

ABSTRACTS

A Short Visual Art History of Macao, from Past to Present

This article surveys visual arts in Macao from a thematic perspective that is presented chronologically. Its aim is to serve as an introductory text for a further development of each historical period or theme. This text focuses on the variety of art in Macao—including traditional Chinese painting and calligraphy, modern art expressions of Western tradition and new media—surveys their internationalization through collecting strategies, refers to overseas representation in international shows while advancing the main inter(national) trends that characterized the arts in Macao throughout time.

[Author: Leonor Veiga, pp. 6–15]

Mio Pang Fei: “Neo-Orientalism”, from Journey to Legacy

This essay suggests that Mio Pang Fei is a visual artist imbued with a strong intellectual agency. His artistic life and practice have been devoted to originating a model for a cultural encounter between East and West, which he names Neo-Orientalism. To perform his intended project, he produced a substantial body of work and wrote various essays. Through these outputs, he exemplifies and communicates his cultural mission of opening new paths for a Chinese art which he considers to be in need

for reformulation. The strategy to communicate artistic programmes through text is central to the avant-garde. Avant-garde manifestos advanced the intentions and strategies of artistic groups that aimed to change the way art was made and received. Mio Pang Fei departs from this tradition but differs from it: the artist-author communicates his programmes but declares it as a task for several generations and without a specific set of features.

[Author: Leonor Veiga, pp. 16–29]

An Extended Urban History Review of Macao and Hong Kong through the End of the 20th Century

Macao and Hong Kong were founded as port cities for the China trade around 1557 and 1842, respectively. This paper discusses the rich but understudied urban history of these two cities. The paper adopts an evolutionary perspective and uses three research vectors: (i) the nature of the relations between the cities and their respective hinterlands, (ii) the role and character of mercantile elites, and (iii) their urban morphology.

The argument is that what enabled these two cities to survive as colonial cities on the South China Sea was their ability to adapt to or transform their environments, and to establish social, cultural, economic and political dynamics with China and with other neighbouring countries. One

of the key findings is that the urban history of these cities is crucial to understanding their current roles in the local, regional and global urban hierarchy.

[Author: Carlos J. L. Balsas, pp. 30–39]

The Maritime Silk Road: The Role Played by Portugal and Macao

For many years, the Silk Road acted as a powerful vehicle for cultural and religious diffusion, in parallel with the trade that underpinned its very existence. The purpose of this article is to analyse Portugal's role in the construction of the sea routes and the way Macao fits into this context. The starting point is the history of the Silk Road, which shows that the various networks built up over time by monks, priests, soldiers, nomads and pilgrims, with their emphasis on religion and trade, also served as channels for the inter-civilizational dissemination of culture and knowledge. From the 15th century onwards, sea routes became an integral part of the existing networks.

This was particularly the case for the routes developed by Portugal and Spain, who led the very first wave of globalisation. The later emergence of the great global empires of the 19th and 20th centuries had a significant impact on the Portuguese empire and Macao. China's new Silk Road project seeks to revive cooperation

between various cities, in different countries, that were part of the original Silk Road and that, in the future, can share the benefits of this heritage, through new interconnections and new sustainable routes.

[Author: Maria José de Freitas, pp. 40–53]

Science and Religion: The Darwinist Debate in Hong Kong and Macao

In 1880, the tercentenary commemorations of Luís de Camões' passing by the Portuguese community of Macao resident in Hong Kong celebrated the greatest Portuguese poet and reinforced his relationship to the city. As is traditionally believed, he wrote parts of his epic poem, *Os Lusíadas*, in Macao. Taking place at the Clube Lusitano, this moment of identity affirmation had a vast programme, known today through the publication *Memória dos Festejos*. This publication records the commemorations and interventions communicated on this occasion, one of which was anonymous, written in Spanish, and entitled "Un Admirador", and took the opportunity of paying homage to the Portuguese poet also to solicit considerations against some new scientific trends, inspired by the research conducted by English naturalist Charles Darwin in his famous oeuvre on *The Origin of Species*.

Two prestigious Macanese personalities based in Hong Kong, Policarpo António da Costa and Lourenço Pereira Marques, wrote texts in which they defended Dar-

win's ideas, refuting the anonymous author. Over Easter 1881, Portuguese priest António de Vasconcelos preached a sermon in Macao's Cathedral in response to these two Macanese and their defence of Darwin. The texts they wrote confirm that the cultural and scientific debates of the nineteenth century were not alien to many of the Macanese residing in Hong Kong.

[Author: Celina Veiga de Oliveira, pp. 54–66]

The Tragic Hero Lin Zexu Immortalized in Macao's Lian Feng Miao

A native of Fujian province, Lin Zexu was appointed Imperial Commissioner to halt rampant opium trafficking. Launching a forcible opium suppression campaign, he coercively confiscated and destroyed an enormous amount of opium at Humen in June 1839. Meanwhile, he went to Macao to press the Portuguese authorities for cooperation to curb the British opium trade, and the historic Sino-Portuguese meeting was held in Lian Feng Miao (Lotus Peak Temple). His commanding role was crucial in the events leading up to the Sino-British animosities. After China's defeat in the First Opium War, the hardliner was banished to remote Yili in Xinjiang. Before long, he had been rehabilitated to tackle the Taiping Rebellion, but died on his way to take up his new appointment. Posthumously, he has been well remembered on the international stage. In his honour, the United Nations designated 26 June as Inter-

national Day against Drug Abuse and Illicit Trafficking. In recognition of his brief visit to Macao, Lin Zexu has been revered in the prominent area of Lian Feng Miao.

