

INTERNATIONAL COLLOQUIUM



BOOK OF ABSTRACTS

MATERIAL CULTURES AND ICONOGRAPHY IN FLUX: NAPLES, LISBON AND ASIA THROUGH THE SIXTEENTH CENTURY AND BEYOND



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Organizing Committee: Elisabetta Colla (CH-ULisboa - UNIARCH - ACN - ACN-EUROPE); Guia Minerva Boni (L’Orientale di Napoli - UNIOR); Iside Carbone (RAI - ACN - ACN-EUROPE - CH-Lisboa); Luís Urbano Afonso (CH-ULisboa - ARTIS - ACN-EUROPE); Patrizia Carioti (L’Orientale di Napoli - UNIOR); Tiziana Iannello (Independent scholar); Vincenza Cinzia Capristo (AISC - Associazione Italia Studi Cinesi)

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Maria Luisa Cusati

Honorary Consul of Portugal in Naples, Italy

Associate Professor of Portuguese and Brazilian Literature, University of Naples L'Orientale

Apresentação | Opening | Apertura.

Nápoles não esquece: Matteo Ripa, grande artista na China, mediador cultural no mundo

Apresenta-se a figura de Matteo Ripa. O facto de ter escolhido Nápoles como sede para o seu *Collegio dei Cinesi*, as travessias enfrentadas sempre com coragem ao realizar este seu projeto deixaram um sinal indelével no mundo. Nápoles ainda guarda testemunhos na memória do seu povo, nas estruturas ainda existentes, na atual e vivíssima Universidade “L'Orientale”.

Maria Luisa Cusati has taught Portuguese language and literature, Brazilian literature and literature of the Portuguese-speaking countries at “L'Orientale” University in Naples, the first university to open its doors to Portuguese language in Italy. Later on, she introduced this subject at “Suor Orsola Benincasa” University in Naples. She has organised Conferences, Exhibitions, Conventions opening up the activities to the city so to promote the knowledge of Portuguese history and extraordinary culture. In cooperation with the then Honorary Consul of Portugal in Naples, in 1986, she was among the founding members of the “Associazione Italia Portogallo”, of which she is currently in charge. In her research, she has focused on authors from the 15th, 16th and 17th centuries studying Portuguese synchronically and diachronically and translating the work of authors of different periods, without neglecting contemporary authors. She is director of the series “Lusitana Italica”, which presents Portuguese texts from different periods and different fields with parallel translation, and which is now undergoing a revival. Her latest work is the first complete Italian translation of *Arte de Furta*, as it is known, anonymous text from the 16th century. She is Honorary Consul of Portugal for Campania, Basilicata and Calabria since 1996. She has been awarded the honour of the Ordem do Infante by President Jorge Sampaio in 2004.

Influências do Maneirismo italiano na Pintura produzida em Goa nos séculos XVI e XVII

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Vítor Serrão is a Full Professor at the School of Arts and Humanities of the University of Lisbon and an integrated researcher at ARTIS-IHA/FLUL. He has a degree from the University of Lisbon (1974), a Master's degree from the School of Social Sciences and Humanities (1982) and a Ph.D. from the University of Coimbra (1992). He specializes in the study of Renaissance, Mannerist and Baroque Portuguese painting, as well as in Theory of Art and in the field of safeguarding Heritage, and is the author of numerous bibliographies in these fields. Highlighting the following books: *O Maneirismo e o Estatuto Social dos Pintores Portugueses* (1983), *A Cripto-História da Arte. Análise de Obras de Arte Inexistentes* (2001), *A Trans-Memória das Imagens* (2007) e *O Fresco Maneirista do Paço de Vila Viçosa, Parnaso dos Duques de Bragança* (2008), and the exhibitions catalogues of *Josefa de Óbidos e o tempo barroco* (IPPC, 1991), *A Pintura Maneirista em Portugal, arte no tempo de Camões* (CCB, 1995) e *Rouge et Or. Trésors du Baroque portugais* (Paris, 2001). He is a member of the editorial board of the journals *Artis* and *Archivo Español de Arte*. He is member of the Portuguese Academy of History, of the Academy of Science of Lisbon and of the National Academy of Fine Arts. He is also member of the *General Directorate of National Buildings and Monuments* and of the Editorial Council of the Spanish Archive of the Arts. He has been awarded many prizes for his work and he was appointed Commander of the Military Order of Saint James of the Sword on 6 June 2008.

Looking for China in the Museums of Naples

It may not be completely hazardous to guess that material traces of China could be found in Naples already in Roman times, carried through the networks of flourishing maritime trade connecting the port of Puteoli with Asian regions. While these conjectures are, however, difficult to prove with tangible evidence, nowadays it is possible to witness the richness of the material presence of China in Naples considering a number of museum displays. This paper offers an overview of museum collections of Chinese artefacts that are a testament to the historical relevance of Chinese art and culture in Naples. It was especially from the eighteenth century onwards that the interest in what was still perceived as a world of mystery grew considerably. As a consequence, the amount of objects that arrived from China and the demand for them also increased significantly. This trend was fuelled in particular by the aesthetic fascination with Chinese artistic and ornamental products that had become extremely fashionable in Europe, by intellectual debates and by the intense engagement of Christian missions in China.

