

**Raízes no Desenraizamento: Uma Leitura de *As Metades do Meu Dragão*, de Manuel Tavares de Pinho**

Manuel Tavares de Pinho, poeta tardio e poeta espontâneo, é um dos bons exemplos de uma vida feita de paradoxos, no que às raízes diz respeito. Após muitos anos no Oriente, em especial na China e Macau, nunca perdeu o sentimento das raízes na pátria distante. Mas parece hesitar em relação à força dessas raízes. Ora vive em harmonia com a China e o Oriente, que são o seu território de eleição, ora vive em conflito consigo mesmo, por não conseguir encontrar a terra exacta das suas raízes. Este trabalho pretende estudar os paradoxos da poesia de Manuel Tavares de Pinho e mostrar como esses paradoxos são a essência da sua escrita: uma poesia feita de raízes, mas, ao mesmo tempo, uma poesia feita de desenraizamento. [Autor: Carlos Ascenso André, pp. 89-94]

**A Colecção dos Objectos para o Fumo do Ópio do Museu do Centro Científico e Cultural de Macau**

O ópio, utilizado há milhares de anos por várias civilizações como produto medicinal, lúdico ou até arma política sofreu, no século XVIII, uma mudança drástica na forma de administração passando a ser preferencialmente fumado em vez de ingerido oralmente. No século XIX, o fumo do ópio tornou-se um ritual requintado que complementava a hospitalidade chinesa e os objectos envolvidos nesse ritual espelhavam o requinte e a harmonia da cultura daquele país constituindo, em si mesmos, um mundo de apreciação estética. A colecção dos objectos para o fumo do ópio do Museu do Centro Científico e Cultural de Macau, estudada pela primeira vez no âmbito da nossa Dissertação de Mestrado, é constituída por um número relativamente elevado de peças, que abrangem quase todas as tipologias que concorriam para aquela prática. Única no seu género em Portugal, esta colecção é constituída por pequenas peças, por vezes de grande requinte,

que recordam um cerimonial proscrito e reflectem muitas das tradições da China.

[Autora: Alexandrina Costa, pp. 95-110]

***Anotações sobre Pinturas Famosas de Todas as Épocas*, de Zhang Yanyuan: Selecções Comentadas do Primeiro Rolo**

As *Anotações* do erudito Zhang Yanyuan (815?-875?) são a mais importante compilação de material sobre a pintura académica chinesa no período do fim da dinastia Han até 847, data provável de publicação da obra. Este artigo traduz quatro dos cinco textos incluídos no primeiro rolo, que delineiam rudimentos de uma “teoria” ou “estética” da pintura chinesa. Discute-se o papel histórico e político das artes pictóricas, reflectindo a preocupação do autor em reclamar maior legitimidade e autoridade ortodoxa para a pintura. Zhang identifica os ciclos de ascensão e crise dessa arte com a sucessão de dinastias, propondo que a moralidade das classes governantes se vincula ao respeito e à preservação da arte. Há uma apreciação dos “Seis Cânones”, alicerce da apreciação da pintura na China, atribuídos a Xie He (activo 500?-535?). Por último, Zhang produz a primeira análise das pinturas de Montanhas e Rios na história intelectual chinesa.

[Autor: Giorgio Sinedino, pp. 116-142]

**Making Clocks and Musical Instruments: Tomás Pereira as an Artisan at the Court of Kangxi (1673-1708)**

Having lived in Beijing during the time of the Kangxi emperor, Tomás Pereira was well-known for engaging in several activities. Among those, one as an artisan stands out, an expert in making ‘curious things’, such as clocks, musical instruments and other kinds of mechanical devices.

The purpose of this paper, based on Pereira’s significant documental corpus, is to analyse this dimension of his activity, comprising one of his most interesting and appreciated skills, on account of which he was named by his contemporaries a ‘curious of hands’. [Authors: Cristina Costa Gomes Isabel Murta Pina, pp. 6-16]

**Formation and Evolution of Macao Tung Sin Tong’s Management in its Early Stages (1892-1949)**

Tung Sin Tong have always been recognised as the most powerful and influential charitable organisations in Macao, which have been playing active roles in many social realms since their establishment in the late Qing period. This article attempts to focus on the process of establishment, the transformation of the regulations of organisation, the financial situations within the charity, the leadership system, and the rise of community leaders, by scrutinising the history of TST from 1892 to 1949.

[Author: Kai-Chun Leung, pp. 17-31]

**Anarchism and Assassination: Dom Carlos and the Qing’s Zaifeng Regent**

The links to Asia of Third International Marxists have been explored, but little has been reported on how the Anarchist and Second Internationals, from their founding in the 1880s to their fragmentation in 1919, impacted Asia. During this period revolts erupted in Brazil (1889), Russia

(1905), Turkey (1908), Portugal (1910), Mexico (1910) and China (1911). Were there parallel efforts to overthrow traditional monarchical regimes? Anarchists decapitated Portugal’s Braganças through the assassination of Dom Carlos I and Dom Luis Filipe in February 1908. A similar decapitation of the Manchu Dynasty followed with the deaths of the Dowager Empress Cixi and Guangxu Emperor eight months later in Beijing. The assassination of Portugal’s monarch clearly involved anarchists, but the culprits in the deaths of the Dowager Empress and Guangxu Emperor have not been conclusively determined. Their successor, the Zaifeng Regent, was clearly an assassination target of Wang Jingwei, Sun Yat Sen’s lieutenant and an associate of leading Chinese anarchists. Japanese Imperial interests benefited from the evisceration of the Manchu ruling elite. The lack of review of the anarchist strategy is puzzling given the role anarchists played in Russia (1917-1918), in Spain (1936-1939) and in KMT leadership from 1927 to 1949. This article refocuses data from studies of anarchism onto assassination and propaganda activities by delineating leading anarchists, operational bases, chronologies and funding sources. Operating prior to the advent of the Third International to Asia, what indeed was the relationship of the anarchists of Iberia or France with their cousins in South China?

