



International Symposium
**MISSIONARY ACTIVITIES AND
EAST ASIAN COLLECTIONS**

Online, 20–21 May 2021

PROGRAMME AND ABSTRACTS

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EAST ASIAN COLLECTIONS**

Mednarodni simpozij
**MISIJONARSKE AKTIVNOSTI IN
VZHODNOAZIJSKE ZBIRKE**

PROGRAMME AND ABSTRACTS
PROGRAM IN POVZETKI

Online, 20–21 May 2021



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**International Symposium MISSIONARY ACTIVITIES AND EAST ASIAN
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CONTENTS

INTRODUCTION

PROGRAMME

ABSTRACTS (in alphabetical order)

De Caro, Antonio

Educating Through Images and Metaphors: The Jesuit Mission in Xujiahui and Christian Education of the Youth in 19th-Century Shanghai

Emmons, Deirdre

The Asian Collections of the Œuvre de la Propagation de la Foi at the Musée des Confluences in Lyon, France

Feng, Schöneweiß

Word, Materiality, and the Archaeology of Provenance: The French Jesuit Missionary François-Xavier Dentrecolles in Jingdezhen and the Chinese Monumental Vases in Dresden

Guo, Nanyan

The Images of the “Four Last Things”: From the Shanghai Jesuits to the Paris Foreign Missions in Japan

Ma, William H.

Contextualizing Artifacts from the Tushanwan Arts and Crafts Workshop

Mo, Wei

Assessing Jesuit Intellectual Apostolate in Modern Shanghai (1847–1949)

Motoh, Helena

The Missionary Scroll from the Celje Regional Museum

Picard, François, and Jean-Cristophe Frisch

Music from the Beitang Played in Zikawei – Chinese Music and Church Songs from the French Jesuit Church in Beijing at the End of the 18th Century Played in Shanghai and Hebei in the 19th and 20th Centuries

Trnovec, Barbara

What Is a Samurai Doing Here? East Asian Objects from the Celje Regional Museum Collection

Urrows, David Francis

The Jesuit Musical Multi-Culture of Mid-Nineteenth Century Shanghai

Vampelj Suhadolnik, Nataša

East Asian Collections in Slovenia: Identification, Categorization and Digitization Project

Yan, Keyu

Christian Art and Fu Jen University in Republican China (1911–1949)

PAGODE Roundtable Discussion on Digitization and Curation of Missionary Collections in Europe

ORGANIZERS / ORGANIZATORJI

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Oddelek za azijske študije, Filozofska fakulteta Univerze v Ljubljani,

The Science and Research Centre Koper (ZRS Koper) /
Znanstveno-raziskovalno središče Koper,

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Pokrajinski muzej Celje.

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The symposium is financially supported by the Slovenian Research Agency (ARRS). It is organized within the scope of the project *East Asian Collections in Slovenia: Inclusion of Slovenia in the Global Exchanges of Objects and Ideas with East Asia* (2018–2021) (no. J7-9429), funded by the Slovenian Research Agency.

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INTRODUCTION

This online symposium was inspired by a rare and unusual museum artefact, a late 19th-century missionary scroll from Shanghai, kept by the Celje Regional Museum, Slovenia. The scroll, which has been kept in storage since its confiscation from an unknown owner in the 1940s, is now finally restored and digitalized. The silk and paper scroll was produced in the second half of the 19th century near the Chinese city of Shanghai. It corresponds to the standard format of Chinese paintings and testifies to the depth of the intellectual and artistic contacts between Europe and Asia. The object features three woodcut prints with Catholic imagery pasted on silk. The images bear inscriptions in Chinese and depict Catholic religious scenes, which reveals that the scroll was created within the scope of Catholic missionary activities in China.