Looking at the objects on public display today, it is possible to infer perceptions and representations of China in the past as well as in the present. Together with artefacts produced in China, this presentation will also consider *chinoiserie*, namely artefacts with Chinese references and inspiration but produced in Europe and in this specific case, in Naples. By means of a sort of comparison or dialogue between these different categories of objects, the cross-cultural entanglement embodied by their materiality will be highlighted. The collections are also presented in relation to their settings and contextualisation in the museum environment. This allows to determine the patterns of their visibility in space and time.

Iside Carbone. Holds a PhD from the Department of Anthropology, UCL. Her research interests focus on Chinese art and material culture in particular, and on museum ethnography as well as anthropology of art in general. The monograph *China in the Frame. Materialising Ideas of China in Italian Museums* and the edited volume *Asia Collections outside Asia. Questioning Artefacts, Cultures and Identities in the Museum* are among her main publications. She is Assistant Editor for the Anthropological Index Online published by the RAI (Royal Anthropological Institute of Great Britain and Ireland) in cooperation with the Anthropology Library and Research Centre at the British Museum. Initiator of the project Asia Collections Network (ACN), co-founder and director of the non-profit association Asia Collections Network – Europe (ACN – Europe), she is also member of relevant research groups and associations: RAI Anthropology of Art Committee; MEG (Museum Ethnographers Group); CARN (Chinese Art Research Network); EACS (European Association for Chinese Studies); EAAA (European Association for Asian Art and Archaeology); and ACHS (Association of Critical Heritage Studies).

A Bit of Naples' History in Lisbon: the Depiction of the Turkish Envoy Hagi Hussein Effendi in Naples Displayed in the National Palace of Ajuda

On display at the *Palácio Nacional da Ajuda* (National Palace of Ajuda) in Lisbon, the canvas *Turkish Embassy in Naples*, which depicts the Turkish embassy sent to Naples on August 1741, is considered a copy of the painting by Giuseppe Bonito (1707-1789). The other two existing oil on canvases are preserved in Europe: one in Madrid, at the *Museo del Prado* (Museum) and the other one hanged in the throne room of the *Palazzo Reale di Napoli* (Royal Palace of Naples).

The three existing canvases depict ambassador Hagi Hussein Effendi, special envoy of the Ottoman Sultan Mahmud I (1730-1754), and his entourage in Naples, where they stayed from 30 August to 18 October 1741. The audience occurred in Naples of the Ottoman ambassador and his retinue by Carlo di Borbone (r. 1734-1759), King of Naples and the Two Sicilies, was so important that this fact was also engraved in other illustrations of the time (*i.e.* Francesco Sestini's one).

These canvases symbolize the zenith of a long-standing process that aimed at formalizing the relations between the European crowns and the Ottoman Empire. This painting represents a retribution for what King Charles (1716-1788) achieved. After the death of D. Luís I (1861-1889), the canvas preserved in Lisbon, which represents *a bit of Naples' history* in Lisbon, was inherited by D. Carlos I (1863-1908) and can be still admired in the Ajuda Palace.

Elisabetta Colla. Assistant Professor at the School of Arts and Humanities (Lisbon University). Researcher of the Centre for History of Lisbon and UNIARQ. Actually is PhD candidate in Pre-history and Archaeology at the School of Arts and Humanities (Lisbon University). She holds a PhD in Culture Studies obtained from the Faculty of Human Sciences of the Portuguese Catholic University of Lisbon, a Master's degree in Asian Studies from the Faculty of Human Sciences of Oporto, a Master's degree (*Laurea*) in Oriental Languages and Literatures from "Ca'Foscari", University of Venice, and a diploma in Chinese Language from the former Beijing Languages Institute. General Secretary of the non-profit association Asia Collections Network – Europe (ACN – Europe), member of EACS (European Association for Chinese Studies) and EAAA (European Association for Asian Art and Archaeology).

From Exotic Excitement to Cultural-Wealth Possession: Four Nineteenth-Century Chinese Paintings in Museu do Oriente – Lisbon

This paper copes with three unsolved issues arising from four title-unidentified Chinese optic works in the Orient Museum of Lisbon. First, the author was not well studied. Following the inscription left on the paintings, four works were all created by Chen Zhenji 陳振基. However, there are relatively few available documents to personalize the painter. Second, a Chinese known as “brother Weiqiao 偉橋兄” probably patronized and owned these paintings. Why these art possessions of a Chinese patron eventually have settled down in a Portuguese museum? And what is the exactly drifting routes of these paintings to Europe? Third, from the Age of Navigation starting from the fifteenth century to the Colonial Era arising between the seventeenth and nineteenth centuries, how were the collection tastes of foreign art objects shaped? The research methods of bibliography, iconology, visual analysis and intertextuality between motif and inscription are employed in this paper to answer these questions. The painter Chen Zhenji was believed to be also known as Chen Tao 陳燾 (active in Tongzhi 同治 reign, from 1862 to 1873), a native of Kunshan 崑山 in Jiangsu 江蘇 province. Furthermore, the painting genre and subject-matters of these works, covering the literature illustrations of the Garden of Peaches of Immortality by Tao Yuanming 陶淵明 in the Six Dynasty, the folk legend of the Eight Immortals and the historical figures of Seven Sages of Bamboo Forest, were clearly consistent with the nineteenth-century drawing characteristics and topics popular in the Suzhou 蘇州 city rather than in the Guangdong 廣東 regions that served as the most important exporting areas of art goods in that period. Thus, new visions on the commercial network and cultural exchange between China and Europe are then able to be re-depicted.

