

ABSTRACTS

A Face Hidden Behind the Façade: New Evidences about Carlo Spinola’s Authorship of the Project of São Paulo’s Church

The present paper tries to give historical foundations to something that has been taken for granted since the 17th century. In fact, since the first edition of the biography of Carlo Spinola in 1628, the Italian Jesuit has been recognised as the man behind the project of Macao’s church of São Paulo. However, beside his biography—whose apologetic flair clashes with its historical reliability—the available sources about the Igreja are almost silent and suspiciously ambiguous about this topic. Spinola himself, at least in the writings preserved, never spoke a word about it and the same happens in the coeval Jesuit literature we were able to consult. Therefore, several questions and a need for answers arise: why is information that nowadays seems so obvious nowhere to be found? By carefully looking at the documentation produced by the missionaries are we able to infer what has been left unsaid? In other words, using the available sources are we able to put Spinola’s name next to São Paulo’s Church or should we be looking for a different face behind the façade?

[Author: Daniele Frison, pp. 6-19]

Coolie Traffic through Macaos’ Port

As the Opium Wars and the many internal rebellions ravaged China in the 19th century, the Qing government’s rule in China, especially in the coastal regions, was weakened. During the Second Opium War, the Qing government, under pressure from the British as well as the French, changed its centuries-long prohibition on emigration. Since then, despite the Chinese authorities’ endeavours to regulate emigration and secure the rights of contracted Chinese laborers, the interference of the Western Powers, the corruption, inattention and negligence of the local Chinese officials

and, moreover, the complicated position of Macao and its sheltering cover of the coolie trade, all these elements prevented the Chinese government from effectively controlling the emigration of coolies for many years. Even though the Qing government did not renounce its sovereignty over Macao since 1849, it failed to resolve satisfactorily various problems related to this Territory, including the Macao coolie trade. The central government remained ignorant of the situation in Macao, and the Guangdong authorities did not take effective measures to prevent the Macao human trafficking before mid-1872. Sir Robert Hart and Western diplomats and consuls offered many suggestions and encouragements regarding the Macao coolie trade to the Qing government. As the British and Americans opposed more and more strongly the coolie trade, the Guangdong government finally acted to treat the Macao coolie trade more harshly. Under the ideological pressures from the British Empire and the Chinese inspection forces, the coolie emigration from Macao was finally abolished by the Portuguese government. [Authors: Liu Cong and Leonor Diaz de Seabra, pp. 20-41]

Jules Itier (1802-1877): A French Daguerreotypist in Macao

This article focuses on the daguerreotypes that the French amateur photographer Jules Itier made in southern China between 1844 and 1845, considered to be the earliest photographic images identified in China. A naturalist and agronomist by training and customs inspector by profession, Itier boarded the sailing frigate *Sirène* in Brest on 12 December 1843. He was part of a group of diplomats accompanying Théodore de Lagrené, the French Minister Plenipotentiary to China. As head of a commercial mission accompanying de Lagrené’s embassy, Itier was to study tariffs and navigation. The French king’s goal was to obtain the same trading privileges as Great Britain

had obtained in the Treaty of Nanking of 29 August 1842, following China’s defeat by Britain in the First Opium War. Itier was one of those French daguerreotypist travellers for whom foreign postings provided as many opportunities to practice these new skills for pleasure. Itier brought back more than 100 daguerreotypes from his three-year travels across the Far East, covering a broad range of subjects and views of architectural interest. His works became known in Macao when, in 1990, André Fage curated an exhibition there drawn from the French Museum of Photography collection, accompanied by a catalogue. On 12 April 2006, Ung Vai Meng, the first director of the Macao Museum of Art, acquired the first known photographic view of the Praya Grande for his Museum at a public sale in Paris, fully aware of its historical importance. [Author: Barbara Staniszewska, pp. 42-54]

