

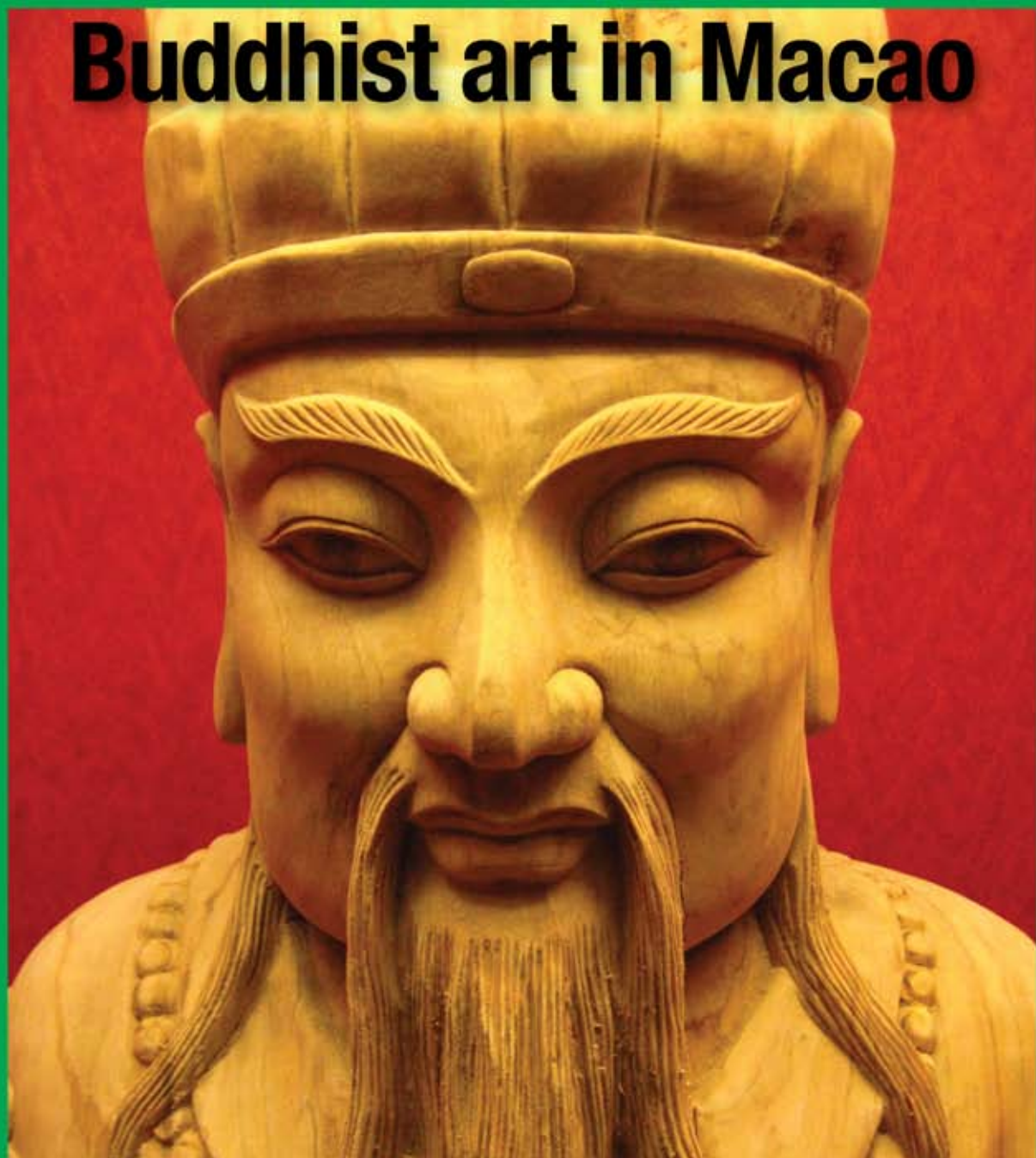
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Buddhist art in Macao



The resurgence of
Guangzhou

Matteo Ricci,
pioneer missionary

ISSN 2076-5479



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Editor's note

In the April issue of Macao magazine, we tell the story of a local family of craftsmen who continue a long tradition of carving wooden Buddhist and religious statues.

The current issue describes the realisation of a dream long held by the people of Macao, Hong Kong and Zhuhai. After years of planning, work began last December on a pharaonic bridge, 50 kilometres long, which will link the three cities of the Pearl River Delta.

The magazine continues to report developments in the Pearl River Delta in an article by Thomas M.H. Chan, head of the China Business Centre at the Hong Kong Polytechnic University. In this issue we talk about the resurgence of the city of Guangzhou, capital of Guangdong province.

Zhongshan, a city of entrepreneurs in the past and in the present, is transforming its industries from furniture and electrical appliances to high technology, to keep pace with changes in the Pearl River Delta.

The most modern coffee factory in Asia is working in Macao to make best use of the advantages of the Closer Economic Partnership Agreement (CEPA) that exempts many products from Macao from import duties imposed by the central government.

In this edition, we will also talk about the Zheng family, whose home – called the Mandarin House – dates from the 19th century. It has just been open to the public in Macao after years of restoration work.

We tell the story of Leung Hio Ming, a Macao pianist who, as director of the Macao Conservatory, aims to produce world-class talent from his growing academy.

The Art Museum of Macao is organising an exhibition this summer to honour the memory of the Jesuit Matteo Ricci, who died in Beijing 400 years ago this year. We explain the important role that Macao played in the life of the Jesuit and in his mission to the East.

Remarkable audio machines from the last century are preserved in a Macao museum thanks to the owner of the electrical appliance chain Tai Peng in Macao who started his collection in Canada. We talk to the owner and tell his story.

Another profile is that of Spanish-French painter Charles Chauderlot who lives in Macao; his remarkable life includes a long stint painting inside the Forbidden City in Beijing – a rare privilege for anyone, especially a foreigner.

A Macao museum commemorates the visit of national hero Lin Zexu in 1839, when he gave the Portuguese authorities the order of the Chinese emperor to cease opium trading in Macao.

As in previous issues, we include a digest of the main news and current affairs in Macao since the start of the year.

This edition also offers its readers a tour of Macau's museums.



Harmony [Ho]

Harmony: The time when all creatures will be nourished.

According to the Ching Yung, "once chung and ho are established, heaven and earth maintain their proper positions, and all creatures are nourished." Chung is the 'just rightness' of things, while Ho is everything in proper proportion. The person with moderate emotions and desires can be satisfied, and so achieves a state of inner and interpersonal harmony. Since all parts of the universe mirror one another, harmony among people is mirrored in heaven and in nature. Therefore, the character for ho shows a 'mouth' next to 'grain' ripe and heavy enough to make it bend at the top.

From the book "The Spirit of the Chinese Character - Gifts from the Heart" by Barbara Aria with Russell Eng Gon



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Macao Museums. It's so hard to choose.



BUDDHIST ART IN MACAO

By Louise do Rosário

Tucked in a quiet district of downtown Macao

is a century-old shop that has been steadfastly holding the torch of a struggling tradition: the carving of wooden Buddhist and religious statues.

Tai Cheong Wood Engraving Company has not only preserved the craft through the dedication of its owners, the Tsang family, but has also elevated it to a high artistic level rarely seen in the greater

China region.

A century ago Tai Cheong, a local family business, started making small wooden figures in the shape of gods for fishermen seeking their protection, when Macao had a big fishing community. When the fishing industry went into decline in the 1950s, woodwork shops like Tai Cheong closed down one by one. Today, only Tai Cheong survives; it has moved



Tsang Tak Hang



on to making sophisticated Buddhist figures for temples and religious organisations worldwide. It no longer makes tiny ancestral worship tablets, but takes on demanding multi-million-dollar projects that require meticulous design, careful planning and a wide range of traditional and innovative techniques.

Tsang Tak Hang, eldest of the Tsang brothers, proudly said: "Macao's religious figure carving has rich historical origins. Our artisans love and respect their work, preserving this traditional craft and keeping it alive. We also use and experiment with new techniques from different countries to stay ahead of the times. Our work now compares favourably with those in neighbouring regions." Tai Cheong's decades of work received prestigious recognition in June 2008: the State Council included Macao's religious figure carving on the National Intangible Cultural Heritage List, the first time the territory has received such an award.

In conferring such an honour on Macao, the council recognised not only Macao's artistic achievements but also its commitment to continue and enrich a cultural heritage through the generations.

A family story of a century

Tai Cheong's story began in 1910, when the grandfather of Tsang opened the shop on Rua da Madeira, near the Inner Harbor where fishing boats were berthed. Then, a third of Macao's population were fishermen who needed small statues and tablets for the worship of their ancestors and gods on their boats. There was great demand for such wooden figures, coming also from fishermen in neighbouring waters.

Tsang remembers the days of hard toil. "Father worked from morning to night. I started to help out when I was eight. The shop was small and had no windows; it had about 200 sq ft and about ten people worked in it. I and my five brothers had to sleep on the street at night, just like everybody else at the time."

"Work was not that difficult. The demands of fishermen were easy to meet. The facial features of these toy-like statues were simple. One day, a teacher saw me doing the carving and remarked that there was a future in such a trade. He greatly encouraged me."



Travelling the world to become a better craftsman

Tsang travelled to Ningbo in the late 1970s to learn more from the craftsmen there. He found that the craft of religious figure engraving had almost disappeared, with the closure of temples during the Cultural Revolution from 1966 to 1976. Craftsmen were laid off and given only occasional work to repair crumbling temples.

Tsang managed to track down the last surviving state-owned factory still making the statues in the traditional way and bought from them statues, masks and other items. "It was our good fortune to stumble upon such a valuable collection. It has provided us with a complete set of useful materials that show us fine wood-working and lacquering techniques." Today, such refined art is rarely seen, as high production costs and the complicated process have driven it close to extinction.

Tsang also went to Japan, Taiwan and even Burma to learn their carving techniques such as gold leafing, Buddhist figure modeling and classic lacquering.

Then the bad times came. The thriving fishing business came to a halt after 1950s, when China closed its doors to the world. "In 1950," recalled Tsang, "Macao was like a dead city and many commercial activities came to a halt. Our street was filled with idle construction workers waiting for work. So, when there was a typhoon and houses collapsed, they rushed to offer to do repair work."

The difficulties at home drove the Tsang brothers to Hong Kong. "In life, whenever there is a crisis, there is an opportunity," he said. They worked in a printing company, learning about graphics and photo films. They studied English at evening school and were able to read English-language manuals of their trade. Later, they were briefly sent to Germany to learn graphic production. "The trip, though short, really opened our eyes on the world."

In Hong Kong, Tsang learned for the first time how to make complex Buddhist figures. Large numbers of monks and temple craftsmen had fled from China to Hong Kong. Near where he lived was an artisan from Ningbo making Buddhist statues. "I noted the complex skills required for the work and realised what we did in Macao was not good enough."



The Tsang brothers eventually moved back to Macao from Hong Kong, to be close to their ageing parents. Tai Cheong still stands where it was a century ago, but the street has changed beyond recognition.

Neighbouring woodwork shops have shut down and the space taken up by different businesses. Only one of these wood carving shops remains, called Artigos Religiosos Kuong Weng, which was set up in 1993 by former employees of Tai Cheong.

Eighty percent of Tai Cheong's work is now for export, to the United States, Canada and Southeast Asia. "Once you have established your credibility with your clients, there will be a steady stream of orders from them."

They have a factory in Zhongshan and the shop in Macao is now used to display many exquisite Buddhist figures.

Challenging work

One of Tai Cheong's major projects is a 30 foot-



high Buddhist statue for the Miu Fat Temple in Hong Kong. It weighs 30 tonnes and took eight years to complete. Tsang recalls the challenges in building this gigantic structure: "The original plan was to have a steel frame inside the statue. I told my client that, if the steel became rusty, it would not be able to adjust to the substantial expansion of the wood inside. Eventually, we changed to using 150 wooden rods with the same radius to replace the steel frame, so that they could expand to the same extent as the wood, with changes in the climate."

A more recent project, completed in 2007, is a 15 feet-high seven-storey hexagon Buddhist tower, with the parts made in Macao and then assembled in Los Angeles in the United States. There are a total of 100 pieces, each of which can be assembled or dismantled. Each side of the tower has on each level dangling golden bells and transparent adjustable doors. There are 49 small Buddhist statues inside, with LED lights beaming on them.

Tsang's desire for excellence is hard to find in the industry. In China, engraving companies

are increasingly using machines for mass production, abandoning time-consuming hand-made processes. Tsang is not concerned about competition from the mainland, as well-informed clients can distinguish quality from rush jobs.

"The making of a statue involves many processes and each process involves many specialised and artistic steps. We cannot take each step lightly as a Buddhist statue is created to inspire faith in believers."

Tsang has groomed his young nephew, Ken, to take over the business. In the future, rising labour costs will make it difficult to have enough skilled craftsmen to do each of the many painstaking processes required. In the past, a skilled artisan could have three or four low-cost apprentices at the same time, allowing him to do his work meticulously and produce high-quality works. Tsang hopes the government will provide support to help train craftsmen, by allowing them, for example, to take part in cultural preservation projects that use their skills. ■



macauhub is a free Macau-based news service in Chinese, Portuguese and English providing economic, trade and investment information about southern China's Pearl River delta and the world's eight Portuguese-speaking nations to help governments, private entities, businesspeople, researchers and others better understand the development and business potential in the respective countries and regions.

macauhub comprises a team of professionals in Asia, South America, Europe and Africa who produce information in the three languages about southern China, including the nation's economic powerhouse of Guangdong, the special administrative regions of Macau and Hong Kong, as well as the Portuguese-speaking countries of Angola, Brazil, Cape Verde, Guinea-Bissau, Mozambique, Portugal, Sao Tome and Principe, and East Timor.

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macauhub logged some one million website visitors in 2008.

Long Ambition and Engineering Wonder

Work begins on pharaonic bridge linking Macao with Hong Kong and Zhuhai

By Staff Reporter



Last December, construction began on the first bridge between Hong Kong and the western bank of the Pearl River delta. Costing more than US\$10 billion, the Y-shaped bridge is one of the most difficult engineering projects ever undertaken in

China. And upon completion in 2015, it will become the longest sea bridge on the earth.

It will run for 50 kilometres from Hong Kong to Macao and Zhuhai, of which 35 km will span the Pearl River. The bridge will go through an underwater tunnel

6.7 kilometres long, to allow the passage of the many ships that use the river, one of the busiest in China.

The project requires construction of four man-made islands, to connect the two ends of the tunnel and handle border crossing



Bridge Hong Kong-Zhuhai-Macao in the Pearl River estuary by courtesy of Hyhways Department, HKSAR

at Hong Kong and Zhuhai.

The cross-border project was first proposed in 1983 by Gordon Wu, the chairman of Hopewell Holdings, a developer listed in Hong Kong. But it received only lukewarm response at that time from the authorities concerned due to its mere complexity – technically, financially and politically.

The idea had remained on the drawing board for nearly two decades until the central government pushed the project as part of its vision for a nationwide road network a few years ago. Its active participation was central to the realisation of the bridge and to overcome differences over financing and the route.

In August 2003, Beijing set up a ‘preliminary co-ordination group’ to work on the project. Originally, the three sides envisaged a Build-Operate-Transfer (BOT) model, with substantial funding from the private sector in exchange for future toll revenues. But the investment was too large and the payback period too long; so the governments decided to fund the project themselves.

In August 2008, the three governments announced the financing for the main engineering costs, 38.5 billion yuan. Of this, the central and Guangdong provincial governments will provide

seven billion yuan, the Hong Kong government 6.75 billion and the Macao government 1.98 billion. The remainder, nearly 23 billion yuan, will be provided in loans by a consortium led by the Bank of China.

In March 2009, Premier Wen Jiabao said that work on the project would begin within a year. Construction started on December 15, 2009 and is due to be completed in 2015.

Engineering challenge

Money aside, the bridge is first and foremost an enormous engineering challenge.

Meng Fanchao, president of the China Transport Construction Group that is responsible for the construction, said that the project comprised a bridge, tunnel and islands. “This is a channel of global proportions, of a scale never encountered



before in China's transport history. Its geographic position is complicated, the requirements of environment protection severe and technical standards demanding.

The day it opens will be the day when China shows the world that it has become a great power in making bridges."

The bridge is designed to last 120 years and withstand winds with a speed of 51 metres a second. It will be able to withstand earthquakes of up to eight on the Richter scale and a collision by a ship of 300,000 tonnes. It will consist of a six-lane dual carriageway, with a maximum speed of 100 kilometres an hour -- but no rail line; it will cut the driving time from Hong Kong to Zhuhai and Macao to 30 minutes. Currently, travelers board a ferry that takes 60-70 minutes or drive via Shenzhen, a journey of up to more than three hours.

At the opening ceremony on 15 December 2009, Vice Premier Li Keqiang said that the bridge would increase links and promote economic co-operation between the three jurisdictions. "It is of great significance to maintain long-term prosperity and stability in Hong Kong and Macao and enhance overall competitiveness in the region," he said.

Zhang Xiaoqiang, vice chairman of the National Development and Reform Commission, China's top planning body, said that the bridge was a project that followed the Three Gorges Dam and the Qinghai-Tibet railway in catching the attention of the world. "The bridge will complete the national expressway network and play a very important part

in linking closely the two sides of the Pearl River, speeding up the economic and social development of the western side of the river and promote the formation of a single economic entity among Guangdong, Hong Kong and Macao and improve the competitiveness of the Pearl River delta."

Hong Kong Chief Executive Donald Tsang said: "It is a milestone in the history of 'one country, two systems' and in the common prosperity of Guangdong, Hong Kong and Macao. Hong Kong's financial, tourism, trade, logistics and professional services will be able to spread through the western part of the Pearl River Delta. This will be good for the development of Hong Kong's six key sectors -- medicine, education, environmental protection, creative technology, culture and certification."

Then Macao Chief Executive Edmund Ho said that the bridge was a great breakthrough for the infrastructure of the Pearl River delta and would help to create the most energetic and competitive region in the Asia-Pacific region.

The engineering challenges of the project are formidable. The Pearl River is one of the world's busiest waterways, carrying goods from the factories of the delta to Hong Kong and countries around the world. The area is subject to typhoons, heavy rains and storms during the summer months.

Man-made islands

To achieve the tight timetable, much of the structure will be prefabricated off-site, so that the



concrete deck sections can be produced at the same time as the foundations are laid. The cost of the tunnel is three times higher than that of the bridge. It will be laid 30 metres below the bottom of the river, with a breadth of 44 metres and a height of ten metres. The bridge will have emergency stations; the target is to provide help within three minutes to those involved in accidents in the tunnel and within five-seven minutes to such accidents on the bridge.

One of the four man-made islands will be built offshore Zhuhai and will have two roads leading from it, one to Zhuhai and one Macao; it will have immigration and customs controls and toll booths. The tolls are likely to be more than HK\$100 for private cars and HK\$200 for lorries. The planned height of the island is 4.5-5 metres: it will be built to withstand the highest water surges in the river of the last 300 years.

A similar island, of 130 hectares, will be built on the sea east of Hong Kong's international airport. It will house immigration and customs controls and

have roads linking to the rest of Hong Kong and, possibly, a rail link to Shenzhen airport.

Wider significance

"The significance of the bridge is greater than the better transport links between the three places which it will provide," said Sio Chi Wai, chairman of the Macao Development Strategy Research Centre. "It is an expression of the three governments to work together for their common interests. Previously, it was the private sector that drove the links between the three places; the governments lagged behind. This has changed now.

"Without the central government, the bridge would not have been built. It will change the way of thinking of the three governments, to think of the whole region and not only their own particular interests," he said.

The manufacturing cities on the western side of the Pearl River, including Zhuhai, Zhongshan and

Sio Chi Wai, chairman of Macao Development Strategy Research Centre



Jiangmen, will greatly benefit from the improved transport links, especially exporters. “Western Guangdong is a major exporter. Some of its goods are small and high-value and need to be shipped by air. With the bridge, they can reach Hong Kong airport within 30 minutes from Zhuhai and exported quickly,” said Sio.

Joey Lao Chi Ngai, chairman of the Macao Association of Economic Sciences, said that these cities in western Guangdong would be the biggest beneficiaries. “The ease of access from the area to Hong Kong will mean a complete re-calculation of the costs of production in western Guangdong. The bridge will help attract foreign investment there. One of the main reasons why Shenzhen and eastern Guangdong have grown so rapidly is its excellent transport links to Hong Kong.”