Chin-Chi Yang obtained her first doctoral degree in Chinese Literature from National Taiwan Normal University in 2006 and worked as an assistant professor at National Tsing Hwa University, Taiwan. In 2020, she was granted her second doctoral degree in Chinese Art by SOAS, University of London. She is currently an adjunct assistant professor at the Department of Chinese Language and Literature, National Tsinghua University in Taiwan. Her research interests are art history of Chinese painting, visual analysis, art aesthetics and interdisciplinary study.

Away from Accommodation? The Apparent Assertion of Identity in Late Ilkhanid Tiles

A number of Mongol features emerged in tiles of the late Ilkhanid period while they had been absent until then. This paper aims to look into why this happened, the issue being all the more pertinent when considering the trend of local accommodation that was taking place during the dynasty (AD 1256-1335). This process took on many forms, including the Ilkhanate's adoption of ambivalent Mongol and Persian behaviour from the beginning, the conversion to Islam of Ilkhans Tegüder, who reigned from AD 1282 to 1284, and Ghazan, who officially celebrated it in AD 1295, and the Ilkhanid proclamation of the reestablishment of Iran, along with the severing of political links with the Great Khan in China in AD 1295. In fact, an evolution occurred that may well explain the tendency to a higher absorption of Mongol motifs even as the Ilkhanids were turning to local traditions. During the reign of Mongol Emperor Temür (AD 1294-1307), measures were taken to solve long-standing confrontations among the khanates, culminating in a general peace agreement that stimulated commerce. This being so, could the Mongol features be a statement of identity? It has been remarked that inscriptions on star tiles referring to their production in Kashan have only been found on late examples, from the end of the Ilkhanid period. This has been interpreted as possibly meaning that Kashan was having greater difficulty in maintaining its lustre-painted tile industry in the middle of the fourteenth century, perhaps because of increasing competition. In this context, invoking the prestigious name of Kashan would have served as a promotional asset. Would the inclusion of the Mongol elements have served as an appeal to a possible patronage niche, as an expression of nostalgia for a lost past or even as both?

António Barrento. Lecturer at the School of Arts and Humanities of the University of Lisbon (FLUL), PhD in Chinese History (SOAS), Master's Degrees in South Asian Area Studies (SOAS), Japanese Language and Society (University of Sheffield), Asian History (SOAS), Asian Studies (University of Hong Kong), Law (University of Hong Kong) and Advanced European Studies (College of Europe, Bruges), Postgraduate Certificate in Asian Art (Islamic Art) (SOAS)

Asian Textiles in Portuguese Churches during the First Half of the Sixteenth Century

During the first half of the sixteenth century the influx of Asian textiles deeply transformed the interior of Portuguese churches. This paper attempts to give an abbreviated description of that transformation by analyzing overlooked primary sources from that period, namely the so-called visitations (“inspections”) of churches belonging to the military orders which were conducted with a certain regularity. By the late fifteen century most of these churches’ references to imported textiles refer to production centers located in northwest Europe, namely in France, Flanders and Holland, complemented by some references to textiles produced in Italy and, most interestingly, in West Africa. However, during the sixteenth century, in particular from the 1520s onwards, Asian textiles became a dominant presence in these sources replacing almost all textiles produced in European and African centers, which were mainly made of wool, velvet, linen, damask and cotton. From c.1520 onwards, Asian cotton cloth and silks became the new norm of religious textiles in Portugal, being used for producing all types of religious garments used by the Portuguese clergy (chasubles, dalmatics, mantles, copes, albs, etc.), as well as dresses and cloaks for religious images and for decorating churches and chapels, from altar frontals and covers to curtains, shrine pavilions, shelve cloths, and other minor implements.

Luís Urbano Afonso. (b.1972). Senior Associate Professor of Art History at the School of Arts and Humanities of the University of Lisbon (Faculdade de Letras - Universidade de Lisboa). Holds a BA (1995), a MA (1999), a PhD (2006) and an Aggregation title (2017) in Art History. Author and coordinator of twelve books and nearly one hundred chapters and papers published in a wide variety of national and international academic journals. Teaches and researches topics related with Medieval and Renaissance art, processes of artistic hybridization in the early globalization period and art markets in the present. Coordinator of the MSc in Art Markets (ISCTE/FLUL) and of the Erasmus Mundus master degree Managing Art and Cultural Heritage in Global Markets (ISCTE/FLUL, University of Glasgow, IESA Paris, Erasmus University Rotterdam). Member of the committee responsible for reviewing the Portuguese applications to UNESCO's world heritage list.

