

BNU - A century-old
pillar of Macao's economy

Macao's heroic efforts
in World War II

Yuechao - stylish new
bookshop in Zhuhai

Macao 澳門



Macao through Chinnery's eyes

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Lao-tzu said, "Not to part from the invariable *te* is to return to the state of infancy." In Taoism, *te* is essential virtue --- an inborn quality, and the true, original nature of humankind. The infant still retains this virtuous inner self, as does the person who has never left its path.

Therefore, the character for *te* --- a simplified "foot", combined on the right with the modified character for 'true', above 'heart' --- tells us: Follow the path of the true heart.

Te also means 'power', for the virtuous person thereby becomes spiritually powerful.

The original name for Taoism is *Tao-te Chia*, "the School of the Way and Its Power."

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

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First film on George Chinnery retraces his life in Macao

By Mark O'Neill in Macao
Photos by Cheong Kam Ka

At the end of this year, the first film on the life of George Chinnery, the most famous Western painter to have lived in Macao, will be released to the public in the city, in Hong Kong and the mainland, and across the rest of the world.

The 60-minute documentary, in English, was shot during eight days in June this year with an Australian cameraman, a Macao and Hong Kong crew and with New Zealander Campbell McLean as producer. McLean is general manager of AomenTV/Prism Productions, a production company based in the city.

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BNU – A pillar of the Macao economy for over 100 years

By Filipa Queiroz in Macao

Photos by António Sanmarful, Eric Tam and João Goulão

This year, Banco Nacional Ultramarino (BNU) celebrates its 113th birthday in Macao – and that of the currency it created for the territory, the pataca.

Both the bank and the notes it issued have grown in tandem with Macao's amazing economic expansion in the last century.

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Collector gathers a century of Macao coins and notes

By Ou Nian-le in Macao

Photos by Eric Tam

For over 40 years Augusto do Carmo Amante Gomes has collected all the coins and bank notes used in Macao during the last century. After decades of effort and thousands of dollars his rare collection was put on display for nearly three months this summer in Macao.

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Exhibition remembers contribution of Macao people to WWII victory

By Mark O'Neill in Macao

Photos by Xinhua and GCS

On a wall of a Macao museum hangs a photograph of Liao Jun-tao, his clear, determined eyes staring out into the world. During World War Two, he was one of 160 people who went from Macao, then neutral, to join the war effort.

His life is one of the highlights of an exhibition held in Macao.

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Bird Haven: guiding the next generation of nature-lovers

By Cláudia Aranda in Macao

Photos by António Sanmarful, João Monteiro and Tai Kam Chio

The Macao government, in cooperation with Macau Aves Society, is promoting public guided tours and bird-watching activities in Cotai Conservation Zone. They want to increase public awareness of the local environment and wetlands biodiversity and encourage the next generation of nature-lovers.

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The young singer who lives and breathes music

By Mariana César de Sá in Macao

Photo by Cheong Kam Ka and TDM courtesy

Once a shy and timid girl, Kyla Ma, 26, has grown into a determined and ambitious artist wanting to excel in her singing career. She has taken part and won awards at singing competitions since the age of ten. This year, she won the popular Best of Pop Music Competition held by Teledifusão de Macau (TDM).

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Macau Design Centre fosters new talent and local brands

By Cláudia Aranda in Macao

Photos by Macau Design Centre and Cheong Kam Ka

Nearly a year old, the Macau Design Centre was established to foster local talent and local brands and put "Made in Macao" on the global map. The new centre aims to develop the design sector in Macao and expand the market offering affordable studios and all-round services at lower prices than those in the commercial market.

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Home village remembers Sun Yat-sen

By Ou Nian-le in Zhongshan, China

Photos by Eric Tam

2016 is a special year: it is the 150th anniversary of Sun Yat Sen's birth. The city of Zhongshan is planning a wide range of events to celebrate the occasion, including books, seminars, public events and new monuments. On 17 August, the city government held a meeting to discuss the preparations for the anniversary.

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New bookshop enriches cultural life of Zhuhai

By Luo Xunzhi in Zhuhai, China

Photos by Eric Tam

On 30 May this year, Zhuhai's largest and most modern bookshop celebrated its first birthday with six cultural events that attracted hundreds of people to share the anniversary.

Yuechao (Read Zone) is on the third floor of the city's biggest and newest shopping centre, Huafa Shangdu (the Mall of Hua Fa).

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Palace Museums celebrate 90th anniversary

By Ou Nian-le in Beijing and Taipei

Photos by Xinhua

October 10 this year marks the 90th anniversary of the foundation of the Palace Museum in Beijing, the biggest home of Chinese treasures in the world.

The birthday will be celebrated both in Beijing and Taipei, home of the National Palace Museum that was built in 1965 to house documents and works of art which the Nationalist government took to Taiwan in 1948/49.

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The Emperor's Jesuit with a street named after him in Taipa

By Joaquim Magalhães de Castro

in Mongolia

Few students in Macao realize that a street in the city is named after a Jesuit priest from Portugal who played a fascinating and significant part in China's history. Avenida Padre Tomás Pereira, gets its name from a man who became a personal adviser and friend to Qing Dynasty Emperor Kangxi in Beijing.

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China sees its railways covering the world

By Luo Xunzhi in Beijing, China

Photos by Xinhua

In just eight years, China has built the largest network of high-speed railways on earth. Now it wants to do the same around the world.

The plan includes a line to link Beijing and Moscow, and routes across South America from the Atlantic to the Pacific and across Africa from the Indian Ocean to the Atlantic.

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The Hill of Wind and Fire

By Maria João Janeiro in Macao

Illustration by Fernando Chan

The Barra Temple stands at the foot of a small hill known to the Chinese as Fong-Fo-Kong, or the Hill of Wind and Fire. Every year, on the feast of the goddess A-Ma, after making their offerings, it was customary for devotees to climb the hill to admire the scenery below. However, there was a time when the pilgrims who climbed to the top of the hill used to come back sick.



BNU – A pillar of the Macao economy for over 100 years



By Filipa Queiroz in Macao

Photos by António Sanmarful, Eric Tam and João Goulão



Pedro Cardoso, BNU CEO

This year, Banco Nacional Ultramarino (BNU) celebrates its 113th birthday in Macao - and that of the currency it created for the territory, the pataca. Both the bank and the notes it issued have grown in tandem with Macao's amazing economic expansion in the last century. When BNU issued the first bank note in 1902, the pataca was viewed with suspicion by local Chinese. Today, it is a widely circulated currency and the bank itself has become a major financial institution not only in Macao, but in southern China as well.

Even in a slower-growing year for Macao economically, the bank made earnings of 252 million patacas, an impressive year-on-year increase of 46 percent, in the first six months of 2015. This is the best result within its parent Caixa Geral de Depósitos (CGD), itself the largest financial institution in Portugal. Next year, BNU will set another milestone: the opening of a branch in Hengqin, its first in mainland China.

BNU is also actively promoting commercial relations between China and Portuguese-speaking countries



(PSCs) - for which Macao has been designated by the central government to operate as a platform. In June this year, BNU and the Bank of China, both note-issuing banks of Macao, signed a cooperation protocol to promote such multi-lateral business ties. "It's an area in which I would say that BNU has an absolutely unique position," said Pedro Cardoso, Chief Executive Officer (CEO) of the bank. BNU has always been a bank unfettered by challenges. In June and July this year, it held an exhibition "BNU: A New Century Together With

You" at the residence of the Portuguese consul-general, reflecting how it has grown amid adversity and changes of fortune. "The event is a toast to its past, present and future, to retrace BNU's long journey in Macao. The bank was like a pioneering ship that sailed into uncharted waters and is now continuing its course on track," said a long-term observer of the bank.

In the exhibition, the section about the evolution of the pataca spoke volumes for the bank's eventful history.

On display were 23 bank notes, part of the collection of the Office of Historical Heritage of the CGD. Among them is the oldest bank note in Macao, with a nominal value of one pataca. "It is one of the most interesting items, although it cannot be said to be the most valuable," said Cardoso.

Three centuries with no local currency

Before BNU issued the pataca, Macao did not have its own currency.

For over 300 years, the Portuguese administration issued no legal tender for local circulation. Other overseas Portuguese areas used the escudo, the currency of the mother country - but not Macao. Internal and external trade was carried out in pangtans, which were current account certificates, banker's drafts, certificates of deposit or bank cheques in silver coin units issued by private banks; also used were silver coins, Chinese and foreign copper and Mexican patacas. Many payments were also made by weight in silver.

At the end of the 19th century, the government decided that a change was necessary. It made an agreement in 1901 with BNU to create a new fiduciary system, under which the bank became the exclusive issuer of bank notes. The next year it opened its branch in Macao and prepared to issue the first notes.

In 1919, Manuel da Silva Mendes, lawyer and writer, wrote in the O Macaense newspaper that the Portuguese government had never made a currency for Macao and merely "made legal tender of the pataca, which was introduced by trade, specifying it by weight and touch". The name came from the Mexican pataca or Spanish pezo duro, very popular in the Far East.



BNU headquarters in Macao

Over the next 100 years after the decision to issue bank notes in Macao, BNU issued more than 80 different kinds of note. The first issue was not easy; the bank feared that the local community would not accept the new money. In the early 20th century, Macao was traditional, predominantly Chinese and geographically isolated from the Portuguese world. So the bank chose to make the notes look similar to those of the one Hong Kong dollar and the five Hong Kong dollar issued by the Hong Kong and Shanghai Banking Corporation, which were accepted across the whole of southern China, including Macao.

The notes, printed by Barclays & Fry Ltd in London, gradually went into circulation from January 1906. First came the one-pataca note, then the five, ten, 25, 100 and 500-pataca notes. They were green with inscriptions in Portuguese and Chinese and a small design of a ship in the centre - the symbol of the bank. This first issue of notes was known as the Old Single Issue (Emissão Antiga Simples), with stubs on the left-hand side and perforated like a cheque. The 100-pataca bank notes, which were larger than the others and measured 138 x 208 mm, were the only ones with a watermark. All had printed signatures of the governor and deputy governor of the bank as well as a handwritten signature of its manager.

Slow to win public acceptance

O Porvir, a Portuguese weekly newspaper published in Hong Kong, announced the entry into circulation of the pataca notes in Macao. It "warned the public" that the notes would also be received in Hong Kong and "in pairs" by several local and international banks; this did not at all please the government of the British colony, which sued BNU.

In Macao, the new notes were widely publicised, but people were suspicious and reluctant to accept them. Many residents, on receiving them, rushed to money changers to exchange them for foreign silver currencies, even though they had to pay a high premium for the service.

The exhibition showed original reports of branch managers at the time, documents which not only record the bank's activities over the century but also reflect the many changes Macao society has undergone.

In 1914, one wrote that both the government and residents of Macao continued to prefer silver coins and only paid rent, bills and taxes with the Portuguese notes. It took a long time before people finally accepted the new money.

1924



World War Two

Everything changed in World War Two. After the Japanese takeover of Hong Kong in December 1941, Macao became the only part of East Asia not under Japanese control. People considered the pataca a safe asset during a time of war.

"It showed the Chinese that it was preferable to have the money at home than deposit it in banks," wrote Carlos Eugenio de Vasconcelos, a BNU manager at the time. In Hong Kong, "those who deposited their money in banks ended up without it, while those who kept it in their homes could use it".

The population of Macao tripled with a massive influx of refugees. "The queues at the bank to get change were constant, especially because five- and ten-pataca notes were being rejected. The government ordered certificate after certificate to be printed but the situation did not change," wrote Rogério Beltrão Coelho in his *Memórias de Um Banco*.

The government banned pangtans and the use of currencies other than the pataca.

Cardoso noted that at that point the notes could not be produced in and delivered from London, because

of wartime chaos. "Notes had to be produced in Macao and we have (in our collection) the artefacts used for this purpose."

In May 1944, certificates of five, ten, 25, 50, 100 and 500 patacas began to be produced by Sin Chon & Cia printers. All were signed by hand by the BNU manager Vasconcelos, and the director of the Central Branch of Treasury Services. The signatures were difficult for the Chinese to imitate. At one time, Vasconcelos signed an average of 1,500-2,000 certificates per day.

Vasconcelos asked the government to provide a force of African soldiers to protect the printing works, as he feared a spate of forgeries. "When printing stopped at one o'clock, eight o'clock and midnight, we locked and sealed the lithographic stones and the office where the notes were and had them guarded by a European soldier," he said in his report.

The notes were similar to those issued in Mozambique by BNU. To make it easier to detect counterfeits, they included the label "Vai com Deus" (Go with God), the Greek omega symbol and the verse "Por mares nunca dantes navegados" (Through seas never navigated) by Luís Vaz de Camões.





"BNU: A New Century Together with You" exhibition



Commemorative stamps

The famous poet's face appeared on the 500 pataca notes in 1948, as well as other figures such as diplomat and writer Venceslau de Moraes, Bishop of Macao D. Belchior Carneiro and poet Camilo Pessanha.

On display at the exhibition was the equipment used by printer Sin Chon – mechanical calculators, typewriters, zinc sheets for engraving and an old cheque certifier.

In the last few years of the war, Macao experienced a moneychanger crisis caused by the government's inability to control illegal speculation in the foreign exchange market.

After the war, BNU introduced pataca coins, minted in Lisbon. Cardoso pointed to the section of the exhibition where coins were displayed. "Few people know about this, but BNU issued coins, the first in 1952. We have the lithographic stones that were used during the war." The introduction of divisional coins into Macao enabled the government to ban circulation of any other coins.

In 1989, a century after the bank notes were first issued, BNU finally launched the first 1,000-pataca note.

Mission accomplished

For 71 years, the BNU, established in Lisbon in 1864, was the only European bank in Macao. Looking at the illustrations on the notes, from the bays and landscapes to buildings and monuments, is like flipping through a photo album. The Temple of A-Ma is the most popular image; it was used in three different issues.

Over the years, the wealth of Macao – and BNU – has grown along with its population and land area, particularly after the liberalisation of gambling in 2002. BNU now has 18 branches in Macao and an estimated 210,000 customers, the majority of whom are local. Just four percent of customers choose Portuguese as the main language of communication with the bank.

BNU has supported dozens of construction works and other projects of the Macao government and other local institutions.

It continues to be a note-issuing bank and an agent of the Treasury. In 1995, the Bank of China became the second bank to receive the right to issue currency.

The bank focuses on innovative products and services such as three-currency credit cards and online services, like ordering foreign currency on the bank's website.

On its planned Hengqin branch, Cardoso said the application had been put forward to the Macao authorities. "We hope in the second half of 2016 to

celebrate the opening of this new branch. The aim is always to follow local customers who increasingly make investments in mainland China."

2015 has been a particularly difficult year for the economy because of a decline in gaming revenue. Cardoso said he was optimistic about the future of the region. "BNU follows Macao," he said.

Global network

BNU was awarded an Industrial and Commercial Merit Medal by Macao SAR Chief Executive Fernando Chui Sai On in 2011, the year he took office.

In this year's annual report, CGD noted "the active role of BNU in Asia in developing cross-border and intra-group business, through the promotion of visits by business delegations to Macao and fostering the organisation of meetings with potential partners".

The exhibition highlighted BNU's commitment in this area. The fourth and final section showed maps and presentations of Lusophone countries. These exhibits highlighted growing relations between China and the PSCs as well as Macao's role as a forum to promote such multilateral ties.

BNU's advantage is obvious. CGD, its parent, has an extensive global network in 23 countries spread across Europe, Asia, Africa and the Americas. These include seven PSCs, of which the CGD group is a leader in five. It is also present in others, including the United States, the United Kingdom and South Africa, all major trading partners of China. ■





CREATIVE MACAU
CENTER FOR CREATIVE INDUSTRIES 創意空間

12th anniversary
member exhibition

RICH LIFE
富裕人生

12th anniversary
member exhibition

RICH LIFE

group exhibition
28 Aug - 30 Sept



Hoi Chong

SUSPENSION

art installation
8 - 31 Oct



20th MIF

20th MIF

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Challenge FESTIVAL
2015**

booth
macao creative pavilion
roundtable
22 - 25 Oct



**University of Saint
Joseph, Macau**

**MEDIA AND
COMMUNICATION**

students' works
6 - 28 Nov



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Alex Vong Iao Lek (third from left), IACM President during the exhibition opening

A group of men in suits are gathered in a museum or gallery. The man in the center, with white hair and glasses, is speaking into a microphone and gesturing with his right hand towards a display case. He is wearing a dark suit with a yellow flower pinned to his lapel. Several other men in suits stand behind him, some looking at the display case. The display case is made of glass and contains various items, including what appear to be coins and notes. The background is a plain white wall.

Collector gathers a century of Macao coins and notes

By Ou Nian-le in Macao

Photos by Eric Tam



Augusto do Carmo Amante Gomes

For over 40 years, Augusto do Carmo Amante Gomes has collected all the coins and bank notes used in Macao during the last century. After decades of effort and thousands of dollars, he has achieved his objective.

His rare collection was put on display for nearly three months this summer at the Leal Senado, where it was enjoyed by thousands of local people and visitors.

"I bought and never sold," said Gomes in an interview.

"I did not want to make money. Seeing them gives me great pleasure. To obtain an item for which I have waited a long time makes me very happy."

The exhibition displayed the first bank notes issued in Macao, by the Banco Nacional Ultramarino, S.A. (BNU) in 1906, up to the newest issues. In 1995, four years ahead of the handover, the Bank of China became the second bank to be allowed to issue currency.