The digitalized form of the scroll was further developed into an interactive online presentation, “The Missionary Scroll from Shanghai”. It allows users to view and experience various types of content related to this exceptional museum exhibit, including the unusual story about the workshops that produced the scroll and other details illustrating the artefact’s enigmatic history. The presentation was designed as part of the research project *East Asian Collections in Slovenia: Inclusion of Slovenia in the Global Exchanges of Objects and Ideas with East Asia*, run at the Department of Asian Studies at the Faculty of Arts, University of Ljubljana, in cooperation with the Science and Research Centre Koper and the Celje Regional Museum. The project is funded by the Slovenian Research Agency (ARRS).

The scroll was analysed, restored, and digitalized within the scope of the upcoming exhibition *What Is a Samurai Doing Here? East Asian objects from the Celje Regional Museum collection*. The exhibition will be open to the public at the Celje Regional Museum from 27 May to 3 October 2021. This will be the first time the scroll and some other East Asian objects from the Celje Regional Museum collection will be put on display.

A scholarly complement to the exhibition, the online symposium is focusing on the topics of missionary collections in Slovenia and in Europe, Catholic missions in East Asia and related collecting practices, as well as the Jesuits

and their activities in Shanghai, Xujiahui and Tushanwan. Presentations by international researchers elaborating on the topic of Christian missions and East Asian collections in Europe will be an invaluable contribution to further research, understanding and interpretation of these topics.

PROGRAMME

International Symposium MISSIONARY ACTIVITIES AND EAST ASIAN COLLECTIONS

20–21 May 2021

Day 1 THURSDAY, 20 May 2021

Panel 1

11:00–12:30 (Slovenia/CEST time, UTC+2)

PAGODE Roundtable Discussion on Digitization and Curation
of Missionary Collections in Europe

Panel 2

13:30–14:30 (Slovenia/CEST time, UTC+2)

Helena Motoh: The Missionary Scroll from the Celje Regional Museum

Nataša Vampelj Suhadolnik: East Asian Collections in Slovenia:
Identification, Categorization and Digitization Project

Barbara Trnovec: What Is a Samurai Doing Here? East Asian Objects
from the Celje Regional Museum Collection

Panel 3

14:50–16:10 (Slovenia/CEST time, UTC+2)

Yan Keyu: Christian Art and Fu Jen University in Republican China
(1911–1949)

William H. Ma: Contextualizing Artifacts from the Tushanwan Arts and
Crafts Workshop

Antonio De Caro: Educating Through Images and Metaphors:
The Jesuit Mission in Xujiahui and Christian Education of the Youth
in 19th-Century Shanghai

François Picard and Jean-Cristophe Frisch: Music from the Beitang
Played in Zikawei – Chinese Music and Church Songs from the French Jesuit
Church in Beijing at the End of the 18th Century Played in Shanghai and
Hebei in the 19th and 20th Centuries

Day 2
FRIDAY, 21 May 2021

Panel 1

14:00–15:00 (Slovenia/CEST time, UTC+2)

Nanyan Guo: The Images of the “Four Last Things”: From the Shanghai Jesuits to the Paris Foreign Missions in Japan

Wei Mo: Assessing Jesuit Intellectual Apostolate in Modern Shanghai (1847–1949)

David Francis Urrows: The Jesuit Musical Multi-Culture of Mid-Nineteenth Century Shanghai

Panel 2

15:20–16:00 (Slovenia/CEST time, UTC+2)

Feng Schöneweiß: Word, Materiality, and the Archaeology of Provenance: The French Jesuit Missionary François-Xavier Dentrecolles in Jingdezhen and the Chinese Monumental Vases in Dresden

Deirdre Emmons: The Asian Collections of the Œuvre de la Propagation de la Foi at the Musée des Confluences in Lyon, France

ABSTRACTS

(in alphabetical order)

EDUCATING THROUGH IMAGES AND METAPHORS: THE JESUIT MISSION IN XUJIAHUI AND CHRISTIAN EDUCATION OF THE YOUTH IN 19TH-CENTURY SHANGHAI

Antonio DE CARO

Centre for Early Medieval Studies of Brno, Czech Republic

Images played a major role in the transmission of Christianity in China since the 7th century, when the monk Alopen reached the Tang court to donate devotional images and books. The Jesuit missionaries during the late Ming Dynasty often used replicas of European devotional images, such as the *Salus Populi Romani*, to proselytize and attract both Chinese literati and commoners. The combination of accommodative figurative images and the circulation of devotional images was characteristic of the Jesuit missions during the late Ming and the Qing Dynasties.