The “Portuguese” Carpets and the Trade from Persia to Europe

Among the beautiful works of art held at the Calouste Gulbenkian Museum in Lisbon, there is a special piece that attracts the attention of visitors and art lovers alike. It is known as the “Portuguese” carpet and it belongs to a small group of rugs, made up of twelve pieces and some fragments, which are today kept in important private collections and public institutions around the world. As with the rest of the group, the Gulbenkian “Portuguese” carpet was not made in Portugal, as the name might suggest, but it was produced in seventeenth century Persia, most likely in the Khorasan region.

Persia at the time was dominated by the powerful and highly sophisticated Safavid dynasty, which ruled Persia and neighbouring countries from 1501 to 1722. During those centuries, the Safavid Shahs opened up the empire to Europeans, who travelled to Persia in large number and in different capacities. Traders, adventurers, intellectuals, artists, diplomats and monks moved to the so-called East and brought back with them precious goods (raw silk, cotton, spices, lapis lazuli, precious and semi-precious stones, manuscripts, carpets, textiles, etc.) and new ideas and technologies.

In my paper I want to investigate the history of “Portuguese” carpets, taking as a starting point the rug held at the Gulbenkian Museum. My goal is therefore twofold: on one hand, I want to trace the origins of the group and understand why it came to be known as “Portuguese”; on the other, I want to analyse the economical role played by the carpet trade in the seventeenth century and as a consequence the commercial links between Portugal and the East.

Roberta Marin. Holds a BA in History of Art in Italy and a Master in Islamic Art and Archaeology from the School of Oriental and African Studies (SOAS, London). In 2005 she was an intern at the Department of Islamic Art of the Metropolitan Museum of Art in New York and in the same year she began collaborating with the Khalili Collection of Islamic Art in London. Since 2007, she has taught courses on various aspects of Islamic art and architecture and modern and contemporary art from the Arab, Iranian and Turkish world in public and private institutions in the United Kingdom and in Italy. In September 2019 she was a visiting scholar at the Museum of Modern Art of the Gulbenkian Museums in Lisbon and conducted a research on the artistic relationships between Egyptian and Portuguese Modernism. She has travelled extensively in the Mediterranean area and her research interests include: Islamic art and architecture with a special focus on Arab Spain and Fatimid and Mamluk Egypt, modern and contemporary art from the Arab world, Iran and Turkey and carpet and textile production in the Islamic world.

Ignacio Javier Chuecas Saldias

Full Professor, Faculty of Humanities and Communications

Member of the CIDOC Research Center of the Finis Terrae University - Santiago de Chile

A Project to Promote Trade between the Kingdom of Naples and the Great Kingdom of China, and the Imperial Policy during the Reign of Philip III (1608)

In the year 1608, Baltasar de Torres, secretary of the Viceroy of Naples, Count of Benavente, wrote to the Duke of Lerma, Philip III's favourite, a letter proposing that trade be opened between the capital of the Kingdom of Naples and China by way of Philippines and Panama. This unusual initiative was part not only of the lucubrations of the administrative agents present in the vast territories of the Hispanic monarchy, but also of the strategies of the mercantile elites of the Empire. Among the latter, at the time of Philip III, the extensive networks of merchants of New Christian origin from the Kingdom of Portugal stand out, who in the context of the union of the Castilian and Portuguese crowns found ample space to develop an agenda oriented towards global trade. Indeed, the opening of traffic from the great kingdom of China through the Pacific and then to other American and European territories represented a constant aspiration within said cluster. Based on these assumptions, it is understood how Baltasar de Torres's project of commercially linking the kingdom of Naples with China, through the American route, is actually part of a larger agenda, actively promoted by the commercial elites of the Empire. In turn, it is an initiative that would never see light, due in large part to the pressure exerted by the commercial consulates of cities such as Seville, which saw their own monopoly on the movement of goods to and from the heart of the metropolis in jeopardy.

Ignacio Javier Chuecas Saldias. Full Professor at the Faculty of Humanities and Communications, and a member of the CIDOC Research Center of the Finis Terrae University (Santiago de Chile). He is a doctor from the Pontifical Gregorian University in Rome (Italy) and Doctor from the Pontifical Catholic University of Chile. Award for excellence in doctoral thesis in the area of Humanities and Social Sciences by the Pontificia Universidad Católica de Chile. Visiting Assistant in Research (VAR), Yale University (USA). Magister and Bachelor from the Westfälische Wilhelms Universität-Münster (Germany). He has participated in numerous projects at national and international level, and his lines of research are focused on the social history of the American imperial borders and peripheries during the Modern Age (16th-18th centuries), with an emphasis on colonial, migratory and religious phenomena. He is currently the researcher responsible for the projects: Fondecyt Initiation No. 11200876. "Portuguese between the Reynos del Pirú and the Great Kingdom of China (16th-17th centuries)", 2020-2023; Project "Praying to the God of Israel according to the Portuguese Tradition (16th-18th centuries)", Chair of Sephardic Studies "Alberto Benveniste" da Faculdade de Letras da Universidade de Lisboa, Portugal, 2019-2022. Member of the Core Team of the Crossroads Research Center of the University of Louvain (Belgium). Member of the Research Group História das Inquições of the Study Center of Religious History of the Portuguese Catholic University.