Property boom

The property sector in western Guangdong will

also be a major beneficiary, since the bridge will make cities there closer to potential buyers in Hong Kong; this prospect will attract speculators from around China.

Property prices in Zhuhai are already rising, even though the bridge is years away from completion. The city’s statistical bureau reported in January that the bridge was one factor in a rise of prices since July last year; home value exceeded an average of 10,000 yuan per square metre in September and have been rising since then. Driving the increase is the bridge and the construction of a light rail and a railway from the city to Guangzhou. Of the capital coming into the city’s property market, only half is local and the rest from outside, including Zhejiang, Beijing, Shenzhen and Hong Kong.

Lao said that the bridge would bring both benefits and disadvantages. “It will be a big challenge for Macao airport because Hong Kong airport will be only 20 minutes away. It already offers a wider variety of flights. Some argue that

Zhuhai city



Joey Lao Chi Ngai, chairman of Macao Association of Economic Services





kilometers. "In terms of the bridge, we will not allow so many vehicles from Hong Kong or Zhuhai inside Macao. Drivers will have to park their cars and use public transport," he said.

This will require the building of large car parks on the man-made island off Zhuhai and a public transport link from there to Macao. An exception may be made for buses carrying tourists.

Why no rail link?

Thomas Chan, director of the China Business Centre at the Hong Kong Polytechnic, said that it was a mistake not to have a rail link on the bridge. "That would have included Hong Kong and Macao in the national network and enabled goods and passengers to move quickly and cheaply. But the Hong Kong government refused it."

He said that car traffic would be limited by the system of permits. Drivers will need to have a licence for Hong Kong, Macao and Guangdong. "Currently, only 60,000 vehicles in Hong Kong have a licence for Guangdong. There are restrictions. Bus transport will be the most convenient." ■

Thomas Chan, director of China Business Centre at the Hong Kong Polytechnic

Macao airport should be closed and the land used for other projects. This is not going to happen, since a major tourism destination needs an airport.

"It will also be a challenge for the logistics industry in Macao, where most of the firms are small and medium-size. It will create a common market," he said.

No cars from outside

While the bridge will bring Macao closer to Hong Kong, the former British colony cannot allow many more cars. "Macao cannot accept more vehicles on its already congested roads," said Wong Wan, director of its Transport Bureau. The city has more than 80,000 cars and 80,000 motorcycles using its 400 km of roads, meaning 400 cars every two





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The resurgence of Guangzhou

By Thomas M. H. Chan (*)



(*) China Business Centre, The Hong Kong Polytechnic University

The 21st century will see the resurgence of Guangzhou. First, it was eclipsed by Hong Kong for most of the 20th century and then Shenzhen, the largest special economic zone in China which has risen from a small border village to become one of the major cities in the nation.

Before the 1950s, Guangzhou was more developed than Hong Kong; it was the gateway of China, linking the prosperous Middle Kingdom with the rest of the world for over 1,000 years since the Tang Dynasty. During the Ming and Qing dynasties, Guangzhou was not just a port but also a major trading centre of Asia; it was one corner of a triangle of trade in East Asia and across the Pacific and Indian Ocean, linking with Macao, Nagasaki and Manila. Orders from overseas, as far as from the Spanish imperial household, were received in Guangzhou; they were then forwarded to a centre in Jiangxi for making porcelain, where they were produced, with further processing done according to the patterns specified by the foreign customers in Foshan, next to Guangzhou. The finished china was then shipped overseas from Guangzhou and Macao.

This export-oriented industrial processing was different to that of the late 20th century in the Pearl River Delta region (PRD), mostly in Shenzhen and Dongguan, in that it involved a complete value chain

with Guangzhou as the centre and the processing of products reliant on the unique technology and design skills of the Chinese, which was highly valued. Product innovation was based on the value chain that was controlled by Guangzhou, whose merchants set the prices. By virtue of its great production, trading and innovation, not only in porcelain but also other products like silk, ironware and even daily necessities, the world's silver -- from the New World and to a lesser extent from Japan -- all converged in China through different trade routes around the globe. This is similar to the convergence in the late 20th century of the world's U.S. dollars in China as trade surplus and foreign exchange reserve.

Stagnation for four decades

The relative stagnation of Guangzhou between the 1950s and 1990s was the result of its being incorporated into China's national economic system, which subordinated its interests and local development to the policy of the central government in Beijing. First, it was the centrally planned system which diverted resources from the coastal regions to the interior and from the consumer goods industry, the traditional strength of Guangzhou and its industrial value chain, to producer goods

industry. Even worse, the central government restricted foreign trade and monopolised it in the hands of trading firms in Beijing. Guangzhou had political, social and economic stability during these 30 years of socialist construction (1949-79) that it had never enjoyed since the 19th century, but its dynamism and trade entrepreneurship were almost completely killed. Second, in the early years of the reform and open door policy, Shenzhen and other special economic zones received all the





policy privileges from the central government.

The whole PRD region and even China for a time was geared to Hong Kong, carrying out overseas orders for industrial processing and legitimate and illegitimate imports from the then colonial city. In fact, the take-off of Hong Kong took place in these years, built on the huge profits from industrial processing in and trade with and through Shenzhen and the towns of Dongguan and Panyu, sidelining Guangzhou. The modernisation of infrastructure, especially in the form of highways, shifted the centre of the transport system in the PRD region from Guangzhou to Hong Kong (via Shenzhen), serving the exporting ports and airports in Hong Kong and Shenzhen. Guangzhou faced challenges from both Hong Kong and Shenzhen and even minor towns in the PRD region, which had all gained their economic independence through export-oriented or foreign-invested local industrialisation. Guangzhou was losing its role and functions as the central city in the region.

New century, new transformation

The arrival of the new century has also brought a new determination of Guangzhou and, behind it, the Guangdong provincial government to revive and restore the regional and national importance of the city. They realised that being passive could not help to develop the city and, through the city, the province within and outside PRD and that,

through decades of industrial relocation, Hong Kong seemed to have exhausted its contribution to local industrialisation and development.

The resurrection of Guangzhou has been based on a two-pronged strategy.

First, it had to upgrade the local economy; it has successfully attracted massive investments from Japan automakers, such as Toyota and Nissan, in addition to the existing Honda, which had been reluctant to expand before the arrival of its competitors. With the auto industry, a whole chain of production of parts and components and supporting industries has emerged, including even a large steel mill and extensive special purpose logistics facilities for the export of autos. In just a few years, Guangzhou has become one of the largest auto production bases in China and the world; at one stage recently, it even overtook Shanghai as the largest auto producer in the nation. There are other large-scale foreign and domestic investments in the city which have enabled it to compete more favourably with Shenzhen; but the auto industry is the most important, in changing the image of the city into an aggressive competitor in the domestic and international markets and the building of a whole series of related industries and services. The new industrial and service foundation could also support other industries -- physically in



terms of parts and components supplies but more importantly in transfer of know-how -- in the region, including the dynamic local automaker, BYD, based in Shenzhen.

Secondly, Guangzhou has re-established its centrality in the region by merging with neighbouring cities like Panyu and Foshan, which had earlier incorporated nearby cities like Shunde, Nanhai and others; this has directly expanded the metropolitan region. It has built up a regional network of metros,

inter-city fast railways and inter-provincial high-speed railways with the aid of the provincial government. The latter has helped to increase the accessibility of Guangzhou to other cities in the PRD and beyond and vice versa. This greater accessibility means that the urban functions that Guangdong has accumulated and developed for decades, if not centuries, can be used better and more cost-effectively; these include human, social and cultural capital and the economies of agglomeration, clustering and

diversity that are the basis for increasing economic returns and innovation. Compared with major cities in neighbouring provinces, including Changsha, Nanning, Xiamen and Fuzhou, Guangzhou is far more advanced in its urban functions and international connections--theso-calleddegree of metropolitanisation. Linking them up within a three- to four-hour high-speed rail network, Guangzhou can offer directly to their wealthy citizens its advanced and high-quality metropolitan services and incorporate them into its hinterland. In so doing, it greatly expands the demographic, economic, social and cultural support to improve its urban functions and services.

Guangzhou to surpass Hong Kong

Already Guangzhou has caught up with Hong Kong, because of much faster economic growth rates in recent years. Hong Kong suffered negative economic growth in the two financial crises, while Guangzhou took the opportunity to expand and upgrade its economy without any significant impact on its rapid growth. In terms of GDP, Guangzhou is still smaller than Hong Kong despite its larger population of over 10 million. But, with Foshan added to Guangzhou, its economic size is bigger than Hong Kong. If the lower cost of living in Guangzhou is taken into account, so that GDP is calculated not on nominal exchange rates but on the basis of purchasing power parity, Guangzhou has already

a larger economy than Hong Kong. If other major cities within the radius of three to four hours travelling time from Guangzhou are included, the central city of the PRD will incorporate a much larger population and market and the high purchasing power of millions of the new urban middle classes from these cities. At this stage, Hong Kong is still struggling with the construction of a high-speed railway link with Shenzhen and Guangzhou; if it proceeds smoothly, construction will only be completed in 2015. In contrast, the Guangzhou-centric PRD and regional rapid mass transit system will be basically completed by 2012, with some of the lines already in operation

in 2010. The great advantage of this much improved accessibility for Guangzhou will be the main factor to enable it to out-perform Hong Kong and regain the central position in the urban and economic hierarchy of the PRD and the region of China south of the Yangtze River. It will also lay the foundation for the resurgence of Guangzhou as the great gateway city of China. Together with China as a whole, Guangzhou will return to the glory of the Middle Kingdom during the past centuries.

International city, heart of high-speed transport web





Two major trends are expected.

First, Guangzhou will become more international. Already Guangzhou has a larger foreign population than Hong Kong and the international network of Guangzhou is more extensive than Hong Kong's. For example, over 200,000 merchants from Africa and the Middle East reside in the city, reminiscent of its trade links with the Arabian world since the Tang Dynasty. Its airport has more flights to emerging markets and the developing world than Hong Kong. In recent years, Guangzhou has developed closer ties with Japan and Europe, while Hong Kong has focused more

on the narrow circle of financial elites, based mainly in the US and the UK. With ASEAN, Russia, Brazil and India expanding their role in the world economy and Africa in the process of an economic and social recovery, Guangzhou is very well positioned to benefit from the coming great changes in the global system. Unprepared and very much locked into a dependence on its previous path of development, Hong Kong will face even greater challenges in the coming years than the structural problems it faces now.

Second, with the arrival of the intensive high-speed network of local, inter-city and regional mass-transit railway systems similar to those of Greater Paris

and Greater Tokyo - the goal set by the Guangdong planning authorities - services will expand exponentially in the centre of the system, Guangzhou, in particular in the nodes and hubs of the urban areas. The demand from the population of the PRD, 40 to 50 million, and from the over 20 million of wealthy people who travel frequently to the city from other regional centres, will give Guangzhou the numbers to grow its service sector to the scale of Greater Paris and Greater Tokyo.

When Shenzhen was established, no one expected it to grow into a vibrant city of over 10 million people and a centre of high-tech industries exporting to the world. Today



people, especially those in Hong Kong, still doubt the resurgence of Guangzhou. One should not forget history, however. The rise of Hong Kong has been at the expense of Guangzhou and the reasons why Guangzhou failed to compete with Hong Kong for the past 60 years were not of Guangzhou's own doing; they were the result of national political and economic policy. With these policies returning to normal – no preparation for war, no blind worship of the west and

no more birth pains of the market economy -- Guangzhou can now exploit its economic, social, and cultural advantages to the full. Perhaps Guangzhou cannot compete with Shanghai and Beijing but is definitely capable of becoming once again the 'capital' of South China -- and probably ASEAN as well - and the great gateway of China, not just for trade, but also for knowledge. ■



Zhongshan

city of entrepreneurs, past and present

By Staff Reporter

They call Zhongshan one of the 'four little tigers' of Guangdong, a city which has boomed over the last 30 years, with an average growth rate of more than 10 per cent. The sprawling city has six townships which specialise in making a particular product.

Its GDP in 2008 was 141 billion yuan, an increase of 10.5 per cent over 2007, with a per capita GDP of US\$ 8,100. Last November, a Taiwan firm, Wistron Corporation, announced one of the most important

foreign investments in the city's history -- three billion yuan in an industrial park to make liquid crystal opto-electrical products in the city's high-technology development zone. It will make LCD televisions, LCDs and related products and bring 30 related companies.

The dynamism of the last three decades has been driven by businessmen and women who draw inspiration from the city's entrepreneurs a century ago. Five of them are remembered in a museum





Xiangshan Commercial Culture Museum

in a pink building in the historic centre of the city; they are part of the business history of China.

The Xiangshan Commercial Culture Museum celebrates a period at the end of the Qing dynasty and the early Republican period when people from the county made a remarkable contribution to China. Most famous is Sun Yat-sen, the father of the Chinese Republic. Previously called Xiangshan, the county was renamed after Sun after his death in 1925; Sun Zhongshan was the name he mainly used.

The five made their contributions in the field of business and two of them, Ma Yingbiu and Kwok Lok, built companies that were pioneers in retailing and manufacturing and are still thriving a century later.

From Guangdong farm to Sydney main street

Ma and Kwok had much in common. The sons of penniless farmers, they left the poverty of their native village in the hope of making a fortune in Australia. Through years of hard work and careful saving, they amassed enough money to go into business on their own and decided to return to China.

Starting with a department store in Hong Kong, they expanded into cities across China and diversified into retail, manufacturing, insurance and real estate. They founded the modern Chinese retail industry.

Ma was born into the family of a poor farmer in Shachong village in 1868. He attended school for only three years before going to

work. His father left the family behind and went to work in a gold mine in New South Wales. In 1881, the young Ma went to join him. After six months, the two moved to Sydney. The young man



Kwok Lok



Ma Yingbiu



decided that learning English was a priority. He found an Irish woman who needed help on her vegetable farm and could speak Cantonese. He made an agreement with her; he worked on her farm in exchange for three meals and one hour of English instruction a day. With his new knowledge, he set up a fruit and vegetable shop in Sydney, which sold local produce, bananas imported from Fiji and items imported from China. His reputation grew among the Chinese in the city and he began a remittance service, sending money back for them to their relatives at home. It was a turbulent period for overseas Chinese; they were watching with intense interest the efforts of

the revolutionaries to overthrow the Qing dynasty and how this struggle would affect their lives and those of their families.

Return to China

In 1910, Ma made the momentous decision to leave his life in Sydney and move back to China. He saw an opportunity to use the knowledge and experience he had acquired in Australia. In 1910, he raised HK\$25,000 and opened the Sincere shop in Central, Hong Kong with 800 square feet and 40 staff; it was the first Chinese-owned department store in the city. It bought goods directly from manufacturers, offered lower prices than other retail shops and always gave a receipt. Business was so good that he opened a larger store, with five storeys and more than 300 staff, also in Central. If a customer bought

a large item which he could not carry himself, the store would deliver it within 24 hours.

In 1912, the company opened a branch in Guangzhou and over the next decade expanded into Shanghai, Nanning, Singapore, Bangkok and London. Its five-storey Shanghai branch was the biggest department store in China at the time. It opened on Nanjing Road in 1917 after three years of construction and an investment of two million dollars; thousands crowded to see its opening. It included an upmarket restaurant and an entertainment complex with magicians and opera performances. It had many firsts – a roof garden with potted plants, a tea shop, exhibition space, fixed prices, a wide variety of goods from home and abroad and lady sales staff. When tradition prevented women from applying, Ma's wife herself started to work at the counter -- and young





Replica of Sincere Department store in Shanghai (1930)

women followed her example. By the second year, its annual revenue was four million dollars, double the initial investment.

Change the way of doing business

Its success attracted other entrepreneurs from Zhongshan, including Kwok Lok, who built a larger Wing On department store on the other side of Nanjing Road.

In Hong Kong, Sincere expanded into life assurance and fire and property insurance and manufacturing of products including cosmetics, soap, toothpaste, cola, sweets and biscuits, glass and wooden box. Some were sold to the stores.

The outbreak of the war in

the Far East was a major blow. It restricted the transport of foreign goods, especially from Europe and the United States, so Ma switched his purchases to Japan, where he ordered goods with the same specifications. Since Japanese goods did not enjoy a good reputation, he concealed the place where they had been manufactured.

A devout Protestant, Ma lived in a modest way; he did not own a private car and employed only a few of his relatives, which was unusual for a Chinese family company. "My inspiration in founding the Sincere company has been to change the old ways of doing business in China," he said. "Living in Australia has opened my eyes to large-scale business

organisation and strategies. China will regain its national strength if Chinese businessmen modernise their practices to compete in international markets."

In Ma's footsteps

The life of Kwok Lok followed a remarkably similar pattern. Born into a poor family in 1874, one of nine children, he followed his elder brother to Australia when he was 18. For two years, he worked in a vegetable farm and then went to work in Ma Yingbiu's fruit and vegetable shop. After saving money, he and a partner set up a fruit business, importing bananas from Fiji and goods from China. He brought four of his brothers from Zhongshan to help

him in the business and bought a banana farm in Fiji, where he also set up a department store.

In 1907, the family established the Wing On company in Hong Kong and, two years later, Kwok moved to Hong Kong as chairman. In September 1918, Wing On opened a six-storey department store on Nanjing Road, Shanghai, opposite that of Sincere. The firm expanded into insurance, warehouses, hotels and textiles, in which it became a major player. By 1931, its firm operated 240,000 spindles in Shanghai and made two famous brands, Golden City and Great Eagle. 3002

The Japanese attacks on Shanghai were a disaster for the firm. In 1932, their bombing destroyed two of its five textile mills; Kwok and his brothers were devastated. They stopped their expansion plans and sales

declined. In 1937, the Japanese occupied the remaining three mills and the firm's dyeing plant. They set up an American company, in an attempt to protect their assets. Kwok went to Hong Kong and then, in 1939, the U.S., taking many of his managers with him. He left the mainland business to one of his brothers.

He set up the Wing On company in San Francisco and New York and died in the United States in 1956.

He and Ma Ying-biu were pioneers, bringing to China the modern retail industry which they had learnt in the west and laying the foundation for its growth in the decades since.

Both Sincere and Wing On had their mainland stores nationalised when the Communists came to power in 1949. In 2005, the Shanghai store resumed trading under the Wing On name but

it belonged to a state-owned firm. The exterior was restored to its pre-war appearance but the interior has been drastically refurbished. The Sincere department store returned to Nanjing Road in 1993.

Both Sincere and Wing On are thriving today as listed companies in Hong Kong. Department stores are their principal business.

Chrysanthemum city

The economic growth of Zhongshan in the modern era began with the reform and open-door policy in 1978. The city benefited from its proximity to Macao and to one of the four new special economic zones, Zhuhai, and the fact that it is the native place of millions of Chinese around the world.

It became a centre of export processing of light industrial



Hong Kong

goods. Six of its townships developed concentrations of product – mahogany furniture, electrical appliances, lighting, food, casual wear and locks and hardware. In addition, the township of Xiaolan is famous throughout southern China for its chrysanthemums.

About half of its population of 2.6 million come from outside the city; thousands moved there from all over China, attracted by the job opportunities and a life better than they could enjoy at home. In 2008, its GDP ranked fifth in Guangdong province.

From furniture to high-tech

In the first 11 months of 2009, its industrial output was 371 billion yuan, an increase of 14.7 per cent over a year earlier, with the fastest growth in telecom equipment, computers and other electronic products, food and



pharmaceuticals. Actual foreign investment in the period was US\$747 million, up 1.9 per cent.

Foreign trade was hit by the global financial tsunami. Exports fell 7.2 per cent to US\$16 billion and imports fell 9.4 per cent to US\$6.1 billion. The main export markets are Hong Kong, the European Union and the United States and the main exports high-tech products and textiles.

The government is encouraging the growth of new industries as well as consolidating the existing ones. It has identified shipbuilding, equipment manufacture, electronics and information and LCD production as growth sectors, in addition to the existing household appliances, metals, lighting and furniture.

