Lu Ji: Uma Discussão Preliminar**
Ainda inédito em língua portuguesa, o *Ensaio* é um dos primeiros e mais importantes documentos da crítica literária na China imperial. O seu autor, Lu Ji (261-303), era um poeta e erudito da dinastia Jin (265-420) em quem estavam reflectidas todas as contradições da transição cultural do fim da dinastia Han. Para além dos compromissos políticos e morais peculiares à ortodoxia intelectual, a obra advoga uma nova liberdade criativa, tanto pelo relevo dado à subjectividade do escritor como por uma concepção do belo mais voltada para aspectos formais. Lu Ji foi um dos primeiros a considerar o valor estético da tonalidade da língua chinesa, a descrever os “géneros literários” e a tentar compreender os efeitos artísticos da escrita peculiarmente literária. [Autor: Giorgio Sinedino, pp. 134-148]

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The Hyperbolic Carnivalization of 17th-Century Macao in a Sonnet by Bocage (c.1789)
This study contextualises the writing of the sonnet ‘Um governo sem mando, um bispo tal’ (c.1789) dedicated to Macao by the Portuguese writer Manuel Maria Barbosa du Bocage, and published in favour of the government and the figure of the judge and governor Lázaro da Silveira Ferreira. If the carnivalesque dimension of Bocage’s work is well known, and is still remembered by the Portuguese and Brazilian oral traditions through his (supposed) jokes, the text that I am dealing with is no exception in what concerns the topos of the topsy-turvy world. Studying the poem through Mikhail Bakhtin’s concept of carnivalization allows us to analyse both its literary strategies and the intimate relations between history, literature and anthropology established throughout the text that describes the political, social, cultural and religious dimensions of late 17th century Macao. [Author: Rogério Miguel Puga, pp. 6-22]

Reflections on Three Apologues by Macanese Writer Joseph Baptista de Miranda e Lima
This paper deals with three apologues by Macanese poet José Baptista de Miranda e Lima (1782-1848), who ruled the chair of Portuguese and Latin grammar at the College of St. Joseph for most of his life. The three apologues, in verse, are called: ‘A donkey and a pig’, ‘An old woman, and a cat’ and ‘The elephant, and the animals’, and they were published in *O Macaista Imparcial* between 1836 and 1837. Author of poems in Portuguese and *patois*, Miranda e Lima is one of the first Macanese lyrical voices of Portuguese. This reflection revolves around the form of apologue chosen by the writer and his relationship with the socio-political context of Macao in the first half of the 19th century. [Author: Hélder Garmes, pp. 23-33]

Wenceslau de Moraes, His Works and the Portuguese Foreign Affairs in Asia
In a historical context marked by major changes as the Industrial Revolution effects spread around the world imposing the end of the Chinese and Indian rule in the international market and allowing Japan to emerge as the hegemonic power in Asia, a new Portugal also emerged after the Napoleonic invasion, the independence of Brazil and the Portuguese Civil War, through the composition between the absolutists and constitutionalists. Portugal established an important task in the Portuguese foreign relations, especially performed by its Navy. Wenceslau de Moraes as an official of the Portuguese Navy took part of this mission and presented in pleasant short stories how New Portugal rediscovered Asia. His works *Traços do Extremo Oriente* and *Paisagens da China e do Japão* are important reports of the East, especially Japan, China and Macao. This article aims to present the perceptions of the referred writer, acting in the Portuguese Foreign Service, with special focus on Japan, China and Macao’s way of life in the late 19th century. [Author: Sérgio Pereira Antunes, pp. 34-43]

Considerations on an Edition of Camilo Pessanha’s Poetical Works
Publish Camilo Pessanha is a difficult task. The poet had not prepared his Poems for publication as a book. What we have read for years as his book is only the arrangement possible his early editors did, using what they had at hand. When I organised an annotated edition of all of his poetry in 1995, I tried to provide readers with the largest sum of information as possible on each text. At the same time, I positively refused the typical temptations of the editor, which is to be a double of the poet, organising the book that he has never organised, or to keep in the book only the poems more in tune with his own sensitivity. The presentation of these issues is the subject of this text. [Author: Paulo Franchetti, pp. 44-49]

Postcolonial Reconfigurations in Contemporary Luso-Asian Literatures
Is it still possible to speak of contemporary Luso-Asian literature? Although the number of works in recent years may be limited, this reduced corpus still has the capacity to add a significant dimension to discussions of interculturality and East-West dialogue. For example, of special interest is how an established author such as Fernanda Dias continues to develop her literary commitment to China in the post-handover years, not only in recent literary works such as *Chá Verde* (2002) ou *O Sol, a Lua e a Via do Fio de Seda* (2011), but also through translations of Chinese literary texts into Portuguese. Although the Macao SAR and other ex-colonial spaces can continue to serve as important points of reference in this set of postcolonial interactions, any postcolonial viewpoint will have to integrate texts with a external relationship to the Portuguese colonial experience, as well as materials from other cultures that can serve as comparative bridges between the Lusophone world and Asia: two examples are the novel by Rui Zink set in Japan, *O Amante é Sempre o Último a Saber* (2011), and the latest collection of poems by the Portuguese-American poet Frank X. Gaspar, *Late Rapturous* (2012), with its recurrent references to Buddhism and US intervention in Asia. Ultimately, only by taking these contacts between Lusophone and Luso-diasporic writers and other corners of the Asian continent will it be possible to arrive at a more comprehensive view of cultural exchanges that transcends the models of the previous colonial era. [Author: Christopher Larkosh, pp. 50-55]