Guia M. Boni

Lecturer of Portuguese Language, University of Naples L'Orientale

Maria da Graça Gomes de Pina

Lecturer of Portuguese Language, University of Naples L'Orientale

Nomina sunt res. Os termos orientais em Fernão Mendes Pinto e Wenceslau de Moraes

Considering the “word” as one of the most important forms of the immaterial culture, we take into account the lexicon of Fernão Mendes Pinto, an inexhaustible source of linguistic material on the Orient, in the sixteenth century, and that of Wenceslau de Moraes who, acknowledging the work of Fernão Mendes Pinto, dedicated himself to the study of Japanese culture, at the end of the nineteenth century, leaving us a fantastic but little known collection. This presentation aims to consider the linguistic contribution of these Portuguese authors to the knowledge of the East, especially the Japanese culture, when Japan came in touch with the West, and then once again later.

Guia M. Boni. Teaches Portuguese language and translation at the University of Naples “L'Orientale”. Translator of Portuguese poetry and prose into Italian, she has focused part of her studies on poets who translate other poets (Giuseppe Ungaretti, Jorge de Sena, Arthur Rimbaud...). She has made the first full translation of *Peregrinação*, by Fernão Mendes Pinto, which will be published soon.

Maria da Graça Gomes de Pina. Lecturer of Portuguese at the University of Naples “L'Orientale”. She has a teaching contract with the University of Padua. She deals with Portuguese language and literature, and with African literatures written in Portuguese. She translates mainly into Portuguese.

The Barbarian Hunt: Masculinity and Martial Prowess in East Asian Visual Cultures, 1600-1800

The representation of hunting scenes went through a significant revival starting in the late 17th century. This occurred when the Japanese made contact with the Jianzhou Jurchens during the Ijim War (1592-1598) with Korea. This interaction led to the emergence of a prominent pan-East Asian visual style that portrayed the masculinity and martial prowess of the northern nomadic culture. The organized hunting of Tartars, particularly the hunting of tigers, became a prevalent subject in the screen paintings created by Japanese Kano masters, catering to the demands of the samurais. Eventually, this theme spread globally through its fusion with European motifs and themes on gilt screens produced in Macao (through exile Japanese Christians) and exported to Nova Spagna. Departing from the large carved screens featuring Dutch hunting scenes, also known as Coromandel screens in the European market, this talk aims to explore the transcultural connections of this pictorial formula in East Asia. It begins by tracing its origins back to the medieval pictorial imagination prevalent in the royal tombs of northern China during the Tang (618-907), Jin (1115-1234), and Song (960-1279) dynasties. Alongside the extensive corpus of tomb murals depicting hunting, the prominence of paintings related to *Wenji's Return to China* established themselves as dominant visual formulas, reflecting the changing cultural identities of Song-Jin rulers and border conflicts. After the Manchus (who were descendants of the Jianzhou Jurchens) rose to power in China, as revealed in the talk, this pictorial formula experienced a resurgence in early modern East Asia. It became a shared visual legacy that glorified the rise of nomadic culture, commemorated the arrival of the Dutch (often referred to as “red-haired barbarians”), and responded to the accelerated process of urbanization and land reclamation in China after the Ming-Qing transition. This period witnessed increased interaction between humans and wild animals and a greater appreciation for nature compared to previous eras.

Lianming Wang is a historian of global art focusing on early modern Sino-European exchanges. With a Ph.D. (2014) in East Asian Art History, he is an Associate Professor (History of Art) at the Department of Chinese and History, City University of Hong Kong, Hong Kong SAR. Previously, Wang has held a number of academic positions, such as Assistant Professor (2014-21) of Chinese Art History at Heidelberg University, Visiting Professor (2021/22) at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut and Global Humanities Visiting Professor of East Asian Art and Architecture at the Department of History of Art (Lent Term 2021/22) of the University of Cambridge. His research includes global encounters of art and architecture in early modernity, animal trade, exchange of objects and diplomatic gifts, export art, Ming-Qing gardens, and Qing court workshops. Currently, Wang is conducting a Gerda Henkel Stiftung-sponsored project (AZ 47/V/20) on Qing global animals. Heidelberg University awarded Wang the Hengstberger Prize (2018) for excellent research. His latest volume, *Jesuitenerbe in Peking: Sakralbauten und transkulturelle Räume, 1600–1800* (The Jesuit Legacy in Beijing: Sacred Buildings and Transcultural Spaces, 1600–1800) (Winter Verlag, 2020), which was awarded the Academy Prize (2021) by Heidelberg Akademie der Wissenschaften, explores the global entanglements of Jesuit art and architecture in the 17th and 18th centuries.

