



澳門大學
UNIVERSIDADE DE MACAU

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ABSTRACTS

April 15: Paul Van Dyke, “Flower Boats of the Pearl River Delta: Voices from the Past”

ABSTRACT: The infamous “Flower Boats” of Canton, Macao and Hong Kong in the Qing Dynasty have long been a subject of fascination and mystique. Owing to a lack of documentation, however, we have been unable to explain or understand what these institutions were all about, especially with respect to Macao and Hong Kong. With new information collected about Flower Boats in Canton--including a letter discovered in American archives from the boat owners themselves, we can now begin to explain the mysterious world of the Flower Boats of the Pearl River Delta. They are much more than what we had previously thought.

4月15日：范岱克，珠江三角洲上的花舫：過去的聲音

摘要：清代廣州、澳門和香港聲名狼藉的“花舫”長久以來都是魅力和神秘的主題。但是，由於文獻的缺乏，我們一直都無法解釋或理解這些機構的性質，尤其是它們對香港和澳門的作用。現在，借由從廣州搜集到的關於花舫的新資料以及在美國檔案館發現的那些船主自己的一封信，我們可以開始解釋珠江三角洲上花舫的神秘世界，他們遠遠超過了我們此前的預期。



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April 22: Rogerio Puga, "Ut Pictura Poesis: Macau and Timor in 1829 through the Drawings of Lucy Cleveland"

ABSTRACT: **Lucy Hiller Lambert Cleveland** (1780-1866), from Salem, Massachusetts, is known above all as a poetess and author of children's books, for her sketches and folk art and also as a social reformer. Our paper, however, focuses only on the sketchbook (22 sketches) and short diary ("Voyage of the Zephyr, 1829") she kept of her travels to the Far East and more specifically to Timor and Macao in 1829. Both these historic documents are kept in the Phillips Library at the Peabody Essex Museum in Salem, and are essential tools for the study of Macau's everyday life in the early 1800s. Lucy Cleveland traveled to Asia with her husband William Cleveland (1777-1842), in 1829 and drew street scenes of Macau, while she explored Macau with Harriett Low, her host in China.

While male travelers dealt with the business which brought them to China, the relatives who accompanied them and stayed in Macau, and in this case, also in Timor, entertained themselves by describing and/or recording in writing or in plastic arts the reality filtered from exotic lands. Visual interpretations of the enclave such as these allow us to better understand and study the female English-speaking circles of 19th century Macao, yet to be disclosed.

4月22日：普加，從露西·克利夫蘭的畫作看1829年的澳門與帝汶

摘要：露西·席勒·蘭伯特·克裏夫蘭（1780-1866），來自麻塞諸塞州的賽勒姆，最爲人所知的身份是女詩人和兒童讀物作者--因爲她的素描和民間藝術--以及社會改革家。但是，這篇文章只是關注她在遠東更具體說是1829年在澳門和帝汶旅遊時留下的素描本（22幅素描）和簡短的日記（“西風的航行，1829”）。這些歷史資料都被保存在賽勒姆的皮博迪·艾塞克斯博物館的菲利浦斯圖書館，它們是研究十九世紀初期澳門日常生活的重要工具。1829年，露西·克裏夫蘭與她的丈夫威廉·克裏夫蘭（1777-1842）一起前往亞洲旅遊，當她與哈裏特·洛--她在中國的接待者一起探索澳門的時候，她畫了澳門的街景。

當男性旅客爲了處理生意而去中國後，那些陪同他們的親屬就留在澳門或帝汶，在這種情況下，她們就靠書寫或造型藝術來描述和/或記錄從異國土地上篩選的現實。這些由當時被孤立在異國的人留下的視覺描述，使我們能更好的瞭解和



澳門大學
UNIVERSIDADE DE MACAU

研究至今還未被披露的十九世紀澳門的英語女性圈。

April 29: Tang Kaijian, "Salvaging Sunken European Ships in the South China Sea from the Reign of Emperor Wanli (ca. 1620): Problems Surrounding the Early Introduction of Portuguese Cannons"

ABSTRACT: In the late year of Emperor Wanli, three European ships sank near Haikang, Dianbai, and Yangjiang region in the South China Sea. Chinese local government officials and the Portuguese organized the salvage. Besides the commercial and material articles on the ship, they also recovered more than eighty Portuguese cannons. The three ships were transporting some of the cannons to Beijing and Liaodong to help defeat the Later Jin. Academia has paid little attention to the introduction of these cannons; based on newly discovered Chinese source and combining that data with Western literature, Professor Tang has been able to clarify and correct previous explanations of "the early introduction of Portuguese cannons" in academic literature.

4月29日：湯開建，萬曆末年中國南海的歐洲沉船及水下打撈 ---兼談早期紅夷大炮入華的幾個問題

摘要：萬曆末年有3艘歐洲船在中國南海的海康、電白及陽江等地海面沉沒，中國地方政府和葡萄牙人組織人力打撈，除獲沉船之商品物資外，三次打撈共獲紅夷大炮80餘門，並先後將其中部分運至北京及遼東，以抵禦後金。關於這一批紅夷大炮的傳華，學界以往注意者不多。作者通過新發現的漢文史料，結合西文文獻對這一問題進行考證，以澄清“早期紅夷大炮入華”之學界誤說。

May 6: Robert Antony, "Sorcerers, Exorcism, and Flagellation: Folk Religion and the Culture of Violence in Modern China"

ABSTRACT: Violence always has been a central feature of Chinese culture and society, but it has meant different things to different people. Based on archival research and fieldwork in Guangdong, Fujian, and Taiwan, Prof. Antony explores the relationship between Chinese folk religion and the culture of violence in the modern era, roughly from the 18th century to today. In particular, this talk will focus on the activities



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UNIVERSIDADE DE MACAU

and rituals of sorcerers and witches (what the Chinese call *wu* 巫). As ubiquitous religious specialists, sorcerers were needed to control and expel the ghosts and demons that were everywhere. Violent, destructive demonic beings could only be driven away or destroyed by equally violent means. Therefore, sorcerers used rituals and magic – sword dances, paper charms, spells, and self-flagellation – that were imbued in both real and symbolic violence. Although sorcerers were looked down upon by officials and scholars as charlatans and troublemakers, nonetheless they were and still are an indispensable part of Chinese folk society and popular culture. As Prof. Antony concludes, for members of the ruling class the war against popular culture and folk religion was a war against a culture of violence played out in terms of civilization versus barbarism. It is a culture war that has not ended.