[Author: Christina Miu Bing Cheng, pp. 67–85]

Confucius' Presence in Portuguese Culture

Confucius' wisdom and practical ethics, considered the wisest of the wisest, are present in Portuguese culture with an unsuspected transversality, more specifically since the dawn of the eighteenth century through the Jesuits.

Portuguese Sinology and Portuguese language Sinology don't have a bibliographic and historiographic updated path which is something that is not easy to understand if we consider its history backs to a very ancient time. Hard to understand what this sentence means.

This study is a contribution to Confucius' presence in Portuguese culture until 1920, revisiting authors (from Alvaro Semedo to Visconde of Villa Moura, not forgetting José Ignácio de Andrade, Sampaio Bruno, Eça de Queiroz or Manuel da Silva Mendes, and many others), and highlighting sources that have often been neglected (daily press, school books, dictionaries, encyclopaedias). We also value the historic part played by Macao, as the Eastern door to the West in transmitting the ideas and ideals inspired by Confucius' spiritual legacy.

[Author: António Aresta, pp. 86–100]

Christianizing the Landscape: Old Catholic Churches in China

This essay reviews Alan Richard Sweeten's latest book, entitled *China's Old Churches: The History, Architecture, and Legacy of Catholic Sacred Structures in Beijing, Tianjin, and Hebei Province*, which explains in colourful detail how urban and rural Catholics across northern China manifested their ecclesial identity through architecture and iconography. This timely and comprehensive account historicizes the images and designs of the prominent Catholic churches, creating a visual overview of an immensely agitated period and region, revealing unprecedented dangers and challenges for evangelization, as well as freedom and opportunity for cross-cultural collaboration. Sweeten contextualizes the enduring process of Christianization within the actions of religious adaptation and adjustment, empire transition, and cross-cultural engagement between Western missionaries and indigenous actors.

[Author: Joseph Tse-Hei Lee, pp. 101–105]

Theoretical Essay—Canon and Writing: On Oral Culture and the Stylization of the Word

How is it possible that calligraphy may have achieved such an important position among the Fine Arts in some countries? There are contingent and instrumental reasons to explain such a situation, for instance the central role played by bureau-

cracy as cultural agents or the sacred (or semi-sacred) status enjoyed by certain classical works. This essay is more concerned with a structural reason, namely the disproportionate influence of the written over the spoken word—which holds true in most high cultures of the world. In this sense, an important difference between the Western Canon and, for instance, the Chinese Canon is that the contribution made by oral culture (oral transmission of stories, knowledge and wisdom) has been acknowledged somewhat differently. As far as the West is concerned, in the process of creation and re-creation of its Canon, one notices a permanent tension among new linguistic inputs and established classical languages. Regarding China, on the other hand, the classical language has enjoyed absolute authority and remained relatively stable for millennia. Consequently, classical Chinese has acted as a barrier against the entry of innovative (and heterogeneous) cultural elements. In this context, one may understand why and how, in terms of contemporary linguistic-change theory, the list of canonical works may be subject to review.

[Author: Giorgio Sinedino, pp. 106–112]

Literature's Visual Appeal: Wang Xizhi (303–361) and the "Preface to the Anthology of the Orchids' Pavilion"

More than merely one of many Chinese calligraphic masterpieces, Wang Xizhi's "Preface to the Anthology of the

Orchids' Pavilion" offers an insightful view of Chinese *literati* (bureaucrats) and *hommes de lettres* intellectual and artistic microcosm. It was written in a friendly and hierarchic, informal and canonical atmosphere, [not sure what this means — hierarchic is antithetical to friendly and no idea how an atmosphere can be canonical] recording a drunken gathering of colleagues, who at the same time were deeply versed in the multi-secular literary tradition of their country. Wang's calligraphic style is dignified and elegant, but also demonstrates lightness and grace unprecedented in the clerical style. This new article in the series "The Dimensions of the Canon", the first devoted to calligraphy, departs from Wang's official biography to explain what cultural leadership means in the specific context of Chinese culture, and how it is put into practice. Secondly, the "Preface" is fully translated and annotated, for the first time in Portuguese, paying special attention to the collective production of literary works in China, and its playful nature. Last, based on comments made by famous individuals from Chinese cultural and literary history, a number of preserved copies of the "Preface" are discussed, stressing their influence in the development of calligraphic styles. Throughout the text, the several levels of analysis displayed previously in this series are merged, including the literary and philological, the social and political, and the aesthetic and artistic.

[Author: Giorgio Sinedino, pp. 113–137]