In this presentation, I will discuss the role played by the combination of devotional images and the accommodative techniques adopted by the Jesuit missionaries in Shanghai, more precisely in the area of Xujiahui 徐家匯, since the 1840s. A concrete example of this approach were the writings by Fr. Angelo Zottoli S. J. (Chao Deli 晁德蒞, 1826–1902), who accommodated basic Christian theological teachings to the youth in his *Qu pi xun meng* 取譬訓蒙 (*Catechism Illustrated with Examples or Using Parables to Instruct the Ignorant*, 1869–1870). The accommodation of Christian teachings to the youth in Xujiahui was visually captured by the Jesuit priest and painter Liu Dezhai 劉德齋 (1843–1912) who created images related to the education of the youth. I will briefly consider two works by Liu Dezhai: *Illustration of the Instruction of the Ignorant* (*Xunmeng tu* 訓蒙圖, 1892) and *Instructing the Family* (*Chui xunjiating* 垂訓家庭, 1894).

Antonio De Caro is a Postdoctoral Research Associate at the Centre for Early Medieval Studies, Brno.

THE ASIAN COLLECTIONS OF THE ŒUVRE DE LA PROPAGATION DE LA FOI AT THE MUSÉE DES CONFLUENCES IN LYON, FRANCE

Deirdre EMMONS

Asian Collections at the Musée des Confluences, France

Founded in Lyon in 1822, the Œuvre de la Propagation de la Foi, intended to support missions through donations and dissemination of mission news, published letters from missionaries, who had gone to the four corners of the world, in its *Annals*. This was one of the first magazines to disseminate information about Asia among the people in the 19th century. The handwritten or photographic archives and maps from missions in Asia are now kept by the Œuvres Pontificales Missionnaires in Lyon, 12 rue Sala. The objects collected and sent by missionaries, often as an expression of their gratitude for having been sent to missions, are now kept in the Musée des Confluences storage.

There are more than five hundred objects or batches of objects sent by more than sixty missionaries or missions, including twenty-two apostolic vicars, who were active in Asia during the period between 1830 and 1900. The collections came mainly from China and Japan, and even from South-East Asia (Vietnam and Burma – now Myanmar), India, Tibet and Manchuria. They mostly comprise everyday objects characteristic of their cultures of origin, weapons, musical instruments, and statues or religious objects sometimes donated by converted believers. Further, they include a variety of objects produced for Westerners, such as Chinese “rice paper” paintings or Indian paintings on mica, models, as well as numerous artefacts related to the natural sciences. Some of the items evoke the historical context of their period. An example of such an object is a Tibetan votive stone brought by Father Joseph Gabet who travelled to Tibet, a geographical area that foreigners were forbidden to enter at the time, and whose story was recounted in the book *Souvenirs d'un voyage dans la Tartarie et le Thibet*. Another example is a simple Japanese cloth decorated with the motif of a flower vase. It was sent by Father Théodore Forcade and testifies to the time when Japan was closed to foreigners.

Deirdre Emmons is a sinologist and Head of Asian Collections at the Musée des Confluences, Lyon. She curates a collection of over ten thousand items from all over Asia, dating from the Bronze Age to the present day. She coedited *Dieux de Chine*, a book on the collection of Chinese folk cult statuettes by the Dutch sinologist J. J. M. de Groot, and contributed to *Objets des terres lointaines*, a book on missionary collections. She is currently working on the exhibition *Jusqu'au bout du monde, regards missionnaires*, which will open in June.