[Author: Paul B. Spooner, pp. 32-67]

**Bocage, the Poet, in Macao and China**

In 1789/1790, Bocage, the poet—he was then only twenty-three years old—, arrived in Canton (Guangzhou) and in Macao, after a long voyage, sailing different seas since Lisbon. So far away, in China, we have the memories of his unhappy love with the beautiful Gertrúria, the girl who had just married Gil Francisco, the poet’s brother. So far away from the settlements in Goa and Damão, in India, where he deserted from the army, so worried,

so disgusted with his unlucky life, we have many stories of those days. In Macao, Manuel Maria Barbosa do Bocage has got the protection of Lázaro da Silva Ferreira, a lawyer, an educated man, in the interim governor of Macao. Lázaro understood the qualities of the poet, forgot some of his excesses and tried to find the best way to send Bocage back to Portugal.

The poet lived only seven months in Macao, but that time was enough to have, today in the old town, a street with his name. And before leaving, he wrote a very well known jocose sonnet criticising the bad habits and practises of the people of Macao. Lots of poors, many sordid women, One hundred Portuguese, all in a stable. Father Manuel Teixeira, the historian of Macao, said in a comment about this sonnet: ‘Here we can see the spirit and deep understanding of Bocage. He stayed less than a year in Macao, but he saw much more than many people who stayed here for a full life’. [Author: António Graça de Abreu, pp. 68-77]

**Poetry and Diplomacy: China and India in Two Contemporary Portuguese Poets**

In spite of its explicit post-colonial situation, Portuguese poetry today continues to replicate in ways more or less distant, thematic models of European Orientalist tradition as well as of the cultural memory of Portugal’s presence in Asia. This paper seeks to clarify two examples through which Portuguese poetry intends to prove it can be diplomatically postcolonial: by means of a poetics of Portuguese language in *Poemas do Nome de Deus* (1990), dedicated to Macao by José Augusto Seabra (1937-2004); in a more political fashion, in terms of the representation of international relations between Europe and India, in the case of *Lendas da Índia* (2011), by Luís Filipe Castro Mendes (b. 1950).

[Author: Duarte Drummond Braga, pp. 78-88]

## RESUMOS

### **Roots in Rootlessness: A Reading of Manuel Tavares de Pinho's *As Metades do Meu Dragão***

Manuel Tavares de Pinho, late and spontaneous poet, is one good example of a life made of paradoxes, in terms of roots. After many years in the East, especially in China and Macao, he never lost the feelings about his roots in distant homeland. However he seems to hesitate in what concerns the strength of these roots. Sometimes he is living in harmony with China and the Orient, which are his favourite land, sometimes he's living in conflict against himself, because he can't find the precise land of his roots. This paper intends to study the paradoxes of the poetry of Manuel Tavares de Pinho and to show how such paradoxes are the essence of his writing: a poetry made of roots, but at the same time, a poetry made of rootlessness.

[Author: Carlos Ascenso André, pp. 89-94]

### **The Collection of the Opium Smoking Artifacts of the Macao Scientific and Cultural Center Museum**

For thousand of years, opium was used by different civilisations both for medical and leisure purposes, as well as a political weapon. In the 18<sup>th</sup> century, however, its consumption drastically changed, as instead of the traditional oral intake, smoking became the most popular way of taking the drug.

By the 19<sup>th</sup> century, smoking opium was already an integrant part of Chinese courtesy, and an exquisite ritual. Artifacts related to this ritual stand out for its aesthetical value, showing in this sense the refinement and harmony of Chinese culture.

The Macau Cultural and Scientific Centre, in Lisbon, owns a very interesting collection of artifacts for opium smoking. Studied for the very first time in the scope of my Master degree thesis, this collection includes a wide range of items, representing almost all the artifacts requested for this practice.

The collection, one of a kind in Portugal, contains a number of quite refined artifacts, some of which of very small dimensions, that recalls us a ceremonial

that was proscribed in China, as well as many of the country's own traditions.

[Author: Alexandrina Costa, pp. 95-110]

### **Zhang Yanyuan's *Notes on Famous Paintings from All Ages: Commented Selections from the First Roll***

The *Notes*, collected by the erudite Zhang Yanyuan (815?-875?), are the most important compilation on Chinese academic painting from the end of Han dynasty until 847, when they were probably published. This article covers the translation of four from the five texts included in the first roll, which outline a 'theory' or 'aesthetics' of Chinese painting. One essay discusses the historical and political role played by the pictorial arts, underlined by Zhang's claim that painting should enjoy increased legitimacy and authority. The author argues that the cycles of growth and crisis followed by painting concur with the succession of dynasties, and states that the morality of the ruling classes presupposes respect for and preservation of that art. Zhang also evaluates the 'Six Canons', attributed to Xie He (active 500?-535?), which have become the foundations for appreciating pictures in China. Finally, Zhang also wrote the first analysis of traditional landscape painting (mountains and rivers) in Chinese intellectual history.

[Author: Giorgio Sinedino, pp. 112-142]

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