“The west of Guangdong is not as developed as the east,”



said Sio Chi Wai, chairman of the Macao Development and Strategy Research Centre. "The light industry sector of Zhongshan is developed and has had a stable economic growth for the last 30 years, with an average of about 10 per cent. In the future, it must change. The economic model will be selling to the domestic market."

He said that among future growth sectors for Zhongshan would be tourism, gourmet food and retirees. "It has a good climate, medical facilities and public order. Property prices are a third of those in Beijing."

In 2008, the city attracted 5.3 million tourists, an increase of 3.5 per cent over 2007. Of these, 652,000 came from overseas and 4.63 million from the mainland. Revenue from tourism was 9.72 billion yuan, up 13 per cent, of which US\$227 million was in foreign exchange.



Macao and Zhongshan have jointly promoted tourism at international fairs, including those in Lisbon and Taipei.

Joey Lao Chi Ngai, chairman of the Macao Association of Economic Sciences, said that the new bridge between western Guangdong and Hong Kong would be very beneficial for Zhongshan, bringing in people,

goods and investment from Hong Kong, Taiwan and elsewhere.

The city will also benefit from being on a light rail line between Zhuhai and Guangzhou which is due to open this year and a conventional railway on the same route, due to be completed in the next two years. The first will carry passengers and the second mainly freight. ■



Macau – Spirit of Cultures Essence of Harmony

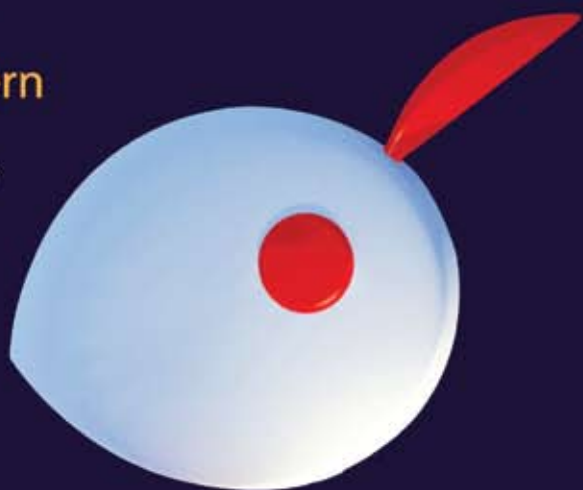


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- 06/11~13 07/15~18 08/13~14 Macau Event Day
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Jade Rabbit the Imperial Lantern

- 19.99 meters in height — figuring the meaningful year of Macao's return to the motherland.
- A welcoming Lantern for the China Pavilion "The Oriental Crown".
- Adjacent to the "Oriental Crown", signifying Macau as special Administrative Region of China.
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A Cup of Success

By Mark Phillips



As China develops a taste for one of the most popular beverages in the world, local company SIM Café is positioning itself to brew up a storm.

For Managing Director of SIM Café Joao Basto, choosing Macao as a base for making high quality coffee in a state-of-the-art facility just makes good sense. Not only does it have a long tradition of coffee appreciation thanks to its Portuguese links, but Macao is on the doorstep of the largest potential coffee drinking market in the world, and thanks to the free trade agreement between Macao and the mainland, cost advantages are significant.

When the original group of investors first came to the territory in 2005 they quickly realised that despite the growing demand for coffee in China, there were no modern roasting and packaging facilities in the region. The final product was either

being brought in from distant locations, or being produced locally in China but in older factories with lower standards of quality controls.

“Roasting facilities are usually very close to the final customer because it’s cheaper to deliver and the coffee is fresher,” noted Basto.

So the plans were laid to construct a hi-tech, modern production base in the newly established Macao-Zhuhai Cross-border Industrial Park, and Basto was invited by the owner of SIM, Portuguese businessman Vasco Pereira Coutinho, to take the reigns.

Three years later, and just one day after receiving their official licence in November 2008, the 2,100 square metre, US\$15 million dollar facility kicked into operation and shipped its first batch of freshly roasted and packaged beans.



João Basto, director of Sim café

The Business Model

Currently the production facility is operating at 30 percent capacity, with the company producing around 3,000 tons of coffee a year including its own premium brand, Olá Café which is sold to hotels and supermarkets and JOY, developed specifically for local and Chinese coffee shops. For their own brands, Sim import all its green coffee beans directly from Brazil

Another significant aspect of SIM's operations is manufacturing coffee for other brands looking for a more competitive platform from which to enter the China market. These OEM services (Original Equipment Manufacturer), are a key part of the SIM (meaning 'yes' in Portuguese) business strategy and despite only receiving certification in May last year, they have already started roasting for major coffee brands from Hong Kong and Indonesia.

"This side of the business is going very well because it's very clear to everybody, the advantages of this state-of-the-art facility here in Macao. It's easy being a salesperson because the factory sells itself," commented Basto with a smile.

And it's not just foreign companies that can benefit from this arrangement. SIM actively promotes its services to Chinese companies as well.

Basto explained: "We say to them, if you're roasting abroad it's probably not competitive, and if you're roasting locally, why not use the most modern coffee factory in Asia?"

A further extension of this model has been to help companies in China develop their own coffee blends, whether they are already in the coffee business, or just starting out. In this regard SIM is able to put its research and knowledge of Chinese coffee preferences to good use, helping companies develop the optimal blend for their target market.

"We help them develop their own coffee blends and more than that, we develop the coffee drinks. We identify their customer profile and then develop the best recipes for them," said Basto. "Many companies are starting to realise that good quality coffee can help them differentiate themselves from their competitors."

Negotiations with one major Chinese company have been in the pipeline for sometime now and

Basto is anticipating that they will launch this new brand of coffee in June this year.

"Their drinks have been developed entirely here in Macao in this factory," he noted proudly.

Early Challenges

While Basto is clearly optimistic about business prospects in the future, establishing the business, particularly given that nothing like it existed in Macao previously, was not without its challenges.

And if it's true in business that timing is everything, theirs couldn't have been much worse.

"We started constructing the factory in the midst of the casino boom so it was very difficult to keep contractors on," he recalled. "The competition in the construction industry was very fierce because the casinos were all racing against time to open, so it was tough."

Then there were the obvious human resource issues: where to find people with the skills for an industry that didn't even exist?

"The most difficult in the beginning was to find a good technical team to operate the factory and the laboratory, but we had a very good recruitment agency who found us a good group of candidates."

Admin and sales staff were easier to find, said Basto, but also initially harder to keep as each newly opened casino offered increasingly higher salaries.

Just as their production was kicking off, Hong Kong and China were hit with the melamine milk product scare. Wholesalers in Hong Kong were severely affected by this as they had millions of dollars worth of products being returned, and were certainly not thinking of taking on new products.

And no sooner had businesses recovered from this than the global financial crisis struck.

"This had a major impact on our partners," observed Basto. "In times of crisis, you don't want to take on new products, you just want to focus on the high turnover ones that you already have."

Remarkably, despite all these challenges, SIM has survived and grown, and today is clearly focused on increasing brand awareness and market expansion.

"What doesn't kill us makes us tougher," he said. Stronger and more experienced, SIM has also



managed to overcome the internal challenges of recruiting a solid team, which Basto sees as one of the company's strongest assets.

"Much more than machines, the people are who makes this more valuable. Everyday they gain more experience and add more value to the product."

SIM currently has a staff of 20, most of whom are involved in sales. To equip them with the knowledge and skills required to do their job, SIM initially provided over 1500 hours of paid training to each staff member.

"Now we have a very stable team and four or five key people who have been with us since the very beginning. I think our staff like the opportunity to work in such a modern factory and we have invested in them heavily."

The Most Modern Coffee Factory in Asia

Another significant investment for SIM Café has of course been its roasting, grinding and packaging facilities and its testing lab.

Supplied by German company PROBAT, the equipment is fully automated and provides complete control over every stage of the process allowing precise roasting cycles.

Furthermore, should there be any technical issue that can't be fixed at this end, the control room is connected remotely to PROBAT's technical team in Germany who can simply dial up and sort it out.

As for the laboratory, according to Basto, this is truly where everything begins and ends.

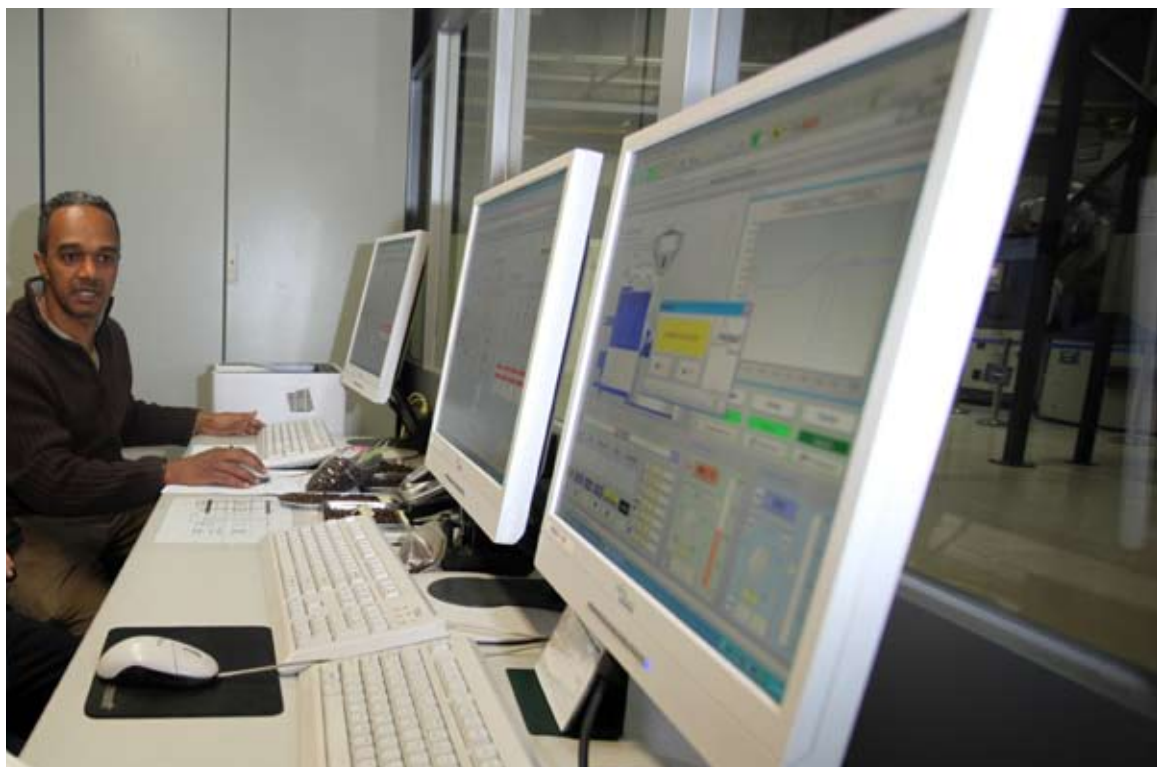
"Before roasting we test the bean size and humidity levels...and after roasting we analyse the colour, PH levels, and particle size," he explained.

"We can check the final product before the green beans go to the factory...so that if we detect any variance before roasting we simply adjust the roasting cycle to ensure that we get a consistent result every time. And all our procedures are certified to the highest international standards."

The final test is a process called 'cupping' which as the name suggests is a simple yet crucial taste test.

The CEPA Advantage

Hi-tech facilities, well-trained staff and smart business plan aside, even Basto can't deny the strategic advantage provided by the free trade agreement between Macao and mainland China. The Closer Economic Partnership Arrangement (CEPA) was signed in 2003 and exempts 272 products



from Macao from import duties. And while most business people in China's southernmost province of Guangdong are familiar with the agreement, Basto admits that further north, it is less well-known.

"The first question we are always asked every time is 'Why Macao?' But once we explain, CEPA really sells by itself. The benefits to us and our clients are amazing so it's clearly a big advantage."

As the SIM marketing roadshow does the rounds of industry trade events all over the world and throughout major Chinese cities, Basto believes that as well as selling their own products and educating people on the benefits of CEPA, they are also acting as ambassadors for Macao.

"We always promote the business friendly environment here in Macao... and we have the Macao Special Administrative Region (MSAR) flag on the shelves wherever we sell our products," he said.

Macao has proven to be not only the perfect base for SIM's business, but also a very effective testing ground for its products in the lead up to tackling the mainland Chinese market. Basto acknowledges that through extensive testing and adjusting they have learned a lot over the past couple of years about exactly what type of coffee and coffee drinks

appeal to the local customers, helping them to forecast what flavours and styles will be successful in mainland China.

"Coffee consumption in Macao is much higher than in other parts of Asia, and is actually more than four times higher than in Hong Kong, so it's been a good location for us to determine our customer profile and develop the right product for China," he said. "In China the consumption is low but the customer is about the same, so it has been a process of reverse engineering to get the right blends."

Their more recent brand JOY, which was developed specifically with local Chinese coffee shops in mind, was a product of this process, and has been a great success.

China's Potential

Still in its early stages, SIM has already fostered some good partnerships in Macao with local vendors, supermarkets and hotels, and Hong Kong is also a market where they have found early success and are expecting more. But the big target is of course mainland China.

On a consumption scale, mainland China hardly even rates when compared with many European



and other Asian countries. On average, Chinese people drink just 10 grams of coffee per capita annually, or around one cup of coffee per person per year. Hardly impressive when compared to Hong Kong's 1.1 kg per capita and Japan's 3.3 kg per capita, and even less significant when considering that worldwide, some 7.4 billion cups of coffee are drunk every year.

But as with so many things related to mainland China, it is the potential that has businessmen like Basto interested. Conservative estimates on the growth rate of coffee consumption are around 12 percent per year, with some more optimistic figures as high as 16 percent.

He notes that research shows coffee consumption in Japan and South Korea really took off when GDP per capita reached the US\$3000 mark, a figure that China has well surpassed. He believes that the potential market for coffee drinkers in mainland China is between 400 and 500 million people.

He admits, however, that SIM has changed its strategy towards mainland China as they learn from past mistakes. In the beginning they tried targeting big hotel groups which he now acknowledges were a difficult sell for the newly established business.

"Now we have refocused all our efforts in Guangdong, and on important clients that share our philosophy of coffee and value our high quality services, so we can get a win-win situation...and sales are increasing," he noted.



When it comes to selling their blends to coffee shops, Basto believes it is all about having the right approach, and that means not only explaining the benefits of the product but also demonstrating just how profitable the business of making cups of coffee can be.

"We can help coffee shops to sell more coffee and we can easily show them how they can make money with coffee, and they can make a lot of money," he offered. "If you manage to explain to someone that they are going to make a lot of money with your product, it's much easier to sell."

As for supermarkets, it's all about the right partner, and in Shanghai that is exactly what they have found. In cooperation with the Bailian group supermarket chain, which has over 3000 outlets, mostly in Shanghai, SIM Café is developing what Basto describes as some "very creative approaches". According to him, with their Olá Café brand, they already have an impressive 30 percent market share of fresh coffee sales within the group and are looking to expand this with new and innovative strategies for making coffee easy, convenient and low cost.

Ultimately both the coffee shops and supermarkets are important targets for this aspect of

the business but require very different approaches.

"For on-premise (restaurants, hotels, coffee shops) you are fighting for a slice of existing demand, while for off-premise (supermarkets and offices) you are fighting to expand into the untapped market."

Rewarding experience

With the major challenges of setting up the business and surviving the global financial crisis behind them, SIM now has its sights firmly set on expanding both the OEM side of the business as well as expansion of its own brands. For the Portuguese businessman with a background in sourcing agricultural products from Africa, taking on coffee was not a giant leap.

Moving to Asia on the other hand was perhaps more of a challenge, but one he has no regrets about.

As Basto put it: "Macao is a very business friendly place, with good support from banks, lawyers, and accountants, and the locals are used to working with foreigners. You have to be a fast learner of course, but it has been a very rewarding experience and I would do it all again!" ■



Restored Glory

Historic home where Qing reformer wrote masterpiece opens to public

By Staff Reporter



The Mandarin House (Zheng Family House) is one of Macao's most imposing private mansions, a compound of rooms and courtyards covering 4,000 square metres.

It was in this house that Zheng Guanying, a senior Chinese official and businessman, wrote one of the most influential books of the late 19th century; it shaped the thinking of generations of Chinese.

The house was open to the public in February this year after eight years of painstaking restoration work costing 43 million patacas. It is part of an area of Macao that was classified in 2005 as a World Heritage Site by the United Nations.

"It is the biggest well-preserved ancestral mansion in the Lingnan (south China) style in the urban areas of Hong Kong, Guangzhou and Macao," said Stephen Chan Chak Seng, acting deputy director of the Cultural Affairs Bureau, in announcing the opening in January.

It was in this house that, in 1894, Zheng Guanying published the first five chapters of *Words of Warning* to an Affluent Age and 22 more over the next six years. It was a reformist's bible, an indictment of a great country in decay and a programme of



how to save it – a constitutional monarchy, a new examination and education system and a dense network of roads, railways and telegraph, and the study of western science, medicine and electronics. It analysed the close relation between a nation's military strength and its commercial prowess. It became an instant best-seller. Emperor Guangxu liked it so much that he ordered 2,000 copies to be distributed to his ministers and other high officials. It helped to inspire him to embark on a sweeping programme of reforms – including many of those advocated in the book – in June 1898. On September 11 that year, the Empress Dowager organised a coup d'état, forced Guangxu into seclusion and executed six of the chief advocates of reform. It became known as the Hundred Days' Reform.

Spirit of the time

Zheng's book captured the spirit of his time and the feelings of thousands of intellectuals; they watched the humiliation of what had once been the world's most powerful country by nations which were a fraction of its size and thousands of

kilometres away. The book went through more than 20 editions and sold more copies than any other title during that period. Its readers included Kang Youwei and Liang Qichao, two of the leaders of the 1898 reform, who only escaped execution by fleeing to Japan.

Also among the readers was Sun Yat-sen, leader of the revolutionary forces that finally overthrow the Qing dynasty in 1911; Sun adopted many of Zheng's ideas in his plans for a modern Chinese republic. Another fan was Mao Zedong, founder of the People's Republic of China. "I very much liked this book," Mao wrote in 1936. "The author was an old reformist who believed that the weakness of China was due to the fact that it did not have the instruments of the west – railways, telephones, telegraph and steamships." After he took power, Mao followed Zheng's advice; he made rapid industrialisation of China one of his priorities.

The house in Macao offered Zheng a haven for reflection and writing, in the middle of a public life full of challenges and setbacks. It was built by his father, a businessman and intellectual named Zheng Qihua, with financial help from his son. Originally,



Book of Words of Warning in Time of Prosperity by Zheng Guanying

scholars dated the building of the house to 1881, but Chan said that his team found the completion could be as early as 1869; they found this date on two wooden banners engraved with a traditional Chinese couplet in the house, before they started the renovation work.

Zheng's family came from Xiangshan, now Zhongshan municipality, the county over the border in the mainland. Macao was the favoured destination of the rich and the intellectual elite of Zhongshan; it was the most modern city in the region, offering a level of comfort and exposure to the outside world which they could not find at home. In addition, as a Portuguese enclave, it offered sanctuary to those who had fallen foul of the Imperial government – an increasing large number in the last decades of its rule.

The house was one of the largest private residences in Macao at that time, with a complex of courtyards extending more than 120 metres along the street. The Zheng family lived in two enclosed courtyards, two and three-storeys high; there were also gardens and quarters for servants, with one storey, and gardens.

Born into a trading family

Zheng was born in 1842 in Xiangshan, where he started his education. In all of China, this county

on the border of Macao was the most open to the outside world; during the late Qing and early Republican period, it produced many distinguished industrialists, writers and diplomats; Zheng was one of them.

His father, Zheng Qihua, worked in the export/import business. The young Zheng accompanied him to Hong Kong and Southeast Asia, where he saw the miserable condition of most Chinese and the dominant position held by foreign business. He went with his father to live in Shanghai, China's industrial and commercial capital, where he ran his business. In 1860, he went to work in a British trading company, Dent and Company. He learnt English and studied western politics and economics, going to evening school to improve his knowledge. He went to work as a comprador at the Swire Steamship Company. In 1880, he started his writing career, by editing a book called "Talk of Trade", which described western trading methods and advocated that China should learn from them and set up its own institutions and companies. It also advocated constitutional monarchy; like many reformers, he saw Britain and Japan as models, countries which had combined monarchy with representative government. In the same year, he left Swire and, at the request of Li Hongzhang, became director of Shanghai Machinery & Weaving





Bureau and Shanghai Telegraph Bureau. Li was a senior official at the Qing court and a pioneer of China's industrial and military modernisation. In 1883, Zheng was appointed director of the Merchant Steamship Bureau, which Li had set up to challenge the western shipping companies which carried cargo between Chinese ports and abroad. He and his associates later invested into a steel mill, a railway company, coal and gold mining, printing and production of glass; from being a comprador, he became a capitalist.