WORD, MATERIALITY, AND THE ARCHAEOLOGY OF PROVENANCE: THE FRENCH JESUIT MISSIONARY FRANÇOIS- XAVIER DENTRECOLLES IN JINGDEZHEN AND THE CHINESE MONUMENTAL VASES IN DRESDEN

FENG Schöneweiß

Heidelberg University, Germany

How to excavate provenance information from Jesuit reports? This paper explores the provenance of museum objects by examining their materiality in relation to the contextual interpretation of words used by Jesuit missionaries. Comprehending the concept of provenance in both art-historical and archaeological sense, I investigate the finding spot of artefacts proceeding the transfer of ownership in the overlapping fields of provenance studies and the history of collecting and collections. My case study focuses on the renowned reports of Jingdezhen porcelain written by the French Jesuit missionary François-Xavier Dentrecolles (1664–1741) in 1712 and 1722, particularly the large “urns” mentioned in his second letter. Providing abundant first-hand information regarding Jingdezhen porcelain production, the letters by Dentrecolles have received considerable attention and generated extensive scholarship. However, one detail in his 1722 letter has yet to be authenticated. In the tenth entry of the letter, he described a type of large porcelain urns “of three *pieds* and more in height, without the lid which is sitting on top in the shape of a *pyramide* and is one *pied* high.” Was there ever an early-eighteenth-century porcelain vessel that measured more than four feet high in total, including a pyramid-shaped lid on top? The paper delves into the intriguing description via the concept of textual materiality, consisting of the shape, measurements, modelling craft, periodization, and the success rate of firing as concluded from the 1722 letter. The contextual interpretation of the French words *pied* and *pyramide* reveals the actual height and plausible shape of the objects mentioned in the letter. Analysing the intertextual connections among late-seventeenth-century Chinese local gazetteer, early-eighteenth-century French letters, and German inventory compiled from 1721 to 1727, the paper proposes a new look at the earliest available provenance information regarding a group of Chinese monumental vases

in Dresden Porcelain Collection (Porzellansammlung, Staatliche Kunstsammlungen Dresden).

Feng Schöneweiß is a PhD Candidate at the Institute of East Asian Art History at Heidelberg University.

THE IMAGES OF THE “FOUR LAST THINGS”: FROM THE SHANGHAI JESUITS TO THE PARIS FOREIGN MISSIONS IN JAPAN

Nanyan GUO

University of Tokyo, Japan

The French Jesuit Adolphe Vasseur (1828–1899) produced numerous Christian works of art at the T’ou-Sè-Wè orphanage in Shanghai in the 1860s, combining images of biblical stories with Chinese symbols and styles. The prints of Vasseur’s “Four Last Things” (Death, Purgatory, Hell, and the Final Judgement) were introduced to Japan in the 1860s and were transformed into a set of new woodblock prints, produced in the 1870s under the supervision by Fr. De Rotz (1840–1914) of the Paris Foreign Missions. The presentation will focus on the process of this transformation which integrated Western, Chinese, and Japanese features.

Nanyan Guo is a Professor and Program Director at the Center for the Development of Global Leadership Education, University of Tokyo, Japan. She has been conducting research on modern Japanese literature, missionary writings in Japanese, and a flow of images from T’ou-Sè-Wè to Japan. Her recent publications include a monograph, *Making Xavier’s Dream Real: Vernacular Writings of Catholic Missionaries in Modern Japan* (2020), and an edited volume, *The Journey of the Woodblock Prints of Father Marc de Rotz: from Konstanz to Shanghai and Nagasaki* (2019).

CONTEXTUALIZING ARTIFACTS FROM THE TUSHANWAN ARTS AND CRAFTS WORKSHOP

William H. MA

Louisiana State University, USA

In the century since their manufacture, artistic products from the Tushanwan arts and crafts workshops in Shanghai have been ordered, commissioned, gifted, purchased, displayed, collected, and then scattered around the world. They traveled and circulated through familiar international networks of Catholic piety, while others were dispersed through Sinologically-driven curiosities or Orientalist fantasies. A key component in the recent revival of Tushanwan studies has been the recovery and rediscovery of these workshop products. Made by Chinese orphans under the tutelage and supervision of European missionaries, these art objects were by no means unique and often aesthetically questionable. Yet, they are concrete examples that can offer us insights into the pedagogy, organization, activities, experience, social lives, and thoughts of the Chinese and European art workers who created them a century ago. They tell us the important roles Tushanwan played locally and globally in the history of Catholic missions and the arts. In this talk, I will tease out these themes by re-examining several Tushanwan discoveries I have made and thereby connecting the institution with the various global historical threads of the early twentieth century.