The exhibition showed the rich and varied history of the city over the past 110 years.

This is how Gomes describes the pleasure of his hobby: "Having missed an opportunity (to buy a certain

item), one might have to wait a few years, if not a dozen years or longer, to encounter another chance. Once I successfully won a bid, I would never let go of my treasure. I never stopped watching it night and day. Such exhilaration and joy are beyond description.

"I have had 40 years of searching and collecting. My mission was approaching its completion a few years ago. I have more or less collected all the bank notes and coins issued in Macao since 1906 ... I have gained friendship with fellow currency collectors around the world. I have made friends who share my passion and exchange their experience and know-how."

Starting as young man

Gomes was born into a modest Macanese family with several brothers and sisters. "My father was a civil servant. When I was young, I started collecting coins from my brothers and sisters. They gave me the best ones."

After leaving school, he joined the Judiciary Police, where he worked for more than 30 years. It handles serious criminal cases; like his fellow officers, he carried a gun with him on duty. "There was danger involved, but that went with the job. I was not afraid."

In the 1970s, he began to collect bank notes. "My income was limited, so I collected cheap ones. For me, it was never an investment. I never sold. Those I bought I kept and still keep. In those days, there were not so many entertainments."

Asked what his family thought about this hobby that required substantial spending, he said that his wife always supported him. "The family always had the money they needed. I only spent money after their needs had been taken care of."

Building the collection was no simple matter. Coins and notes are sold at auctions; they are not held in Macao. So Gomes bid for them at auctions in Hong Kong, Singapore and Portugal. They are held once or twice a year, with a catalogue printed in advance, so buyers can select what they want.

"I did not want to appear in person so I used other people to bid for me. If people knew my name, it would influence the bidding. I would give my representatives a maximum price." The arrival of the mobile phone gave him the additional option

of speaking to his agent during the auction and adjusting his price.

He declined to say the highest price he had paid for a single item, other than to say it was six figures in Hong Kong dollars.

Concentrating on Macao

Initially, he also collected Hong Kong notes and coins but gave up because he was not rich enough and there is such a wide variety of them.

It has been an expensive hobby. "I never drank, gambled or smoked. My lifestyle was modest." In the 1980s and 1990s, there were far fewer tourists in Macao and life was simpler.

"When I have waited a long time to acquire a piece, I feel very happy when I finally get it. I often take it out and look at it. I show it to people at home, but not outside." He keeps the most precious items in safety deposit boxes in banks and only the less valuable ones at home.

The exhibition displayed not only coins and bank notes but also colour test samples and specimens, credit certificates, notes with errors, auxiliary bank notes and coins with errors. These are all part of his collection.

1907





Coins from China and the West

Before the BNU began to issue notes in 1906, Macao used the currency of China and abroad. During the Ming and Qing dynasties, it used silver bullion, silver and copper coins and Western currencies.

As Macao was a centre of trade and commerce, currency was essential for the conduct of business. After the Opium War in 1840, a large amount of silver coins from abroad flowed in and were used by the public. At that time, in the coastal areas of China, there were coins issued by China, Mexican eagle dollars and British silver coins. The people of

Macao used both these Chinese and foreign coins and paper.

It was to introduce a standard currency that BNU set up its first branch in Macao in 1902 and was given the right to issue the city's first paper money and its first currency. On 27 January 1906, it issued the one- and five-pataca notes, with a total issue of 175,000 patacas. It was the only bank allowed to issue legal tender.

The Republic of China was established in 1912 and issued its own currency, which was also used in Macao. There were one-yuan coins with the head of Dr Sun Yat-sen, the first president, and Yuan Shi-



kai, the warlord who replaced him in 1912.

The early notes issued by BNU have a strong Portuguese flavour, with images of writers like Luis de Camoes, Camillo Pessanha and Venceslau de Morais. "It was a colony, so this was normal," said Gomes. "In any case, these were figures with links to Macao, who had lived or visited here, so people here would recognise them."

Considered the greatest poet in the Portuguese language, de Camoes held the position of chief warrant officer in Macao in the 1560s. While he was here, he worked on his epic poem 'Os Lusíadas', before returning to Lisbon in 1570. There is a garden

in the centre of the city named after him.

BNU issued notes for five, ten, 25, 50, 100 and 500 patacas. The notes it used were produced by the London Printing Company and shipped to Macao. Some were overprinted and shipped to another Portuguese colony, East Timor, where they were legal tender; this was a rare practice in the banking world.

A special period in Macao

World War Two was a special period in Macao. It was the only place in East and Southeast Asia not

under Japanese military control. But the London firm could not transport notes to the city, so the task was given to a local firm, the Sin Chon Printing Company; this was the first time the printing was done in Macao. It did this between 1944 and 1947. "The operation was very strict," said Gomes. "The workers at the firm had to eat and sleep there. They were not allowed to go home. During the war, money issued by the Japanese in Hong Kong and that used on the mainland did not circulate here." During the war, financial institutions from Hong Kong and Guangdong moved to Macao and set up operations here. They were not allowed to issue currency, because they did not have sufficient reserves, but gave out cheques which people used. "These were not officially recognised but could be cashed at the banks," said Gomes. "People had confidence in them because they had used the banks before."

These cheques and IOUs are also part of his

collection. Many such notes were issued by these financial institutions in the 1920-1950 period. After the war, the government withdrew from circulation the money issued by Sin Chon and only authorised the notes issued by BNU. The Sin Chon notes are also among Gomes' collection.

First coins

In 1952, Macao issued coins for the first time. The BNU issued 0.05, 0.1 and 0.5 nickel and silver coins, known as little white pigeons, and one- and five-pataca coins.

In October 1974, the government issued its first and only 20-pataca coin. It was to celebrate the opening of the bridge to Taipa; this was both an economic and a political project, to regain the confidence of the public after its offer to hand the city over to Beijing in 1966.

The coins had a high silver content and weighed 15 grams; the government issued one million of them. Because of the high silver content, their value reached over 100 patacas by the 1980s.

From the 1980s, the images on the notes began to change; there were scenes from Macao and more Chinese content.

On 16 October 1995, the Bank of China became the second bank authorised to issue currency; this was done in view of the return to the mainland due four years later. Under an agreement between China and Portugal, it and BNU each issued 50 percent of the currency.

It issued coins showing the different years of the Chinese lunar calendar. In October 2003, there were gold and silver coins to commemorate the 50th anniversary of the Macao Grand Prix.

As he surveys his pieces, Gomes feels rightly proud. No-one in Macao – or in the world – has what is virtually a complete collection of notes and coins of the city over the last century.

"I like them all, especially the older ones. I have collected 99 percent of all the notes and coins issued in Macao since 1906."

In the future, he would like to pass the collection to his children.



Exhibition poster



06/12/2015



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First film on George Chinnery retraces his life in Macao

By Mark O'Neill in Macao

Photos by Cheong Kam Ka



André Branco, Terry O'Toole and Patrick Conner (left to right)

At the end of this year, the first film on the life of George Chinnery, the most famous Western painter to have lived in Macao, will be released to the public in the city, in Hong Kong and the mainland, and across the rest of the world.

The 60-minute documentary, in English, was shot during eight days in June this year with an Australian cameraman, a Macao and Hong Kong crew and with New Zealander Campbell McLean as producer. McLean is general manager of AomenTV/ Prism Productions, a production company based in the city.

"Macao is a wonderful place to film," he said. "Everyone was very accommodating. We did not have to pay to shoot in public locations. The travel distances are short and there are a rich variety of historical locations.

"Our post-production deadline is October and we aim to show it by the end of the year in Macao, Hong Kong and Guangdong. We want to take the story to global audiences. But art history is a narrow field. It needs an interest in travel and exotic places. Chinnery alone will not sell it," he said.



by both Western artists and Chinese artists who painted “in the Western manner” for the traders and ships' officers to be found on the China coast.

Remarkable life

Chinnery has a curriculum vitae unlike any other Western painter. Born in London in January 1774, he studied art at the Royal Academy. After five years as a painter in Dublin, he sailed in 1802 to Chennai (Madras); he worked there and in Kolkata (Calcutta), where he became the leading artist of the British community in India.

He enjoyed considerable success as a portrait painter but was always in debt. To avoid his creditors, he moved to Macao in 1825; he lived there until his death in May 1852 and is buried in the Old Protestant cemetery. After 1825, he never returned to Europe nor did his wife and children join him in Macao.

For the first seven years, he made regular visits to Guangzhou. He painted portraits of Chinese and Western merchants, visiting sea captains and their families who lived in Macao. He also painted landscapes in oil and water colours. He made his living from these commissioned works.

He was also a passionate sketcher, rising early in the morning and recording the lives of ordinary people in Macao – fishermen, street vendors, blacksmiths, barbers and tanka women who rowed boats around the harbour. This has given his work a great historical value, since he was the only Western painter resident in South China during this period.

Merchant expatriates with their families and sea captains who would eventually return to their home countries would have their portraits done. They would also commission land or seascapes as mementos either of Canton or Macao.

“Many came and went but Chinnery lived, worked for 27 years and died here, where he is buried in the Protestant Cemetery close to Morrison Chapel,” said Jill Rigg, who, as co-executive producer, was engaged in extensive research of the project.

“He also spent time in Canton where he was commissioned by foreigners who worked for the 13 factories, so we are blessed with an extensive collection of his works which cover three locations. The last was Hong Kong, which came into being in 1841; Chinnery worked there for six months before his health began to fail,” she said.

The company will give copies to schools and public galleries in Macao. It was financed by a grant of 830,000 patacas from the Macao Foundation and the Cultural Institute.

The presenter is Dr Patrick Conner, a director of the Martyn Gregory Gallery in London and the world's leading expert on Chinnery. He has written a book on the painter; he flew to Macao for the filming in June.

The gallery is the world's leading specialist in “China Trade” paintings and pictures related to the Far East: that is, works of the period 1700-1900,

"He was the first of his kind insofar as he was Royal Academy trained and was able to make use of his training and considerable talent to capture the everyday life and people of Macao. He gave what can be said as "the first Western art knowledge and technique transfer" to Chinese artists who were then able to capture this school of art, many of them becoming highly successful in their own right with studios in Canton, Macao and Hong Kong.

"Chinnery left a lasting legacy for the people of China and we are hugely indebted to him. His work sells to this day. I was extremely privileged to meet and obtain permission from private collectors for their work to be used in the documentary. Many of them live in Hong Kong and so were fortunate to have access.

"Our team is very grateful for the public funding it received to help produce the documentary," she said.

Making the film

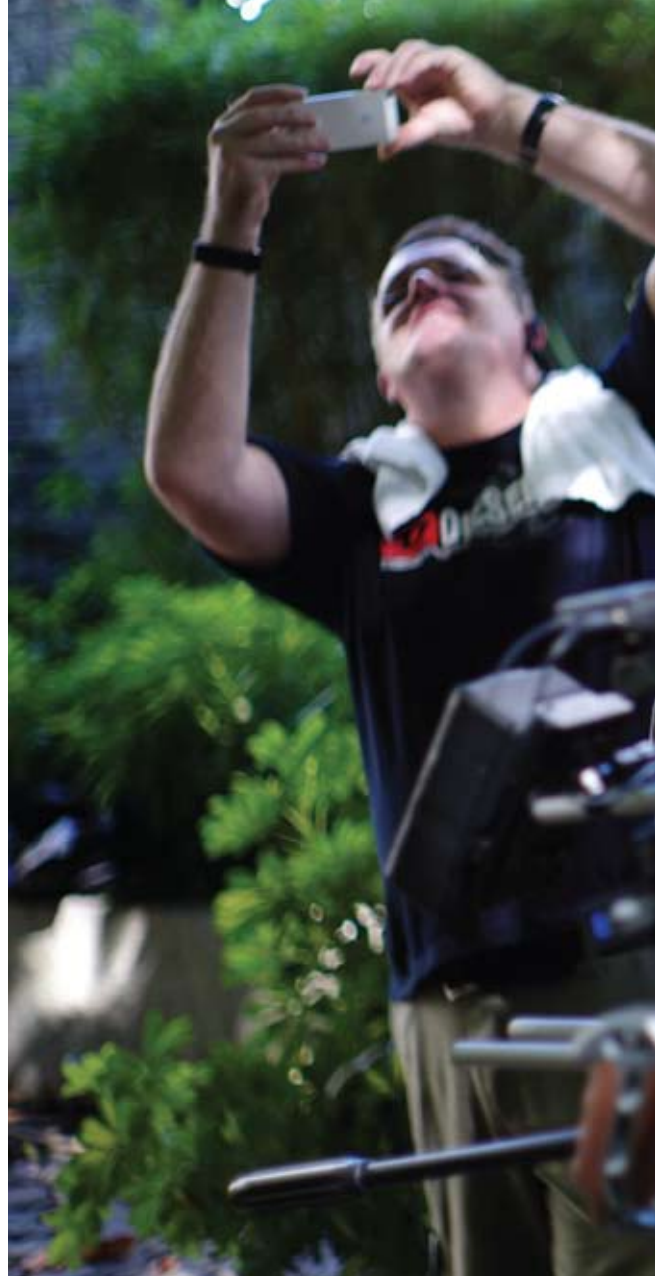
The production was a collective idea, developed by McLean, Rigg and director Terry O'Toole as co-executive producers; they wanted to make Chinnery's work in Macao known to a wider audience.

"We saw an opportunity to introduce our local art history to a younger generation," said Rigg. "Chinnery is such an icon. His influence on other Cantonese export artists at that time and his legacy of work remains strong to this day."

But making the film was no simple matter. "Most difficult was raising money," said McLean. It took three years. Initially, they wanted to produce longer, dramatised re-enactments of scenes from Chinnery's life, but the final budget did not permit this. Instead, the team reverted to a documentary narrated by Dr Patrick Conner in the footsteps of Chinnery around Macao.

Rigg and McLean see the potential for Macao to develop its independent television production industry. "There is a wealth of both local and international talent who would like to produce locally made productions. Chinnery is the perfect embodiment of the West and East working together, with each culture bringing its own unique qualities, here in Macao," McLean said.

"It is an important story to tell," he continued.



"Chinnery lived here in a pivotal moment in Macao's history, the time of the First Opium War and the founding of Hong Kong. He probably met the Frenchman Jules Itier, who was the first photographer to visit China."

Itier came in December 1843 to accompany a commercial delegation; he took photographs of the treaty it signed and of people and scenery in Guangdong. "He stayed for ten weeks in Macao. What did Chinnery think of this new art form that might put him out of business, we ask ourselves?" McLean said that his long-term knowledge of Macao persuaded him that June was the best month to film. "May is too wet. June has the best visibility and is not as hot as July and August."



Director Terry O'Toole said that, during the eight days of filming, they got up each day before 0500 to catch the "magic hour" - the time between 0600 and 0730 - when there is a special quality of light beloved by Chinnery and captured in so many of his works.

The crew had a gruelling schedule to complete all the shooting within eight days, in temperatures above 30 degrees Celsius. This included the many places which Chinnery visited during his life – Leal Senado, St Paul's Cathedral, A-Ma Temple, St Joseph's Seminary and the facade of St Dominic's Church and the Praya Grande.

We filmed Macao through the eyes of Chinnery, capturing scenes that he would have liked," McLean

said. "We shot street markets, vendors, hawkers and people selling as they went about their daily activities in the Inner Harbour district. Chinnery also liked dilapidated buildings with plants growing out of them. Many of those old buildings are still there. "He was drawn to the coast, fishermen and boat people. First, he would do a sketch in pencil, then add to it in ink and follow up with a watercolour and then maybe an oil painting."

They also filmed on a beach in Coloane and a fishing boat in the Inner Harbour.

Unfortunately, the house where Chinnery lived at 8 Rua do Ignacio de Baptista has been demolished. So the crew filmed in the neighbourhood, including a street nearby that is named after him.



Always in debt

"During his 27 years, he never paid rent," said McLean. "His landlord must have been very accommodating. He arrived from India with no money and died with no money and high debts. After his death, an auction of his works was held to pay off the debts.

"He was a documentary artist here capturing a way of life before the arrival of photography. He did his most significant work in Macao. We chose not to focus on Chinnery's years in India," he said. "He produced his best works and made the greatest contribution to

our art history here on the China coast."

Rigg said that Chinnery was flamboyant, an eccentric and a raconteur who loved to entertain people at dinner parties - eating copious amounts - and even at breakfasts. Many foreigners visited each other's homes. "No one came to Macao without a visit to Chinnery's studio where he would regale them with his stories of time spent in India and these parts.

"Chests of his work were found in his house and he left no will. It is comforting to know his good friends were at his bedside when he died, including



the American William Hunter, author of *Bits of Old China*, who worked for an American Hong at the 13 factories and his doctor and pupil, Thomas Boswell Watson."

At that time, Westerners were highly restricted in access to China. Chinnery's interest in and recording of the daily life of Chinese people set him apart from most Western artists of his time.

Patrick Conner said that the film was a great combination of wonderful locations and wonderful art. "Chinnery is a man who really lends himself to a film, because he had a very interesting

life and was a brilliant artist who everyone can appreciate.

"The marvellous thing about Macao is that the old historical centre is so well preserved. You can still walk the way Chinnery walked and see some of the things he saw," he added.

His works

Over 160 years after his death, Chinnery's works are alive and well. Beside the many private collections, major collections are held by the Macau Museum of Art, the Peabody Essex Museum in Salem, Massachusetts, the Hong Kong Museum of Art, HSBC, National Portrait Gallery and the Victoria and Albert Museum in London, along with the Metropolitan Museum in New York. The production team had to negotiate permissions and usage rights to the images.