The *Yi Jing* as Poetry in the Fernanda Dias’s Transcreation
In 2006, the poetess and plastic artist, Fernanda Dias, turned public her visionary work of poetical re-creation of one of the most important and known books of the Chinese culture —the *Yi Jing*, known

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as *The Book of Changes*. After receiving, of the hands of the Father Joaquim Guerra, his translation, and have had contact with others known translations and her day by day with Chinese art in the streets of the Bazaar and the Antique Art Museums, the author began to reimagine the book with its special spots, hunted, stories of migrations, warriors and emperors. When she received the Taoist master Wu Jyh Cherng’ version, the only one directly from Chinese to Portuguese, she rearranged its texts and re-examined the imaginary qualities, fruit of an alliance enters its visions of poetess and her constant attention and fascination for the art of the Ancient History of China, its jades, its painted ceramics, its ceremonial bronzes, its devices. The sun, the moon and the silk wire is a book, in the borders of the sinology that were developed in Macao, in the difficult ways of the art to translate an ideogramic language to a vernacular language, and beyond, the wonderings that this Chinese Classic has been inspiring time by time. This paper will try to identify the limits of this poetical transcreation, its sources and its main applied keys of translation.
[Author: Mónica Simas, pp. 56-61]

The Ingenious Translation of Joaquim Guerra: The Case of *Analects* VII, 11

In this article we examine the translation of the passage VII, 11 of Confucius’ *Analects* made by the jesuit priest Joaquim A. de Jesus Guerra (1908-1993), the most important Portuguese sinologist of his generation. In this passage we may observe all the ingenuity and acuteness of the translation method of Joaquim Guerra.
[Author: António José Bezerra de Menezes Jr., pp. 62-72]

The Chinese Phonetic Alphabet Origin

This research took place around some questions about Chinese alphabet romanisation: How Chinese romanised alphabet emerged? Who was responsible for its creation and use? When and why? Therefore, gathering and analysing historical data on the romanisation of Mandarin and translating texts specific

texts it was possible to get information about how Western influenced Chinese transcriptions adopted by Modern China, revolving us to probable pioneers of a system whose benefit has been to provide the contact base of Chinese with Western languages and facilitate the study of Mandarin to westerners. Therefore, this research had contact with scholars Michele Ruggieri and Matteo Ricci who produced the first Portuguese-Chinese Dictionary with examples of what may have given rise to *Hanyu pinyin*.
[Auhtor: Rogério Fernandes de Macedo, pp. 73-88]

Macao: The Multicultural Face of China

Throughout Asia the phenomena of bilingualism and language contact are ever present. Macao, however, presents a linguistic-cultural profile different from other Asian countries and from any other port city of China. In 2011, at a press conference promoting a mega cultural show celebrating the 12th anniversary of Macao Special Administrative Region, Guilherme Ung Vai Meng, President of the Cultural Affairs Bureau, stressed that Macao was ‘a city of open culture’, which features a fusion of Western and Eastern characteristics, manifested ‘in buildings, gastronomy, local habits, languages and religion’. The meeting between Portugal and China is marked by the arrival of the explorer Jorge Álvares to Lingding Island, in 1513. Various historians, cartographers and missionaries, leaving a solid track in the literature and the historiography, documented the Chinese territory and its culture. Being a multi-ethnic territory from its origins, Macao was, historically, a geographical-cultural backdrop for the genesis of numerous fictional, historical and ethnographic texts. This article focuses on the literary productions in Portuguese, Chinese and more recently English as a result of this miscegenation, and also traces a brief review of what has been written in Portuguese and Chinese languages, between the 16th century and the present day, not disregarding the preponderant

role that English has taken on with the new generation of writers of the 21st century.
[Author: Ana Paula Dias, pp. 89-98]

Global Books Anthology: Gervais Jassaud’s Limited Edition Books with Anglophone Authors

For over thirty years Gervais Jassaud has produced beautiful limited edition books—known as Collectif Génération books—with artists and writers from all over the world. This anthology is devoted to the books that he completed with Anglophone authors and testifies to the publisher’s long-life interest in poetry written in English (and in particular in American poetry). The Anthology collects poems by John Ashbery, Charles Bernstein, Régis Bonvicino, Mónica de la Torre, Yao Feng, Peter Gizzi, Vincent Katz, Jerome Rothenberg, Raphael Rubinstein, Ko Un and John Yau. The poems are accompanied by the work of some the artists who were inspired by them: Judith Shea, Jill Moser, Susan Bee, Frédérique Lucien, Ang Sookoon, Jane Hammond, Polly Apfelbaum, Elana Herzog, Shirley Jaffe, Elena Berriolo, Kimsooja and Toni Grand.
[Author: Barbara Montefalcone, 99-129]

Lu Ji’s *An Essay on Literary Creations and Poetical Speech: A Preliminary Discussion*

Still unpublished in Portuguese, the *Essay* is one of the first and most influential documents in imperial China’s literary criticism. Its author, Lu Ji (261-303) was a poet and scholar from Jin dynasty (265-420), in whom one can find all the cultural contradictions brought about by the fall of Han dynasty—an era of transition. Beyond the political and moral obligations formally undertaken by the intellectual orthodoxy, the *Essay* advocates a new kind of creative freedom, exercised through a writer’s subjectivity and founded on an aesthetics more concerned with the formal features of a work. Lu Ji was one of the first authors to dwell upon the beauty of the Chinese language’s tonality, to describe a set of ‘literary genres’ and also to try to understand the artistic effects of literary writing in itself.
[Author: Giorgio Sinedino, pp. 134-148]

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