William Ma is the assistant professor of Asian art history at the School of Art in Louisiana State University. He specializes in exchanges between China and the world in the late-imperial to the modern period, with emphasis on the role of Catholic missionaries and the theories material culture and ornamentation.

ASSESSING JESUIT INTELLECTUAL APOSTOLATE IN MODERN SHANGHAI (1847–1949)

Wei MO

Shanghai Maritime University & Fudan University, China

The various endeavours led by the Jesuits under the auspices of the *Plan Scientifique du Kiang-Nan* (Scientific Plan for the Jiangnan region) constituted a defining moment in the history of their mission in modern China. The Jesuits aimed to find a scientific capital that would also constitute the base of their East Asian mission, a project that led to a far-reaching engagement in education and sciences. The multiple projects they undertook were located within the framework of Western knowledge. The traditional Jesuit strategy adapted itself to a new context by encouraging a constructive and fruitful interaction between religion and science. Jesuit intellectual apostolate included not only research but also the dissemination of technologies and knowledge central to the rise of modernity in China. The arrival of well-educated, deeply zealous Jesuit missionaries along with their observations on the social and political changes of the time decisively contributed to the modernization of Shanghai and to the emergence of multi-perspective narratives about the destiny of the city. Assessing the Jiangnan-based Jesuits' continuous efforts as well as the challenges and contradictions they met with help us to integrate the seemingly conflicting ethos of Christian mission and scientific quest into a reframed perspective of global history.

Wei Mo is an Assistant Professor at the Department of Foreign Studies, Shanghai Maritime University, and a Postdoctoral Researcher at the Department of History, Fudan University, Shanghai. She has been working on the Jesuit mission history through a specific case study on their knowledge dissemination, production and distribution in modern Shanghai. Her recent work is an overview of the intellectual apostolate of the French Jesuits in the Zikawei Compound.

THE MISSIONARY SCROLL FROM THE CELJE REGIONAL MUSEUM

Helena MOTOH

Science and Research Centre Koper & University of Ljubljana, Slovenia

The paper will present a silk and paper scroll produced in the second half of the 19th century at the Jesuit Tushanwan orphanage workshops near Shanghai. The object is now part of the Celje Regional Museum collections. The first section of the paper will present the scroll itself, with the three images it features – “The Joy of Heaven” (*Tiantang zhi le* 天堂之乐), “The Death of the Righteous”, and “Purgatory, we can atone for our sins by good deeds” (*Lianzui zhi suo shangong keshu* 炼罪之所善功可赎) – and their details. The second part of the paper will trace the origin of the scroll back to the Tushanwan orphanage workshops and compare it to the identical prints in the collection of woodcuts by Henry Vasseur (1828–1899), a Jesuit teacher at the Tushanwan workshops, and to several similar scrolls in other collections. The third section will reflect on the history of the scroll between the time it was produced in Shanghai (around 1883), and the period immediately after WWII, when the scroll was confiscated from its previous owners and became the property of the museum in Celje (in 1945).

Helena Motoh is a sinologist and philosopher with a PhD in philosophy (Sino-European cultural contacts). She is a Senior Research Associate at the Science and Research Centre Koper and an Assistant Professor at the Department of Asian Studies, Faculty of Arts, University of Ljubljana. She is one of the founding members and board members of the European Association for Chinese Philosophy (EACP).

MUSIC FROM THE BEITANG PLAYED IN ZIKAWEI – CHINESE MUSIC AND CHURCH SONGS FROM THE FRENCH JESUIT CHURCH IN BEIJING AT THE END OF THE 18TH CENTURY PLAYED IN SHANGHAI AND HEBEI IN THE 19TH AND 20TH CENTURIES

François PICARD and Jean-Cristophe FRISCH

Université Paris-Sorbonne & Société française d'ethnomusicologie, France

Catholic musical life in Beijing began in 1601, with the arrival of Ricci. Its pinnacle, with choirs, organs, bells, and ensembles of Chinese and Western instruments, lasted from 1652 (Nantang) to 1768 (persecution). It is believed to have ended with the dissolution of the Jesuit order and the death of the last Jesuit in China, Amiot, in 1793.