During the Sino-French war (1884-85), Zheng was sent by the government to Hanoi, Saigon, Phnom Penh and Thailand to collect intelligence and encourage local people to oppose the French. When the French attacked Taiwan, he went to Hong Kong and chartered a ship to carry troops, grain and ammunition to Taiwan. In 1885, financial problems occurred in his companies. A debtor who owed a large sum of money fled and Zheng went to Hong Kong to deal with the problem; he was detained and it took a year to settle the issue. Another of his companies went into debt. He was exhausted by these difficulties and his family urged him to retire from public life; he took their advice and moved to Macao.

Capitalist turns philosopher

He used the time to revise "Talk of Trade" and start work on Words of Warning to an Affluent Age. Away from the intense pressure of daily management and political infighting, he was able to concentrate on his writing and put down his thoughts in a systematic manner; the book covered politics, economics, diplomacy, culture and military affairs and reflected what he had learnt during more than three decades in government and business. He published the first five chapters in 1894.

But, at that time, men of his talent and experience were rare and the government needed them. In 1891, it appointed him director of the Kaiping Mining Bureau and, in 1892, vice director of China Merchants Shipping. He later held senior posts at the Hanyang Steel Plant and worked on railway development.

After China's calamitous defeat by Japan in 1894-95, Zheng added 14 chapters to his masterpiece and, in 1900, a further eight. The defeat by Japan, a country with a fraction of China's resources and population, was the most vivid proof of the country's decline and the need for sweeping reform. In 1902, after a warlord seized control of

the Shanghai shipping and telegraph companies with which he was involved, he moved back to live in his hometown and Macao. He divided his time between Guangdong and Shanghai, working as a businessman and writer.

Like most Chinese, he rejoiced in the overthrow of the Qing dynasty in 1911. For the rest of his life, he devoted himself to education, as chairman of a public school founded by China Merchant Steamship (CMS) in Shanghai and honorary director of the Shanghai Commercial Middle School. In April 1921, he retired as chairman of the CMS school and died a year later in the apartments of the school in Shanghai. He left behind written works totalling 1.5 million characters.

Changing fortunes

After his death, the Zheng family continued to live in the Macao home. In the 1950s, they rented it out; at the peak, more than 70 families were living there, totaling more than 500 people. In 1990, the family sold it to a developer; at this time, many valuable items were stolen from the house. From

1991, the former Portuguese administration began to negotiate the purchase of the house from the developer, but without success. It was only after the return of Macao to China that the government succeeded in striking a deal, in 2001, offering the developer land in exchange for the property.

The government began the restoration work in 2001 and expected to complete it by 2007 but it took two years longer.

"Eight years is not a long time at all," said Chan of the Cultural Affairs Bureau. "Similar renovation work in other places might take two or three times that length of time to complete."

To ensure that the building remains in good condition, those managing it will allow a maximum of 100 people inside at any time, with a maximum of 60 inside the main section. Entry is free.

The Cultural Affairs Bureau launched a website (www.wh.mo/mandarinhouse/en) to let people know about the historic site before they visit. The next step will be a museum nearby, to display Zheng's historic documents, which will be completed in 2011. ■





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Grooming art talent

Macao pianist aims to produce world-class talent from growing academy

By Staff Reporter

In 1994, Leung Hio Ming had a good job **teaching music** at Kansas University and giving public performances. One of Macao's most talented pianists had a great future ahead of him in the United States, where he had lived for 12 years and acquired five degrees in music.

That year he took a momentous decision – to return to Macao, where he went to work in a music school that had been set up five years before and bore no comparison to the academies in Beijing and the U.S. where he had learnt his skill.

Now, 15 years later, he is director of the school, the Macao Conservatory, which includes dance and theatre as well as music, and has more than 2,000 students and 110 teachers from around the world.

Leung has transformed the conservatory from an extra-mural school with no entry requirements and no diplomas into a professional institution that aims to train world-class musicians, dancers and actors. He wants it to match the five-star hotels and entertainment venues which Macao has acquired over the last 10 years.

"Before, Macao had no performing venues and no market for musical performances," said Leung. "As the economy has taken off and Macao has become



a world-class tourism city, high-quality hotels have been built and many venues have opened or are under construction. These provide performers with a wonderful professional opportunity.

"But, up to now, performances here have been dominated by people from Hong Kong and the mainland and local talent has been very rare. Now we can change this situation and train many local people. I hope that, in the near future, we will see Macao people performing on the stages of Macao."

A long and tortuous journey

His father, Leung Koon Lau, was a well-known musician who studied at the Central Academy of Music in Beijing in the 1950s and taught at Pui Ching, one of the most famous middle schools in Macao. Keen that his son follow in his footsteps, Father started him playing the piano at the age of eight and told him to practise four hours a day, before and after school.

"I did not want to study. I wanted to read novels and play with other children," Leung recalled. "Father watched me every minute, correcting my mistakes. This led to bad relations between us. I did not want to listen to him, I resisted. By the time I was 15, my father could not manage me any more."

So, in 1979, his mother took him to Beijing to study under a famous teacher named Zhou Guangren. "She was a great inspiration to me, very serious and totally dedicated. I realised that my standard was poor and far behind those of the other students at the school." He remained all summer, studying eight hours a day. "For hours, professor Zhou explained the theories behind the music and demonstrated them." Two other teachers who had been classmates of his father also took notes and helped to explain things to him.

After he returned to Macao, his father decided not to teach him and introduced him to another classmate, who lived in Hong Kong. So, every Sunday, the young man took the boat there and



then the number one bus to Happy Valley, where the teacher lived.

"I realised the view of my parents – 'we provide you with the best conditions to learn music and, if you cannot make it in the future, do not blame us'. My sister became a nurse. She was less of a troublemaker than I. My parents treated us the same."

At that time, Macao had no university. If young people wanted further education, they had to go to Hong Kong, Taiwan or overseas. An excellent student, Leung was one of the few Macao students to win a place to study science at the Chinese University of Hong Kong; but he decided instead to go to study music at the University of Kansas.

What attracted him was a famous Portuguese pianist named Sequeira Costa, who was a teacher there and agreed to accept him as one of his 10 students during a year. "Technically speaking, I was good but did not know enough of the treatment of music, of different styles and different periods."

Twelve years in the United States and five degrees

He remained in the U.S. for 12 years, collecting five degrees – bachelors and masters in piano performance and music theory and a doctorate in musical arts. For the last six years, he received a full grant from the Macao government, covering all tuition and living expenses, on the condition that he return after graduation and work in Macao for four years. This was a promise rather than an obligation; the government could not force him to return. He completed his Ph.D in just two years, half the normal time. He performed in public and won many awards. He accepted a post at Kansas University to teach piano and music theory.

Sense of family brought Leung back to Macao

Then, in 1994, his sister called him and asked him to come home. "My grandmother was ill. She was alone with our parents. The rest of the family had emigrated." It was not an easy decision. The U.S. offered many opportunities for teaching and performing and Macao almost none. It had no full-

time music school and very limited opportunities to perform.

Leung's sense of filial piety prevailed over his professional ambitions; he gave up his good teaching post and salary and returned home. "It was hard to adapt. Macao is very small."

The next year, he was offered a job as music teacher of the Macao Conservatory that had been set up in 1989 by the Portuguese government. "They saw the handover to China in 1999 and wanted to leave something behind. They built the airport and the university. The conservatory was set up in a rush and very amateurish. The director was a Portuguese who had neither vision nor a plan for future development. There was no system of what kind of students to accept, no regulations and no certificates. The director's wife established a dance school. It was run like a family business."

It was an enormous shock for Leung who had learnt his trade from world-class teachers at professional institutions.

In 1998, the Portuguese director left and was replaced by a Chinese lady. Leung began to suggest how to reform the institution, in terms of syllabus, regulations and operating system. He was made director of the music school, giving him the opportunity to implement changes there. In 2002, the lady director applied for study leave and Leung was made acting director, a post which became permanent in 2004.

Since then, he has overhauled the institution, introducing professional teachers from around the world, instituting full-time courses and issuing certificates.

"The switch was not easy, as we had to deal with legal issues and regulations, in order to give diplomas. Things now have started to run systematically and we are attracting students of a younger age. Our reputation is improving," he said.

The school now has more than 2,000 students, compared to 700 in 1999. It has 110 teachers, from Macao, Hong Kong, Guangzhou, Shanghai, Beijing, Singapore, Austria, the Czech Republic, Britain, Russia, Canada, the U.S. and Australia; they have extensive teaching and performing experience.

It has forged links with schools in the mainland, holding courses with the Shanghai Dance School,

one of the best known in China, and music classes with the Beijing Central Academy of Music. Experts from these two cities come to assess their classes and exams, so that their standard will be equivalent to those in Shanghai and Beijing.

All under one roof

"Our aim is to raise our standards and status and eventually become an institution of tertiary education," Leung said. "This will take 5-10 years. We want to improve the quality of our students, teachers, courses and facilities."

The school organises workshops and short courses and invites distinguished artists as guest lecturers. It offers courses both to full-time students of music, dance and drama and to students of outside schools who want to attend particular classes.

In 2004, the dance school moved to a new site, as did the drama school in 2007. In 2008, the music school acquired a new building, next to its existing one, which was built in the 1920s as a housing project of the former Portuguese administration. The new block has 1,900 square metres and 36 classrooms, with a piano in each room.

Leung is keen to bring the three schools under one roof. "The three are scattered, leading inevitably to waste and duplication. The three performing arts support each other, learn from each other and stimulate each other. In addition, the three were not designed specifically as art schools. We urgently need our own performing venue. We are like a diving team with no pool in which to dive."

He is lobbying the government for a new site where the three can be united. Since the urban area of Macao is very crowded, with the highest population density per square metre in the world, he is happy to consider a site in Taipa, which has more space.

"We need a new custom-built school, where music, dance and theatre can work under one roof and where the place of performance is the centre.

We also need new student dormitories. This would improve the ability of the teachers to fulfil their potential and attract and train more students to enter the hall of performance. Such a new school would give us the foundation and the conditions."

In January 2010, Leung received recognition from the Macao government for his work, the Medal of Dedication, which is given to outstanding public servants.

Macao Conservatory





Ironically, his hectic work schedule as the head of an institution with three different disciplines and an administrator of culture in Macao leaves him no time to practise the piano and improve the skill which he and his father spent so many years to learn.

Dance School

It has 900 students, full- and part-time. It holds classes together with the Shanghai Dance Academy. In 2005, it started to offer the first full-time professional dance courses in Macao, with lessons in Chinese and ballet dancing. Its diploma is recognised by advanced dance academies in the mainland, Hong Kong and abroad, which allows the

students to go on to further studies in them.

The first bunch of graduates have all been accepted into the Beijing Dance Academy, the Shanghai Dance School of Shanghai Theatre Academy and Hong Kong APA.

The school has founded its own dance company, producing and performing authentic dance numbers and dance dramas. Students have won many outstanding prizes and performed in many important venues, including the National Centre for the Performing Arts in Beijing.

Music School

The school has nearly 1,000 students and 80 teachers. It offers education in Chinese and



western music, with compulsory and elective courses. It has choirs, small playing groups and an orchestra. It holds workshops and master classes by distinguished teachers from outside. It organises joint performances between teachers and students and events outside the school, to give the students wide experience. They take part in the annual Macao Youth Music Competition and other regional and national competitions.

The school offers three- and five-year courses, at the elementary, middle and advanced level.

In October 2009, it launched full-time 'music technique courses' jointly taught by its own teachers and those from the Central Conservatory of Music in Beijing. The certificate issued at the end of this course is recognised internationally and enables the holder to apply for a music major or liberal arts course at a college or university.



Drama School

It has 200 students and teachers from Hong Kong, the mainland, Singapore and Britain. After graduation, students have continued their education in drama at universities in Beijing, Shanghai, Guangzhou, Hong Kong and Taiwan. The students take part in drama competitions in Macao and Hong Kong. It offers course of one-, two- and three-years. In 2008, teachers and students at the school, together with performers from Macao, set up the Macao Youth Drama Group. It puts on plays at public venues. ■



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Matteo Ricci

Pioneer Jesuit missionary revered in East and West

By Mark O'Neill

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This year marks the 400th anniversary of the passing of Matteo Ricci, one of the most important Roman Catholic evangelists to China and a model for the thousands of missionaries who followed him.

Born in Italy in 1552, Ricci became a Jesuit priest and arrived in Macao in 1582. A year later, he settled in a city in southern China and in 1601 succeeded in obtaining permission to live in the imperial capital, Beijing. A man whose mastery of Chinese language and literature exceeded that of any foreigner before him and most after him, he wrote and translated dozens of books before his death in Beijing in May 1610.

Such was his reputation that the Emperor waived the established rules and allowed him to be buried in the capital – the first westerner to be given this honour.

"For us in Macao and those working in China and for priests in general, he is an inspiration," said Father Luis Sequeira, until recently head of the Jesuit order in Macao, his home for 30 years. "He was a man of great virtue. For me, he has been a model and an inspiration. I have followed the same route, in learning the Chinese language, customs and ways

of thinking and making Chinese friends."

Macao was an essential step on Ricci's journey. He arrived in August 1582, joining an established Jesuit community, and began the long process of studying Chinese and the Chinese mind, customs and etiquette.

To honour his memory, the city's Art Museum is hosting an exhibition of his life this summer. "Matteo Ricci was a great historical figure," said museum



Macao stamp by Victor Marreiros

director Chan Hou Seng. "We are very happy to have the exhibition here. It has great significance for Macao, in helping Macao people and visitors understand Macao's role in history and reflect on its future role."

The exhibition will show items provided by Ricci's home city of Macerata, including religious objects, paintings and musical instruments of his time and models of buildings. In addition, there will be items from China, including art objects and books he translated into Chinese and an oil painting by Ricci himself from Shenyang museum. The museum is also seeking his books and other treasures in Macao libraries and St Joseph's Seminary, a Jesuit establishment founded in 1728.

The exhibition began its journey in Beijing in February, before going on to Shanghai and Nanjing, and will reach Macao in August.

Mission to the East

The exhibition tells an extraordinary story. Ricci was born on October 6, 1552 in Macerata in east

central Italy. He learned theology and law at a Jesuit school and joined the congregation in 1571. He studied at a Jesuit college in Rome and went to Coimbra, Portugal, where he studied Portuguese. In March 1578, he had an audience with the country's King Sebastian, who ruled what was at that time one of the world's two foremost maritime powers.

He was very impressed with the Portuguese king, who died in the battle of Alcazarquivir in August 1578 against the Muslims. So when, in the early 1580s, he was looking for a Chinese version of his name, he chose Li Madou. The second character, Ma, combines two ideographs, one meaning 'king' and the other meaning 'horse' -- in honour of King Sebastian. character

He applied to become a missionary in the Orient and left Lisbon in March, 1578 for the Portuguese colony of Goa, where he studied theology and taught Latin and Greek. He was ordained a priest in July 1580.

On August 7, 1582 he arrived in Macao and would spend the remaining 28 years of his life immersed in the life, customs and language of China. He was



continuing the work of St Francis Xavier, a founder of the Jesuit order and pioneer missionary in Asia; he died in December 1552, on an island off the southeast coast of China, waiting for a boat to take him to the mainland.

“St Francis Xavier had the zeal to convert the East,” said Sequeira. “He went to India and Japan and realised that China was the most important. He was the first to have that vision. He died, while he could see south China. The next step was taken by Matteo Ricci. It took him 20 years to reach Beijing. The dragon drags slowly, it is not the Bullet Train.”

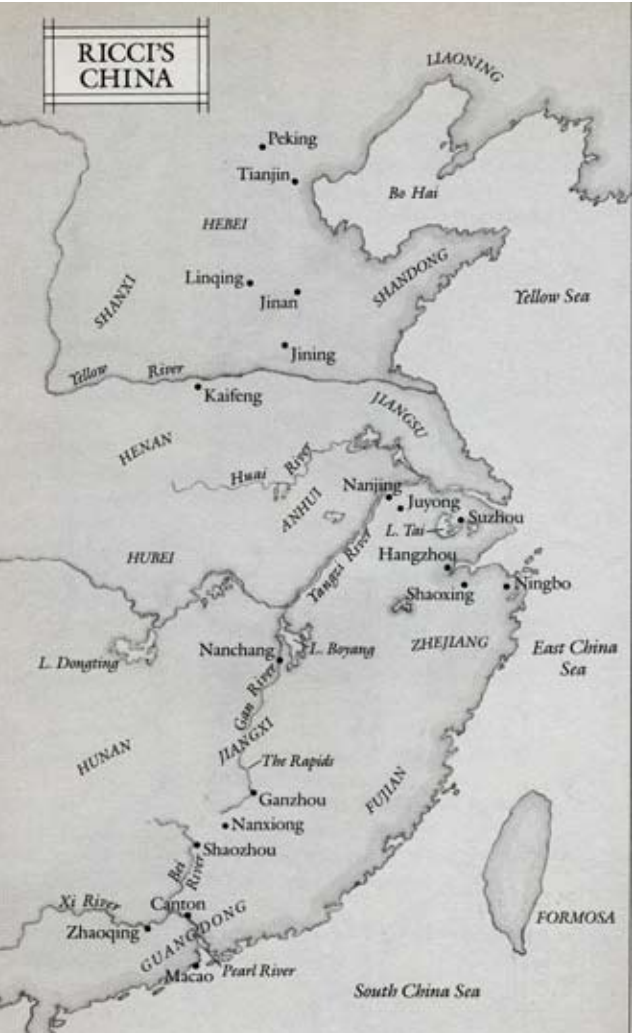
Ricci lived in several Chinese cities – Zhaoqing and Shaozhou (currently named Shaoguan) in Guangdong province, Nanchang and Nanjing – before finally being allowed to settle in Beijing in May 1601. His path was never smooth – hostile officials expelled him from cities, the public was

suspicious of his intentions and he was left with a permanent limp after jumping from his house in Shaozhou when it was attacked by a gang of robbers.

Throughout this time, he deepened his knowledge of China, writing with another Jesuit the first dictionary of Chinese and a European language (Portuguese), translating Chinese classics and writing many books, including a Treatise on Friendship. He could read and write classical Chinese, the literary language of scholars and officials; no other foreigner of his time reached his proficiency and few have done since.

He became a close friend of prominent Chinese, some of whom converted to Catholicism. One of them was Paul Xu Guangqi, an official, agricultural scientist, astronomer and mathematician. The two men translated several western classics into Chinese,

Matteo Ricci's tomb in Beijing by courtesy of MAM





Macao Art Museum curator Chan Hou Seng

including parts of Euclid's Elements.

Ricci died on May 11, 1610 in Beijing. According to the rules of the Ming dynasty, foreigners who died in China had to be buried in Macao. After a special plea from the Jesuits, Emperor Wan Li (emperor of Ming dynasty) allowed him to be buried in Beijing. The tomb is in the grounds of what is now the Central Party School.

Model of respect

"He is an inspiration in showing the way of dialogue between races, cultures and religions," said Sequeira. "He showed respect for the other. His mission was to show the humanity of Christ and open the door and not behave as in Europe, where people were killing and pursuing each other (over religion). It was a dialogue with the other, to let the other know God."

Museum director Chan Hou Seng also said that Ricci's peaceful dialogue among equals had earned him a high reputation among Chinese. "In Macao, the churches were and are next to the temples; they co-exist peacefully, unlike in the Europe of

Ricci's time, a period of religious wars. Subsequent emperors used Jesuits as their advisers because of their expertise, in fields such as map-making, weather-forecasting, science and culture. They trusted them because they were loyal and died in China."

These highly trained Jesuits introduced western science, astronomy, mathematics, geography and other disciplines to the Chinese court. They also transmitted Chinese knowledge to Europe, through translations of the works of Confucius and books on Chinese science and technology.