His paintings can sell for hundreds of thousands of US dollars at auction, where both private collectors and museums bid for them.

Over the last 20 years, major museums in Lisbon, Tokyo, Hong Kong and Macao have held exhibitions of his work.

McLean said that the aim of the film was not to put Chinnery on a pedestal as an English artist but to highlight his contribution to Macao and China by inspiring other Cantonese artists and by visually recording a Chinese way of life in the mid 19th century. "He not only captured the urban landscape of Macao but also the fashions and daily activities. Without him, we would not have been able to see what it was like back then."

Campbell McLean has lived in Macao since 2008; he first visited with his family as a young boy in the early 1970s. "We saw an opportunity to tell a very important story about Macao. The city has a history that it can be proud of and this is a story that has appeal to a wider audience in China and the UK."

The first channels to show it will be TDM and the China Central Television documentary channel. The documentary will then be offered to broadcasters in Hong Kong, the US and UK.

As a local media company, AomenTV also produces short-form editorial video content about Macao in Putonghua and English, which it distributes via its online platform Aomen.tv. ■

Support for the Front



難民等待同善堂施粥・1942年

Os refugiados à espera da distribuição de sopa pela Associação de Beneficência Tung Sin Tong, 1942.



康樂醫院收容戰爭難童

Abrijo para refugiados no Hospital Kiang Wo



同善堂難民兒童餐館前大三巴牌坊合照・1943年

Os membros da Associação de Beneficência Tung Sin Tong e as crianças refugiadas depois de receber as refeições, 1943

澳門同善堂總行

Correio da Associação de Beneficência Tung Sin Tong



同善堂籌募難童餐經費義演大會合照・1943年

Os membros da Associação de Beneficência Tung Sin Tong para a angariação dos fundos, 1943

澳門同善堂總行

Correio da Associação de Beneficência Tung Sin Tong



抗日救亡義演會同善堂協理等合照・1938年

A equipa de angariação dos fundos para a guerra e os membros executivos da Associação de Beneficência Tung Sin Tong, 1938

澳門同善堂總行

Correio da Associação de Beneficência Tung Sin Tong

Exhibition remembers contribution of Macao people to WWII victory



By Mark O'Neill

Photos by Xinhua and GCS

On a wall of a Macao museum hangs a photograph of Liao Jun-tao, his clear, determined eyes staring out into the world. He lived for only 27 years and died in a prison in China – but is well remembered in the city.

During World War Two, he was one of 160 people who went from Macao, then neutral, to join the war effort. He led teams to bring arms and medicines to the troops on the front line.

He belonged to the Salvation Society of Macao (SSM) which was founded in July 1937, when Japan began its all-out war against China.

Liao is one of hundreds of local people remembered in an exhibition that commemorates the contribution of the city to the nation's victory over Japan in World War Two.

They fed and cared for tens of thousands of refugees who flooded into the city; they collected money to buy materials for the war effort; and they went to the front line and some paid with their lives.

The exhibition opened on September 1st at the Handover Gifts Museum and runs until October 4th. It displays 210 historical photographs and 80 items, including documents and pieces of calligraphy.

It was opened by Chief Executive Chui Sai On, with many senior people in attendance. They included former Chief Executive Edmund Ho Hau Wah, Li Gang, director of the Central Government Liaison

Office in Macao, and representatives of the Foreign Ministry, People's Liberation Army and other central government departments in the city, judges, legislators and officials.

"The exhibition reflects the difficult days that Macao people went through in wartime as well as their joint efforts to support the county," said Chui.

"While the Chinese nation was fighting the battle in blood, Macao compatriots never stayed out of it. At the nation's critical moment, many Macao people went to the battlefield without hesitation. Many patriotic anti-Japanese groups also emerged in Macao to join the national salvation.

"I wish that the young people of Macao will remember history, cherish the memory of the martyrs, cherish peace and unswervingly keep to the path of peaceful development in the future," he said.

In his speech, Li Gang paid tribute to the martyrs from Macao who died in the war effort and made outstanding contributions to the victory.

"China's resistance to Japan was the principal battleground in the east in the global fight against Fascism. It started the earliest and went on for the longest time," he said. "Macao compatriots went to the front line, they collected money, they donated materials and they cared for refugees and saved intellectuals."



Exhibition inauguration



On September 1st, the Post Office issued two sets of stamps to commemorate the 70th anniversary of the victory. One set of two stamps costs 7.5 patacas and one set of two sheets cost 375 patacas. It issued 500,000 sets; the designer of the stamps is Ao Kuan Kin. It was the Post Office's 12th issue of new stamps this year.

A war of 14 years

The exhibition has two sections, one on the war years in Macao and the other on the war in the mainland, starting from the Japanese invasion of Manchuria in September 1931.

Grace Lei, the curator at the Macao Museum who organised the exhibition, said that the exhibition was designed into two parts.

"The first part solemnly tells the history of the Chinese People's War of Resistance against Japanese aggression. The second part brings out the message about Macao people uniting as one to fight against the war and help those people who suffered from the war.

"In 2001, the Macao Museum organised an exhibition with a similar topic. In this case, we were well-prepared for the materials to display. Apart from some of the photographs and relics which came from private citizens, most of the exhibits belonged to the Macao Museum collection.

"I specially would like to thank Mr. Chan Tai Pak (though he died in 2012), who was a journalist and a compatriot as well. During the Anti-Japanese war period, he was a member of the Salvation Society of Macao (SSM). In 2009, he donated to the Macao Museum his private collection (of materials about the SSM), which accompanied him his entire life. Because of his generosity, Macao residents today can see and understand their past and identity with their historical mission," she said.

The photographs record the brutality of the Japanese soldiers and their killing of civilians. One shows a soldier carrying the head of a man which he had just cut off.

Others show the bombing of civilian targets in Changsha and Chongqing which left thousands



dead – over 10,000 on the night of June 5th, 1941; they were trapped inside a tunnel where they had gone to escape the bombs and most died of asphyxiation.

Visitors see images of resistance by the Chinese army and civilians, including a rare victory at Taierzhuang in Shandong in March/April 1938; it provided an enormous boost to national morale.

“The Japanese military planned to occupy China within three months,” said guide Janet Cheong. “The nation could have disappeared. Instead they encountered enormous resistance even though they had better arms and equipment. China tied down millions of Japanese troops who could not be used elsewhere.”

There are also images of the ‘Flying Tiger’ aircraft which China received from the U.S.: the money raised for the war effort by overseas Chinese: and celebrations around the world that followed Japanese surrender.

Wartime in Macao

The other part of the exhibition covers the Second World War in Macao. It was the most difficult period of the city’s history. After Japan’s military captured Hong Kong in December 1941, it became the only place in East Asia not under Japanese control.

Refugees flooded into Macao. Its population tripled from 150,000 to nearly 500,000. The Japanese encouraged the outflow, to reduce the numbers it had to feed in Hong Kong. Throughout its history, Macao had never had to support so many people.

The refugees who were fortunate stayed with friends and family or found places in homes, hospitals, schools, clubs and churches. When these became full, those who followed had to live on the streets and depend on charity for their survival.

The exhibition shows images of the refugees who lived on the streets and in public places: and queuing for rice soup at distribution centres organised by the



government and civil associations.

The people of Macao extended the best welcome they could; welfare institutions, lay and religious, Chinese and foreign, fed and clothed the homeless with soup kitchens and distributions of bread, rice, clothing and blankets. Kiang Wu hospital and Tung Sin Tong distributed rice and soup to the hungry.

There are images of the rice ration cards given to people. The price of this precious commodity rose from 0.08 patacas per jin (0.5 kg) to 1.2 in 1942 and 2.7 in 1945. There was not enough food; many people died of starvation. Each morning porters from the Health Department drove horse carts and piled them high with the bodies of those who had died of cold and starvation during the night. The bodies were taken for burial in a mass grave on Taipa island. The record was more than 400 in a single day, during the winter of 1942. During the war, an estimated 50,000 people died of starvation, cold, malaria, cholera and other diseases. Health officials sprayed chemicals on the streets to prevent epidemics. Some sold their children in exchange for food.

The exhibition has a photograph of the tallest building in the city, the 11-storey Central Hotel on the Avenida de Almeida Ribeiro; it is still standing today. It housed a casino and upmarket bars and restaurants patronised by wealthy refugees and

businessmen who profited from the war. "While they enjoyed themselves in the hotel, the hungry lay dead at the front door," said Cheong.

The exhibition shows the work of the charity organisations and their many ways to raise money to buy food, including musical performances and drama shows; images of the schools that remained open, including those that had moved from Guangzhou and Hong Kong.

There are photographs of the bonds issued by the Chinese government to raise money for the war effort. Those buying them knew they would not be re-paid.

Going to the front

The most direct participation in the war came from the Salvation Society of Macao (SSM). It was set up on 12th August 1937 by activists in journalism, teaching, sports, music and drama to raise money for the war effort and assist refugees.

After the fall of Guangzhou in October 1938, it organised teams of young people to go into Guangdong province. They supported and comforted the troops and helped refugees. Many were less than 20 years old, and some lost their lives. They are remembered at the Wugui martyrs' monument in Guangzhou.



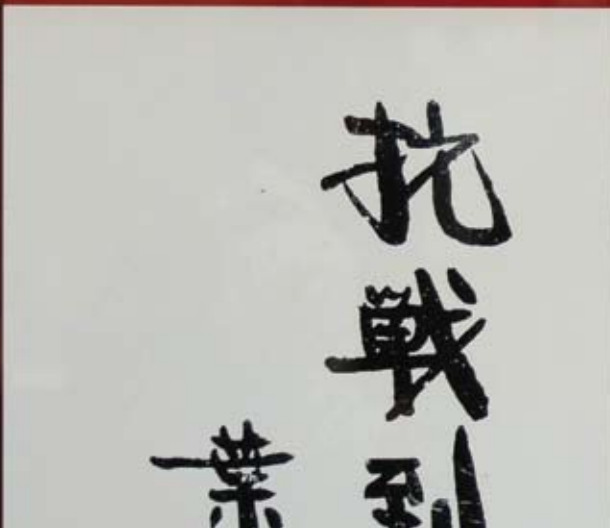
(左二)、領導成員

g (2.º da direita), com
mandante militar Zeng



中共中央副主席周恩來(中間)與葉挺(右一)、項英
在雲嶺，1939年

Vice-Presidente do Comitê Central do PCC Zhou Enlai (no
meio) e General Ye Ting (à direita), com Xiang Ying (à
esquerda) em Yuling, 1939



柯麟
Ke Lin



Between October 1938 and June 1940, the SSM organised 11 work teams with a total of 160 people, including students, teachers, workers, employees and those out of work. In autumn 1941, the war situation in South China deteriorated to the point that the teams had to withdraw to Macao.

Among their leaders was Liao Juntao, who was born in 1914 into a wealthy rural family in Foshan, Guangdong. In 1936, he moved to Macao, where he worked for a transport company. He played a major role in the SSM, as a director and chief of propaganda; he published a magazine and organised fund-raising. He led teams in Macao, Hong Kong and the interior to buy medicines and

arms for the troops.

The Kiang Wu hospital trained young people to provide medical care to those on the battlefield in the mainland; it also treated guerillas wounded in fighting in Zhongshan and smuggled into Macao. There is a photograph of Ke Lin, one of the doctors who treated those smuggled in.

Another prominent member of the SMS was Chen Xiao-wei, who published a newspaper, Chaoyang Ribao, which informed people about the progress of the war. Often he had to write obliquely, to avoid having articles censored by the Macao government which did not wish to offend the Japanese. There is a photograph of Chen and the newspaper.



Secret Sino-Japanese talks

During the war, Macao was also the site of secret talks between the Nationalist government and the Japanese in an effort to negotiate a ceasefire.

They took place from June 6th, 1940 and were a continuation of talks that had begun in Hong Kong in March that year. To preserve secrecy, the Chinese side chose a basement room in a disused building on a seaside road on the outskirts of Macao; it was remote and few people went there.

Each side sent three senior officials, with the Japanese accompanied by an interpreter. On arrival by boat from Hong Kong, the four Japanese split up; two

stayed in the Bela Vista Hotel, one in the Riviera Hotel and one in the apartment of a Japanese company.

The talks began at 21:00 on June 6th, 1940 and ran until the middle of the night. There were three sessions. The Chinese delegates presented a draft agreement. But they refused to recognise the Japanese puppet state of Manchukuo nor to allow Japan to station troops in China; so the talks ended without agreement.

The two sides agreed to continue their discussions but, for many various reasons, they were never held and no accord was reached.

In conclusion, Lei said: "finally, I personally want the world in peace and war never again." ■





Bird Haven

Guiding the next generation
of nature-lovers

By Cláudia Aranda in Macao

Photos by António Sanmarful, João Monteiro and Tai Kam Chio



The Macao government, in cooperation with Macau Aves Society (MAS), is promoting public guided tours and bird-watching activities in Cotai Conservation Zone. They want to increase public awareness of the local environment and wetlands biodiversity and encourage the next generation of nature-lovers.

On a recent sunny Saturday afternoon, a number of families started gathering at Gate One of Cotai Conservation Zone. Most were there to enjoy nature and were hoping to see endangered species, such as the black-faced spoonbill taking a break from the islands off the coast of Korea where they breed, to winter and feed the baby-birds at the protected Cotai Wetlands (Ecological Zone I) and Lotus Bridge Wetland (Ecological Zone II).

A volunteer group of nature – and ecology lovers, a small crowd of children and their parents were waiting to visit the Cotai Conservation Zone, Ecological Zone I – an area with restricted access to the public. Visitors can only enter after registering with the Macau Environmental Protection Bureau (DSPA) in order to participate in the public guided tours. Each lasts about two hours.

It includes a walk on both sides of a track that takes the visitors around the wetland, home to numerous Macao breeding species and migratory birds, as well as native plants, reptiles, insects, fish, amphibians and other wildlife. The group would also make a stopover at one of the four observation stations built along the walking track to watch the migratory birds. The eco-journey ends in the Ecological Zone II,



Taipa

where children and adults have the chance to learn more about the different species of mangroves – at least five – in the Lotus Bridge area and their importance for the birds and conservation of biodiversity in Macao.

A local resident with her seven-year-old girl was very happy with the opportunity given by DSPA to participate in this guided tour. “My daughter spends too much time playing with her mobile phone or the iPad. She never has contact with nature. This kind of activity is very good for resting our eyes and relaxing our minds,” she said. “I grew up in a very poor family. My parents used to spend the whole day working and did not have time to take me to explore nature. Macao has developed a lot and life has changed significantly. Macao now has many

casinos, but there are no nature parks to spend the day at. We only have Hac Sa beach to go to,” she added.

Gloria, mother of ten-year-old Choi Hou Tim, who brought his classmate Siu Chon lu with him, agreed that these guided tours were a good weekend family activity. “Macao is too crowded and there is too much confusion in the streets, while here it is very calm. I am enjoying it a lot. I will recommend it to my friends and colleagues. I think it’s good to bring primary and secondary students here,” she said. She noted that, when she was ten years old, Taipa and Coloane still felt like very faraway places and access to nature was restricted due to a lack of public and private transportation.

Despite its limited land area (30.3 square kilometres) and rapid economic development, Macao still offers an unparalleled experience for bird-watchers, given its wide variety of birds. The government is committed to involve more Macao residents in bird-watching to raise environmental consciousness and promote the importance of the wetlands and the ecosystem.

Since 2012, when the Macao government decided to open the restricted Ecological Zone I to school and community group educational visits, more than 7,000 people have visited the protected area, according to the DSPA. To allow more individual visitors to enter the protected areas, the government decided to create the Cotai Conservation Zone Opening Day, which has attracted at least 700 visitors since the first opening day in January 2014.

The Cotai Conservation Zone has an area of about 55 hectares, comprising the Ecological Zones I (15 hectares) and II (40 hectares), which were created in 2003 and 2004 respectively. Rich food resources like small fish, shrimps, crabs, insect larvae, shellfish and mollusks attract at least 168 species of birds to the Cotai Conservation Zone, where they rest and feed their chicks.

In November 2013, Macao’s wetlands were selected as one of China’s Top Ten Charming Wetlands by China Central Television. Macao wetlands are extremely precious and play an important role in maintaining the city’s ecological balance. Wetlands, forests and oceans are sometimes called the earth’s kidneys; they are the most important three ecosystems on the planet.



Bird-watching: a thrilling experience

Bird-watching has become an important form of eco-tourism, particularly for the wetlands; the Cotai Conservation Zone promises to be a thrilling experience for adults and children. After climbing the wooden stairs to the first level of the observation station, most visitors peer through binoculars to see three black-faced spoonbills taking a break in the 15-hectare wetlands refuge below.

"We thought we saw the last black-faced spoonbill of the 2014-2015 season yesterday, but we just realised that there are still three birds resting in the Cotai Conservation Zone," said a DSPA guide.

"We are very lucky," said the mother of a little boy named Joey. She is extremely happy to get the chance to see the three birds with their long legs buried in the mud. "They are probably the last black-faced spoonbill species taking a break in Macao this 2014-2015 season," she said.

By the end of April, with the closing of the migratory season of 2014-2015, the birds gradually leave Macao and only return in the next season during the winter, explained the guide.

