

十九-二十世紀之交，澳門的中國藝術與詩

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雖然 16 世紀的葡萄牙人是最早的訪華常客，因此催生了歐洲漢學，但相較其他歐洲國家，葡萄牙的漢學學術發展尚欠穩定。19 至 20 世紀之交，東亞藝術如何呈現在葡語世界裡？澳門社會重要的藝術品收藏家 José Vicente Jorge (1872-1948)，於 1940 年發表《中國藝術札記》(*Notes on Chinese Art*)。內容包含他 50 多年來的版畫、圖畫等私人收藏，參觀者無不視為紙上博物館。Jorge 對中國藝術物的收藏及整理編目，影響了另一位代表性的葡萄牙籍文物收藏家，即象徵主義詩人 Camilo Pessanha (1867-1926)。1908 至 1911 年間，Jorge 在北京使館從事口譯工作，之後在澳門政府內擔任過不同職務。此時他出版兩冊提供旅居澳門的葡萄牙人學習中文的工具書——*San-Tok-Pun: New Method of Reading*。並與 Pessanha 一起翻譯 *Kuok Man Kau Fo Shü - Chinese Lectures* (國文教科書)，被新成立的國民政府所採用。

除漢語教科書外，Jorge 對漢學的貢獻是他與 Pessanha 的合作。根據後者在葡文報紙《進步報》(*O Progresso*) 的記載，Jorge 幫他「揭示中國詩的秘密」；在同一個報紙裡，Pessanha 在《中國輓歌》的標題下發表明朝的詩集。Pessanha 與 Jorge 同為東方藝術的鑑賞家，他們的收藏包含唐、宋、明、清等朝代的繪畫、書法、錦緞、花瓶、青銅器、雕刻品以及陶瓷製品。印第安那大學西班牙與葡萄牙語學系榮休教授 Darlene Sadlier 寫道：「其中一些藏品跟 16 世紀初傳入葡萄牙的裝飾品是同一類，幾個世紀以來，它們與慕拉士 (Wenceslau de Moraes，葡萄牙作家)、克羅茲 (Eça de Queirós，葡萄牙小說家) 的作品，一同型塑了葡萄牙人的遠東想像。」《中國藝術札記》中的收藏，現今被認為是中-葡歷史的視覺記憶，澳門文化遺產中值得關注的重要篇章。

Although the Portuguese were the first regular European visitors to China in the 16th century, thus giving birth to the Western study of sinology, their scholarship in this field was less steady when compared to other European nations. At the turn of the XIX into the XX century, how was East Asian art presented to the Lusophone world? The art collector José Vicente Jorge (Macao 1872 - 1948 Lisbon), a key

member of the Macanese society, published *Notes on Chinese Art* (1940), a book with illustrative engravings of his private art collection, considered a museum by the visitors, having gathered Chinese artifacts throughout fifty years. This half-century span of compilation and cataloging Chinese crafts has influenced another remarkable Portuguese collector, the symbolist poet Camilo Pessanha (Coimbra 1867 - 1926 Macau). Jorge was appointed the interpreter of the Diplomatic Mission in Beijing between 1908 and 1911, and subsequently held various positions inside the Macanese Government. He published two volumes of "San-Tok-Pun: New Method of Reading" a book designed for Portuguese settled in Macau to learn the Chinese Language. Along with Pessanha, Jorge translated the book "Kuok Man Kau Fo Shü - Chinese Lectures", adopted by the Ministry of Public Instruction of the New Chinese Republic.

In addition to his manuals for teaching Chinese, Jorge's contribution in sinology was the partnership he established with Pessanha, to whom he "revealed the secrets of Chinese poetry", as the poet states in the newspaper "O Progresso", where he published a compilation of poems from the Ming Dynasty under the title "Chinese Elegies". Like Jorge, Pessanha was a connoisseur of Oriental art. Their large private collections included paintings, calligraphies, brocades, vases, bronzes, sculptures, and ceramics from the Ming, Qing, Song, and Tang Dynasties. "Some of these objects were the same kinds of decorative pieces that found their way to Portugal in the beginning in the early sixteenth century and that over the centuries helped shape, along with accounts by other writers such as Wenceslau de Moraes and Eça de Queirós, Portugal's Far East imaginary", informs Darlene Sadlier. Nowadays, the collection "Notes on Chinese Art" covers is considered a visual memory of Sino-Portuguese history and a relevant chapter in the cultural heritage of Macau that deserves further attention.

主講人簡介：

丁小雨 (Caroline P. Ting)，巴西裔美國籍，現為里約熱內盧州立大學哲學系博士後研究員，丁博士係該校藝術史與藝術評論學系博士。主要研究領域為東方藝術史，特別是中國與葡萄牙之間的文化往來。本年獲得漢學研究中心獎助，來台研究主題為「Collecting Chinese Art in Macau at the Turn of the 19th into the 20th Century」。