In exchange, the emperors gave them permission to build Catholic churches in Beijing, the first in 1605; the faithful still hold religious services in them four centuries later.

The method of the Jesuits was knowledge of Chinese, exchange of information and respect for the authority of the Emperor. It contrasts strongly with that taken by their governments from the time of the Opium War (1839-42) onwards -- use of superior military force, contempt for China, its language and culture and regarding its people as backward and uncivilised.

Steps to Sainthood

Residents of Macerata have started a campaign for the beatification of their town's most famous son. The Vatican holds him in high esteem but the process toward sainthood is a long one.

In a homily at the Vatican on July 11, 2007, Cardinal Tarcisio Bertone described Ricci's qualities.

"He represents a remarkable model of evangelisation and dialogue with different cultural and religious realities ... He spent nearly 28 years in China, following a detailed study of the language, history and culture of China, through which he showed a deep respect for this great people. He always held the conviction that the spread of Christianity in China needed official approval for

the preachers and for the freedom of China to accept it and proclaim it publicly. He was firmly convinced that this approval and liberty could only be obtained if he went to the court in Beijing, in the imperial palace, where he was welcomed not as a 'bizarre stranger' but a respected scholar.

"While he professed a sincere admiration for China, he let the Chinese know that there was something they did not know and that he could teach them this was the method of Matteo Ricci – a profound respect for the traditions he encountered and, at the same time, an unbreakable faith in the transmission of the Truth which is Christ and the Catholic doctrine," he said.

Like every other missionary in China, Ricci faced the question of how to reconcile his faith with the values and convictions of people belonging to

one of the world's oldest civilisations. He did this by presenting the two not in contradiction but in harmony.

In a message in October 1982, to mark the 400th anniversary of Ricci's arrival in China, Pope John-Paul II said that Ricci was convinced that the Christian faith not only brought no harm to Chinese culture but would make it richer and more perfect.

Important role of Macao

The city of Macao has an important place in the Ricci story and that of the other Jesuit missionaries who lived and studied here before going to mainland China. "Without Macao, Ricci would not have gone to mainland China," said Chan Peng Fai, a researcher at the Macao Museum of





Art. "It was a place where he could come and settle and learn Chinese language, culture and habits. Other Jesuits came here; they made contact with Guangdong officials, who introduced them and enabled them to go to Beijing."

The Jesuits have played a major role in the city's history. In 1568, they founded the St Raphael's Hospital to treat lepers and the next year the Holy House of Mercy, to serve the poor and needy.

In 1594, they built the College of St Paul, the first western university in the Far East; its printing press produced many important books; and next door, in 1602, the Church of the Mother of God, the largest Christian church in Asia. In 1728, they founded St Joseph's Seminary to train foreigners and Chinese as missionaries in China.

"With the founding of the College of St Paul, Macao became a centre of culture and knowledge," said Sequeira. "It has always been a place for meetings, for mixing of people, open to the continent and the world. In the 1950s and 1960s, it was a place of welcome, for the needy and those in danger. Macao is the 'city of the name of God'." This was the title given to it in 1576 at the time of the creation of Macao as a diocese by Rome.

Sequeira said that Macao remained a strategic place, a platform, with a new meaning since China's opening to the outside world. "As Hong Kong is a platform for relations with Britain and Anglo-Saxon countries, so Macao is a platform for relations with the Portuguese Speaking Countries and Latin-language countries. This is the identity of Macao.

"Ricci's life is an example for modern China, which wants to enter the world of geo-politics, with countries that have different cultures, values and religions. Chinese needs to respect those values. In seeking its place in the world and the global decision-making process, it needs the openness which Ricci had. It must respect the values and culture of the other side."

In 1955, the Jesuits set up the Matteo Ricci College in Macao, with classes from kindergarten up to secondary school and nearly 2,000 students, teaching in Chinese.

In 1999, Sequeira founded the Matteo Ricci Institute in Macao as a non-profit study and research institution dedicated to fostering better mutual understanding between China and the world community. "I set it up to guard the past and prepare the future and continue the dialogue of

religions, with the dimensions of history and society and a magazine in two languages (Chinese and English).” This year the institute is publishing a book on Matteo Ricci, to mark the anniversary.

The city has 18 resident Jesuits, both foreign and Chinese; some go to China to teach. As in Ricci’s day, it remains the order’s principal base for services in mainland China.

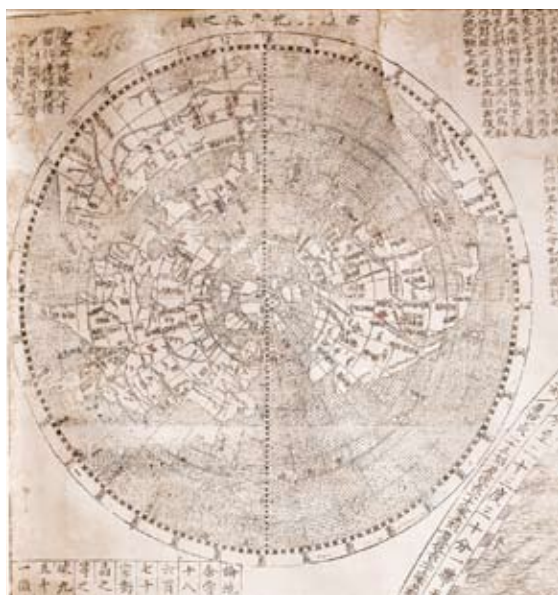
The mission statement of the institute summarises well the historical role of Macao and Ricci.

“Macao continues to be an ideal lens through which to broaden understanding of the thoughts and ideals of peoples from different cultures ... Others before Ricci ventured toward China but did not succeed in remaining there for life, let alone to receive the respect and admiration from the Chinese people that Ricci enjoys even to this day. The root of his success lies in his achieved integration as a human person that made it possible for him to enter so fully into another culture without losing himself.”

Exhibition of historical treasures

The exhibition consists of two parts. One is exhibits from museums in Italy, including Rome, Milan, Naples and Macerata, including oil paintings, prints and models of buildings from the period of the Renaissance and items from the early period of the Jesuits. There are instruments and documents related to weather forecasting, geography, mechanics, scientific measuring and cartography, as well as musical instruments, crystal and gold art works. The oil paintings include ‘Portrait of Matteo Ricci’ painted in 1610 by Emmanuele Yu Wen-hui; ‘Portrait of Philip II’ painted about 1553 by Tiziano Vecellio; and ‘Baptism’, about 1555, by Lorenzo Lotto.

The second part are oil paintings, maps and writings in Chinese from Matteo Ricci’s time in China from museums in China and other institutions in Macao. They include the first book by Ricci in Chinese -- ‘Essay of Friendship’ written in Nanchang in 1601; ‘the True Meaning of God’ written by him in 1603; and ‘Elements of Geography’ which Ricci jointly translated with a Chinese scientist, Xu Guangqi, at the end of the Ming dynasty. ■



Ricci maps by courtesy of Library of Congress, Washington, USA





St. Joseph Seminary in Macao

中華

民族

雕塑園

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ESCULTURAS
ÉTNICAS
CHINESAS

Sculpture Park
of the Chinese
Ethnics

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開放時間 / Horário / Opening Hours:

雕塑區: 24小時開放

展覽館: 上午10時至下午6時 (逢星期一體館)

Zona de esculturas: Todo o dia

Salão de exposições: 10H00 - 18H00 (Encerrado às 2as Feiras)

Sculpture Zone: 24 hours

Exhibition Center: 10:00 am - 6:00 pm (Closed on Mondays)

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Sound of the Century

Remarkable audio machines from last century in Macao museum

By Staff Reporter

Macao is famous for its many museums. One gem is the Sound of the Century Museum, which documents the recent history of audio technology.

It features hundreds of antique recording and sound devices of the last century; the first was created by the great inventor Thomas Edison.





Inside this two-storey private museum are well-preserved phonographs, gramophones, cylinder records, music boxes, old telephones, vintage television sets and juke boxes. The most eye-catching items in this small exhibition hall on Rua das Estalagens are phonographs and gramophones of 1898-1911. Each has a majestic, high-end swan-neck Cygnet horn, made of wood, fibre, or brass. The case, oak or mahogany, is decorated with mouldings, columns and carvings. The finishing is exquisite, tempting the visitor to touch it. Phonographs play two- or four-minute cylinder records, made of a metallic soap called wax in the industry; gramophones play plastic black records.

Before Edison, sound could not be recorded and played back. Music could only be heard in concerts and live performances. Edison made his revolutionary invention in 1877, the first tin-foil phonograph, and recorded and played the famous tune, 'Mary has a little lamb', from round cylinders. In 1887, Emile Berliner, another great inventor, made a second breakthrough: he recorded sounds

on flat disks or records made of glass and later zinc. The records rotated on a gramophone, a playback machine that used a needle to sense and transmit sound vibrations.

Edison, Berliner, Victor and Columbia brands showed in the museum

In the museum, you can see at close range many of these remarkable talking machines, with the brand names of Edison, Berliner and the equally famous Victor and Columbia. Even after all these years, they still produce a crisp, clear sound. Each machine is a work of art in itself, produced and operated by hand, in an era when such products were a luxury for the lucky few in the western world.

To tell the full story of sound, the museum also features electrical products of more recent times – the world's first transistor radio (1954) the first cassette-tape recorder (1965), the first Sony walkman (1979) and the first CD player.





The value of vintage sound machines

Henry Chan, owner of the electrical appliance chain Tai Peng in Macao, collected these vintage items over 20 years and from many countries. Chan's passion stemmed from his professional interest in electrical products. He worked his way up from being an apprentice of electrical engineering into a successful businessman. When he was young, electrical products were out of reach for most people. "In the 1960s, Macao was like a village. The average monthly salary was 15 patacas, while an appliance cost several hundred. I never saw a tape recorder and electric fans were rare. People then paid one cent to sit in a herbal tea shop, to listen to the broadcasts from a big radio. Every weekend, the shop would be packed with people tuning in to broadcasts of football matches."

Such deprivation at a young age made Chan sensitive to the value of vintage sound machines when he spotted them for the first time in Canada, where he emigrated in 1990. "I saw a lovely classical radio of the 1930s in an antique shop in downtown Toronto. I said to myself: 'how could something be so old and yet so beautiful?' It is incredible that

a machine can produce such beautiful sounds, without the use of electricity," he said. "Then I started to read and learn about these machines. I joined interest groups, went to auctions and bought a lot of junk. My wife said: 'if you really like this old stuff, why not spend a bit more and invest in quality items?' I did. Once I went down that route, it became uncontrollable and my collection grew.

"I agonise a great deal in deciding whether to buy an item or not. It is not only a matter of money. There were occasions when I regretted not being willing to pay slightly more for an item that would not be available again in the market for a long, long time," he said. For example, phonographs and cylinders with Chinese characters on them are extremely rare; Chan has a few in his collection.





Henry Chan

From Canada to Macao

When he returned to Macao to manage his business, he brought his collection back and organised it for public viewing. The museum, inside one of his retail shops, opened on December 4, 2002, the 125th anniversary of Edison's birth. "He was a great man, with over 1,300 patents when he died in 1877. He led humankind into the electrical and electronic era," he said. There is a bust of Edison and a replica of his first phonograph in the museum.

In another corner is a replica of a famous painting of Edison's age of acoustics. Called 'His Master's Voice', it shows Nipper, a fox terrier, listening to a wind-up gramophone. "This is one of the world's top brands," said Chan. He takes delight in showing guests where he calls his 'toys', each with a story behind it. One is a Victor gramophone of 1904, with a beautifully crafted wooden horn, for playing plastic 78 rpm discs. He bought it from an 80-year-old Canadian who was willing to sell it because he thought he would not live long. The seller, however, lived until 91 and regretted parting with it so soon.

The museum has been a big success, particularly

with mainland Chinese, most of whom have not seen such a comprehensive range of western-made, antique sound machines in one place and not locked in glass cases. One Beijing man, Li Hongtao, wrote on his blog in October 2006 how he was overwhelmed by what he saw: "I am a musician and the impact of the collection on me was beyond words. When I saw the rows and rows of phonographs and gramophones, I could not help but exclaim 'Wow!'. If you ever go to Macao, you must go to the museum and hear for yourself the beautiful sounds of a century ago." Chan has many fans like Li. "I have received many complimentary letters, more than other museums. Some people came to Macao just to visit my museum, like the Shanghai couple I received this morning."

Chan likes to show his guests how the machines work. He will wind up the music box or start the phonograph playing a cylinder record. "Many guests were deeply impressed by the sound of a century ago and could not help but clap their hands." Such applause is a salute to the beautiful craftsmanship of a past era that can still be seen in this little capsule of sound. ■





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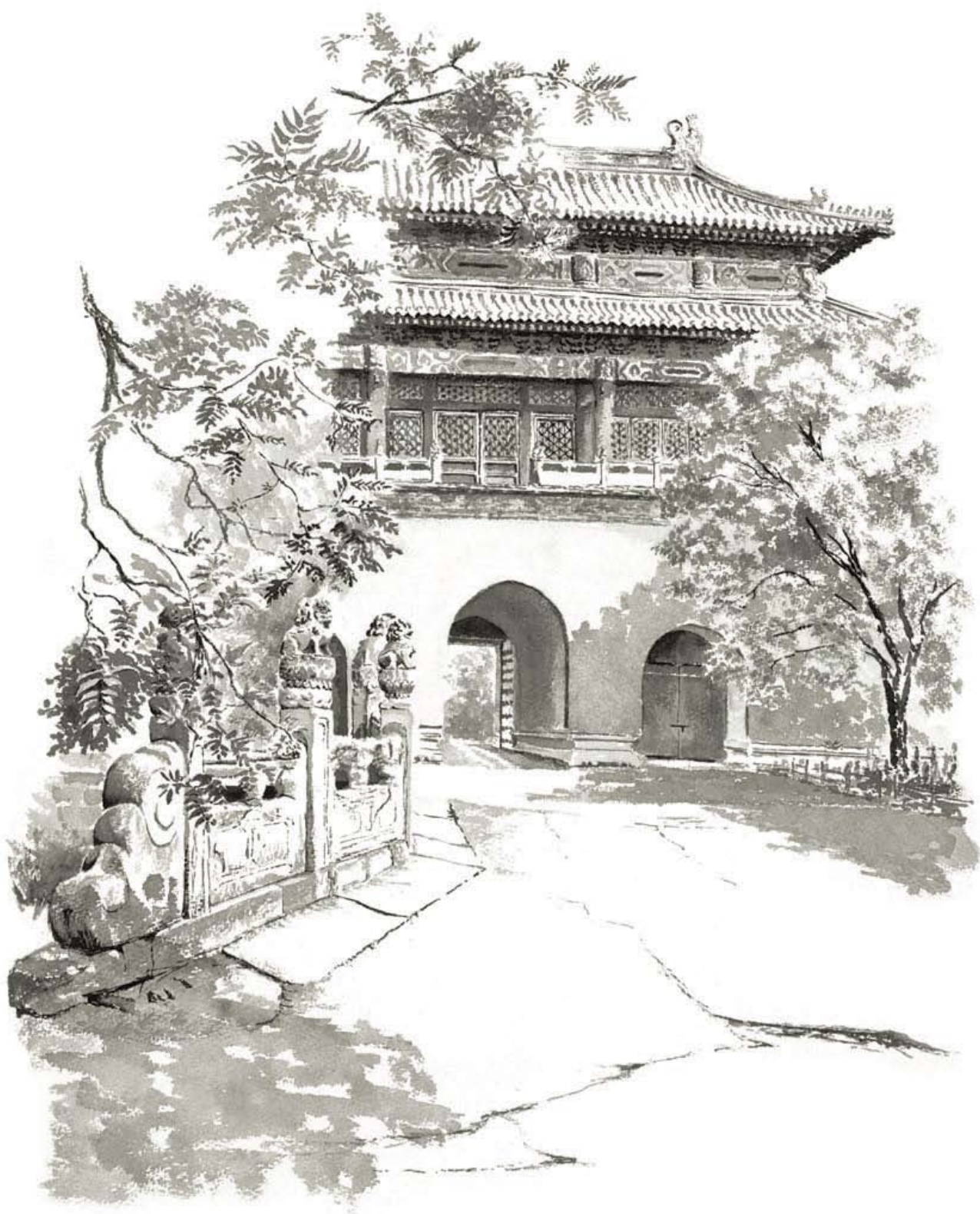


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Painting China

A Journey of Passion

By Mark Phillips

Charles Chauderlot holds the enviable distinction of being the only foreigner, and indeed one of the only artists in the world, to have been allowed to paint inside the walls of the ancient Forbidden City in Beijing.

For the last five years, this Spanish-French painter has called Macao his home and created a large and splendid collection of the city's fast-changing urban landscape.

He first came to Macao in 2005 when an exhibition of his Forbidden City paintings was on display in Hong Kong. At the time, he was considering a return to Spain after 10 years in Beijing, but the unique attraction of this small territory changed his plans.

"When I came to Macao in 2005, there was a magic feeling", he recalled. "It was a very mixed city and reminded me a lot of Spain."

And so he has remained here and to date has painted around 170 images of the city and its people.



Past life

His life in Macao today is a far cry from his early life in Europe. A student of law and political science at university, he went on to become a manager at an insurance company. But his passion was to be an artist and, over the objections of his family, he enrolled in the Bordeaux Art Academy in southwest France, to pursue his dream.

Despite his keen interest in art, it nonetheless took a dramatic event in his life to persuade him finally to become a full-time painter. A serious car accident left him in a coma for one year; when he recovered consciousness, he was determined to make the most of his second chance and to do what he knew was his true calling.



Charles Chauderlot



Capturing the old Beijing

In 1996, he began painting full-time and quickly received awards and recognition in international competitions. In the same year, driven by a need to clear his mind and invited by a friend, he came to China and spent one month in Beijing. He returned the following year and began a decade-long quest to capture on canvas the oldest and most traditional parts of the city.

Rather than photographing his subjects and returning to a studio to paint, as many artists do, Chauderlot instead painted on the street; he portrayed the life of the residents of Beijing's hutong areas. Not surprisingly, he became a focus of attention, with local people captivated by the sight of a foreigner sitting in the midst of these old, narrow streets, painting images of what were to many the less impressive aspects of the capital.

Interesting them even more was the fact that, while painting in a distinctly Western style, he chose to use traditional Chinese brushes and paints, a technique he developed while learning the Chinese language at Beijing University.





"My own style now is a special blend of Western and Chinese styles," he said. "I decided to use Chinese brushes and paints, but not to copy Chinese styles. It's impossible to be better than the Chinese at their own painting style."

"Traditional Chinese painting is abstract and figurative. I don't paint flowers or mountains but urban landscapes," he explained. "And, even when

Chinese paint buildings, they choose to paint the big palaces and temples. I chose to paint the normal houses of ordinary people and the small temples, something the Chinese artists didn't paint. Also I don't paint a straight view, but from an angle. Because I paint on the spot, I use the shadows and the light to give more life to the paintings. So there are many things that have made my works popular



in China.”

A defining moment

All these factors aside, what was undeniably the defining moment in Chauderlot’s career as a painter came when he was granted permission to paint inside the Forbidden City. How did such an opportunity come about?

It was completely by chance. While exhibiting some of his works in a small gallery, he was approached by a customer determined to purchase one of his paintings that had already been sold. “At first he offered me 4,000 yuan but I explained that I could not sell the painting because someone else had already bought it,” he said. “Then he offered me 8,000 yuan which was quite a lot of money at the time, but still I refused.”

Finally, after discussions with the owner of the gallery, the resolute customer came back with his final offer -- US\$8,000. “The owner of the gallery explained to me that this was a very important man, but I told him ‘my soul is not for sale’.”

Not to be deterred, the customer announced to Chauderlot: “I have a deal for you, you have to come and paint my office.” He asked where the

office was. “Inside the Forbidden City,” came the reply – Chauderlot was speechless.

Realising what a unique opportunity this would be, Chauderlot nonetheless decided to push his luck a bit further and told the man that, if he was going to paint inside the Forbidden City, he wanted to be able to paint in areas that were strictly forbidden to the public.

“Hmmm, now you really are Chinese!” replied the customer, impressed by his negotiating skills.