The number of black-faced spoonbills flying to

Guide Yang



Macao this last winter was the highest recorded so far - approximately 63 were observed in the Cotai Conservation Zone during the migratory season from October 2014 until the first fortnight of March 2015, according to the DSPA. In the previous migratory season, 60 were recorded.

The black-faced spoonbill (*platalea minor*) has the most restricted distribution of all spoonbills; the International Union for Conservation of Nature classified it as an endangered species in 2005. The black-faced spoonbills breed mainly in small rocky islands off the coast of Korea and winter in large estuaries on the coast of mainland China, Taiwan, Hong Kong, Macao, Japan and Vietnam.

As a result of conservation efforts, the total world population of this endangered species has increased from about 300 in the late 1980s to about 2,300 in 2010, according to the book *Birds of Macau*, published in 2010 by the Civic and Municipal Affairs Bureau (IACM). In 2015, a total of 3,272 were recorded, according to the 2015 International Black-faced Spoonbill Census, carried out on 16th-18th January 2015 by the East Asian-Australasian Flyway Partnership (EAAFP). "That's 546 birds more than 2014's record of 2,726 and represents an increase

Guide Leong



of 20 percent from 2014," said the organisation on its website. By January, EAAFP had registered 55 in Macao, a smaller number than the 63 recorded by the government between October and mid-March. But globally, EAAFP said, "It is a new high figure for the species, and the population of Black-faced Spoonbills exceeded three thousand for the first time."

According to *Birds of Macau*, winter flocks of about 50 have regularly been recorded in Macao in recent years, especially at the Cotai Wetland (Ecological Zone I) and the Lotus Bridge Wetland (Ecological Zone II). This book offers an introduction to 177 birds species found in Macao and also lists all the birds (311 species in total) found and studied by researchers and bird-watchers in the 150 years between 1860 and 2010. Many of these birds are migratory species.

Chris Tai



Increasing love for the environment

On another beautiful sunny morning in Macao, a group of around 18 people, adults and children, got off the bus to the Ecological Zone II, near the Lotus Bridge. It was 9 a.m. on a bright Sunday.

Chris Tai Kam Chio, bird-watcher, nature-lover, photographer and president of MAS, together with other members of this local non-profit association, welcomed the group. Tai and the other bird-watchers had their cameras and binoculars already installed and focused on the mangroves where baby-egrets were hidden between the branches of bushes. "They are around three months old and are



now learning how to fly,” explained Tai. Hidden in the bushes were also other Macao breeding species, besides the egrets; Tai described one by one to the group what they were doing.

“We at the Macao Aves Society want to educate citizens about the diversity of birds in Macao to raise awareness of environmental protection and conservation. We need to care about nature, the environment and the habitat of wild birds. Otherwise, in the future, there won’t be such beautiful kinds of birds any more,” he said.

MAS was established in September 2010 to bring together bird-watchers and photography enthusiasts. It already has around 30 members and

has since 2014 organised educational guided tours to promote the local ecosystem and increase public awareness.

“We promote bird-watching activities, working with the government. The citizens are guided to the bird-watching points and we explain and show them the details of the egrets and other birds and their habitat,” Tai explained. The bird-watching activities are mainly organised during winter, from September to spring. Booking is made through IACM, which organises the transportation, while MAS provides the tour guides in the Cotai Conservation Zone, as well as an educational seminar, which takes place in Seac Pai Van Park.





João Monteiro

Preserving the conservation zones

At around 10 a.m. Macao resident João Monteiro, a photographer who became an enthusiastic bird-watcher three years ago joined the group with a camera, a long-distance lens and a tripod which he fixed to the ground before shooting. "I photograph everything I see. Almost all these birds are juvenile birds. I am searching for some action, like adults that come to feed the baby birds. I am always trying to catch the birds in different poses and making different movements," he explained. The morning light was beautifully clear and warm; Monteiro knew he could get really good shots. "Today there is no direct sun but a slight haze which diffuses the light and creates beautiful images. I only need to press the button and shoot to make very high-quality photos," he explained. "With this light, it becomes easier to see and distinguish the birds from the leaves on the mangrove trees and to photograph their plumage in detail," he added. He has always enjoyed photographing and started developing a passion for photographing birds a few years ago, an

enthusiasm that led him to the world of wild birds and Macao wetlands.

But the conservation of the birds' habitat remains a challenge for a region like Macao which has one of the world's highest economic growth rates. This rapid development has brought greater wealth and prosperity to its residents but also greater threats to the environment. Preserving the conservation zones is not an easy task, due to the increased population density, heavy traffic flows and construction work. The construction of new casinos and hotels in the Cotai Strip, scheduled to open between 2015 and 2018, worries MAS members. Tai fears the adverse consequences of the light pollution and the effect of the excessive artificial light in the local ecosystem. Tai explained that, before, there were many egrets in the Taipa Houses Museum wetland, but this year most of them had changed their breeding place to the Lotus Bridge, because of the excessive light projected by the buildings and casinos around. "We don't know yet what is going to happen. We need to see in this coming winter if the birds still come or not," he said. ■





ECOLOGICAL AREAS AND BIRD-WATCHING OBSERVATION POINTS:

- Cotai Conservation Zone (Ecological Zone I and II)
- Baía de Nossa Senhora da Esperança Wetland Ecological Viewing Zone
(North of Estrada da Baía de Nossa Senhora da Esperança opposite to Taipa Houses Museum)
- Ecological Zone of Alto de Coloane
- Ka Ho Reservoir Freshwater Wetland Ecological Zone
Contact: DSPA Tel. (853) 28880087
Websites: <http://nature.iacm.gov.mo>
<http://gb.iacm.gov.mo/e/facility/introduction/naturearea>



BIRD-WATCHING TOURS IN MACAO'S WETLANDS

Participants may apply for these activities through the Civic and Municipal Affairs Bureau website. MAS members provide bird-watching and educational activities twice a month, teaching how to identify and classify different birds. The activities include a session of bird-watching in Cotai Conservation Area (Ecological Zone II) and a seminar in Seac Pai Van Park.

How to book:

The Civic and Municipal Affairs Bureau
Tel. (+ 853) 28880087
Website: <http://nature.iacm.gov.mo>

Macau Aves Society

Website: <http://site.avesmo.org/>

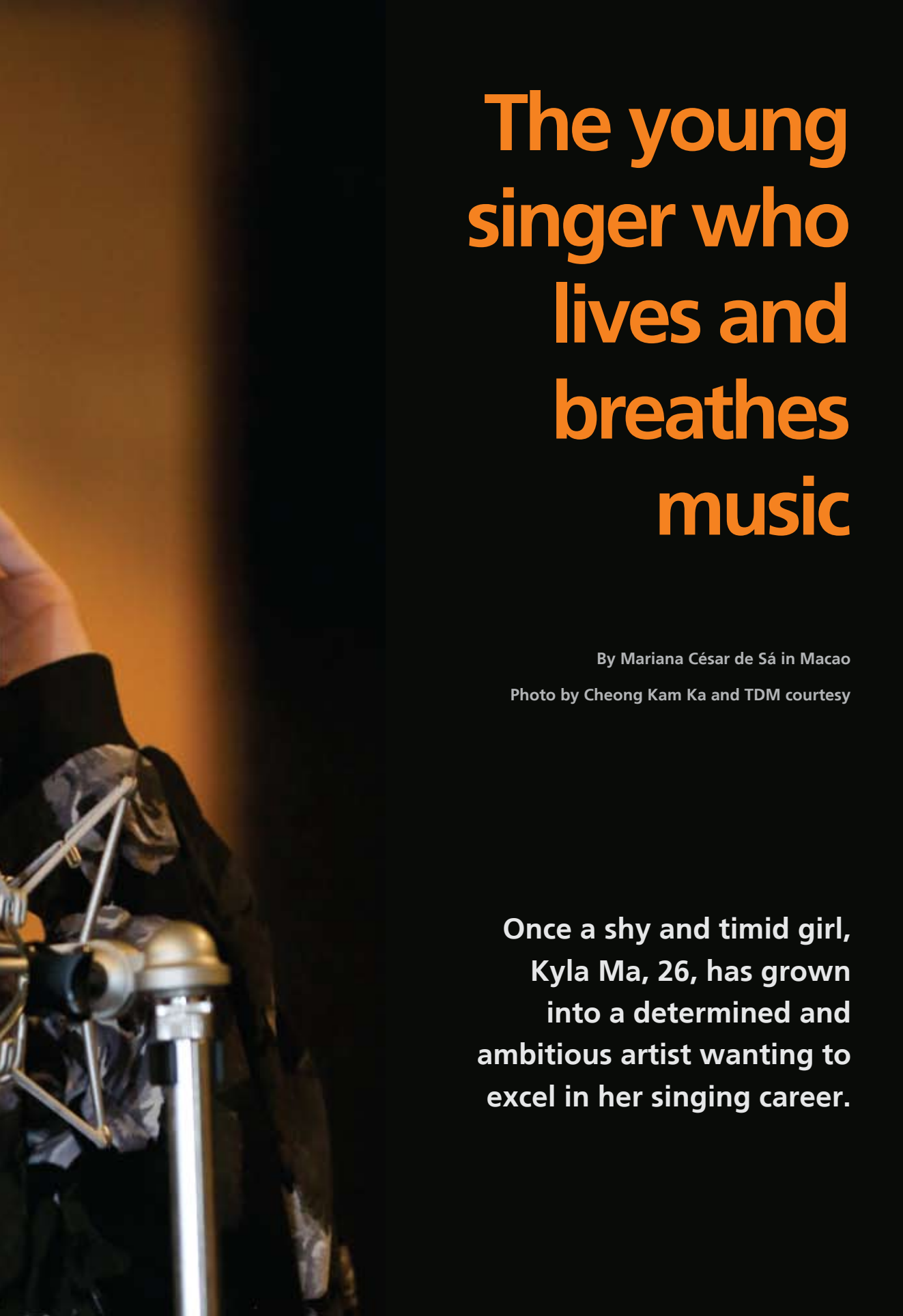
BOOKING A VISIT TO THE COTAI CONSERVATION ZONE

Every two weeks, the Macau Environmental Protection Bureau (DSPA) organises public guided tours to the Cotai Conservation Zone (Ecological Zones I and II).

How to book:

DSPA
Tel. (+ 853) 28762626
Website: <http://www.dspa.gov.mo>





The young singer who lives and breathes music

By Mariana César de Sá in Macao

Photo by Cheong Kam Ka and TDM courtesy

Once a shy and timid girl,
Kyla Ma, 26, has grown
into a determined and
ambitious artist wanting to
excel in her singing career.



She has taken part and won awards at singing competitions since the age of ten. This year, she won the popular Best of Pop Music Competition held by Teledifusão de Macau (TDM).

The competition, now in its 13th year, has discovered many local talents over the years. For Kyla, born and bred in Macao, the award is a strong recognition of her years of hard work. Her winning Cantonese song, entitled "The Art of Attracting Responses", is an original fast-moving, sophisticated number composed by local songwriters.

Behind the scenes

Music has been a recurring theme in Kyla's life since she was young. Her mother used to sing Cantonese opera; many trips to karaoke lounges also exposed Kyla to the world of music early on.

When she was ten years old, her mother enrolled her in a children's singing competition and chose a classic Teresa Teng song for her to sing. After the competition, the judges told her mother that, if she had chosen another song more suited to the competition, Kyla would have taken home a prize. "My mother thought I had the potential to be more sociable and extrovert. So she continuously encouraged me to participate in competitions and to stand on stage in front of an audience to overcome my shy and timid personality. My singing career was encouraged and initiated by her. Without her, I would not be standing on a stage singing today," Kyla said.

The singer did not have an easy upbringing. Her single mother worked three jobs to support her and her older brother. On top of that, she would always find time to be at Kyla's competitions and support



her singing talent. At the age of 16, Kyla decided to stop her studies at Macao Baptist College to support and share her mother's responsibilities at home.

"I have never been the type to sit down quietly listening to the teacher; it was hard to stay still. Sometimes, in the middle of class, I would sing a phrase from a song. I was that kind of student. So I felt like I was ready to leave school to help my mother," she said.

From sales girl to artist

"My first job was working at Bossini (a chain retailer of casual wear). At the time, I wasn't even of legal age and had to wait a few weeks to be able to work." She worked at the shop for two years, during which time she took a one-year

opera singing course at the Macao Conservatory. "I wanted to train my voice, for it to become stronger and for me to control my breath more." To earn more income, she also sold Japanese and Thai products on the side.

For her mother

Kyla continued to take part in singing competitions in Macao, building up her career as an artist. In 2010, her artistic career officially took off, when she made her first public appearance as a participant and won first prize in TDM's "Sing Challenge". Initially, she had no plans to participate in this competition; she only entered it during its second season.

"My mother became sick and deteriorated very quickly. The doctor told her she only had one month

left. Every time I had participated in a competition or a performance, no matter how busy my mother was, she had always come to support me.

"I wanted to make her happy. I thought the only thing that would make her happy and excited was if I took home a prize."

During the last stage of the competition, Kyla confidently told all the participants that she would win. "I felt so strongly about winning. I had a fire in me that I have not felt again since then." She wanted to bring the prize home for her mother and, in the end, she did. Her mother could not make it to the live performance; but seeing her daughter come home with a prize was enough – she was extremely happy and proud. She passed away soon after.

A change in direction

For the past four years, even though pop music is her favourite genre, Kyla has chosen to sing slower songs. This year was a complete change in direction, from slow to fast pop music. She knew it was going to be tough, but she felt it was time to challenge herself and produce a song of her own. "I had no experience in this genre of music, but numerous people helped me along the way. Something I realised this year was that, if you really want to do

something and are passionate about it, then you will naturally attract people to help you."

Kyla approached composers, producers and musicians; she participated in the shooting, editing and production of a music video. When she approached Filipe Baptista Tou, a local artist, he was impressed by her excitement and passion, and quickly agreed to be part of the project.

"Every day I would go to the recording studio and record the same song numerous times and I was still unhappy with the results. When you follow someone else's songs, it is much easier because all you are doing is mimicking that song. But creating a song from scratch, you need to create the rhythm, tempo, voice, all of it. Everything is born again."

Kyla believes that the most important aspect of singing pop is attitude. The title of her new song is inspired by her actively approaching everyone to put this song together.

The petite, slim singer said that this year she has shown a different side of herself - less conservative, sexier, faster and more daring - one that many believed she was suited for in the first place. Kyla, who also calls herself Kyla Mary, does not think she has reached her full potential and must keep trying. "This was a baby step," she said with a confident laugh.

Kyla Mary



A platform of support

"TDM and I are inseparable; I have been participating in their competitions every year since 2010. A lot of artists work behind closed doors and this annual event is capable of bringing everyone out onto the stage - scriptwriters, singers, producers and many more."

TDM has been holding these events every year since 2003, with "Create what you want with music" as a slogan. This year 69 of the songs that were nominated were selected out of the 80 music pieces submitted; in 2003, there were only around ten pieces submitted. TDM emphasises follow-up with participating artists after its competition finishes.

Kyla has also been working with EasyMusic, a local music production house, since its inception in 2012. The cooperation was like the embarking of a new journey for both sides. She feels the agency understands her character, weaknesses and hidden potential.

Lessons, aims and challenges

Kyla believes that Macao has talent and wants people outside to recognise that. Just as it took time for Korean pop to become world renowned, it

will take time for Macao to develop its music scene. Most singers here have to rely on competitions to start their music careers and become known.

Being any kind of artist in Macao comes with challenges, Kyla explains, due to Macao's extremely small market; it is very hard to be a full-time artist, although she is trying. With an increasing number of performers, the market is being shared. Thankfully, Kyla is interested in many areas - musicals, singing and acting. When asked which kind of performing makes her happiest, she replied: "I'm a bit greedy, I love it all."

The biggest lesson Kyla has learned in the past few years is to fight for what she believes in, to ask for what you want and go for it. The young singer used to have a more relaxed attitude. If she did not get a job she wanted, she would shrug it off; now she will fight for things.

"Music is my life. It has changed me inside and out. I have learned and grown as a person through the experiences music has opened up for me. I used to be scared when I stood on stage, I used to stand in fear; my voice would shake and my hands would sweat. Today, when I'm on stage, I enjoy it – I take in everything around me and I live it up, as I should," she said with a smile. ■



Kyla Mary, Filipe Baptista Tou and dancers

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MACAU
DESIGN
WEEK
2015

Macau Design Centre fosters new talent and local brands

By Cláudia Aranda in Macao

Photos by Macau Design Centre and Cheong Kam Ka





Nearly a year old, the Macao Design Centre (MDC) was established to foster local talent and local brands and put "Made in Macao" on the global map.

Set up by the Macau Designers Association (MDA), it had its soft opening on 15th November 2014 in a previously deserted five-storey industrial building in the commercial area of Hac Sa Wan – Areia Preta in Portuguese – in the north of the city.

On the third and fourth floors are individual studios rented by 12 design companies, selected out of 45 who applied to lease space. They were attracted by rents that are just one third or a quarter of those in the commercial market. They work in animation, environment and industrial, product, visual and

information design.

"This is a project for the creative industry community of Macao," said James Chu, curator of MDC and chairman of the MDA. "I want to make Macao design more international by helping everyone to focus more on Macao designers." The centre has been a long-term project of the MDA.

Chu was born, raised and educated in the city and was chairman of the Board of Supervisors of Art for All Society, a non-profit association he helped to launch in 2007; he was president for eight years.