It is generally understood that the Christianization of China in the 19th and 20th centuries was of a different nature than in the Ricci-Amiot Jesuit period. It was more popular, less intellectual, and aiming at mass conversion rather than influence at the imperial court. A distinctive gap is thus thought to separate the rituals in these two periods. However, recently discovered documents show a continuity of a single tradition: Catholic hymns and prayers sung in Chinese, and accompanied by the local Music associations (*Yinyue hui* 音樂會).

These documents include manuscript notations used by music associations in Hebei in the 1990s, which are very similar to the material documented by Amiot in 1776, as well as three other musical books – two manuscripts and one printed edition. Some of them use the *gongche* notation, some use the *jianpu*. Six of the 13 prayers in Chinese dating from 1776 are still preserved in the XXth musical book, which reveals a long, previously unnoticed tradition.

Furthermore, it is possible to demonstrate a connection between this Beitang tradition and prayers sung at the end of the 19th century in Xujiahui 徐家匯, Zikawei. They were written down according to oral tradition by missionaries and with the help of Chinese Catholics, and published by A. Dechevrens as “Etude sur le Système musical chinois”, *Sammelbände der Internationalen Musikgesellschaft*, in 1901.

Apart from the continuity of transmission, another conclusion can be drawn on the basis of these materials: *Divertissements chinois* and *Musique sacrée*, two seemingly unrelated repertoires by Amiot, were in fact performed by the same people – ordinary local Christians from music associations.

François Picard is Professor of Ethnomusicology at Université Sorbonne and former president of the French Society of Ethnomusicology. He focuses on the integration of analytical ethnomusicology with cultural anthropology, with emphasis on religion, and applies it mainly to Chinese repertoires. He has been playing the Chinese flute and mouth organ for XVIII-21 for more than 20 years.

Jean-Cristophe Frisch is a baroque flute player and conductor. He formed his group, XVIII-21 Le Baroque Nomade, in 1995. They have performed hundreds of concerts in more than 40 countries. Le Baroque Nomade is mainly known for showing – in a historically informed perspective – how oral traditions from around the world came into contact with Western European music and the ways in which exchanges were possible in the early modern times.

WHAT IS A SAMURAI DOING HERE? EAST ASIAN OBJECTS FROM THE CELJE REGIONAL MUSEUM COLLECTION

Barbara TRNOVEC

Celje Regional Museum & University of Ljubljana, Slovenia

The paper will focus on the objects of East Asian origin, which comprise an unusual collection kept by the Celje Regional Museum. They raise a number of questions that still need to be answered. The valuable missionary scroll, one of the few such well-preserved and high-quality specimens in museum collections worldwide, is one of them. Another interesting set of items is the samurai equipment, especially the two helmets. The first of them, on display at the temporary exhibition in the Celje Regional Museum, stands out for its unique shape and its age – it is said to have been made in the 16th century – and the second stands out for its superior workmanship. They were brought from Japan in the 19th century and turned into decorative objects. They adorned the “blue-painted Chinese room” at Lemberg Castle. Who were the collectors of these objects? When and how did they acquire them? What motivated them to do so? What is the provenance of these items? How did they end up in the Celje Regional Museum? We will probably never know to whom the majority of the objects in the collection belonged before their “transition to state ownership”.

Just as the collection itself is unusual in its nature, so is the way it came into being. The objects originate from the Federal Collection Centre for Cultural and Historical Objects of the Celje District Centre (FZC OC Celje), established in the summer of 1945. The same year, they were taken over by the Celje Regional Museum (PMC), called the Celje Municipal Museum at the time. They were inventoried in 1964, with 153 inventory numbers determined, and the collection was named the Collection of Objects from Asia and South America. For decades, it shared the fate of many collections kept in museum storage and remained almost unknown to both the general public and experts.