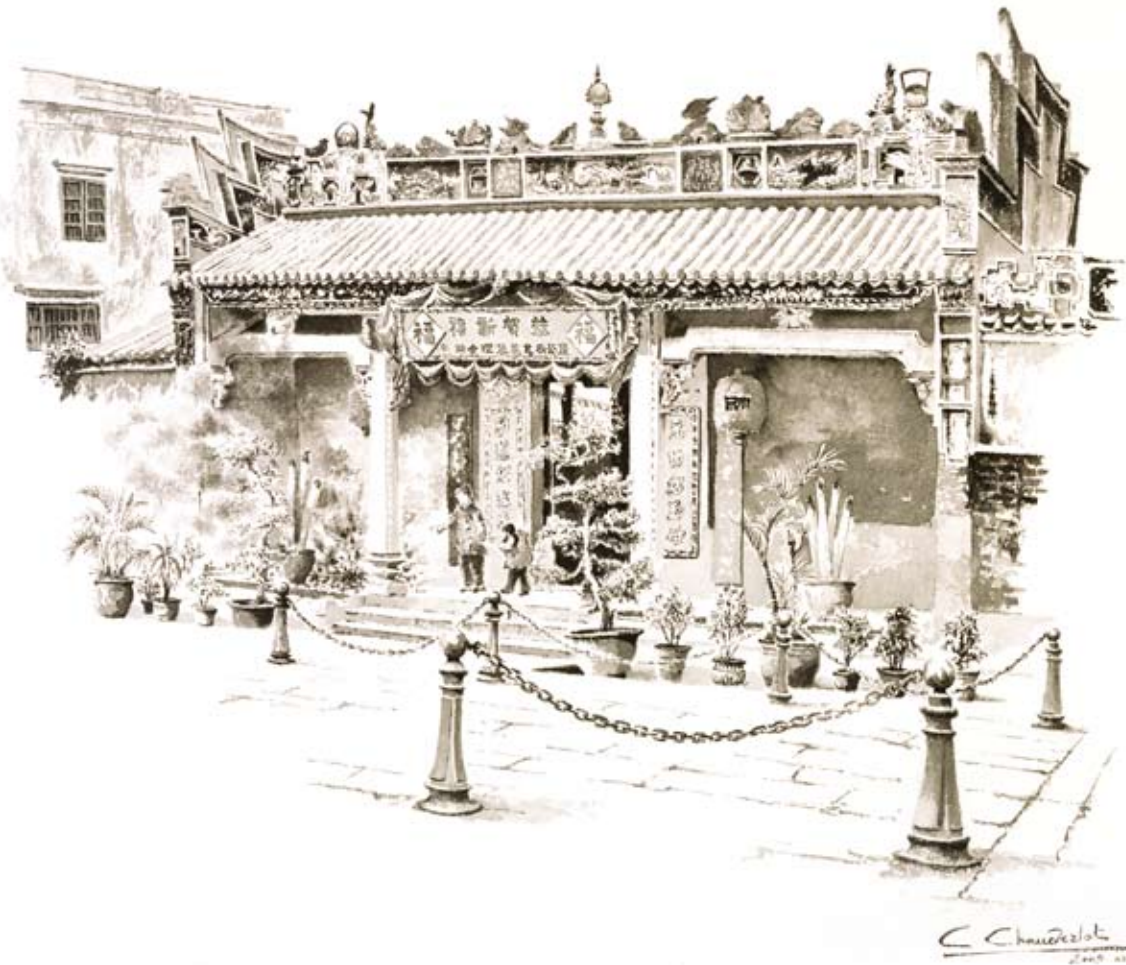
Inside the forbidden walls

Nine months and long and delicate political negotiations later, Chauderlot was issued his document to enter the Forbidden City -- pass number 0001.

At first, he was given three months to work. But, as it was during the bitter cold of a Beijing winter, he only managed to complete ten paintings. His works seemed to impress the right people, though, and he was given another six months.

In the end, he was permitted to remain inside





the walls of the Forbidden City for two whole years and given access to areas rarely seen by outsiders. Altogether, he completed around 90 works, which to this day provide a fascinating insight into this secretive and iconic place in China's history. Unfortunately, his benefactor within the city moved on to another posting, bringing his own stay to an end.

"When he left, there were a lot of politics, but I just kept on painting day after day, whether it was hot or cold, so I think I gained their respect."

By the time he finished his time in the Forbidden City, Chauderlot put together an exhibition of 62 paintings, which was shown in the foyer of the Bank of China building in Hong Kong in 2005, to excellent reviews.

Macao appeal

It was at that time that Chauderlot first came to Macao; he fell in love with its blend of Europe and China. He was introduced to the renowned local

painter Ung Wai Meng, at the time the director of the Macao Museum of Art. Ung invited him to stay in Macao and paint for three months and put on an exhibition.

The distinctive nature of Macao's urban landscape provided new inspiration for the painter.

"I saw many things that I could never see in China," he commented. "After ten years in the mainland, this was all very new for me and very interesting to discover."

The lively and often dense nature of Macao's narrow streets also brought about adjustments in his painting style. "My style is changing. In Beijing, I painted more of the buildings, but now, in my Macao paintings, there are more people."

"Macao is not just the buildings, it is also the people. The churches and temples are not just museums to the past, they are places where people go to pray everyday," he observed. His comparisons do not end there.

"In Beijing, the people in the street were going from home to work and back again, but here I can



see people living, praying, talking. It's like the south of Spain. The sun changes the way people live, the light is different, so the people are different".

At times the intense activity on the city's streets was too much for him to capture in his brush strokes, so he began sketching to try to depict all the details.

"There is so much life on the streets, there are Taoist, Buddhist and Christian ceremonies. Things happen so fast that I've started to sketch a lot also," he said.

And, just as in Beijing, he attracts attention wherever he goes to work.

"During one festival, I was walking with the procession and sketching at the same time. A local journalist saw me and wrote about it the next day in the paper."

Favourite spots

After painting so many views of Macao, Charles has his favourite places -- but his first choice comes as a surprise. "Pier 13, not 16, in the inner harbour is where I like to meet my friends, the fishermen. I can

spend many days and nights with them," he said.

"Of course St. Lazarus and some nights I spend hours and hours in Largo do Sao Agostinho. It's very quiet, but it's very strange because it's quite difficult to paint, even though I've done it many times. You have the church with its own style, the seminary, the library and the Dom Pedro theatre which is like a Portuguese cake," he said with a smile, "So many different styles in one place."

One of the reasons Chauderlot left Beijing was the rapid development of the city in the lead-up to the Beijing Olympics, which saw the vast majority of his beloved hutong areas redeveloped.

When questioned on his feelings towards the developments that have taken place in Macao, he is cautious in his response. Despite his study of political science, he is careful not to let his position as a well-known artist drag him into political debates, even though his paintings are sometimes used by others to bolster their own positions.

"The face of Macao is changing, this is normal for any city. But in Macao I feel the soul is changing also and this is more important," he said. ■

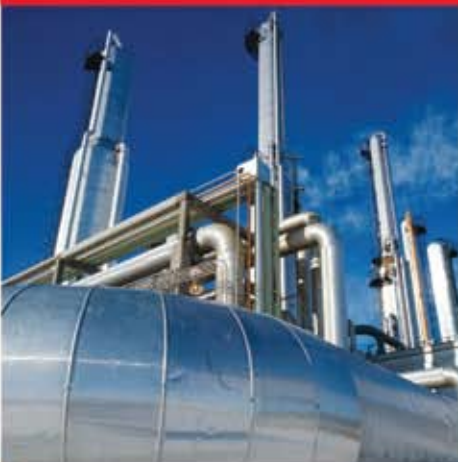


C. Chauderlot
2009.02



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macao newsl ine

Macao has one million mobile phones
Macao, China, 1 Feb - The number of mobile telephone users in Macao, at the end of 2009, rose by 11 percent from a year earlier to 1,037,380, according to data from the Statistics and Census Service (DSEC). Macao's population stood at 531,000 at the end of last year.

Macao electricity company to invest US\$119 million to expand distribution network

Macao, China, 3 Feb - Macao's electricity company, Companhia de Electricidade de Macau (CEM), this year plans to invest 950 million patacas (US\$119 million) in improving the city's electricity supply grid, said the chairman of the company's executive commission, Franklin Willemyns.

Mandarin's House opens to public
Macao, China, 5 Feb - The Mandarin's House, one of Macao's world-heritage sites, opened its door to the public for the first time since a restoration project began eight years ago. The Mandarin's House, also known as Zheng's Family Mansion in Chinese, is a two-story open plan dwelling and former residence of Zheng Guanying, a late Qing dynasty merchant and political reformer from Guangdong who penned his treatise "Words of Warning in Times of Prosperity" while living in the historical residence.

Air Macau to start flights to Tokyo in March

Macao, China, 11 Feb - The Macao government signed Wednesday a bilateral air service agreement with Japan, under which local carrier Air Macau will launch a new route to Tokyo in March. Air Macau's Tokyo route is scheduled to commence on March 28.

01 FEB



03 FEB



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11 FEB



02 FEB



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08 FEB



12 FEB



Macao's exports fall 52.1 percent in 2009
Macao, China, 2 Feb - Macao's merchandise exports in 2009 fell 52.1 percent year-on-year to 7.67 billion patacas (US\$ 960 million), the Statistics and Census Service (DSEC) reported. Exports to the United States decreased 79.6 percent, to the European Union 60.3 percent and to mainland China 43.2 percent. During the same period merchandise imports fell 14.2 percent to 36.90 billion patacas (US\$ 4.62 million).

BOC grants Nam Kwong 2.5 billion pataca credit

Macao, China, 3 Feb - The Bank of China will be extending a 2.5 billion pataca (US\$320 million) credit payment to Nam Kwong, a central government-owned company with significant business interests in Macao in areas such as logistics, oil and gas, commodities trading, real estate, and travel.

Macao and Guangdong seek partners in Portugal and Spain

Macao, China, 8 Feb - Macao and the Chinese province of Guangdong are due to organise joint promotional activities in Portugal and Spain next summer, the new president of the Macao Trade and Investment Promotion Institute (Ipim), said.

Citic 1616 to buy CTM stake for HK\$ 1.4 billion

Macao, China 12 Feb - Citic 1616 Holdings said yesterday it would buy a 20 percent stake in telecom operator Companhia de Telecomunicacoes de Macau (CTM) from Citic Pacific for HK\$1.4 billion. Hong Kong-based Citic 1616, which connects international phone calls and is controlled by Citic Pacific, will pay HK\$467 million in cash and issue 405.8 million shares at HK\$2.30 for the stake in CTM, Macao's biggest phone company.

Macao offers best prices for access to information and communication technologies – UN

Geneva, Switzerland, 23 Feb - Macao is the country or territory with the best prices for accessing information and communication technologies (ICTs) such as mobile and fixed telephony and the Internet, indicates a United Nations study released in Geneva.

Visitors to Macao drop 5 pc to 21.7 million last year

Macao, China 25 Feb - Macao received 21.7 million visitors last year, a decrease of 5.1 percent on 2008, the Statistics and Census Service (DSEC) has announced. Mainlanders, Hongkongers and Taiwanese accounted for 50.5 percent, 30.9 percent and 5.9 percent of all visitor arrivals last year, respectively.

China's Vice-President urges Macao to diversify economy

Beijing, China, 4 Mar - China's Vice President Xi Jinping said in Beijing that the central government supported Macao's drive to become a tourism and leisure hub and to diversify its economy. He said he hoped that Macao could play an active role in regional cooperation initiatives in conjunction with Guangdong and Hong Kong.

Vice President Xi urges Macao to "control" gaming industry's development

Beijing, China, 7 Mar - China's Vice President Xi Jinping said that Macao needed to adjust, control and monitor the gaming industry in order to ensure its orderly development. Xi made the appeal during a panel discussion by Macao's 12 Standing Committee of the National People's Congress (NPC), deputies of the central government's work report.

23 FEB



25 FEB



04 MAR



07 MAR



24 FEB



01 MAR



05 MAR



09 MAR

Macao to revitalise area of the Ruins of St. Paul

Macao, China, 24 Feb - The Macao government plans to revitalise the surrounding area of the Ruins of St. Paul to give tourists new attractions and improve the quality of life of residents in the area. The project's aim is to explore more of the hidden historic legacy in the area with new archeological excavations.

Ung sworn in as new head of Cultural Affairs Bureau

Macao, China, 1 Mar - The new head of the Cultural Affairs Bureau (ICM) Guilherme Ung Vai Meng said that culture was an important component of Macao's sense of belonging and identity. Ung Vai Meng, who replaces Heidi Ho Lai Chun da Luz, was sworn in at a ceremony attended by Secretary for Social Affairs and Culture, Cheong U.

Sinosky Energy to invest US\$1.5 billion in LNG installations to supply Macao

Macao, China, 5 Mar - Sinosky Energy (Holdings) Co. Ltd, which has the monopoly to import and distribute liquefied natural gas (LNG) in Macao, announced that it would invest 12 billion patacas (US\$ 1.5 billion) in 2010 to build an LNG installation to serve Macao. Sinosky Energy was granted in 2006 a 15 year contract for the importation and distribution of natural gas in Macao.

Macao's Catholic Diocese archives inscribed in UNESCO World Memory Programme

Macao, China, 9 Mar - The archives of Macao's Roman Catholic Diocese from the 16th to 19th centuries were officially inscribed in the UNESCO Memory of the World Programme for the Asia-Pacific region, making it the programme's first inscription from a Chinese territory outside the mainland.

2010 Macao Arts Festival to feature 70 performances from 20 countries

Macao, China, 11 Mar - The 2010 Macao Arts Festival (FAM) will feature over 70 performances by 25 groups from over 20 countries and regions in May, announced the Cultural Affairs Bureau (ICM) director Ung Vai Meng. The festival will be held from May 1 to 29 at a cost of 18.5 million patacas (US\$ 2,32 million).

Guangdong and Macao set up working group to boost cooperation

Macao, China, 16 March - The governments of Guangdong and Macao plan to draw up a framework agreement for bilateral cooperation by the end of the year and then try to get it included in the 12th Five-Year State Plan, government spokesperson, Alexis Tam said Monday.

Macao-Zhuhai-Zhongshan launch joint tourist promotion in Malaysia, Thailand and Singapore

Macao, China, 18 Mar - The Macao Government Tourist Office (MGTO) launched a joint promotion in Malaysia, Thailand and Singapore last week to boost multi-destination itineraries covering Macao, Zhuhai and Zhongshan.

Macao's GDP up 1.3 pct last year

Macao, China, 25 Mar - Secretary for Economy and Finance Francis Tam Pak Yuen said that Macao's gross domestic product (GDP) grew 1.3 percent (in real terms) last year from the previous year.

11 MAR



13 MAR

Former Macao chief executive elected vice chairman of CPPCC National Committee

Beijing, China, 13 Mar - Former chief executive of the Macao Special Administrative Region, Edmund Ho Hau Wah, was elected Vice Chairman of the National Committee of the Chinese People's Political Consultative Conference (CPPCC) in Beijing. Ho is the second Macao politician to be elected to the position after Ma Man Kei.

16 MAR



16 MAR

Macao to set up formal ties with Taiwan, CE says

Macao, China, 16 Mar - Chief Executive Fernando Chui Sai On announced in his first policy address that Macao would set up "all types of contacts and cooperation" with Taiwan and provide Macao residents working and studying in the island with a range of services and facilities. His chief of staff Alexis Tam Chon Weng will coordinate the "formal communication mechanism".

18 MAR



24 MAR

Macao received 4.1 million visitors in the first two months of 2010

Macao, China, 24 Mar - Macao received in the first two months of this year 4.1 million visitors, a year-on-year growth of 15 percent, according to the Statistics and Census Service (DSEC). In February Macao received 2.05 million visitors, up 24.4 percent on the same month of last year.

25 MAR



28 MAR

Macao government stops budget airline Viva Macau operations

Macao, China, 28 Mar - Macao's government ended the operating contract of Viva Macau today after the budget airline did not offer to help passengers whose flights were cancelled due to its failure to pay fuel and other bills.

Air Macau US\$ 32.13 million in the red in 2009

Macao, China, 30 Mar - Air Macau Chief Executive Officer, Zhao Xiaohang said that the company recorded a loss of 257 million patacas (US\$ 32.13 million) last year due to the financial downturn and the impact of the direct cross-strait flights between Taiwan and mainland China.

Macao's February trade deficit reaches US\$ 307 million

Macao, China, 1 Apr - Macao's trade deficit for February reached 2.43 billion patacas (307 million U.S. dollars), according to figures released by the city's Statistics and Census Service (DSEC).

Macao to strengthen its commitments in protecting environment

Macao, China, 8 Apr - Chief Executive of the Macao Special Administrative Region Fernando Chui Sai On said today at the opening of the 2010 Macao International Environmental Co-operation Forum and Exhibition (MIECF) that the Macaogovernment would double its efforts in protecting the environment.

Mitsubishi, Siemens-CCECC and BT CRBC LRT tender for construction of Macao light rail

Macao, China, 12 April - Three international consortiums - Siemens-China Civil Engineering Construction Corporation (CCECC), Mitsubishi Heavy Industries, Ltd. Consortium, and Bombardier T- China Road and Bridge Corporation (CRBC) and Light Rail Train - today submitted tenders to the Macao government for supplying the system and equipment for the first phase of the Macao light railway.

30 MAR



30 MAR

01 APR



06 APR

08 APR



08 APR

12 APR



12 APR

Macao International Airport Company revenue dips 10.6 pc in 2009

Macao, China, 30 Mar - Macau International Airport Company (CAM) Chairman Deng Jun said today the company's total revenue for 2009 was 538 million patacas (67.25 million), a 10.6 percent decrease compared with 2008.

Macao government to offer tax-reduction scheme for green cars

Macao, China, 6 Apr - Environmental Protection Bureau (DSPA) Director Cheong Sio Kei said that a tax-reduction scheme would be launched this year for purchases of environmentally-friendly vehicles.

China to start picking pandas as gift for Macao

Macao, China, 8 Apr - The Chinese authorities has set up a panel of nine experts, in Chengdu, capital of southwest China's Sichuan Province, hometown of the pandas to pick a pair of pandas as gift for Macao, according to Xinhua News Agency.

University of Macao to establish design and media faculties in future campus in Hengqin island

Macao, China, 12 Apr - The University of Macau (UM) plans to establish Design and Media faculties at its new campus on Hengqin island, in mainland China, according to the UM rector Wei Zhao.



In Fond Remembrance of a National Hero

Macao museum commemorates visit by Lin Zexu

By Staff Reporter

Tucked away in a courtyard below a flyover in the middle of urban Macao is a three-metre stone statue outside a small museum. The tall man with a goatee beard and mandarin's cap is Lin Zexu, a national hero who tried, unsuccessfully, to halt the flood of opium into China in the 19th century.

His efforts were blown away by a hail of gunpowder from the British navy in the first Opium War (1839-1842), which the British won comprehensively. It forced the Qing emperor to accept the import of opium and exile Lin to the farthest corner of his kingdom.

The museum has a painting that shows Lin's finest hour, when he forced the British and other foreign opium traders to hand over their poisonous cargo and threw 1,200 tonnes of it into the sea. He also persuaded the Portuguese rulers of Macao to ban the trade.

Born in 1785 in Fuzhou, Fujian province, Lin passed the 'Jinshi' exam in 1811, the highest exam for the imperial service and entered the prestigious Hanlin Academy; this put him among the elite of the civil service.

Li Zexu





Location where Li Zexu meet Portuguese officials in 1839

A formidable bureaucrat known for his competence and high moral standards, Lin launched an opium suppression campaign as governor of Hubei and Hunan provinces in 1837. This persuaded the emperor to appoint him in late 1838 as imperial commissioner in Guangzhou, with the task of stopping the illegal import of opium. Much of it was stored in warehouses in Macao, from where it was smuggled into China.

He went to the city on September 3, 1839 – his only visit – as part of this mission. He stayed in the Lin Fong temple, which adjoins the museum. Built in the Ming dynasty (1368-1644), it is one of the oldest temples in Macao.

That morning, Lin and Deng Tingzhen, governor of Guangdong and Guangxi provinces, held a 45-minute meeting with two Portuguese officials, one civil and one military, in one room in the temple. Lin conveyed the order of the emperor to cease opium trading in Macao, with the threat of cutting off the supply of rice, salt, meat and other foodstuffs to the city if they refused

Opium ban in Macao

Without the military means to oppose him, the two Portuguese agreed; all the opium in Macao was loaded into boats and shipped to the Philippines. This included the supplies in the warehouse of the East India Company, the British firm that was the biggest single trader.