The building which houses the centre is at 5 Travessa da Fábrica; it has been revitalised and transformed by the MDA, with the help of the Macao government. "The project received the support of the previous Secretary for Social Affairs and Culture, Cheong U," said Chu. "The government advanced nine million patacas for the phase one renovation and the association advanced another three million to pay

for two years of rent and staff salaries. The project still needs another two million patacas in order to complete phase two."

The main directors and members of the MDA were closely involved in the renewal and redecoration of the building – Chu himself, Dirco Fong, Nelson Wong and Bruno Kuan. "We have been working for the association for many, many years," Chu said. "We have a long history. MDA is 29 years old – it was founded on 18th May 1986. We are not the founders, but all have been working as volunteers for the association for ten to 20 years. We all think MDC is needed not by us, but by the newcomers, the younger generation."



MDC – A breath of fresh air

The renovation is almost complete and is meant to be “a design experience”, from the bookstore, performance stage and shops that showcase local design brands to the café and reading space. The designers chose exposed concrete walls and ceilings, keeping its greyish cement tone. The ambience is similar to the mid-20th century design for low-cost housing, shopping centres and government buildings of the Swiss-French architect Le Corbusier. Vintage wooden furniture is the dominant style. When you enter the elevator, you find the levels identified by different colours.

The simplicity of the large, bare walls of the empty rooms contrasts pleasantly with the ostentatious and glittery decor popular in the casinos of Macao.

It is in this comforting and peaceful atmosphere

that many events, workshops, exhibitions, concerts, training sessions and seminars have been organised since the opening. The first was “Tremendous Value of Illustration - The 3rd Greater China Illustration Awards Macau Roving Exhibition and Seminar.”

“This is our purpose. We want to share our resources and at the same time to develop different kinds of event and activity in cooperation with design companies,” said Zoe Sou, MDC’s administrative director. One condition for the tenants to have their rental agreements renewed each year, for a period of up to three years, is to participate in MDC activities.

“We expect tenants to maintain a close working partnership with MDC and participate in our activities,” said Sou. “In this half year of operation, we have already had several activities and tried to engage the tenants in our projects. In some exhibitions, we cooperate with the studios.”

Connecting designers and business partners

MDC aims to develop the design sector in Macao and expand the market in two ways. One is to help start-up businesses by offering affordable studios and all-round services at lower prices than those in the commercial market. Another is to put the MDA network and know-how at the disposal of the younger generation of designers. Such available assets have been built up during nearly 30 years and gained by organising big events such as the Macau Design Biennial. The centre brings together artists, design companies and corporations interested in their creations.

"We can work together with all designers who really want to take part," said Chu. "We always try very hard to find different partners in order to provide more business and job opportunities."

MDC also aims to act as a focal point for overseas companies interested in Macao and to match their interests with local talent.

Casinos and hotel resorts have expressed their willingness to promote and recognise local creative design and encourage active public participation in the city's urban development. Chu gave the example of MDA and MDC working together with the private developer who is building the Macau Hollywood Roosevelt Hotel in Taipa, in organising a competition for the hotel's conceptual exterior design.

"We are using this platform to connect different design companies with the big casinos and resorts and let them know that our network can help them create a win-win situation. I think all of them [casinos, hotel resorts and the government] are really willing to use local talent. The important thing is to let them know we can do this and help them to link up with each other."

While Macao offers good job opportunities in the design sector, establishing a brand is still difficult. That will be one role of the new platform offered by MDC –to help launch local brands.

"Anything that relates to visual design is accepted by the market," Chu said. "A designer will always get a job because the market itself is still very willing to spend money on design. Casinos have a lot of work opportunities in advertising, promotional activity and interior design, as do government departments and other big corporations like banks and CTM [the

Telecommunications Company of Macau]. They all need this type of service.

"If you want to develop your own brand, though, I think that it is still very difficult in Macao, because the market for pure design products is very limited," he said.

Moving out of Macao

Chu graduated in 1997 from the School of Arts of Macau Polytechnic Institute and worked for the government for many years; he had different responsibilities, including one as a curator of exhibitions. A designer and an artist, he knows very well the city's cultural and creative scene.

"No matter how much government entities work to expand the cultural industries in Macao, their development is still slow. People say Macao is small and the population is small. No matter how much land we reclaim, nor how much the population might increase, it will always be small. No matter how the market develops, it will remain limited."

He therefore suggests a change: "We should aim at something different - have our base in Macao and work outside... If this is the right direction, then the government policy should change in order to help us to develop our businesses outside, in Hengqin, Shenzhen, Zhuhai and the Pearl River Delta. We dream about it, especially in the cultural industries sector."

Strategies to internationalise Macao's designers are being discussed among MDA's board of directors; it includes vice-chairman Manuel Correia da Silva, co-founder of Lines Lab – a company he launched with business partner, fashion designer Clara Brito.

Da Silva will undertake to establish the connection with the Portuguese-speaking countries and the Western world. But, before embarking on an overseas venture, the association wants to do more at home.

"In this first year of existence, we have chosen to work harder here in Macao. The association wants to bring in new members and we have renewed the association's image," he said.

Good place for creative people

In June 2014, when MDC invited design companies to apply for studios in the new centre, it received



MDC interior

45 applications in the first month. It chose 12 based on their business and development plans. The maximum lease is three years; an extension will be based on the tenants' annual performance.

One of the most attractive features of MDC is the rent – seven patacas per square foot; this means monthly rents from 1,400 to 7,000 patacas, for studios that range in size from 200-1,000 square feet. The rent includes the management fee for design and decoration, lighting and air-conditioning, water, meeting rooms, reception, postal service, 24-hour public surveillance and security.

The tenants interviewed by Macao magazine appreciated the affordable rent, exceptional infrastructure and design features offered by MDC. Da Silva said, "MDC provides the opportunity for the different studios here to interact and take advantage of the group synergy that can be generated by having different creative people working together and sharing the same building."

Casber U, Creative Director of Neba Multimedia Studio, highlighted the advantage of a low rent for a company that is just starting up. "We had to move out of our previous studio. Then we saw the MDC announcement on the Internet. We applied and succeeded - that's how we ended up here."

He and his two business partners share a studio that costs only 2,500 patacas per month. He said that it was a very fair fee, a third or fourth of what they would have to pay in the market.

The multimedia designer, an expert in motion graphic design, also emphasised the architectural advantages and benefits of working in the same place as other designers. "We can discuss ideas. There is also a very nice rooftop, where we can plant tomatoes and cucumbers," he said. These are plants they need to animate for the third animation movie they are working on.

Another tenant is Vincent Cheang Chi Tat, creative director of the fashion brand Worker Playground and also a musician and vocalist of L.A.V.Y rock band. He appreciates the chance to brainstorm with other designers to generate ideas and find creative solutions.

"We have so many different kinds of creative people here," he said. "If I want to make a video, I can easily find a talented and professional advertisement film director. We can just knock on the door and start discussing ideas. I am sharing ideas with another fashion designer, Clara Brito. This is a convenient place for creative people. We have a very good family here."

Local designers at MDC



• **Neba Studio Co. Ltd**

A multimedia solution studio founded by Grace Wong, Casper U and Nico Liu which does 3D animation, motion and graphic design, projection mapping and backdrop projection.

Contact: <http://beta.nebastudio.com>



• **Hyle Design Macau**

Product Design - Calvin Sio uses the Aristotelian concept of matter (hylé) to reshape wood waste from Chinese furniture factories. In this recycling process, the artist transforms sandalwood into rulers, notebooks, diaries and other office items. Sio, 23, studied industrial design in Taiwan and, when he returned to Macao, opened Hyle Design.

Contact: socialvideocam.com/tag/hyledesign
<https://www.facebook.com/hyledesignmacau>



• **Craxh Multimedia Productions**

Animation, broadcasting and media production, web design, videography and advertising by Marble Leong and Wallace Chan.

Contact: <http://craxh.mo>

• **Kathy.C Photography Ltd**

Photographic services: commercial, advertising, fashion, food and beverage and portrait photography.

Contact: <https://www.facebook.com/KathycPhotography>

• **Macaufacture Media Productions Ltd**

Holographic Display Technology



• **Cocoberryeight**

Cocoberryeight, set up by fashion designer Barbara Barreto Ian, focused initially on women's wear; it became a resort brand. The brand offers handmade bikinis and luxury resort wear.

Contact: <http://cocoberryeight.com>
<https://www.facebook.com/Cocoberryeight>

• **Bottle Technology**

Innovation, creativity and technology

Contact: <https://www.facebook.com/bottle.tech.mo>



• **Loco Creative Works Ltd**

Special and interior design, industrial and product packaging, branding & communication and 3D modelling & visualisation

Contact: <http://www.locomacau.com>



• **Worker Playground**

A fashion brand, led by musician and vocalist Vincent Cheong of L.A.V.Y, a Macao rock band. The brand is known for its baseball jackets, biker pants and fashion androgynous garments for men and women. The brand is a tribute to the old Workers' Stadium, a famous landmark that was razed to make way for the Grand Lisboa Casino.

Contact: <https://www.facebook.com/WorkerPlayground>

• **Novae Production House Co. Ltd**

3D animation, motion and graphic design, commercial shooting, projection mapping, visual effect post-production and technical consulting

Contact: <http://novae-production.com>

MDC offers space for rent

The Macao Design Centre offers venues for events. The rooftop garden, performance area, café, mezzanine area, meeting rooms and exhibition hall are available for workshops, conferences, seminars and other activities. Rental prices are negotiable.

Contact: <http://www.dcmacau.com/>

Travessa da Fabrica No. 5, Macau 853 2852 0335



• **City Furniture Designers Ltd**

Fashion and product design by Manuel Correia da Silva and Clara Brito: Lines Lab is a contemporary brand committed to the concept that defines urban creation nowadays - objects, products, people and events.

Contact: <http://www.lineslab.com>



• **Leathership Creation Co. Ltd**

Leathership Creation Co., Ltd creates tailor-made leather pieces with different characteristics and materials "to suit any customer's or company's needs". It was established in 2012 by local leather aficionado Andrew Lo and his wife Angela Choi.

Contact: <https://www.facebook.com/moritzmarble>



Homegrown talent participates in the 2015 Hong Kong Fashion Week

Photos by António Sanmarful



Six Macao fashion labels joined the “2015 Hong Kong Fashion Week”. 78 pieces of original fashion items created by these designers were paraded at an exclusive “Macao Fashion Show” catwalk as well as being displayed at the “World of International Fashion Designer” fashion exhibition. The Macau Productivity and Technology Transfer Center brought, once again, these ambitious labels to the spotlight.



AURALO ARTE

ALo Lo and Rainie Choi, both are fashion enthusiasts, joined together to create their own label: AURALO ARTE. It is totally designed-in-Macao label, emphasizing distinctive personality and the art of intertwining style with practicality. The designers love to create ultra-stylish designs with the latest types of fabric, coupling with exquisite cutting to give the wearers a rush of novelty.



AZALEA HO

Designer Azalea Ho created a fashion label in her own namesake in 2012. The designer mainly works to create fashion for women in middle to upper management or socialites. Business suits and dresses that are most fitting in business world are their specialty. The style leans towards classic, noble, elegant and unobtrusive, allowing the true beauty of the natural and graceful curves of the female form to shine through without ostentation.







DARE TO DREAM

Designer Steffi Chan is a Macao fashion entrepreneur. She created the casual label "Dare Dream" in 2011 to bring a series of casual wear with unique design and a dare-to-dream spirit to the world. The ladies' wear under the label captures the amalgamation of romantic, lovely, chic, cool and adventurous feelings in one place. Steffi also loves to use her special dyes and wash technique to create fashion that shows uniquely different characters.



MACON

Fashion label "MACON" was created in 2013 and it is the first created-in-Macao fashion label that is sold on the TMall online integrated shopping platform. The MACON style is signed around the concept of "Live Slow, Travel Light". Its products feature comfort and simplicity, creating a neutral, young and artsy look for its wearers. Designer Jane Chan worked previously as designer for many international fashion labels and her collections were featured twice in the World Global Style Network (WGSN) website.







MACONSEF

"MaConsef" represents the designed-in-Macao concept. Every year, the CPTTM House of Appaprodrel Technology (HAT) organizes and leads award winning graduates of the "CPTTM Diploma Program for Fashion Design and Manufacture" to design and produce new collections for the label. The MaConsef style blends unique creativity into practically, creating stylish yet wearable casual wear. Designers participating in this year's fashion show included Maecenas Ng, Ella Lei, Connie Wong, Iris Teng, Hanna Leong and Vik Lam.



A male model with long dark hair is walking on a runway. He is wearing a dark, possibly black, blazer over a light-colored shirt, dark trousers, and black boots. He is holding a white and black racing helmet under his left arm. On the left side of his chest, there is a circular patch with a stylized 'W' logo. The runway is lit, while the audience seated on either side is in relative shadow. The audience consists of people of various ages, some looking towards the model. A woman in the foreground on the right is wearing a light-colored sleeveless top and light blue trousers, with a green handbag on the floor next to her. The background is dark and indistinct.

WORKER PLAYGROUND

Designer Cheang Chi Tat uses the collective memory of the old Macao Workers' Stadium as his inspiration for fashion label "Worker Playground". His design highlights individuality, details and quality. The style is outspokenly trendy. Products include T-shirts, shirts, jackets, trousers and shoes. The first Worker Playground collection featured a set of baseball jackets. The label also works with other regional fashion labels to jointly introduce hybrid products.





2015/07/20

Ancient riverside foundations found under historic pharmacy in Macao

The Cultural Affairs Bureau unearthed another cluster of stone relics amid on going restoration at the historic Chong Sai Pharmacy (East and West Pharmacy), allegedly established by Chinese Republic founder Sun Yat-sen.

The relics, which date back hundreds of years ago, suggest a part of the region's original shoreline. During a Cultural Heritage Committee visit to the site, the bureau's head, Ung Vai Meng, told the media the government had to change its plans for the three-story block, in line with the conservation of the remains.



2015/07/23

Macau Legend inks casino resort deal with Cabo Verde

Macau Legend Development Ltd. signed a contract with the government of Cabo Verde for a project featuring a "world-class" casino-hotel resort that the company will develop on the Atlantic island nation.

Co-Chairman, Executive Director and CEO, David Chow Kam Fai, said construction was scheduled to begin later this year in Praia, the country's capital city, and expected to be completed in three years.

According to the company, at least 250 million euros (HK\$2.15 billion) will be invested in the project, and Chow said he expected the resort to break even within five years of operation.



2015/08/06

Melco Crown to open Studio City in Macao on October 27

Melco Crown Entertainment (MCE) Co-Chairman and Chief Executive Officer Lawrence Ho Yau-lung announced that the grand opening of Studio City in Cotai will be held on October 27.

Lawrence Ho said that his company was still "actively" in talks with the government about getting more gaming tables for his Hollywood-themed casino resort. He reaffirmed that he hoped the government would approve at least 400 gaming tables for his new resort, adding he was "very concerned" if the resort doesn't get that amount of tables.

The project, which cost US\$3.2 billion (25.6 billion patacas) to build, will provide 1,600 guest rooms. It will feature a figure 8-shaped Ferris wheel, Asia's highest, between the property's twin hotel towers, a Batmobile-themed simulation ride and various Hollywood-themed non-gaming elements.



2015/08/16

IFT of Macao looks to expand, enroll more students

Institute for Tourism Studies (IFT) president Fanny Vong said she hoped to increase the intake of students as the tertiary education institution on Mong Ha Hill had recently been given a building on the former University of Macau (UM) campus in Taipa by the government.

According to an IFT statement, the government-owned institute has grown from just 100 undergraduate students when it was set up in 1995 to around 1,600 now.

Vong said that after four years of study, the students "should be well equipped and ready for the tourism development of Macao and opportunities in the years ahead."



2015/08/19

WHO chief commends Macao for developing TCM

World Health Organisation (WHO) Director-General Margaret Chan Fu-chun praised Macao for its "good work" of developing traditional Chinese medicine (TCM).

Chan made the praise at the opening ceremony of the inauguration of the WHO Collaborating Centre for Traditional Medicine, at the Grand Hyatt Macao in Cotai.

The new WHO Collaborating Centre for Traditional Medicine in Macao will work under the supervision of the local Health Bureau (SSM).

Chan said the new centre would provide the valuable sharing of "experiences and best practices in the development of national policies on traditional and complementary medicine." She urged Macao "to keep up the good work".



2015/08/20

Visitor arrivals to Macao drop 3.8 per cent in July

Macao's number of visitor arrivals dropped 3.8 percent year-on-year to 2.65 million last month announced the Statistic and Census Bureau. The bureau underlined that the figure was, however, up 17.8 per cent month-to-month.

Same-day visitors fell 6.4 per cent year-on-year to 1.35 million, accounting for 51.1 percent of the total.

Overnight visitors dropped 0.9 percent to 1.29 million.

Visitors' average length of stay exceeded one day by just five hours.

Mainlanders and Hongkongers accounted for 66 percent and 22 percent of all visitor arrivals last month.

While the number of mainland visitor arrivals fell 6.1 percent year-on-year, the number of Hong Kong visitors rose 5.7 percent.

In the first seven months, the number of visitor arrivals fell 3.5 percent to 17.4 million.



2015/08/30

Placido Domingo treated Macao to a variety of operas

Renowned Spanish opera singer Placido Domingo sang an opera aria, duets, songs from Broadway musicals, Viennese operetta and Spanish zarzuela all in one night for the local audience.