Glossy Varnish or Medicine? Floating Definitions of Lacquer in the Sixteenth-Century Exchange Between Europe and Asia

Today lacquer means “varnish” or “varnished objects”. In material culture studies, its meaning is usually associated with exquisitely varnished and decorated objects made in Asia, which were sought after by Europeans because of their durable quality and appealing gloss. However, it is often ignored that ‘lacquer’ for early modern Europeans was a flexible and even unclear term.

This paper tries to question the stable and widely-accepted meaning of lacquer, which current scholarships often imposes on its early modern past. Drawing on medieval and early modern herbals, medical works and travel accounts, the paper shows that the knowledge of lacquer was already circulated in Europe prior to European maritime activities in Asia, not as varnish but as a medicinal ingredient. The knowledge both mingled and clashed with more detailed observation and understanding of lacquer in the sixteenth century, among which Italian and Portuguese provided early and fascinating discussions (the former had long-existing exchange with Asia and the latter pioneered in navigation in the sixteenth century). The paper approaches this complicated situation by looking at the ways in which early modern Europeans perceived and used lacquer, including the source of the material; how to make certain medicine using lacquer and its medical effects; how different ways of perceiving and using lacquer shaped its definition. Rather than a smooth “discovery” and construction of the “otherness” of the East, the process of knowing and defining lacquer was more like a review of pre-existent knowledge of the material, to which new information and debate was added. It formed a part of the interpretation of the identity and cultural meanings of lacquer in early modern period, which was lengthy and complex.

Cheng He. Currently a fourth-year PhD candidate in history department at University of Warwick. She received BA in history at University of Macau, and two MA degrees in art history and global history at University of Warwick. Her doctoral research centres on how the concept of “lacquer” took shape in early modern England, by looking at the materiality and ways of use of the material. She tries to demonstrate that “lacquer” could be used as medicine, pigment and sealing wax apart from being varnish, which was related to its particular material properties that people chose to utilise. She is interested in art materials and the making of knowledge. Her general interest includes early modern material culture and art history in global context, technical art history and museum studies.

Vidro, Vetro, Biidoro: European Technology, Art and Customs in Edo Japan

Museum memorabilia and relics preserved in private collections remind us that they are not merely “things” or items, but above all symbols, values, and ideas connected to the cultural context of their creators and final users. In particular, there are some objects that contributed to a worldwide exchange of knowledge, practices and fashion. Among them, for example, glass items introduced by Portuguese merchants in Japan since the modern age facilitated a close encounter with Western art, science and technology.

This paper on the European glass in Edo period Japan focuses on the rediscovery of glass since the sixteenth century and beyond. The exports of glass by European merchants to East Asia supported Japanese advancement in science and technology, producing effects that extended to everyday life, and helped to develop acquaintance with Western culture, art and techniques. Through literary works, scientific books, artistic objects, images, and art paintings, this research enlightens how the diffusion of glass made possible the rediscovery of a precious and multi-purpose material that stimulated the dialogue among cultures up to the present day.

Tiziana Iannello. PhD, independent researcher in East Asian studies, Italy. Former lecturer in East Asian History at eCampus University of Novedrate (Como), and in Sociology of Culture and Communication Processes in East Asia at Ca' Foscari University, Venice. Main research activity focuses on trade, diplomacy, and cross-cultural relationships between early modern Europe and East Asia; topics in global history, material culture history, and history of science and technology in China and Japan. Publications in scholarly journals include: “Art and Science between West and East: European Glass in Edo Japan, 1603-1867”, *Journal of Glass Studies* 60 (2018); and “Itinerari e fonti del Corallium rubrum. I commerci tra Mediterraneo, India, Cina e Giappone dall’antichità alla prima età moderna”, *Annali di Ca' Foscari. Serie occidentale* 51 (2017), 109-128. Among her authored/edited books: *Shōgun, kōmōjin e rangakusha. Le Compagnie delle Indie e l’apertura del Giappone alla tecnologia occidentale nei secoli XVII-XVIII* (Padova 2012); *La civiltà trasparente. Storia e cultura del vetro tra Europa e Giappone* (Milano 2019); *Est-Asia. L’interscambio culturale, scientifico ed economico* (Roma 2017).

A viagem de Circum-Navegação da Terra Feita por Fernão de Magalhães – Elcano e o Culto do Santo Nino de Cebu

Ainda no âmbito das comemorações dos 500 anos da primeira viagem de circum-navegação da terra, entre 1519-1522, feita por Fernão de Magalhães e Juan Sebastião Elcano, proponho uma comunicação abordando o evento histórico e o património cultural, tanto material, como imaterial, resultante do encontro dos navegadores da expedição com os povos do Oriente nas Filipinas, designadamente o culto do Santo Nino de Cebu.