A small plaque in the temple, placed there in 1997, records the event, with the comment: “it shows Chinese sovereignty over Macao.” In the museum is a recreation of the scene in wax, with Lin and Deng in richly coloured imperial robes facing the two Portuguese, one in military and one in civilian clothes. Lin looks in command and the two foreigners ill at ease and happy to compromise.

The story of opium trade

The museum also displays records that show why the Qing emperor was so alarmed. Between 1800 and 1820, the average annual import of opium



Li Zexu Museum

was 4,000 cases a year; in 1838 and 1838, this rose to 35,500 cases. The cost for China rose to 19.814 million silver dollars in 1837 and 1838 from 4.084 million in 1816 and 1817.

It was in 1773 that the East India Company created a British monopoly on opium buying in the eastern India state of Bengal, which was traditionally a major cotton producer. It was sold in Calcutta on condition that it be shipped to China. The British needed a commodity other than silver to pay China, to offset the trade deficit they incurred from the import of tea, silk, porcelain, spices and other items. By the end of the 18th century, Macao had become an important base for this opium trade. By the time of Lin's appointment, more than two million Chinese were addicted to the drug.

Lin's initial efforts were successful. He forced the foreign traders in Guangzhou to hand over their stocks and surrounded the city with soldiers to prevent them escaping. He then destroyed the stocks by mixing them with salt and throwing them into the sea at Humen on the Pearl River. The

operation began on June 3, 1839 and lasted for 23 days.

Then he sent an open letter to Queen Victoria, asking her to end the opium trade. "The smoking of opium is very strictly forbidden by your country, because the harm it causes is clearly understood. Since it is not permitted to do harm to your own country, then even less should you let it be passed on to the harm of other countries.

"Only in several places of India under your control has opium been planted from hill to hill. For months and years, work is continued in order to accumulate the poison. You, Sovereign, can eradicate the opium plant in these places, plough the fields entirely and sow in its stead the five grains. Let us ask, where is your conscience?"

Since he could find no British person willing to take the letter to London for him, he had it published in Guangzhou. The Queen never received the letter but the Times newspaper published it.

Lin was at the peak of his power and popularity when he visited Macao. "He was welcomed by

Chinese residents angry over the opium and 200 Portuguese soldiers,” said Kuok Man Hin, director of the museum. “He brought goodwill gifts, including fans, tea and sugar, for the Portuguese officials and beef, mutton and liquor for their troops. At that time, there were 12,000 people in Macao, of whom 7,000 were foreign and 5,000 Chinese.”

After the meeting, he and Deng went on a tour of the city; they went past churches and hospitals, through the city’s business district and foreign residential district and past the branch of the East India Company. The Chinese residents warmly welcomed them and their efforts to rid their community of the poison of opium.

Lin’s orders defied

Lin’s biggest enemy in Macao was Charles Elliott, the British Chief Superintendent of Trade in China. Chinese regard him as the chief instigator of the Opium War -- the man who persuaded his government to send naval vessels to protect the trade and obtain recompense for the lost opium.

Opinion in Britain was divided. William Gladstone, the Liberal Party politician who would later become Prime Minister, denounced the war as ‘unjust and iniquitous, to protect an infamous contraband traffic’. Many newspapers and members of the public, in Britain as in the U.S., expressed outrage that a ‘civilised’ country was going to war to support the drugs trade. But the Conservative government went ahead, in the name of obtaining full compensation for the opium that had been destroyed.

Britain’s military superiority enabled it to defeat the Chinese easily in engagements in Guangdong, Ningbo and Shanghai. The British lost 69 killed and 451 wounded, against 20,000 casualties on the Chinese side. The British victory enabled it to obtain compensation for the lost opium.

Another price of the British victory was the dismissal of Lin. He was exiled to Yili, in Xinjiang, on the border with Tsarist Russia (now Kazakhstan). He served there as an official from 1841 to 1845, devoting himself to opening up new land for cultivation and irrigation projects. In 1847, he served as governor of Yunnan and Guizhou, before being





sent to Guangxi to put down a peasant rebellion. He died in November 1850, in Chaozhou, Guangdong, on his way to Guangxi; he was 65.

"It is just as well for his reputation that he died before he reached Guangxi," said Kuok. "If he had put down the rebellion, he would not be so well regarded."

One result of the war was that Macao could resume its role as an entrepot for the opium trade, which became legal in 1858.

Imports of opium to China from India increased, from 4,800 tonnes in 1859 to a record of 6,700 tonnes in 1879. Since the crop was legal, Chinese production boomed, especially in Sichuan and Yunnan, which grew about half of the domestic harvest, and overtook imports. By 1906, China had 13.5 million addicts, consuming 39,000 tonnes. By the mid-1930s, according to some estimates, 27 per cent of adult males were addicted to opium, a level never seen in any nation before or since. The drug supported an enormous industry, from growers and distributors to retailers and owners of opium dens.

So Lin's meeting in Macao in 1859 between

Governor Lin and the two Portuguese and his combat with Charles Elliott would have profound implications for China and millions of its citizens. The tragic consequences of his failure have only made his reputation shine brighter; the story of a hero who ends in tragedy is more poignant than one who succeeds.

Assassination of the Macao governor

The Lin Fong temple was the scene of another famous incident in Macao history – the only assassination of a Portuguese governor during its 450 years as a colony.

The killing occurred on August 22, 1849, of Joao Maria Ferreira do Amaral, one of the distinguished officers of his generation and a man close to the royal family. He had an outstanding career in the Portuguese fleet at home and in Brazil; he was the commander of ships and, in 1821, lost his right arm in battle.

Doctors amputated it without anaesthesia; after the procedure, he picked up the arm and shouted 'Viva Portugal' (Long Live Portugal).







Lin Fong Temple

In April 1848, he was appointed governor of Macao. He soon earned a reputation for cruelty and ill-treatment, humiliating the Chinese people around him. He introduced a new taxation system, going against the wishes of the Qing dynasty, which normally had to approve such measures. He also ordered that all Chinese ships who docked in Macao must pay a tax and closed the border customs post, sending soldiers to drive away the officers there.

So a group of men on the Chinese side of the border, led by a villager named Shen Zhiliang, devised a plot to kill him. Armed with knives, they waited at the temple on April 22 until do Amaral arrived on his horse on his evening ride, with one bodyguard. They attacked the governor and stabbed him to death. There are different versions of what happened. One is that they cut off his head and left it on a large stone at the entrance to the temple. The other is that they crossed the border, taking his remains with them.

The bodyguard escaped and alerted the police. The colonial government demanded revenge and were supported by the British, American and Spanish consulates. Under this pressure, the

authorities in Guangdong tracked down Shen and executed him. According to one version, they also returned the limbs of the dead man to the colonial government. Local people remembered Shen as a hero and erected a tombstone next to his grave that called him "a fighter for justice".

To remember do Amaral, the government put a seal of the Portuguese royal family in a stone located in the Lin Fong Temple, where he was beheaded, and erected a bronze statue of him on a horse, which stood for many years outside the Lisboa Hotel. Before the handover it was removed and taken to Portugal.

"Why did they choose do Amaral for a statue? The basis of colonialism was violence," said Kuok Man Hui, the director of the museum. "If you resist, we will use violence against you." But a street which the Portuguese government named after do Amaral still bears his name 10 years after the handover and the royal seal remains on the stone, unnoticed by nearly all passers-by.

He was the 79th of the 189 Portuguese captains-major and governors of Macao and the only one to die at the hands of the Chinese he ruled. ■



Portuguese seal marking the place where governor Ferreira do Amaral was killed



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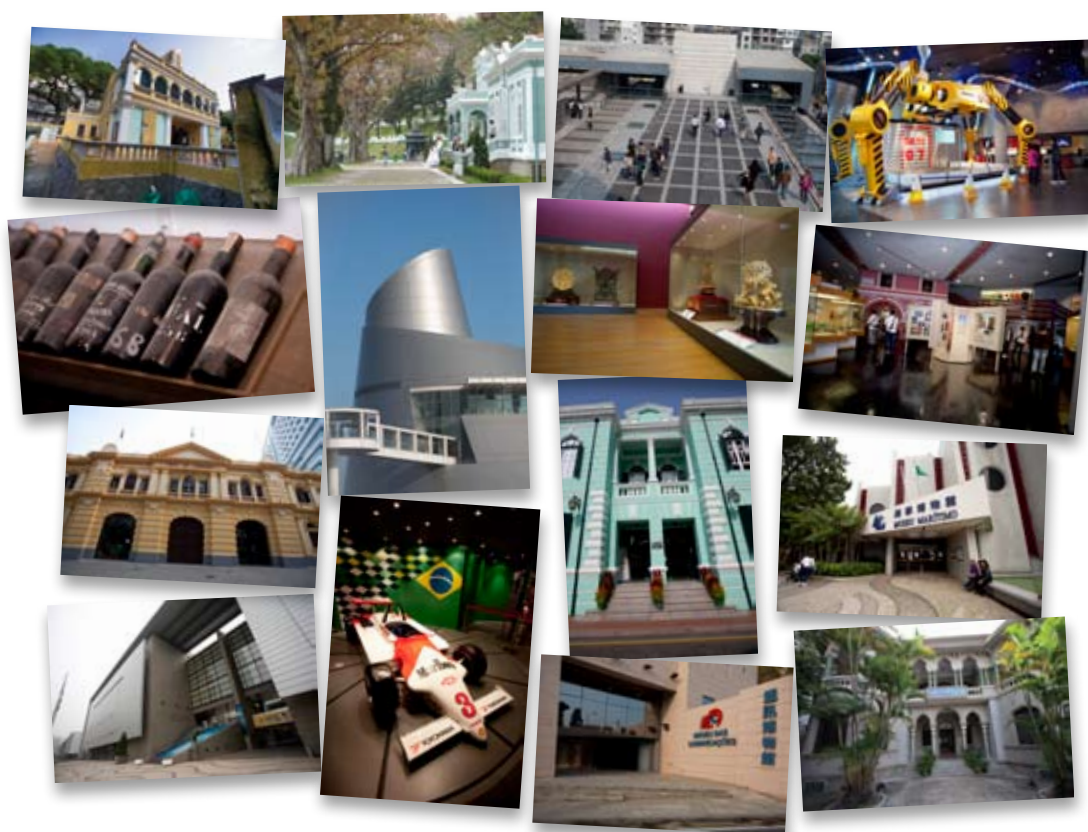
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Macao Museums.

It's so hard to choose

By Pedro Dá Mesquita



If by chance any of the 20 million tourists who annually choose Macao decided to tour all 21 museums in the territory and to dedicate only an hour to each of them, he would have to spend at least three fully occupied days in Macao. The city boasts an impressive number of museums which showcase a wide variety of subjects for all those interested in a comprehensive overview of Macao's history.



It wasn't always like this. In the late 1980s Macao only had the Luís de Camões Museum, then located in the Casa Garden next door to the garden named after Portugal's greatest poet. It was managed by the Civic and Municipal Affairs Bureau (former Leal Senado) and famous for its refined and valuable collection of Chinese ceramics and paintings by George Chinnery and his disciple Lam Qua, two of the most important artists of the China Trade school.

Macao's museums took a quantitative and qualitative leap forward when the countdown began for the enclave's return to the People's Republic of China.

The former Portuguese administration of Macao then began a process of opening spaces dedicated to the historic memory, to promote a collective conscience built on recollections of a common past.

In the post-1999 period Macao witnessed the opening of seven new museums, six on the peninsula and another on Taipa Island.

The museums which opened in this period (Tea Culture House, Macao Handover Gifts Museum, Museum of Taipa and Coloane History, and more

recently the Macao Science Center, among others) are a diverse group that offers a path to knowledge and learning in various categories.

Economic and political opportunity

Macao indeed boasts an excellent number of museums with topics for all tastes.

The territory is justifiably proud of the notable work carried out by the multidisciplinary teams of architects, historians, anthropologists, sociologists, archivists, artists and social and cultural figures who conceived the museums, an effort only made possible by Macao's propitious economic conditions in recent years.

It is undeniable that the existence of an enviable group of museums in this small territory is closely tied to Macao's economic development over the last 30 years.

Macao's museums are today an important part of the region's tourism strategy, especially because they are an alternative to the gaming segment. They also work as a complement to the city's UNESCO world heritage sites.

The museum of museums

The story began in 1879 when the Coimbra University Botanic Garden requested that various items be shipped to Portugal, namely some of the most common products found in Macao's markets. This beginning ironically symbolised an outflow of heritage, rather than the contrary. The episode was repeated when Lisbon requisitioned items linked to fishing and vessels from Macao and Timor to be put on show in Portugal's pavilion at the 1900 Paris World Fair. The aim was to affirm a country's place on the international scene and its presence on various continents. In any case, the articles only returned to Macao after the Maritime and Fishing Museum opened in 1919, with the addition of some items collected in the meantime by the assistant to Artur Leonel Barbosa Carmona, then director of Macao's port authorities.

Eight years later this museum merged with the Luis de Camões Commercial and Ethnographic Museum. In 1934 it once again became autonomous, remaining so until the beginning of the Pacific War, which also marked the end of an era in Macao.

For more than half of the 20th century Macao only counted the Luís de Camões Museum, initially installed in the Leal Senado building in the city centre in 1927. But for various reasons the museum moved several times, from the ground floor of the Santa Casa da Misericórdia (the Holy House of Mercy) charity institution, to an annex of the Flora Garden, and temporary quarters in the Santa Sancha Palace (official residence of the Portuguese governors), Bela Vista building (current residence of Portugal's consul-general in Macao) and offices of the Economic Services. Stability was only achieved from the 1950s to the 1980s in the Casa Garden building, when its curators were well known local cultural figures such as Luís Gonzaga Gomes and António Conceição Júnior.

One of its first directors had been Manuel Silva Mendes, an acknowledged expert and collector of Oriental art who earned renown for putting together a valuable collection of Chinese articles, mainly porcelain and jade, thereby augmenting the wealth of the Luís de Camões Museum.



To celebrate the sea, obviously

The Macao Maritime Museum opened its doors on 24 June 1990, the date previously celebrated as the Day of the City of Macao and its patron, St John the Baptist. In every aspect it represents a turning point in Macao's approach to what a museum should be.

As a legitimate heir to the former Maritime and Fishing Museum, open from 1920 to 1945, the new space celebrating the sea and the Macao population's strong bond with the waters of the South China Sea is located on the emblematic and historic Barra Pagoda square. Here local fishermen have venerated the goddess A-Ma for more than 500 years.

The Maritime Museum was purpose-built and is currently one of Macao's most popular exhibition spaces. It was commissioned by the port authorities to the architect Bonina Moreno (also designer of the Macao Museum) and is situated on the bank of the Pearl River at the entrance to the Inner Harbour.

Right at the entrance visitors learn that that the sea has been omnipresent in the history of China, Portugal and Macao. The tour is arranged in a series of spaces where two decades ago the best available technology was installed to offer visitors an interactive experience which became a formula for success and was later used in other museums.

The ground floor is where the philosophy underpinning the museum is immediately evident in the exhibition of the costumes and lifestyles of Macao's fishermen, the vessels they use, various instruments and techniques, including models of houses. It uses sound and image supports to explain a way of life that largely lives on today in the Macao Maritime Museum, which seeks to accurately portray a bygone era that now only exists in the memory of the territory's oldest residents.

The upper gallery contains a valuable set of 14 models of Portuguese traditional vessels, while the entire first floor is dedicated to the maritime feats of two powers: Portugal through its 15th and 16th century discoveries, with a special focus on the ships





Macao is on the Monte

The Maritime Museum may well represent the new generation of museums in the territory, conceived from the ground up with neither original building nor collection or archives, but inaugurating a new relationship with the public and showing another way to present knowledge by giving up static presentation in favour of a more interactive approach. The Macao Museum was born in a similar manner, but is already on another level.

This museum was conceived similarly to its older counterpart. It is located on the symbolic Monte Hill and in its Fortress. In the 16th and 17th centuries this was the city's cultural centre, for it was here, next door to St Paul's Church and College (of which only the stone façade remains), that the first university of the Far East was born. It seeks to project the idea of a collective identity that is preserved and displayed to residents and visitors alike.

Since its doors opened on 18 April 1998, shortly before Macao's handover to the PRC, the Macao Museum has amply reflected the care of the team which conceived it, showcasing the importance of Macao's historic and social context and the need to convey in a multipurpose and multicultural space an atmosphere of tolerance and openness.

More than any other space in the city, the Macao Museum provides a transparent look at how this society presents itself. The focus is at the same time on memory, particularly in the micro-world

used for trade between Goa, Macao and Japan; and the prowess of Admiral Zheng He during the Ming Dynasty (15th century), when at the head of a powerful fleet he voyaged to India, Arabia and East Africa, planting the seeds which later rose to become centres of Chinese influence in Southeast Asia. The Macao Maritime Museum thereby reminds us that it was the sea which brought these two people into contact.

The museum is completed by a section dedicated to maritime technology and transportation, with models of vessels in service or which once navigated in these waters, as well as a gallery of aquariums meant to showcase various ecosystems (river, port, corals, shipwrecks). Before heading down to the terrace and its privileged view of the A-Ma Temple and the Pearl River, visitors pass the pennants of junks representing all the cities and fishing towns with which Macao has maintained contact, from as far away as Sichuan Province.





routines, rites and celebrations of a multicultural society – to the delight of generations who still recognise them and the surprise and astonishment of the rest. It is a Macao arranged and presented very appealingly. For example, visitors can listen to the standard cries of various 20th century vendors. It's a nostalgic echo, which is barely heard along the Macao Museum's walls.

An icon of modern Macao

The Macao Museum of Art (MAM) belongs to an entirely different sphere. Located in the Macao Cultural Centre complex, it covers an area of 10,192 square metres, of which 4,000 are exhibition space. The MAM was inaugurated on 19 March 1999 and is the region's biggest space devoted to promoting fine arts.

The MAM received a large part of the collection of the old Luis de Camões Museum, but has since expanded its holdings and is now a showcase for modernity in the fine arts world.

Its five floors and as many galleries contain exhibitions which are permanent, like the ones on Chinese calligraphy and painting and Chinese ceramics (with a notable collection from the Shiwan school) on the fourth floor, and a Historic Painting gallery, which exhibits paintings by Chinese and Western artists of Macao and the southern Chinese coasts in the 19th and 20th centuries.

The MAM has earned various international prizes for the quality of its posters and has brought to the region world level exhibitions such as the "Picasso Engravings" and "Memories of the Past – Pre-Hispanic Mexican Art". It also uses its valuable collection to promote exhibitions whose theme is always Macao, enhancing its identity, such as "Macao, Revealed Memories (photographs from the 1920s and 30s)" and "Serene Space – Photographs about Macao".

The Museum also contains a media library with free Internet service and audiovisual booths where more than 500 Chinese and Western film classics can be watched, also for free. An auditorium and playroom used for children's art courses complete the facilities of this modern museum – one of the most visited in Macao.

exhibits (the Macanese community and its habits, the Chinese community and its customs), and on the difficult task of building it on top of Monte Hill.

The quality of the Macao Museum's collection and its elaborate arrangement cannot be overly emphasised, for above all this institution transmits a strong message regarding the importance of Macao yesterday and today, and the qualities enabling it to look ahead to tomorrow.

It consists of three storeys, bringing to mind an archaeological site, though contrariwise, digging up through various sediment layers to reach the surface, i.e., the present period. The trip is not just symbolic. Visitors begin their tour on the floor dug into Monte Hill. From then on it's all uphill until the level of the Fortress and its spellbinding views over the city below.

Macao's genesis marks the meeting of two separate worlds before it became an "entrepôt" between East and West, built on the inherent opportunities of this new relationship between two civilisations.

Folk Arts and Traditions of Macao is the name of what is perhaps the museum's most successful gallery. It contains myriad samples from pastimes,



Museums for a new era

The Macao Handover Gifts Museum's location is very symbolic.

This is precisely where the handover ceremony took place in the early morning hours of 20 December 1999, in the then Transition Pavilion. It opened its doors in December 2004 during the Macao Special Administrative Region's (MSAR) fifth anniversary celebrations and its three floors recall one of the most significant moments in modern Macao's history.