Domingo, who famously performed with Luciano Pavarotti and José Carreras as the Three Tenors, was in town for a concert at the Macau Cultural Centre (CCM) in Nape.

"It is very special for me to be able to be in Macao," Domingo said in a media briefing on Thursday night prior to a rehearsal session at CCM.

"I was invited to come here when Macao was returned to China [in 1999], I was not able to come because I was not free. So, since then I resented it because that was a very special occasion to be here singing for the public here, singing for such a significant day, but it's never [too] late", confessed the opera singer.



2015/08/30

Macao government to invest up to 20 billion patacas in Guangdong and Fujian

Macao government is still discussing with its Guangdong and Fujian counterparts plans to invest 10 billion to 20 billion patacas of the city's financial reserves in the two provinces' infrastructure projects said Chan Sau San, a member of the board of directors of the Macau Monetary Authority (AMCM) adding that the government would do it "securely and effectively."

Chan was one of the panelists attending yesterday's Macau Forum. The open-air debate programme is hosted by government broadcaster TDM in Areia Preta Park every Sunday.

"We are considering placing phased investments in infrastructure projects that would improve people's living conditions in the two places [Guangdong and Fujian], with the principal and interest guaranteed plus an exit mechanism. The expected amount of investment in the first stage would not exceed five per cent of our financial reserves," Chan said.



2015/09/01

Macao's GDP shrinks 26.4 percent in Q2 — lowest since 2011

Macao's gross domestic product (GDP) dipped to its lowest since 2011 as a result of falling casino revenues. GDP tumbled 26.4 percent year-on-year in real terms in the second quarter according to the Statistics and Census Bureau. The drop worsened from 24.5 percent in the previous quarter and 17.2 percent in the fourth quarter of last year.

The decline took Macao's GDP to 77.5 billion patacas at constant prices, making it the weakest since early 2011. At current prices, GDP stood at 88.3 billion patacas in the second quarter.



2015/09/02

Macao's gambling revenue tumbles 35.5 percent in August

Macao's gaming revenue dropped for a 15th straight month as the recent opening of new gambling resorts failed to rouse a return of mainland Chinese visitors over the popular school holiday season.

Gross gaming revenue fell 35.5 percent to 18.6 billion patacas (USD2.3 billion), widening from July's 34.5 percent drop, data from Macao's Gaming Inspection and Coordination Bureau showed. That compared with the median estimate of a 37.8 percent fall from seven analysts surveyed by Bloomberg.

While operators hoped new projects including Galaxy Entertainment Group Ltd.'s two casinos opened in May would revive demand, travel to Macao fell in July with visitors from China - the biggest group - down 6.1 percent.



2015/09/03

Acting Chief Executive urges local youth to learn from history

Local youth should learn from history and cherish peace stated the Acting Chief Executive, Wong Sio Chak, adding that Macao people's contributions to their nation's war of resistance against Japanese aggression were enormous.

Even though Portugal, which ruled Macao at that time, remained neutral during World War II, many local residents actively supported their country's war effort against Japanese imperialism. Some locals made the ultimate sacrifice to help their nation win the war. Macao, which unlike Hong Kong was not occupied but controlled by the Japanese, offered shelter to tens of thousands of refugees from Hong Kong and elsewhere in China during the Second World War.



2015/09/04

Austerity in Macao to stay even if casino income rises this month said Chui

The austerity measures announced by the government will not be cancelled even if the city's gross gaming revenues rebound to over 20 billion patacas this month, said Chief Executive Fernando Chui Sai On.

The government announced a raft of retrenchment measures, involving 1.4 billion patacas, to control public expenditure. The move came after the city's gross gaming revenue in the first eight months of this year fell below the government's previously announced "red line" of a monthly average of 20 billion patacas - 19.86 billion patacas.



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Home village remembers Sun Yat-sen

By Mark O'Neill in Zhongshan, China

Photos by Eric Tam



Daoist statue in Cui Heng

A fearsome Daoist statue looks over a room in the village of Cui Heng in Zhongshan, close to Macao – fearsome except that half of his moustache has been cut off.

This was the handiwork of Sun Yat-sen and a fellow student in 1883. The two had returned

from far away, bursting with ideas from the West, and found the villagers using a drink made from incense ashes to cure disease. To protest against this “backwardness”, Sun, 17, and his friend vandalised the statues of the traditional deities.

The villagers, including Sun’s own father, were

deeply upset – and his father banished him to Hong Kong to continue his education.

This is one of the many stories in the museum dedicated to the father of modern China in the place where he was born and spent the first 13 years of his life. He returned in 1892 and built a house that is still standing. Open every day of the year, the museum and house are one of the most popular tourist sites in China, attracting millions of domestic and foreign visitors every year.

2016 is a special year: it is the 150th anniversary of Sun's birth. The city of Zhongshan is planning a wide range of events to celebrate the occasion, including books, seminars, public events and new monuments. On 17th August, the city government held a meeting to discuss the preparations for the anniversary. "The events have the support of the national and provincial governments," it said.

Role of Macao

Macao plays an important role in Sun's life. His father, Sun Da-cheng, a landless farmer, worked there for 16 years as a shoemaker between 1829 and 1845 before returning home to marry and start a family.

It was in Macao that Sun began his medical practice in 1892. The museum has a reconstruction of his surgery at the Zhongxi Pharmacy in Macao and a photograph of its location, at 14 Largo Leal Senado; it was also the place where he lived. There is, in addition, the receipt for a loan he received from the Kiang Wu hospital to pay for his new premises.

In 1915, when he married Song Qing-ling, 27 years his junior, he divorced his first wife Lu Muzhen and bought her a house at 4 Rua de Prata, where she

would live until her death in September 1952. Many of her children and grandchildren lived there with her. The house is an important tourist attraction in Macao today.

Humble origins

Sun's origins could scarcely have been more humble. Because he had no land, his father went to Macao to work. On his return to Cui Heng, he rented land from others and farmed it. To earn extra money, he worked as a night watchman and helped at weddings and funerals. He and his wife had six children; Sun Yat-sen was born on 12th November 1866.

The family lived in a tiny house of 30 square metres. The parents slept in a room at the back, while the children slept in the only other room, next to the cooking stove and the rudimentary furniture. The young Sun helped his father to farm his land and went fishing in a river nearby; he herded cows, collected firewood and fetched water from a well.

His father was so poor that he did not attend school, with a private teacher in a nearby temple, until the age of nine. The museum has the table and the textbooks he used. Then he had a lucky break – something that saved the entire family.

In 1871, his elder brother Sun Mei, then 17 years old, had followed his uncle to Hawaii to escape poverty and make a better life. He started as a hired labourer; then he became a prosperous cattle rancher and store owner, famous in the community. In 1878, he invited his younger brother to join him; in Hawaii, he attended Iolani and Oahu schools, receiving a formal education in English and living in the house of his brother.

Sun Yat-sen with Family



He came home in 1883, bringing the village's first kerosene lamp, which is displayed in the museum. It was then he and a fellow student attacked the statues in the village. Such was the anger of the villagers that his father had no alternative but to send him to Hong Kong, where he continued his education, at what is now Queen's College.

Becoming a doctor

After graduating from secondary school, Sun trained as a doctor in Guangzhou and then Hong Kong, before going to practice in Macao. But neither the Hong Kong nor Portuguese authorities recognised the diploma he had

acquired at the Hong Kong College of Medicine, the first institution in the country to teach Western medicine to Chinese. The treatment he gave at his clinic in Macao was half-Western, half-Chinese.

"He realised that, by treating patients, he could only save a few people," said Li Mei, a guide at the museum. "But he wanted to save the whole country and so decided to abandon the profession of doctor and become a revolutionary."

On leaving Macao, he moved back to Cui Heng in 1892 and had an arranged marriage with Lu Mu-zhen. He built the two-storey house that is still standing today; the two lived there with his mother. Li said it had several features that distinguished it from the other houses in the

village. First is that it faces west and not east, so that it was opposite trees and greenery and cooled by the wind, not facing other houses. Second, it has more than 20 windows, which made for good circulation of air.

The traditional idea was that your wealth would flow out of the windows," she said. "So most houses had few of them." Inside is a mixture of East and West. The main reception room has a high ceiling with wooden chairs around it to receive visitors, with a photograph of Sun's father and mother on each side.

Originally, the main wall was decorated with statues of the Buddha and an ancestor – but Lu removed these 'idols' when she converted to Christianity.

The house has other Western imports – a bath which Sun brought from Macao and a sit-down toilet. After staying abroad, he had lost the habit of squatting. The house covers an area of 500 square metres. It was next to the small family home where Sun had grown up; it was demolished in 1913 – but has been reconstructed nearby, so that visitors can see the conditions of his childhood.



Sun Yat-sen statue

Pursuing revolution

By now, Sun had given up medicine and become a professional revolutionary dedicated to the overthrow of the Qing dynasty. This was only possible thanks to the generosity of his elder brother Sun Mei. Initially opposed to his brother's conversion to Christianity and other "modern" ideas, he had a change of heart and supported him with money for the next 20 years. Sun's costs were enormous – travelling around the world to seek financial and diplomatic support; he needed to dress well, stay in good hotels and travel in comfort on ships and trains.

Without the financial support of his elder brother, Sun would not have been able to pull off the revolution," said Li.

He launched his first uprising against the dynasty in October 1895, in Guangzhou. It failed; Sun managed to escape in a sedan chair to Macao and then to

Hong Kong. The next nine uprisings also failed, until they had a successful one in Wuhan in October 1911. As a result, Sun's mother, wife and their children had to run away from Cui Heng in 1895 and stay with his elder brother in Hawaii.

During the next 16 revolutionary years, Sun and his immediate family could not return to Cui Heng, although other members remained there.

In 1907, his mother and his wife went with Sun Mei to Kowloon, where they settled down. In 1915, after Sun divorced Lu Mu-zhen and married Song Qing-ling in Tokyo, Lu moved to Macao. Lu had asked her husband to take Song as a concubine and keep her as his official wife; but, a Christian, Song refused and insisted on a divorce. "Lu agreed to this and so the marriage took place," said Li.

The marriage certificate, dated 26th November 1915 and written in Japanese, is on display in the museum.



Song Qing-ling and Sun Yat-sen



Becoming president – for 45 days

New Year's Day of 1912 was the highpoint of Sun's political career. He took the oath of office as president of the Republic of China in Nanjing, chosen by 16 out of 17 provinces. Curiously, there is no photograph of this historic event – only a painting that hangs in the museum. "It was late in the evening, about nine o'clock, and done in a hurry. Perhaps that is why there is no photo," said Li. But Sun was president for only 45 days. He gave up the post to Yuan Shi-kai, the most powerful military leader in China at the time, a decision he later regretted.

After his term as president, he returned to Cui Heng only once, for three days in 1912. The museum has a photograph of this event, with Sun and his family

members sitting in front of his house there, as well as partial copies of some of the speeches given to welcome him.

The museum was built a short distance from his house and opened on 12th November 1999. It has an area of 6,000 square metres, with exhibition halls, a research centre, computer network centre, library and shop. It has received many national and foreign leaders; together with Sun's monumental tomb in Purple Mountain on the outskirts of Nanjing, it has become the principal site in China devoted to him. More than 40 members of Sun's family are buried in Cui Heng, including Lu Mu-zhen and Chen Cui-fen, a lady who worked with him for many years.

When the baby was born 150 years ago in the family's tiny home, no-one in the village could have imagined such an outcome. ■

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New bookshop enriches cultural life of Zhuhai

By Luo Xunzhi in Zhuhai, China

Photos by Eric Tam



On 30th May this year, Zhuhai's largest and most modern bookshop celebrated its first birthday with six cultural events that attracted hundreds of people to share the anniversary.

Yuechao (Read Zone) is on the third floor of the city's biggest and newest shopping centre, Huafa Shangdu (the Mall of Hua Fa), which opened on 30th May 2014. Huafa is the biggest property developer in the special economic zone.

In its first year, Read Zone attracted more than one million visitors, with an average of 80,000 a month and up to 7,000 a day on weekends. It put on more than 80 cultural events, including musical

performances, book presentations, discussions and celebrity appearances.

It considers the model so successful that it wants to expand to other cities.

The book market in China, as in other countries, is going through a challenging period. Many readers do not buy any more at bookshops but on the Internet, whose companies offer discounts, especially for popular titles, and deliver to your door. So people go to bookstores to see the latest offerings and go home to place an order on the Net.

As a result, many traditional stores, including state-owned ones, have closed. In their place



have sprung up new entrants which aim to attract customers by good service, a wide range of titles and a pleasant environment where they can linger and browse.

One successful model is the Eslite chain, which has 48 bookshops in Taiwan and one in Hong Kong; it is due to open one in Suzhou this year, its first in the mainland. It derives less than half of its revenue from book sales; the rest comes from a coffee shop, restaurant and sales of a wide range of upmarket products. It also rents space to other vendors.

Fangsuo, based in the high-class Taikoo Hui shopping mall in Guangzhou, has followed the Eslite model. It

is one of the most upmarket malls in the city, selling expensive foreign brands and attracting wealthy shoppers; Fangsuo has more than 130,000 titles.

Monthly sales of books have reached 1.5 million yuan, 35 percent of its overall revenue. In February this year, Fangsuo opened its second branch, in 4,000 square metres of space, in Chengdu, the capital of Sichuan, also in the Taikoo Hui mall. It is located on two underground floors, with bookshelves stretching 100 metres; it sells imported handicrafts and clothes and has a coffee shop, with potted plants and flower arrangements brightening the space.

Chongqing followed in March, then a branch in Qingdao is planned later this year and Shanghai in 2017.

The Chengdu branch will organise poetry readings and extend business hours to enable bands to stage performances.

"A brick-and-mortar bookstore that only sells books is unable to survive in the digital age," said Liao Meili, the chief consultant to Fangsuo and a co-founder of Eslite. "However, what is amazing about the book industry is that it can do crossovers with many other industries, such as beverages and music. There is a market for such cross-industry bookstores."

Read Zone is using a similar model.

Huafa Mall

The Huafa Mall is the largest and most upmarket shopping complex in Zhuhai. It opened on 30th May 2014; it involved an investment of two billion yuan for a floor area of 180,000 square metres, divided into three sections, A, B and C, which are linked by corridors.

It has more than 200 international brands, including Prada, Gucci, Fendi, Dior, Burberry, H&M, Calvin Klein and Esprit; half of them were entering the Zhuhai market for the first time. It has more than 30 food and beverage outlets, including Hello Kitty, Pizza Hut, Starbucks and Pacific Coffee.

It also has shops selling clothes, toys and electrical appliances, a supermarket and a cinema.

"We have to have a bookshop in the Huafa Mall," said a spokesman for the Huafa Group. "State companies are withdrawing from the retail sale of books.

We needed to have a bookshop for a city like Zhuhai which has international culture. We wanted to provide a high-quality living experience with high-quality brands."

The store has a spacious area on the third floor of the C section and includes four sections – a coffee shop, selling books, brand goods and a space for creativity and design.

The brands include Wedgwood china from Britain, Alessi furniture from Italy, Hua Feng furniture from Thailand and imported stationery – Moleskine of Italy, Midori of Japan and Kaweco from Germany. It has 100,000 titles, including on art, lifestyle, literature, children's books, interior design,

architecture and cuisine. Like other bookshops in the mainland, it is not allowed to sell books from Hong Kong, Taiwan or overseas unless their import has been approved by the customs department and they have paid a tax on them.

Fangsuo sells thousands of books from Hong Kong and Taiwan which use traditional characters, rather than the simplified ones of the mainland.

Attracting the public

When it opened, Read Zone had several advantages. Zhuhai did not have a bookshop of its size and variety. Second, it had an excellent location inside a large shopping mall which had many goods to offer consumers; they could walk from the supermarket and the restaurant to the bookshop, without having to take a bus or drive a car.

Huafa Mall is designed to keep families for several hours – eating, drinking, enjoying the different products and relaxing. It has hundreds of car parking spaces below ground – a sign of the prosperity of Zhuhai and how Chinese cities are copying the US model of mall shopping.

Third, Read Zone offered more space and comfort than traditional bookshops which have stacks of titles and little or no room for people to read them before deciding to purchase. They want you to buy quickly and leave to make way for the next client.

Read Zone, on the other hand, encouraged you to linger and enjoy a coffee and look over the other goods it had to offer in addition to books. The profit margin on books is small but that on its other products is high – specialty coffee and imported furniture and stationery.

Its range of subject matter aims to attract a wide audience – including art, literature, children's books and titles on health, interior design, architecture, cuisine and lifestyle.

A novelty for a bookshop in Zhuhai was organising events, with the aim of making the store a cultural hub and a place where people wanted to meet each other.

In the first year, it held more than 80 events, including 32 "cultural salons", musical performances, presentations by well-known designers and performers and presentations of books by their authors. One of the invitees was famous tenor Warren Mok Wah-lun.



It also invited specialists in coffee to come and show their skills in making the perfect cup and introducing the many varieties to the local audience.

"I like Read Zone," said Liang Ming-xiu, a secondary school teacher. "For me, it is like the Fangsuo shop in Guangzhou. I like the space and the opportunity to sit down and enjoy a book or chat with friends. It is less stressful than going to other bookshops."

Wealth of Zhuhai

The success of Huafa Mall and Read Zone is only possible because of the wealth of Zhuhai. In GDP per capita terms, it is one of the richest cities in China.

In 2014, according to official figures, the annual average income of its 1.5 million residents was 33,235 yuan, up 9.5 percent on 2013, and the average residential space was 30 square metres. Both of these are far above the national average.