O Santo Nino de Cebu é nome católico do Menino Jesus e tem origem numa imagem oferecida por Fernão de Magalhães ao rei Rajah Humabon da ilha de Cebu e sua esposa, a rainha Humawa, depois de ambos terem recebido o batismo e aderido à religião católica, em 1521. É o artefacto cristão mais antigo das Filipinas, venerado como milagroso pelos católicos filipinos. A imagem que se supõe ser a original encontra-se na Basílica Menor do Santo Nino em Cebu, construída a partir de 1565, sendo a mais antiga igreja católica das Filipinas e um lugar de peregrinação do país. Mas existem muitas réplicas espalhadas pelo país e usadas nas peregrinações. O evento é relatado por António Pigafetta, o cronista italiano que pagou a viagem do seu próprio bolso para poder integrar a frota.

Glória de Brito. Researcher at CLEPUL, research grup 2, and lecturer at USALMA (Senior University of Almada). PhD in Portuguese, Brazilian and Lusophone African Studies at the University of Sorbonne/Paris IV. Teacher at the following universities: Toulouse-Le Mirail, Autónoma de Lisboa; the ESE of Setúbal and at various Portuguese secondary schools. She has published *Les récits de Teixeira de Sousa: Un regard sur le Cap-Vert*, as well as several pappers and proceedings chapters on José Craveirinha, Teixeira de Sousa, Pepetela, Gabriel Mariano, Castro Soromenho, Antónia Pusich, António Jacinto, Lídia Jorge, Graciete Besse, the Poetry of the Struggle of the Colonial Resistance and Travel Literature (Pêro Vaz de Caminha and the Roadmap of Vasco da Gama's Voyage). She has elaborated courses for the CNED (National Centre for Distance Learning) of Vanves (France) on "O Cancioneiro Geral de Garcia de Resende and Narrativas de Viagens"; as well as manuals, videos and CD-ROMs within the scope of training teachers from Portuguese-speaking African Countries and Portuguese for foreigners.

L'arte cristiana in Cina nel XX secolo tra tradizione e ibridazione / Christian Art in China in the 20th Century between Tradition and Interbreeding

This short essay focuses on Christian art in China. In its early days, it was a movement which clearly imposed Christian models and symbols in the Mission countries during the so-called phase of acculturation before the birth of the Apostolic Delegation with Celso Costantini. Since then, the artistic forms attempted to meet the local people's customs and traditions, as they also sought to merge both cultures, creating something that locals could relate to; therefore, the foundations were indirectly being laid for the inclusion of an indigenous Christian art of the Missions, a theme repeatedly addressed by Costantini in various studies.

Thus, within the new churches, religious pictorial representations had faces with oriental features, but also religious clothes and accessories had eastern tastes. We recall that in Paris in 1933 in the wake of what has been said, an exhibition of modern Chinese paintings took place: hence, Chinese artists were influenced by Europeans in the same way.

In the Archives of Campania, as well in other areas, ecclesiastical material that brings Christian and Chinese tradition closer, came to light. For this reason, it was decided to bring forth this material to the attention of a wider public to enrich sector studies.

Cinzia Capristo. Bachelors in Political Science (International level) from the University of Florence "Cesare Alfieri", with a concentration in Political History and the Diplomacy of Oriental Asia. Pursued a Master's in Religious and Historical Studies from The Oriental University of Naples where she collaborated with a series of research projects. Currently she collaborates with various universities. Member of the Association Italian Studies on China (AISC), specialist in the Contemporary History of Christianity of the Far East (China and Japan), deals with in diplomatic relations between China and the Holy See. Author of the volume, "*Founding the Church in the Far East. The Catholic Missions in China from 1928 to 1946* (Editore Ursini, Catanzaro, 2001) and *End of an Empire – Beginnings of a Republic. Antonio Cipparone's Testament of China. OFM (1908-1920)* (Fratelli Editori Quaracchi, 2012); currently active in diverse publications for papers and periodicals.

“Trazydo per tam lomgos mares” – Brought from Such Far Away Seas

In March 1514 the embassy to the Pope Leo X, sent by the Portuguese king D. Manuel I, arrives in Rome. It is not a common event: it is a display of wealth and exotism in such a way that it became a landmark in the afore mentioned king’s reign. One of its account is made by one of his public servants back in India, Gaspar Correia, who records his reign in the annals: *Crónicas de D. Manuel e de D. João III*. Our objective is to try to understand the meaning of the representation of wealth and power of the episode depicted by Correia and its connection to the riches (objects and animals) that have reached Portugal, all the way across the Cabo Route, from India, enabling the Portuguese monarch to put on a prestigious and powerful façade. This episode enables us to witness the circulation of oriental precious objects and fauna across Europe, not only as a sign of authority, but also as vivid spectacle of a certain image of otherness. The scope of our study is based in the recent studies in Cultural History, in the analysis of the written speech and narratives as embodiment of images and signs that have built up an imagery and a memory. Through the writing of Correia, based itself in other sources, we aim to find out how the spectacle of grandeur displayed by the embassy was a part of the king’s agenda to assert his reputation and influence in Europe, but has also created a long-lived imagery of a new and different world and, in a wider term, of an era, through the circulation of goods from India to Lisbon.