The first floor is for administration and reception, while the second has a nobler function, housing gifts from the Peoples Republic of China's State Council and all the country's provinces, municipalities and autonomous regions, as well as from the neighbouring Hong Kong Special Administrative Region. The gifts reflect the national artistic styles of the country's 56 ethnic groups, who thus sought to extend their best wishes for Macao's return to China and the prosperity of its population.



Ending one cycle...

In the same line of conception are other museums such as the Lin Zexu Memorial Museum of Macao. Located next to the Lin Fong Temple, it commemorates the visit to Macao by imperial commissioner Lin Zexu on 3 September 1839 during the reign of Emperor Daoguang. He came to make sure the Portuguese authorities in Macao were enforcing the ban on opium trading, during a time of great instability which culminated in the Opium War between China and Great Britain..

Located at the foot of Mong Ha Hill, this small museum also provides an excellent opportunity to visit the Lin Fong Temple, an excellent example of Chinese architecture.



... and beginning another

The Macao Tea Culture House opened on 1 June 2005 and focuses on promoting both the MSAR's collective consciousness and its close cultural and historical ties with China.

The museum reproduces a residence of the Lou Lim loc garden complex, named after one of the Chinese community's most important 19th and early 20th century figures and is one of the most outstanding examples of Chinese architecture in the territory. The place reminds visitors that tea and its cultivation played an important role in Chinese traditional culture and in the country's modern history. The small and appealing museum is run by the Civic and Municipal Affairs Bureau and describes how Macao was the first window through which China's tea culture spread to the West, paving the way for worldwide tea cultivation and consumption.

Since its opening, the Macao Tea Culture House has served as a venue for various temporary exhibitions, seminars and presentations, always with tea as the main subject matter.

One of the features making this museum dedicated to tea worth a visit is its location – the Lou Lim loc Garden – with its pretty central pavilion with a view to the pond, the 100-step corridor and also the museum building itself.

It was designed by the architect Carlos Marreiros and combines predominantly Western lines with a Chinese ceramic tile roof, endowing the whole structure with a balance so typical of Macao.

A 'pawn ticket' for future generations

The museum we'll talk about next is something different. The urban area where it is situated is by itself a huge museum which still has a life of its own and a very special way of experiencing the city. It is the Tak Seng On (Virtue and Success) Pawnshop, midway down the mythic Avenida Almeida Ribeiro in the heart of downtown Macao. It is yet another example of the many Macao museums which are literally surrounded by history.

This avenue was the main artery of Macao's urban grid during most of the 20th century and was



the stage for many important events in its history.

This iconic part of the city was recently enriched by the opening of the Tak Seng On Pawnshop Museum. Its architecture, decoration and furniture are extremely well preserved and identical overall to those typical of houses from the first two decades of the 20th century. Indeed, the rich merchant Kou Ho Ning opened Tak Seng On back in the year 1917.

Visitors come away with a very real idea of how pawnshops operated at a time when Avenida Almeida Ribeiro housed the few casinos then open in Macao. Such establishments offered an immediate solution for gamblers and other customers urgently in need of cash.

Pawnbroking has more than 1,500 years of history in China and in Macao. It was divided into three categories: Tong, which provided maximum loans for pawns within a three-year period at low interest; On, within a two-year period and at higher interest; and finally Ngat, for low-value pawns, within short periods ranging from four months to one year and at very high interest.

One of the most notable features of the Tak Seng On Pawnshop is its austere and impeccably preserved tower whose façade is marked by small

windows. Still majestic, this sturdy seven-floor edifice was used to store inventory and is separated from the pawnshop by a corridor. It was designed to impart confidence to customers who pawned their valuables. The thick brick walls, granite foundations and interior steel sheet finishing are evidence of that intention. Each floor has four barred window-holes; the “sui generis” construction was fully capable of dealing with fires, floods, robberies and other acts of banditry.

Nowadays traditional pawnshops are just reminders of the past. Yet they represent a part of Macao’s heritage, and for this reason the Cultural Affairs Bureau saw fit to restore this one. Another factor was that the building had maintained its original profile and features, which led the MSAR government to decide that the region’s participation in the 2010 Shanghai World Fair would include a replica of the Tak Seng On Pawnshop

A path of faith

One of the Pawnshop’s advantages is its location in the unique atmosphere of Avenida Almeida Ribeiro – a museum of sorts in a larger museum.

The idea of adding museums to Macao's historic centre in harmony with the existing historic and architectural fabric was put forward during the last decade of the transition and involved a pedestrian zone from the Senado Square to the Ruins of St Paul's Church, lined with outstanding buildings of historic and heritage interest

In an area measuring less than one square kilometre containing four Catholic churches (the Cathedral and the churches of St Augustine, St Dominic and the St. Paul although only the notable façade remains of the latter – one of the territory's most well known landmarks), three museums have opened, focusing on topics linked to the broad role of the Catholic Church, its oldest diocese in the Far East and its legacy since the 16th century.

Most symbolic of all, with enormous historic significance, is the Museum of Sacred Art and Crypt, though it is actually the simplest. Built in the lower part of the interior of the Ruins of St Paul's Church, it evokes the rich history of missionary activity in this region and its importance in spreading the Christian faith, of which the Church and College of St Paul's were once the prime example.

A crypt was built in the main chapel of the St. Paul Church also known as Church of Mother

of God; the side walls exhibit the relics of the Martyrs of Japan and Vietnam. The room next to the sacred area contains the Museum of Sacred Art, with a number of valuable items from the 16th to 19th centuries, among them crucifixes, liturgical implements and paintings. A St Michael Archangel painted by a Japanese artist guided by the Italian master Giovanni Niccollo was the only item saved from the 1835 fire that destroyed the church.

Visitors who descend the imposing staircase leading from the Ruins of St Paul's Church follow the streets until St Dominic's Square, which still contains the elegant church built by Portuguese missionaries from that religious congregation, almost all that remains from a complex which once included a monastery. The building is in the colonial baroque style with oriental influences, making it unique in the city.

After visiting the church, visitors should enter a still standing part of the 18th century monastery's cloister which houses the Sacred Art Treasure of St Dominic's Church, open since 1997, an excellent collection which owes its existence to the 1834 decision to abolish religious orders in Portugal. The best artefacts from Macao's many churches and monasteries were then brought here. Some 300



items are on show, including jewellery, images, vestments, paintings and objects of worship, most of them produced in Macao and other parts of Asia, such as India. Overall it provides a very broad understanding of the atmosphere of Catholic missions in China.

A few steps away from the St Dominic’s Church is the Holy House of Mercy, which also contains a museum exhibiting representative items from the charity institution founded in 1569 by Macao’s first bishop, Dom Melchior Carneiro, as well as sacred art objects.

Houses with history

As part of the policy to preserve Macao’s architectural heritage while giving it a more utilitarian and cultural aspect, visitors can also learn how Sun Yat Sen, the founder of the Republic of China, lived when he was a Macao resident in the first decade of the 20th century, practising medicine at Kiang Wu Hospital. And they can find out how the Portuguese and Macanese lived in the first quarter of the last century at the Taipa Houses-Museum.

The Sun Yat Sen Memorial House’s lines have a very strong Arab influence. It is quite close to the Tea Culture House and the Lou Lim loc Garden and contains a document collection and permanent

photography exhibition which shed light on the short but significant stay in Macao of modern China’s founding father. At the time, he was fleeing from imperial mandarins and sought to encourage his supporters to establish a new regime in China.

In Macao he was supported by a number of friends who were well-known and influential figures in the city’s social and political life.

Museums outdoors

Visitors to the island of Taipa should not miss a chance to visit the Taipa Houses-Museum, where in bygone days one could bathe in the small bay formed by the Pearl River just in front.

Part of a landscaped complex that includes the church of Our Lady of Carmel, a library and adjacent gardens, the green-toned Houses Museum is a rare example of Portuguese-origin Macanese architecture and is considered a part of the islands’ cultural heritage.

The houses were built in 1921 for families of ranking civil servants and in December 1999 were transformed into eight distinct museums, including the Macanese House, Islands House, Portuguese Regions House, Exhibitions House and Receptions House. They are all currently administered by the Civic and Municipal Affairs Bureau.



The Macanese House without a shadow of doubt requires the longest visit. Here, visitors learn how Macanese families lived in former times. The furniture, objects and decorations characteristic of the early 20th century come from houses once inhabited by Macao residents or are faithful replicas.

From the Neolithic to the present

The Museum of Taipa and Coloane History is located in the former Islands Municipal Council building, a neo-classical edifice typical of some Macao architecture in the first half of the 20th century.

Its area of 638 square metres includes a vast collection of objects primarily focusing on history. Notable are the prehistoric articles unearthed on Coloane and beneath the museum building itself, which give an idea of what Macao was like during the Neolithic period more than 6,000 years ago, with items of pottery and fishing implements. It also contains artefacts from the early middle Stone Age (about 4,000 B.C.), most of them unearthed on Hac Sa beach from 1972 to 1985.

The museum has nine exhibition rooms. The first two focus on the most remote eras, while the other seven offer a more anthropological approach and describe the territorial changes affecting Taipa and Coloane islands, their culture and traditions, religion, architecture and handicrafts, as well as the islands' economy during the more recent past (fishing, matches and fireworks). Visitors may also tour the most important rooms once used by the former municipal authority.

A tourist attraction

From a different standpoint, the early 1990s saw the creation of the Grand Prix Museum – the biggest tourism/sports attraction of Macao for more than half a century – and the Wine Museum. Both are located in the same building, the Tourism Activities Centre.

The Grand Prix Museum describes the history of car race on the Macao city streets since 1954 and exhibits a stunning collection of racing cars and

motorcycles, many of them extremely rare.

The museum was renovated for the Macao GP's 50th anniversary, adding a room solely dedicated to the organisers and drivers who have helped make this the most famous auto race in the Orient.

The Wine Museum is right next door. It has three separate spaces: Historic Information, Wine-Cellar and Exhibition Hall. It displays 1,115 brands of wine (756 commercial wines and 359 collection ones) from all regions of Portugal. Of course, one of its attractions is a round of wine tasting, whose cost is included in the entrance fee.



Institutional museums

Two public museums tell the history of the institutions that keep law and order in Macao: the Security Forces and Fire Service Museums.

The Fire Service Museum is itself a museum piece, built in 1920 and with the ochre outer wall so typical of that era. It recounts the history of the so-called peace soldiers, with an extensive collection of more than 700 items on show in two halls measuring



more than 350 square metres.

The atrium of the Public Security Forces Affairs Bureau (in what was a Franciscan monastery in the 19th century) houses a small museum exhibiting cannons, pistols, communications equipment and other items used by security forces and soldiers – showcasing the role played by the military and police in Macao's history over the centuries. The museum connects directly with the St Francis Garden and the city centre.

It's important to experiment

Macao had a wide variety of museums, yet something was still missing – one specifically focusing on science. To plug this gap in a place where museums generally focused on humanistic disciplines, two responses rather than one were conceived and have taken two different themes.

After several years of construction, the Communications Museum opened to the public on 1st March 2006. It was presented as the first “predominantly interactive” museum in Macao, with the motto of “dare to experiment, dare to discover”.

Divided into separate areas, one for Postal and Philately and the other for Telecommunications, it was designed to serve the general public, but especially primary and secondary school students. Here, the idea is to provide an interactive understanding of scientific knowledge, by encouraging visitors to

discover, experiment and develop their capacities. Indeed, at the Communications Museum visitors are welcome to try their hand at just about everything.

The museum's three floors are located on Estrada Dona Maria II in the northern part of Macao, where visitors can experiment in the areas of electromagnetism and electrostatics (which raises hair on end), and continuous and alternating current. Other items on show include telephones, broadcasting, information processing and analogue and digital electronic technology equipment – all of which help make the learning process enjoyable for everyone.

The Postal and Philately area is more conventional, but still worth a visit, as it includes rare and precious samples linked to the Macao Post Office (Macao Post), as well as valuable and often unique stamps and other mail-related items.



An icon for new times

Macao's most recent museum is the Macao Science Center, featured on the cover of the first issue of MACAO magazine. It opened during the MSAR's 10th anniversary celebrations and is meant to be an icon of the new period marked by extensive economic development.

Designed by the famous architect I.M. Pei, it is located at the end of an axis in a prestigious area of Macao and aims to celebrate the territory's return to the Motherland.

The axis begins on Lotus Flower Square and passes the Macao Handover Gifts Museum. As a complement to the Cultural Centre and Macao Museum of Art (MAM), the Science Centre aims to be a milestone in the history of the region's museums.

It was conceived to have three functions: dissemination of science in the Exhibition Centre;

contact with the future in the Planetarium; and a new Conference Centre augmenting Macao's capacity to offer top quality spaces in the convention and incentives area (MICE).

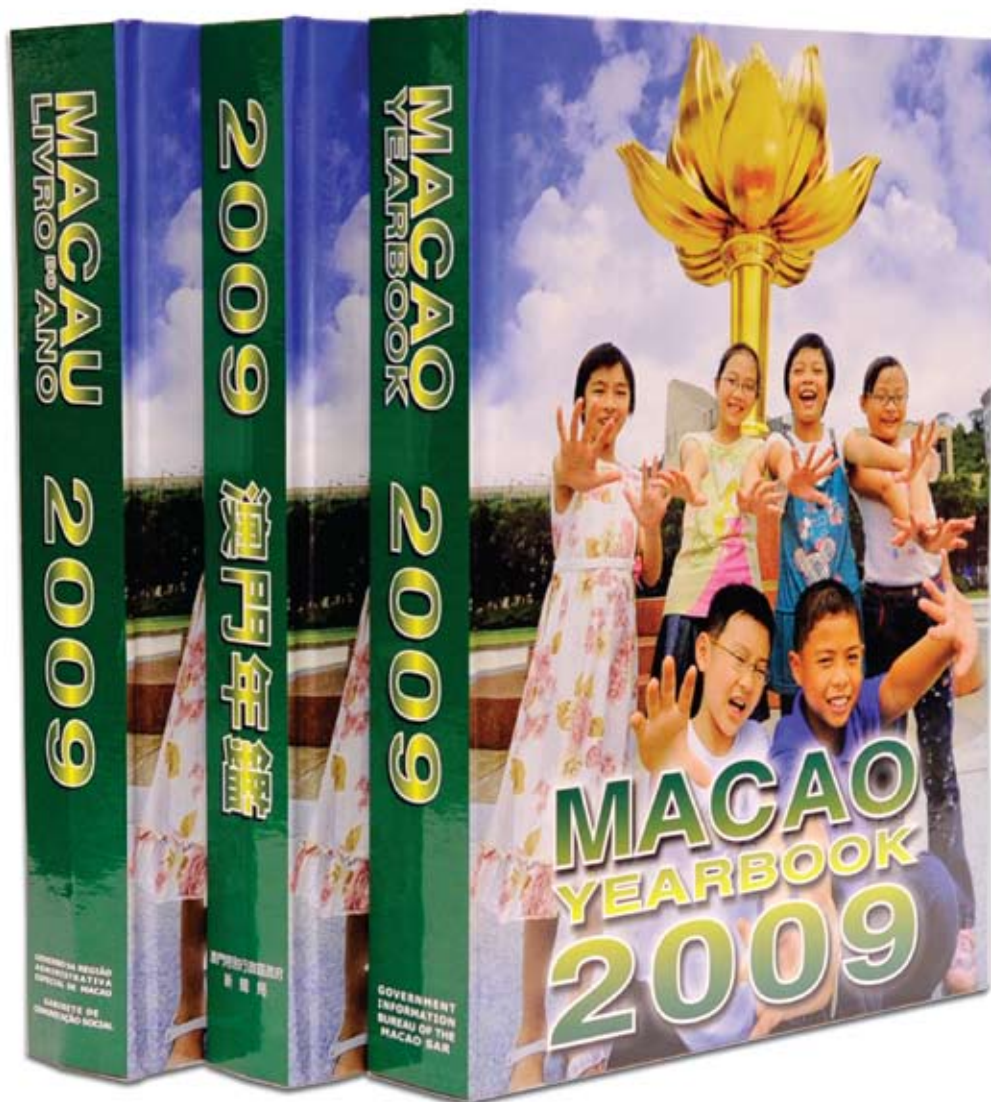
The Exhibition Centre is the main part, with 14 galleries able to house 450 interactive items, offering visitors an in-depth look at various sciences. It includes galleries devoted to Space Science, Leisure, Science for Young People, the Fast Train for Science, Robots, Scientific Exploration, Earth, Weather, Recycling, Sports and Health, Competitive Sports and Food, as well as two galleries for temporary themes.

The Centre's second attraction is a Planetarium using the latest technology. It boasts a dome-shaped screen with a diameter of 15 metres and a high-definition 3-D digital projector, and 140 seats with interactive commands. To further enhance the experience, visitors are given special 3-D glasses to enjoy the spectacle projected onto the dome. ■



MACAO YEARBOOK 2009

Macao Yearbook 2009 is the regional almanac published by the Government Information Bureau of the Macao Special Administrative Region (MSAR)



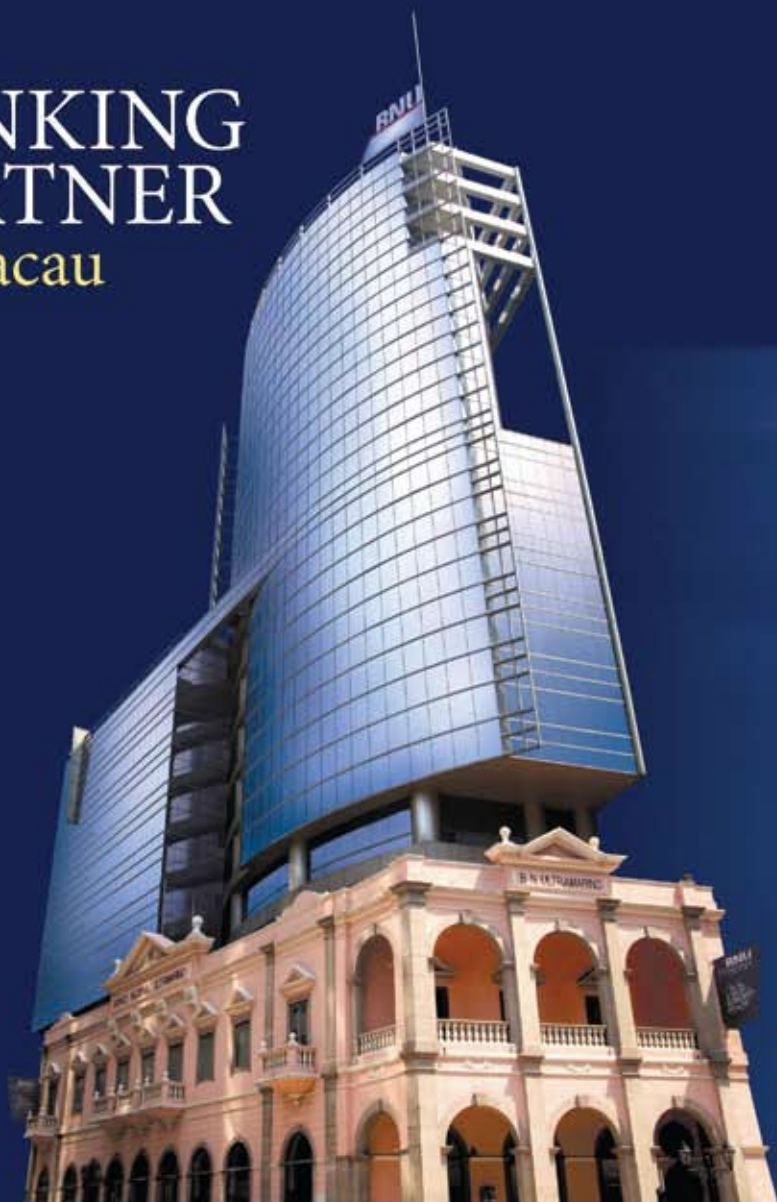
The richly illustrated book aims to provide its readers with a comprehensive and objective record of the progress of Macao's political, economic, social and cultural developments in 2008. The well-edited Yearbook is meant to provide detailed and accurate information, in-depth analysis and concise data to all those who wish to know more about and better understand Macao.

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