As of the end of 2014, foreign and local currency deposits in the city's banks reached 457 billion yuan, up 10.9 percent on a year earlier, of which

individual deposits accounted for 153.5 billion, up 3.7 percent.

In 2014, it attracted 46 million visitors, an increase of 15.5 percent over 2013. Tourism, manufacturing, education, retirement and second homes are the main pillars of the city's economy.

Dr Thomas Chan, head of the China Business Centre at the Hong Kong Polytechnic University, said that, by 2012, Zhuhai city per capita GDP had grown to 96,725 yuan, or over US\$ 15,000: "This qualifies the local economy as an upper-middle income economy by world standards and ranks first in the PRD and China."

All this wealth has created a substantial class of rich and middle class people who have the money and desire to spend in Huafa Mall and the Read Zone bookshop. These families own at least one car, making it easy for them to go there.

The mall is in the middle of Huafa New City, one of the city's most upmarket residential areas. It covers a total area of 700,000 square metres, with a population of more than 20,000. It offers a ready market for the mall and for Read Zone. ■





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Emperor Qianlong (1711-1799) by Giuseppe Castiglione



Palace Museums celebrate 90th anniversary

By Ou Nian-le in Beijing and Taipei

Photos by Xinhua



Taipei Museum



Beijing Museum

October 10 this year marks the 90th anniversary of the foundation of the Palace Museum in Beijing, the biggest home of Chinese treasures in the world.

The birthday will be celebrated both in Beijing and Taipei, home of the National Palace Museum (NPM) that was built in 1965 to house the more than 650,000 documents and works of art which the Nationalist government took to Taiwan in 1948/49. The Beijing museum has 1.8 million items, including 603,000 ancient books and documents, 367,000 porcelain pieces, 181,000 pieces of embroidery and 75,000 items of calligraphy.

It was founded on 10th October 1925 in the Forbidden City, the home of 24 emperors of the Ming (1368-1644) and Qing (1644-1911) dynasties. It covers an area of 1.12 kilometres and was built in 1420.

To mark the anniversary, the Palace Museum is holding 18 exhibitions this year, increasing the number of pieces exhibited from 10,000 to nearly 15,000. It plans to open to visitors five new sites, bringing the total area accessible to them to 65 percent of the whole palace. Among the items on show is a painting 44 metres long that shows ceremonies during the reign of Emperor Kangxi (1661-1722).

Forbidden City in Beijing

It is the world's largest palace complex and wooden architectural building, with 9,000 temples, halls and rooms. It is also the most popular museum in the world, with over 15 million visitors last year. Second came the Louvre with 9.2 million.

"I can barely take a day off work all year," said director Shan Jixiang. "I have to constantly walk around the palace to scrutinise every corner. In charge of such a museum with such complex needs, rich history and intense attention from the world, you cannot expect to sleep well.

"About 28,000 manuscripts of poems written by Emperor Qianlong (1711-1799) were found last year in the palace. They were discovered in an unmarked box. Who knows how many more astonishing secrets are hidden here?" he said.

Celebrating with Jesuit's paintings

Fung Ming-chu, director of the NPM, said it would hold a series of events to mark the anniversary, including some jointly with the Beijing museum.

"Ninety years are a long time for a person to live. It is a long time for a museum too," she said. "I feel that it is a very important year. Every tenth year we



have a celebration and a series of events. This year we have joint events with the Palace Museum, including academic seminars and other plans. We will have a joint exhibition of the paintings of Italian Jesuit Guiseppe Castiglione. He came to China at the age of 28 and died in China at the age of 78; he was buried in Beijing. He was an architect and painter. He was the first Western painter in China and mixed Chinese and Western styles.”

The Palace Museum in Beijing is lending nine paintings, to which the NPM will add some from its own collection.

After working as missionary in Genoa and Lisbon, Castiliogne was sent to Macao in 1715. He later travelled to Beijing, where his artistic talents impressed the

emperor, who invited him to become a court painter. He served three emperors and designed the Western-style palaces in the imperial gardens of the Old Summer Palace. His paintings are on over 40 Chinese stamps.

He later lived in Macao again, after the Pope's dispute with the emperor over the Confucian rites led to the expulsion of the Jesuits.

He died in 1766 and was buried in the Jesuit cemetery in Beijing.

Mainland visitors have become an important part of the clientele of the NPM. With the opening of direct air links in 2008, mass tourism from the mainland to Taiwan has boomed. The museum is one of their priority sites; up to 30 percent of the visitors are from the mainland.

Empress XiaoXian





Song dynasty

Birth of the museum

After the Xinhai revolution of October 1911, Emperor Pu Yi and his court were allowed to live in a part of the palace. To finance his extravagant lifestyle, Pu Yi – and his eunuchs – sold treasures from the palace.

To stop this and prevent him from returning to the throne, the new government decided to turn the palace into a museum. It expelled him and his court on 6th November 1924 and opened the new museum on 10th October 1925.

The early years were difficult. The museum was plagued by a shortage of funds and attempts by warlords to take it over.

In September 1931, the Japanese military took over northeast China and created the puppet state of Manchukuo. Then it moved into north China and threatened Beijing.

To save the best of the collection from possible capture by the Japanese, the government ordered the transfer of the best pieces to the south; it began in 1933.

It was the start of an extraordinary odyssey that was to last for 16 years. The government moved 13,491 crates out of the Forbidden City. The first shipment left the palace in the dead of night, under military escort, and was taken to Beijing railway station, where it was loaded onto 21 carriages.

The journey to Nanjing, the then capital, took four days, passing through Xuzhou, where a gang of 1,000 bandits had gathered; they had heard rumours of the shipment. The presence of armed soldiers on the train prevented the attack.

The pieces were first stored in a Catholic church and company warehouses in Shanghai and then a custom-built storehouse in Nanjing.

In July 1937, when Japan launched its full-scale invasion of China, the government decided to move the artifacts out of the reach of the Japanese military. They were stored in temples, caves, tunnels, private homes and other safe places in Sichuan and the neighbouring province of Guizhou.

Art pieces unscathed

During the eight-year war, millions were killed and injured and thousands of buildings destroyed and damaged. Miraculously, however, the art pieces survived unscathed.

“Some call this an act of God,” said Fung. “I prefer to say that it was the government that protected them. From 1933 to 1945, the museum was on the road for 12 years. During that time, the Japanese military launched its all-out attack. If the government had not acted promptly, the pieces would have been destroyed. Its intelligence was very accurate. Take the attack on Changsha (長沙) as an example. Pieces had been stored in the library of Changsha University. The government got word that an air attack was imminent and ordered a move of the pieces. When the attack came, the pieces had gone but many of the people had not gone.”

Another factor was the dedication of the staff who accompanied the pieces everywhere and slept close to where they were kept, be it in a cave, a temple or a school.

After the war, the pieces were transferred to Nanjing. Since it was losing the civil war, the Nationalist government decided to move the best pieces – in 2,972 crates, 22 percent of the total that had left Beijing – to Taiwan. They were taken on three ships at the end of 1948 and early 1949.

Taipei Museum (c. 19th century)



Beijing Museum (c. 1750-1768)

Rapid expansion in Beijing

In 1987, the United Nations Education, Science and Cultural Organisation (UNESCO) declared the Palace Museum in Beijing a World Heritage Site as “the Imperial Palace of the Ming and Qing Dynasties”.

It is now in a phase of rapid expansion. In the 1980s, it built an underground warehouse of 22,000 square metres which can hold 900,000 pieces. Now it is building an additional 8,000 square metres which will be able to hold 400,000 more.

“It is unscientific to let different kinds of cultural relics be kept at the same temperature,” said director Shan. “We need a more advanced infrastructure with the best equipment. Our national treasures deserve dignity to live better.”

It is also building a new museum covering 60 hectares in northwest Beijing, 30 kilometres from the current one. It will display a large number of rare treasures that cannot be shown now due to lack of space, and safety concerns. It will also have a garden full of rare and exotic plants.

“Visitors will be able to spend a whole day exploring a Palace Museum surrounded by a large royal garden full of ancient and rare plants that were once owned by emperors,” said Shan. “It will be a different experience from the original Palace Museum, which is famous for its royal architecture.”

The museum is a victim of its own popularity, with

more than 100,000 visitors on peak days during the summer vacation and the May Day and National Day holidays.

On 15th June this year, the museum introduced a daily maximum of 80,000; everyone must present an ID card or passport. “Control of the numbers is temporary,” said Shan. “We will be able to accept more in the future when more parts of it become open to the public.”

Currently, only 52 percent of the site is open. Shan said that this would rise to 65 percent later in 2015 and 76 percent next year.

NPM opens southern branch

The NPM is expanding too. On 28 December this year, it will open its southern branch in Tainan, in the southwest of Taiwan. This is its first new branch since the pieces arrived in Taiwan.

The Museum of Asian Art and Culture will show art not only from China but also from Korea, Japan and other Asian countries. Items from the Taipei museum will be on display there. It involves an investment of NT\$ 7.933 billion and includes a five-star hotel and tourism facilities.

“Many foreign guests are coming, including the directors of the Louvre and the Musée Guimet (in Paris) and the Royal Ontario Museum in Toronto” said Fung.

■
Beijing Museum



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Tomás Pereira

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a de Vale S. Martinho

mandos, presidente da Cãm

Vila Nova da Famalicão

alho de Azavedo, presidente

guesia

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Father Tomás Pereira

The Emperor's Jesuit with a
street named after him in Taipa

By Joaquim Magalhães de Castro in Mongolia

Few students in Macao realize that a street in the city is named after a Jesuit priest from Portugal who played a fascinating and significant part in China's history. Avenida Padre Tomás Pereira, on Taipa island, gets its name from a man who not only became a personal adviser and friend to Qing Dynasty Emperor Kangxi in Beijing, but was also present when China signed its first treaty with Russia in 1689. He made two important visits to Mongolia as well.



Emperor Kangxi (1661-1722)

Pereira was born in Minho in northern Portugal in 1645. He joined the Society of Jesus – the Jesuits – in 1663. Three years later, he left for Goa in India and then Macao, where he completed his studies in humanities and theology at the prestigious St Paul's College. He later obtained a Master of Arts degree and taught humanities for two years.

The Jesuit's life changed dramatically in 1672, when Kangxi called him to the court, having heard excellent things about him from the Flemish priest

Ferdinand Verbiest. The Emperor was so impressed that he sent an emissary to Macao to take the clergyman to Beijing. They arrived in the capital in January 1673, having received great privileges in all the cities they had passed through.

The young Emperor and Pereira soon developed a deep friendship which continued for the 36 years he spent in the Forbidden City. He was even offered the post of President of the Court of Mathematics after the death of Verbiest in 1688. Pereira declined the offer.

The priest's talents were also recognised by his superiors in the Jesuit order. He was appointed to a senior position in the Beijing sector of the Jesuits' Chinese area. He became dean of the capital's Jesuit school from 1688 to 1691 and rebuilt the 1650 Nantang Church; it was also known as the Portuguese Church at the time.

Pereira was a renowned astronomer and the first person to introduce Western musical theory to China and neighbouring regions. As a result, Kangxi made the priest his private music teacher and in 1685 invited him on a hunting trip to Tartar, as Mongolia was then known. Pereira would later accompany the Emperor on other journeys in the region.

A diplomatic emissary

Perhaps Pereira's most significant journey was with the Chinese delegation that travelled to Nerchinsk, where they signed the first ever treaty with Russia. Pereira acted as a translator during the negotiations,



Nerchinsk

which resulted in Russia giving up land in the Amur region. Scholars say the treaty also set the stage for the current status of Mongolia as a buffer between Russia and China. At the time, the two countries both had a need to contain the Mongolian nomads.

Pereira was sent on the Nerchinsk trip on the recommendation of Verbiest, who wanted to provide services to the Russians in return for authorisation for Jesuits to travel across Siberia and open a Jesuit residence in Moscow. Loyal to his Portuguese roots, in many ways Pereira was a surprising choice as he represented the interests of a nation that opposed the opening of an overland route to the East.

Still, in many ways, Pereira was the obvious candidate, given his long experience at the Chinese court and the respect he had earned from the Emperor. Indeed, it was thanks to the significant role played by Pereira in the Nerchinsk Treaty that in 1692 Kangxi issued a co-called edict of tolerance recognising the Catholic Church, banning attacks on its churches and missions and legalising the practice of Christianity by Chinese people. The Portuguese priest received the edict directly from the emperor.

Wanderings in Mongolia

Another important contribution made by Pereira was his commentary on Mongolia during his travels there. Records of previous visits by Portuguese people to the country are either unreliable or lacking in significant detail. Dominican and Franciscan friars travelled to the Mongol court between the 12th and 13th centuries, after which time it became very difficult to visit following the Muslim conquest of Central Asia. The Portuguese adventurer Fernão Mendes Pinto may have explored the region in the 16th century, but his account in the book *Pilgrimage* has been called into question. Another Portuguese traveller, Bento de Gois, made reference to nomad Mongol tribes known as Tartars who were terrorising the region.

It was Pereira who was confirmed as the first Portuguese person who actually visited Mongolia. He wrote a travel diary in 1690, in which he described the homeland of the last Asian nomads. He wrote: "those lands, deserted and almost all sand, with no inhabitants... for over thirty leagues or more, there



Joaquim Magalhães de Castro in Mongolia

are no tents of shepherds leading their sheep... cows and horses, whose milk they use for their sustenance... living largely off their herds, without knowing the name for bread, let alone rice.”

Among many other things, Pereira noticed the absence of vegetation on the Mongolian steppe and the use of animal excrement as fuel. The Jesuit said that “in many months of wandering in the desert, we saw no timber or tree to burn; horse manure served as the daily perfume for the food we cooked, since we had to use it instead of wood.”

Pereira also highlighted the unsanitary water, recounting how he had to drink boiled water, “for health risks are evident in the raw and cold variety. For this reason, as an avid water drinker, I was forced into rigorous abstinence from it in order to preserve my health.”

Spotting a rare horse

The priest may have been the first Westerner to mention the existence of the extremely rare takhi, also known as Przewalski’s horse – the last remaining breed of wild horse in Mongolia. The Jesuit described the animal in detail: “At that place, there were several wild mules, similar to our horses, large bodies, head, ears, neck, legs, hooves and everything else. I had to admire their nature; there was no softness in their voice.”

He also admired their speed: “If the sheep are born to run, the mules seem to have been born to fly, because it’s impossible to reach them, or even to look at them up close. Their colour is all the same, not white, not black, but a kind of grey. They have a white segment in the tail, the same for all of them. If they are tamed (which is difficult), it is impossible to ride them. They are something truly marvellous in nature. The Tartars eat their meat and I have tasted it too. It is too rough and only their teeth can tear it apart.”

Pereira also mentioned the camels used to transport the Chinese imperial delegation to Nerchinsk: “On 13th June, 1689, the happy day of the prodigious Saint Anthony, we left this court with a much larger number of people and horses, sheep, cattle and camels (because it was necessary to take our entire supplies for five months of travel in the convoy), wandering to the 26 paths which take you to the north, with a small incline to the east.”

The abundant lakes and the variety of wild life struck the priest too, including “a beautiful lagoon known as Tual, a little over two days’ walk to the northwest from the famous Pe Cha mountain, where ordinarily the Emperor goes hunting deer in the autumn and summer”.

The Jesuit even referred to the unique form of Buddhism in Mongolia called lamaism in his writings, in the description of the 400-year-old ruins of a pagoda found near the lagoon.



Horses in Mongolia

A hard character

In researching his life, an unexpected side to Pereira's character came through: his harshness. This was particularly evident during the conflict with the French priests who arrived in China. Father Pereira was especially zealous amongst the Jesuits in trying to prevent the Frenchmen's arrival. Ironically, one of his French rivals, Jean-Francois Gerbillon, would end up being his travel partner during his trip to Nerchinsk.

Official papers documenting Pereira's trips from Beijing to Rome in 1700 and 1703 described him in the following terms: "He is endowed with an exceptional capacity to resolve issues. With moral virtues and prudence to an extraordinary degree, he is humble, zealous and a lover of poverty and obedience, but he also has a somewhat harsh character."

The fighting between the French and Portuguese went on for a decade, until the arrival of the Papal Nuncio, Charles Millard de Tournon. Pereira's harshness of character resurfaced, however, making him the first target of de Tournon's wrath. The conflict with the Nunciature was cited as the

main cause of Pereira's final illness, from which he died in Beijing on 24th December 1708 at the age of 64. His body was buried at the Catholic Zhalan cemetery just outside Beijing's then city walls, after a funeral with the highest honours.

The Imperial Edict on his tombstone, which is no longer in place, read as follows: "We remember you, in fasting and abstinence, Xu Risheng (Pereira's Chinese name), who came from afar and worked here for many years. You were an expert in music and calendar, every instrument you built was timely. Everything you did showed you to be diligent and striving to carry out your tasks. Honest by nature, without excess or flaws, you devoted yourself from beginning to end and from dawn to dusk. As your loyalty and sincerity of heart were recognised more and more each day, we had for a long time expressed our esteem for you. When we heard of your illness, we still had hope that you could recover. However, you died unexpectedly and we are most saddened by the news. We grant you 200 silver taels and 10 large rolls of silk as an expression of our sympathy and compassion for a subject who came from so far away. This is our decree."