Macao Women in History and in Fiction

The historical novel has not been the favourite literary gender of Macao authors, even though there is a long list of characters and events of Macao life through five centuries that meet all the requirements to be adapted to fiction writing. This trend begins in the first decade of the 21st century, both in the writings of Portuguese-speaking writers and Chinese authors. The socially high-placed aristocrats or members of the rich merchants’ families in 17th or 18th century Macao play the main role or share it because they are the poles that sustain the dignity of the rising bourgeoisie. They are intelligent, strong and educated. Maria Helena do Carmo, a researcher and M.A. in history, portrays these characters in detail. Macao comes to life in the pages of her books and women are the leading characters. [Author: Maria Antónia Espadinha, pp. 55-63]

The Land of the Lotus Flower: A Haven for the Diasporised

Macao has been poetically described as the Land of the Lotus Flower, because of its cartographic resemblance to a lotus. Metaphorically, the poetic nomenclature offers a sense of peace and security; and metonymically, it alludes to a safe berth for anchorage where the desperate can take root and regenerate. By employing Liang Piyun’s (1907-2010) experience of diasporisation, this paper addresses Macao as a haven sheltering the rootless returned overseas Chinese, or the diasporised. Born in Quanzhou, Fujian province, Liang was an intellectual, educationalist, social activist, calligrapher, and poet. Liang was uprooted from Chinese soil in 1933, and like drifting duckweed, he lived a nomadic life roving and roaming in Southeast Asia during the tumultuous era of the 20th century. Macao came to be his permanent destination and resting place. This paper also discusses Liang’s contributions to the promotion of education in his hometown Quanzhou, Kuala Lumpur, Jakarta, and Macao, as well as his concerted efforts to uphold Chinese calligraphy as a cultural legacy in Hong Kong and Macao. Predicated on Liang’s classical poems, it examines how he adjusted and situated himself; and underwent regeneration and reinvigoration in the Land of the Lotus Flower. In his golden years he was crowned with an aura of glamour and honoured as the pride of Macao. [Author: Christina Miu Bing Cheng, pp. 64-81]

Memory of Cricket-fighting at the Beginning of the 20th Century in the Macau Scientific and Cultural Center Museum

For over 2000 years the interest and appreciation of crickets lingers in Chinese culture, being present in the ancient Chinese literature, like the *Shijing* (Book of Odes), which already includes poems on this subject. However, the expression of that appreciation changed over time. For instance the *Kaiyuan Tianbao yi shi*

(Matters of the period Tian Bao, 742-759) reports that in the Tang Dynasty: ‘Whenever the autumn arrives, the ladies of the palace catch crickets and keep them in small golden cages, which were placed near their pillows so as to hear their songs during the night. This custom was also mirrored by common people’. Among cricket lovers there were famous poets, painters, musicians, Buddhist monks, army officials and nobles, and keeping ‘singing insects’ became an elegant hobby, supported by the availability of those insects in Changan markets. However, records of the Southern Song Dynasty state that by which time a cricket-fighting culture had already come into existence and was then in the process of being elevated from ‘an amusement’ to an ‘art’. In the CCCM Museum’s collection there is a small but very interesting set of objects related to the cricket-fighting practice during the early 20th century. [Author: Alexandrina Costa, pp. 82-92]

Macao’s Poetry (Creative Writing)

In this article, Francis, a Portuguese emigrant, arrives to Macao, a place unknown to him. Little by little, he gets in touch with the city through his cultural walks across the gardens, where he meets the poems and statues of Portuguese, Macanese and Chinese poets. We visit Saint Francis of Assisi Garden with Francis, where we read a poem of Camões. Then we go to Camoes Garden to pay homage to the Portuguese National Poet. After we go to Macao Art Garden where we meet Camilo Pessanha and José dos Santos Ferreira (Adé), and also to Lou Lim Ieoc Garden to discover the poetic minds of Maria Anna Acciaioli Tamagnini and Fernanda Dias. The Gardens are the confessors of Francis. They testify the forest of cement which is growing all over the place, menacing even Coloane, the last green space under threat of Macao. Finally, Francis concludes with a meditation about his emigrant condition, in dialogue

with a Chinese Poet, Yao Feng, also living in Macao. [Author: Ana Cristina Alves, pp. 93-99]