5月6日：安樂博，巫師、跳大神、鞭打：現代中國的民間宗教與暴力文化

摘要：暴力一直都是中國文化和社會的一個主要特點，但對不同的人它有不同的意義。根據在廣東、福建和臺灣的所做的檔案研究及實地考察，安樂博教授對現代--大約從十八世紀至今的中國民間信仰與暴力文化的關係進行了探討。特別的是，這次講座將集中討論巫師與女巫的活動及儀式。巫師，作為普遍存在的宗教專家，人們需要他們控制和驅逐無處不在的幽靈和惡魔。暴力，只有通過相同的暴力手段，那些具有破壞性的惡魔才能被趕走。因此，巫師運用儀式和魔法--劍舞、paper charms、符咒和自我鞭打--這些充滿實際和象徵意義的暴力手段。儘管官員和學者視巫師為騙子和麻煩製造者，但他們仍然是中國民間社會和大眾文化不可或缺的組成部分。正如安樂博教授所總結的，對統治階層的成員來說，反對大眾文化和民間信仰就是反對暴力文化，是一場文明與野蠻之間的戰爭。這是一場並沒有結束的文化戰爭。

May 13: Zhu Tianshu, “The Cult of the Earth God in Ancient China and the Earth God Shrines in Macau”

ABSTRACT: The cult of the earth god, who personifies the miraculous life force of the earth, is derived from the worship of nature from the pre-historical time period. In China, venerating the earth god has been an important part of the state rites of every dynasty in the past. In the meanwhile in popular religions, the earth god developed into a territorial deity, who is in charge of the prosperity of a certain territory. The worship of



澳門大學
UNIVERSIDADE DE MACAU

the earth god had been practiced for thousands of years and did not decline until the contemporary period. The tradition of the earth god worship is preserved to the present day in Macau. The earth god shines can be found throughout the city, in temples, households, shops, streets and cemeteries. This talk will trace back the history of earth god worship in China and discuss the special value and significance of earth god shrines in Macau.

5月13日：朱天舒，“中國古代的土地信仰以及澳門的土地神”

摘要：土地神起源于原始的自然崇拜，代表土地孕育生命的神力。在中國，從有史記載以來土地就是各朝各代國家祭祀的一個重要部分；同時在民間宗教信仰裏，土地神又演變成一種地域性的神祇(territorial god)，掌管一方一土之上的衰榮，拜祀土地神的習俗也歷經數千年而不衰。澳門地區至今還保留著民間祭拜土地神的傳統，土地的神龕在寺廟、民宅、商鋪、街頭、墓地比比皆是。這個講座回顧土地崇拜在中國的歷史，並探討澳門土地神龕的特殊價值與意義。

May 20: George Wei, “Modern Dance and Its Role in Constructing National Identity in Taiwan”

ABSTRACT: Modern dance in Taiwan is an excellent mirror of political, social and cultural change, and it also has historically served as a catalyst for change. This talk will introduce the story and art works of Mr. Hwai-min Lin, a writer and a dance artist, who established Cloud Gate Dance Theater in 1973, the first professional modern dance company in Taiwan. The signature work by Lin and his female dancers, “Legacy,” chronicled the history of the Taiwan people and its premiere, which coincided with the day when the UN rejected Taiwan, prompted an enormous impromptu public response that signaled the end of Taiwan’s willingness to endure repression. The talk will start with an analysis of the social response to “Legacy,” its mental and psychological impact, and the role of dance and dancers in the rise of the national movement and reconstruction of national identity in Taiwan, to show how Cloud Gate Dance Theater and its female dancers gradually grew from politically inexperienced and innocent youth to conscientious searchers with their performing arts as a tool for an emerging cultural and national identity as well as the way that state and society interacted, the early formation of a modern national identity through selectively utilizing its cultural



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legacy

5月20日：魏楚雄，現代舞及其在構建臺灣民族認同中的作用

摘要：臺灣的現代舞是反映其政治、社會和文化變遷的一面很好的鏡子，同時它也歷史性地擔當了這些變革的催化劑。這次講座將介紹林懷民先生的生涯及其藝術作品。林先生是作家和舞蹈藝術家，1973年創辦了臺灣第一個專業現代舞團——雲門舞集。林和他的女舞者們最重要的作品是以臺灣人民歷史為主題的“薪傳”，它的首次公演正趕上臺灣被逐出聯合國，觀眾巨大的即席反應表達了臺灣人們再也不願忍氣吞聲的決心。本次講座首先分析了“薪傳”所造成的社會反響及精神和心理影響，以及舞蹈與舞者在臺灣民族運動興起和民族認同重構中的作用，並顯示雲門舞集及其女舞者是如何漸漸從毫無政治經驗的天真青年成長為有責任心的探索者，而她們的表演藝術側成為新興文化、民族認同及社會和政府互動方式的探索工具。這是一個利用文化遺產以促成現代民族認同的過程。