Paula Martins. Tutor of Modern History and History of Discoveries and Portuguese Expansion at Universidade Aberta. She holds a Bachelor degree in History from the Faculdade de Letras da Universidade de Lisboa and a Master degree in Portuguese Studies – Modern History from the Universidade Aberta. Currently she is a PhD student in History at the Universidade Aberta. Her field of research is Representations, Powers and Cultural Practice and her thesis project is *Representations and Power in the Royal Annals of Gaspar Correia*. She teaches and is involved in adult training at IEFPT and other organizations. She is also a teacher of Portuguese as a foreign language. She has been an FCT Scholarship Holder for a Project in Ecological History.

Chiara Visconti

Associate Professor of Archaeology and Art History of China and Japan, University of Naples L'Orientale

Roberta Giunta

Full Professor of Islamic Archaeology and Art History and Islamic Epigraphy, University of Naples L'Orientale

Asian Collections at Museo Orientale “Umberto Scerrato”

The Museo Orientale “Umberto Scerrato” was opened in 2012. Intended, first and foremost, to collect the cultural and material legacy of the archaeologist Umberto Scerrato, the Museum has been enriched over time by various donations and has become, with the African Society of Italy Collection, part of the University Museum System. Today, the Museum houses a rich collection of artefacts in marble, ceramics, metal, wood, paper, from the Asian continent and with a chronological span extending to contemporary times. The Museum, which is primarily intended for the education of students and is home to numerous workshop activities related to the Department of Asian, African and Mediterranean Studies, this year benefited from significant funding from the Ministry of Culture for a project that focuses on overcoming cognitive barriers through the organisation of virtual tours and digital access to the artefacts.

Today’s talk aims to present the objects kept at the Museum and, at the same time, to illustrate its exhibition paradigm and the vision that aspires to make it a dynamic and constantly evolving research and educational structure.

Chiara Visconti. Associate Professor of Archaeology and Art History of China and Japan at the University of Naples L'Orientale. Her main areas of interest are Chinese archaeology from the Tang period, with particular reference to the Buddhist context, and trade between East Asia, the Middle and Near East, and Europe, through the study of metals and ceramic artefacts from archaeological excavations and museum collections. She has participated in excavation and archaeological research missions in several countries in Asia, such as Nepal, China and Oman.

Roberta Giunta. Full Professor of Archaeology and History of Muslim Art and Islamic Epigraphy at the University of Naples L'Orientale. Since 1993 she has carried out archaeological and epigraphic research in many Asian countries; since 2004 she has been deputy director of the Italian Archaeological Mission in Afghanistan and since 2020 co-director of the Italian Archaeological Mission in al-Balid (Dhofar, Oman). She is the author of three monographic studies and numerous articles published in national and international journals.

Luís Filipe Barreto
Professor of Modern History,
Researcher at the Centre for History, Lisbon University – School of Arts and Humanities

Closing

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Luís Filipe Barreto has a PhD in Portuguese Culture from the School of Arts and Humanities of the University of Lisbon and is Full Professor of History at the same institution. Previously, Barreto was Director of the Centre for History of the University of Lisbon (CH-ULisboa), President of the Macau Scientific and Cultural Centre (CCCM), and Director of the Institute of Portuguese Studies at the University of Macau. In 1998, he was Visiting Professor & Director of Research at the École des hautes études en sciences sociales (Paris). In 2000, he was Visiting Professor at Peking University, Shanghai University, and Hefei University. His research interests include cultural history, historical sociology of culture, the theory and history of intercultural relations, Portuguese Renaissance culture and Eurasian relations. He is the author, among other works, of the following books: *Macau: Poder e Saber Séculos XVI e XVII*, Lisbon, Presença, 2006; *Damião de Góis – Os Caminhos de um Humanista*, Lisbon, Correios de Portugal, 2002; *Lavrar o Mar – Os Portugueses e a Ásia:c.1480 – c.1630*, CNCDP, Lisbon, 2000, (also in an English edition); *Os Navios dos Descobrimentos*, Lisbon, Correios de Portugal, 1991, (bilingual edition in Portuguese and English); *Portugal Mensageiro do Mundo Renascentista*, Lisbon, Quetzal, 1989; *Portugal: Pioneiro do Diálogo Norte-Sul – Para um Modelo da Cultura dos Descobrimentos Portugueses*, (trilingual edition in Portuguese, English and French), Lisbon, I. Nacional, 1988; *Os Descobrimentos e a Ordem do Saber – Uma Análise Sociocultural*, Lisbon, Gradiva, 1987; *Caminhos do Saber no Renascimento Português – Estudos de História e Teoria da Cultura*, Lisbon, I. Nacional, 1986; *Descobrimentos e Renascimento – Formas de Ser e de Pensar nos Séculos XV e XVI*, Lisbon, I. Nacional, 1982. In 2021, Professor Barreto was awarded the Medal of Scientific Merit by the Ministry of Science, Technology and Higher Education.