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A high-speed train driver's cockpit. The view is from the driver's perspective, looking out through a large windshield at a train station platform. The platform has a white roof and glass walls. A person is visible on the platform. The cockpit features several digital displays. The central display shows a speedometer and other train-related information. To the left, there is a display with a list of train schedules or routes. To the right, there is a display with a large number '8' and Chinese characters. A hand is visible on the right, resting on a large, grey, dome-shaped throttle lever. A yellow keychain with a black ring is attached to the throttle lever. The overall scene is brightly lit, suggesting daytime.

Global Track

China sees its railways covering the world

By Luo Xunzhi in Beijing, China

Photos by Xinhua





China's railways to cover the world

In just eight years, China has built the largest network of high-speed railways on earth. Now it wants to do the same around the world.

The plan includes a line to link Beijing and Moscow in 33 hours, and routes across South America from the Atlantic to the Pacific and across Africa from the Indian Ocean to the Atlantic – something the European colonial powers never achieved. Never in history has a country proposed such an ambitious programme.

If they are all built, they will transform the economies

of the countries through which they pass, like the trans-Pacific railway in the United States in the 19th century, which opened up the western states to settlement by farmers and industrial growth.

New lines running across the Eurasian land mass, funded by Chinese money, are an important part of the 'One Road, One Belt' initiative launched by President Xi Jinping in 2013.

Premier Li Keqiang said: "China's manufactured goods have become popular around the world.



Now our equipment is going abroad and is earning a good reputation.”

At home, it has built 16,000 km of high-speed railway connecting 160 cities, from Harbin in the north to Nanning in the south and from Qingdao in the east to Urumqi in the west. In 2014, it carried 2.49 million passengers a day, making it the most heavily used network in the world.

According to the official media, China is in talks with 28 countries on high-speed rail projects. They have

printed maps showing lines from Harbin to London, via Astana, Moscow, Kiev and Warsaw and from Urumqi to Germany via Kazakhstan, Turkmenistan and Iran. There is even a route from Harbin through Siberia across the Bering Straits to Alaska and Canada.

Given the wars, conflicts and hatreds in many of these regions, it is hard to imagine that all these lines will be built. But the ambition of China is there for all to see.





New trans-Siberian railway

Russia is an important piece of the One Road, One Belt initiative.

Working with Russian firms, Chinese companies are building a high-speed line that is due to be completed by 2018 from Moscow to Kazan, capital of the Russian republic of Tatarstan, a distance of 770 kilometres. It will cut the travel time from the current 14 hours to three and a half. The investment is 1.06 trillion roubles, of which a portion will come from China.

The line is due to be extended from Kazan to Urumqi, capital of the western region of Xinjiang. Russia's economy relies heavily on exports of raw materials like oil, gas, timber and minerals, many of them located in the centre and east of the country, while the markets are in China and Europe. It is reliant on railways to transport these materials. Following its annexation of Crimea and invasion of Ukraine, Russia has faced restrictions on access to western capital markets; so it needs Chinese capital and technical expertise more than ever.

The most dramatic project of the 'One Road, One Belt' initiative in Russia is a proposed high-speed line between Beijing and Moscow, running through Kazakhstan; a distance of 7,000 km, it would cut the journey time from the current six days to 30 hours. It would run south of the trans-Siberian railway, via Astana, the capital of Kazakhstan.

In January 2015, the Beijing city government announced that the line would be built at a cost of US\$242 billion.

First Vice President of Russian Railways Alexander Misharin said he expected construction would take from 8 to 10 years. He compared the new railway network to the Suez Canal "in terms of scale and significance".

But, while China can certainly build its share of the line, there is uncertainty on the Russian side. In part because of the western sanctions, Russia is heading toward a recession. Prime Minister Dmitry Medvedev has proposed a postponement of the line until the country has more money to spare.

This Pharaonic project involves construction across some of the world's most inhospitable terrain, including desert and steppe, with temperatures falling far below zero during winter.

Transforming Africa

More than any other continent, Africa needs railways. China has been very active there, promising to build what none of the European colonial powers – Britain, France, Portugal, Belgium or Germany – were able to do: a railway from the Indian to the Atlantic Ocean.

At the end of the 19th century, British colonialist Cecil John Rhodes announced a plan to build a Cape-Cairo railway, linking the north and south of the continent. By the mid-1930s, a substantial part of this was completed; but it was never finished.

Similarly, both France and Portugal announced plans to build a railway linking the two oceans; but neither materialised.

The Chinese plan has a better chance of success. In February this year, a line 1,344-km long opened between the Angolan coastal city of Lobito and Luau on the border with the Democratic Republic of Congo. It is the second longest railway built by a Chinese company in Africa, after the Tanzania-Zambia line, running 1,860 km, which opened in 1976.

The Chinese rebuilt what used to be the Banguela Railway; it was built during the Portuguese colonial period, with construction starting in March 1903. It became the shortest way to transport mineral riches from the Congo to Europe. At its peak in 1973, it carried 3.3 million tonnes of cargo, earned freight revenue of US\$30 million and had 14,000 employees.

The civil war that broke out after Angola's independence devastated the line; by 2001, only 34 km remained in operation. After the end of the war, it was the Chinese who rebuilt the line.

The new Lobito-Luau line has 67 stations and cost US\$1.83 billion; it is the longest, fastest and most modern line in Angola. Beijing provided US\$500 million in interest-free loans towards construction and technical and equipment support.

This is the first step in a route linking the Atlantic and the Pacific, to be extended through Zambia, Malawi and Mozambique.

In East Africa, China is building a 472-km line between the Kenyan capital of Nairobi and the country's main port of Mombasa that will cut the journey time from 15 hours to four and a half. Construction began in October 2014 and is due to be completed in 2017, at an estimated cost of US\$3.8 billion.







The plan is for the line to be part of a new network linking Kenya, Rwanda, South Sudan and Uganda.

In January 2015, Samuel Sitta, Transport Minister of Tanzania, said that his government had awarded contracts worth US\$9 billion to Chinese firms. One will be to build a line 2,561 km long to connect the port of Dar es Salaam to land-locked neighbours; another will link coal and iron ore mines to the southern port of Mtwara, close to big offshore natural gas discoveries.

In addition, China has established in Africa a high-speed railway research and development centre, to raise the technical standard of railways there.

Crossing the Andes

In May 2015, during a visit to South America, Prime Minister Li Keqiang and Brazilian President Dilma Rousseff witnessed the signing of a feasibility study for a 4,400-km railway linking the Atlantic coast of Brazil with the Pacific coast of Peru. It was signed

by the two countries and China.

At present, countries in the region mainly rely on the Panama Canal to ship goods. "Latin America has vast land area but lacks enough railways," said Chen Fengying, a researcher at the China Institute of Contemporary International Relations. "It is difficult to raise enough money for such an expensive project from international institutions. China's involvement is critical. Its costs are much lower than that of Japan and European countries."

Spain and Portugal, the two powers that colonised South America, never considered such a railway across the continent.

Studies by the Brazilian government show the line would start at Port de Acu in Rio de Janeiro and go through the agricultural heartland of Mato Grosso and reach Porto Velho; then it would enter Peru, cross the Andes and terminate at a major port like Callao, Mollendo or Llo Arica.

China is the number one trading partner of Brazil and Peru. It is a huge importer of Brazilian grains



and oilseeds; these materials would be able to travel on the line, shorten the journey time and cut costs en route to China.

But, like the route to Moscow, this line poses the most difficult engineering and technical challenges, especially going through the Andes mountains between Brazil and Peru. Would the economic benefits justify the enormous cost?

Renato Pavan, an expert on transport integration in Rio de Janeiro, said that the project would cost about US\$13 billion and would be unviable. "About 35 very long tunnels would need to be built, which demands mainly technology. Labour represents only one per cent of the total budget." Cheap and efficient Chinese labour would be invaluable but not sufficient to overcome all the other challenges.

Entering the European market

For the first time, China has started to build railways in Europe, the place which invented the technology 200 years ago. This has the richest historical significance, a sign of how the centre of the global economy is shifting from west to east.

In December 2014, the Serbian government announced an agreement with China and Hungary to build a 370-km high-speed line between Belgrade and Budapest, due for completion by June 2017; it will cut the journey time from eight to two hours.

During a visit to Belgrade when the announcement was made, Premier Li Keqiang said that China would set up a US\$3 billion investment fund for Central and Eastern Europe.

China is also bidding to build Britain's HS2, a high-speed train that will link the central city of Birmingham with Leeds and Manchester in the north. This bid is full of symbolism – the world's newest railway power selling its technology and expertise to the oldest. It was in September 1825 that the world's first locomotive-hauled railway opened, over 40 km in the northeast of England. It was a British firm that built the first commercial railway in China, from Zhabei to Baoshan in Shanghai, in July 1876. The Qing government considered it dangerous and disruptive to the spirits that lived underground; it ordered the line dismantled and shipped to Taiwan. As part of its preparation for the bid for HS2, CSR (China Southern Railway) Corp, China's largest maker of rolling stock, in May announced a joint

research and development centre with three British universities – Imperial College, Southampton and Birmingham. It will be based in Birmingham. The UK government plans to build HS1, from London to Birmingham, from 2017, to be followed by HS2. "Western companies like Siemens AG and Alstom of France entered the high-speed rail sector earlier," said Yu Weiping, vice-president of CNR Corp (China Northern Railway). "But no country in the world has a high-speed network as extensive as China's. "I am confident about our technologies and products. In a couple of years, we will have gained more experience in high-speed trains, which means more chances for us to win the project in the UK," he said. No mandarin in the Qing government could have imagined such an outcome.

Railway map of China





The Hill of Wind and Fire

By Maria João Janeiro in Macao

Illustration: Fernando Chan

The Barra Temple stands at the foot of a small hill known to the Chinese as Fong-Fo-Kong, or the Hill of Wind and Fire. Every year, on the feast of the goddess A-Ma, after making their offerings, it was customary for devotees to climb the hill to admire the scenery below. However, there was a time when the pilgrims who climbed to the top of the hill used to come back with violent headaches and affected by illnesses that were almost always deadly.

One day a fisherman, who lived in a humble cottage at the bottom of the hill, decided to set off firecrackers on the hillside, convinced that this would scare off the evil spirits responsible for the strange diseases. To his astonishment he saw three huge serpents emerge from the firecracker smoke. The snakes fled up the hill to get away from the commotion and took refuge in the cliffs at the top.

The news quickly spread and the residents of Barra decided to hire a famous reptile hunter and a seller of elixirs and ointments to hunt the serpents, who were polluting the hill with their poisonous breath. They lodged him at the finest house in the area and for two days everyone showered him with delicacies, avoiding raising any sensitive issues lest the man get angry and leave without dealing with the dangerous serpents. However, as he was so well treated, the hunter let the days go by without doing anything, until one day, having sold all the treatments and poultices he had brought with him for his hosts, he decided to climb the hill to hunt the snakes. But no-one ever saw him return, and thereafter at night people heard groans and moans as if unleashed by a tortured dead soul.

In desperation the residents of Barra sought out a famous bonze, or monk. He explained to them that these serpents were simply transmigrations of immortal beings and were not dangerous. Feeling pursued by hunters, however, which was a violation of the rule that prohibits killing living beings, they were forced to defend themselves, emitting toxic fumes all over the hill. The bonze advised them to leave the serpents in peace, in the certainty that they would cease to do evil. No-one was convinced by what the bonze had to say, especially as from then on many of Barra's residents died for no apparent reason.

Some time later a stranger who had come to Macao to buy sulphur, visited Barra and volunteered to hunt the serpents in return for a large reward.

Without taking any weapons with him, the stranger walked up the hill and, hours later, returned exhausted, carrying three large serpents, who were asleep as if they had been drugged. He took the snakes with him when he returned to his homeland, but came back to Macau some time later, bringing several jugs of wine. He generously gave these to the residents of Barra, telling them that the drink was made from the gall of the serpents he had hunted, and was a powerful tonic capable of restoring health, even to a dying man.

After that, the Hill of Wind and Fire was completely cured and could be visited by everybody. Over time, houses sprang up on the hill and to this day there have been no strange diseases or pestilence in the neighbourhood.

Adaptation of the legend "A Colina do Vento e do Fogo" (Hill of Wind and Fire) narrated by Luis Gonzaga Gomes in Lendas Chinesas de Macau (Chinese Legends Macau).



Macao

next issue



Joe Tang - a writer of Macau with a great curiosity

By Catarina Mesquita in Macao

Photos by Cheong Kam Ka

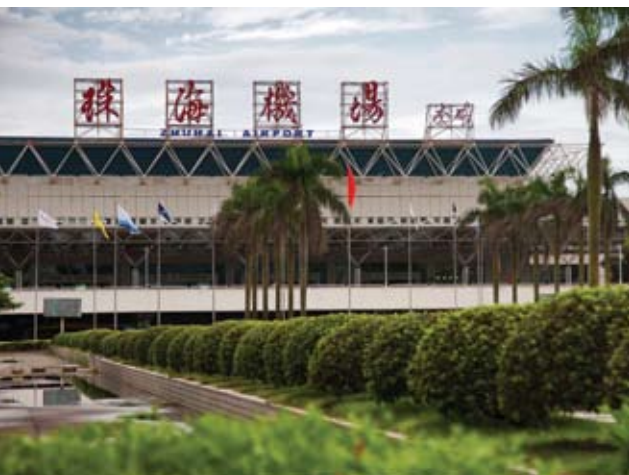
Joe Tang is a Macao based writer whose curiosity in Macao's historical events led him to investigate and subsequently write two books on the matter in 2015. The first combined fiction and true events – when Netherlands attacked Macao in 1662; the second was the assassination of the Portuguese governor Ferreira do Amaral. His writing has left a profound mark in Macao.



Timor-Leste - the country with no tourists where tourism will be key for development

By Maya Leonor in Timor-Leste

In tourism, like in coffee, Timor-Leste also carries the burden of its past – lack of infrastructure and adequate trained human resources, for example – and it face stiff completion from other markets. There are many strong tourism destinations nearby, notably in the vast Indonesian archipelago. In these locations, infrastructure is better, prices more competitive and their tourism sector better established.



Zhuhai airport plans 780-million-yuan upgrade, double passengers

By Ou Nian-le in Zhuhai, China

Photos by Eric Tam

Zhuhai airport plans to spend 780 million yuan on a major upgrade and handle nine million passengers a year by 2019, more than double the 4.08 million of 2014.

It has ambitious plans for the future. It aims to handle 6.5 million passengers a year by 2017 and more than 10 million passengers by 2020 and develop into a pilot training centre for the Asia-Pacific region, as well as a hub for freight traffic and a logistic centre for courier goods.

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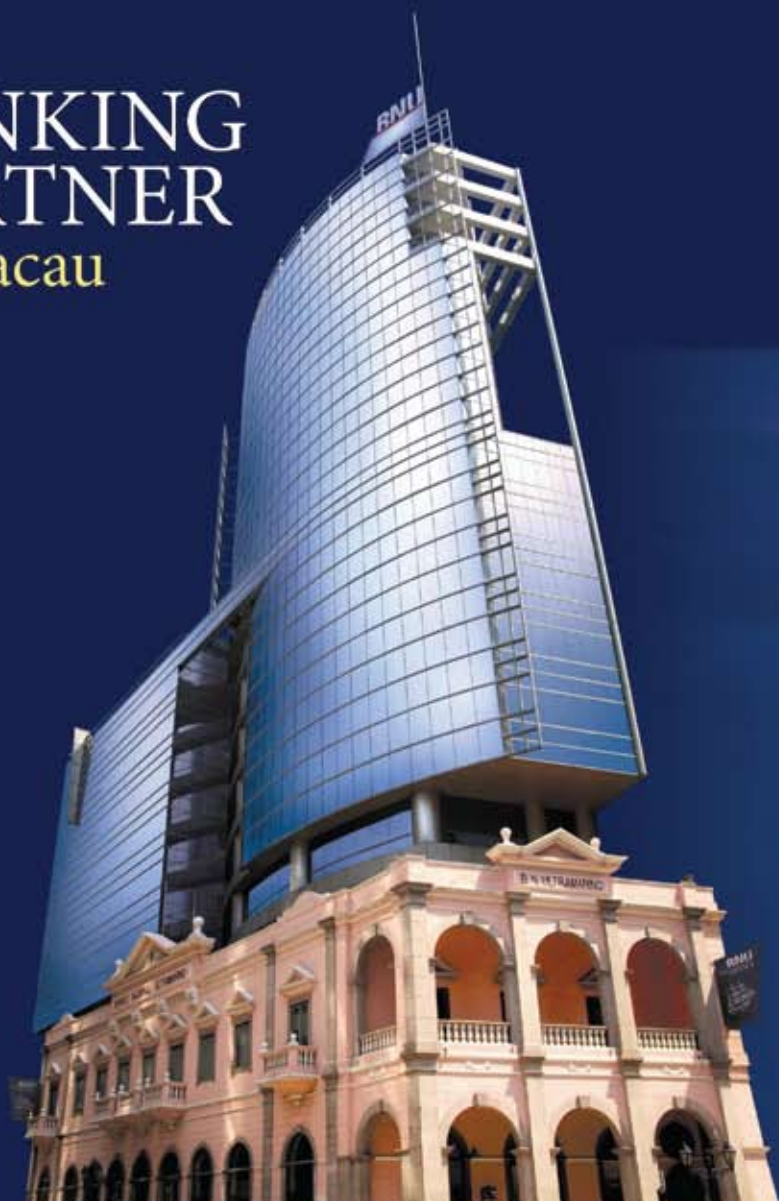
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