Between Globality, Politics and Science: Dialogues on Intercultural Transits

This article approaches the topic of Intercultural Studies and the concept of interculturalism as movement, communication, dynamics, encounter between cultures, with the purpose of discussing their pragmatic consequences in academia and society. We propose to examine the motivations, strategies and regulations of cultural interactions, in their perpetual movement, devoid of spatial or temporal borders, in a dangerous but stimulating indefiniton of limits. In contemporary cultural diversity, past and present, global and local, converge in the analysis of concepts and objects closely related to on-going political, economic, social and cultural transformations. Scientific research is also an area of intersections, of permanent cultural translation, that is, of reinterpretation, of repositioning of symbols and signs within existing hierarchies. This reflection on intercultural studies favours contextualised interpretations that, in their uncertainty, are likely to produce new hypotheses, theories and explanations. This concept of interculturalism is compared to the concept of multiculturalism, as a delimited, static space, within which different cultures cohabitate in a self-enclosed, silent ignorance. Multiculturalism is frequently analysed under an ontological approach, as an existing or desired social reality, and widely subjected to a political-ideological study. Conversely, interculturalism is a hermeneutic option, an epistemological approach. There are political implications when distinguishing multiculturalism from interculturalism, which works to undermine the essentialist tendency of multiculturalism, by building a perception of connection, interaction

and crossroads of beliefs, practices and lifestyles of different (but not isolated) cultures, in constant movement [Author: Clara Sarmento, pp. 100-112]

Azure-winged Magpie: A Bird in East and West

In all the living beings that constitute the fauna of our planet, the birds are surely among all those that have deserved a special appreciation in the cultural, religious and aesthetic history of the peoples. For these reasons, the bird images actually represent the distinctive mark of those countries or their regions in their national and regional symbols, in particular flags, state heraldry or emblems and logo. The interest of cultural history of the Azure-winged magpie (*Cyanopica cyanus*) is related to the fact that it is a remarkable example of discontinuous distribution, since there are no more than two regions in the world where this beautiful bird breeds and lives: one in the southwest of the Iberian Peninsula (Portugal and Spain); the other in Southeast Asia (China, Korea, Japan and Mongolia). Several authors have hypothesised that it was brought from the East by the Spanish or Portuguese navigators. This kindly 16th-century dream collapsed when, in 2000, fossils of a bird of more than 44,000 years old were discovered in Gibraltar along with bones of Neanderthal Men, and after DNA testing has taken place, ornithologists are inclined to consider that they are two separated species. [Author: Rui Rocha, pp. 113-121]

The Poet-Painter in his Element: Gu Kaizhi at a Glance: A Selection of Biographical Sources and Essays

This pioneering article compiles the most relevant documents about the life and work of Gu Kaizhi (344?-406?), who is considered one of the most important painters in the Chinese tradition. The article consists of three parts: (1) life, comprising the unabridged translation of Gu Kaizhi’s biographical sketch, as found in the Jin dynasty’s official

chronicle, the *Book of Jin*. Relying on this text, it is possible to define Gu’s social identity and status, to explain his patronage relationships and the aesthetic/ intellectual criteria which contributed to his artistic work. (2) work; including an ancient catalog of Gu’s paintings, and three essays attributed to him about that art. Such precious texts provide an overview of ‘high painting’s’ beginnings in China, discoursing authoritatively about its technical and artistic aspects. (3) Criticism: in this part, Xie He’s and Yao Zui’s seminal appraisals of Gu Kaizhi as a painter have been translated into Portuguese. Such short opinions reveal how learned debates on painting were held in the Chinese ‘Middle Ages’; comparatively, it is also possible to confirm what is peculiar about painting criticism in that specific cultural tradition. [Author: Giorgio Sinedino, pp. 128-154]

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