Barbara Trnovec is the Curator of Ethnology and Cultural Anthropology at the Celje Regional Museum and Assistant Researcher at the Faculty of Arts, University of Ljubljana.

THE JESUIT MUSICAL MULTI-CULTURE OF MID-NINETEENTH CENTURY SHANGHAI

David Francis URROWS

Macau Ricci Institute & Pipe Organ in China Project, China

Largely undiscussed for over a century, the achievements in the fine arts and music of the Jesuits of the Jiangnan mission provide a platform for a re-assessment of mission generally in nineteenth-century China. Avoiding the approach identified by the philosopher Karl Popper as *naïve collectivism*, this short paper will present a résumé of the individual achievements of members of a group of talented priests and lay brothers. It will report on the first workshop for pipe organs with bamboo pipes, the first brass band, the first school orchestra, the first public chamber orchestra, and the first organized curriculum for music education in China – all part of a movement of convergence, diffusion, territorialisation, and intercultural interchange promoted by the Shanghai Jesuits from the 1850s until the end of the First World War.

David Francis Urrows is a historical musicologist and composer. He is a Research Fellow at the Macau Ricci Institute and Director of the Pipe Organ in China Project. Between 1989 and 2018, he taught at Hong Kong Baptist University, and has also taught at the University of Massachusetts, the Hong Kong Academy for Performing Arts, and Eastern Mediterranean University. His is author of *Keys to the Kingdom: A History of the Pipe Organ in China* (2017), and is completing a new book on François Ravary, S. J. (1823–1891).

EAST ASIAN COLLECTIONS IN SLOVENIA: IDENTIFICATION, CATEGORIZATION AND DIGITIZATION PROJECT

Nataša VAMPELJ SUHADOLNIK
University of Ljubljana, Slovenia

The paper will give a comprehensive overview of East Asian collections in Slovenia, scattered in various museums and academic institutions. Some missionary collections will be presented, in particular the collection of Peter Baptist Turk, a Franciscan who collected Buddhist statues and other religious objects, and sent them to the Provincial Museum of Carniola in Ljubljana in the early 20th century.

Furthermore, a three-year research project focused on East Asian collections in Slovenia and the development of the VAZ database will be presented. The project aimed to situate the history of collections of East Asian objects in Slovenia and their cultural connotations within a global context. Supervised by the Department of Asian Studies, the project team comprehensively and systematically researched six collections of East Asian origin for the first time. The work was conducted in cooperation with museum professionals and by taking an interdisciplinary approach to the research. The project developed a methodological approach to the study of local provenance collections, defined classification typologies, and designed the architectural structure of the VAZ database to provide a user-friendly experience. The database and the collections it covers represent the core of the website, which also includes editorial contributions (blogs, galleries, thematic exhibitions, etc.) and presents a number of other activities by the project team.

Nataša Vampelj Suhadolnik is an Associate Professor at the Department of Asian Studies at the Faculty of Arts, University of Ljubljana. She is the initiator, co-founder and first president of the European Association for Asian Art and Archaeology, and the leader of the national research project *East Asian Collections in Slovenia: Inclusion of Slovenia in the Global Exchange of Objects and Ideas with East Asia* (2018–2021).

CHRISTIAN ART AND FU JEN UNIVERSITY IN REPUBLICAN CHINA (1911-1949)

Keyu YAN

Ohio State University, USA

Recent scholarship on modern Chinese art has attended to the issue of modernity and the introduction of Western art and art education models to China. In contrast to the variety of topics, it is noticeable that much of the current scholarship on the art of 1910s-1930s China focuses on artworks, art academies, and art groups that are not religious. In light of the centralized scholarly attention, this paper focuses on a fleeting Chinese Christian school of painting that was based in the Art Department of the Catholic Fu Jen University (*Furen daxue* 輔仁大學), Beiping (now Beijing). Attending to a selection of existing reproductions of Christian art made by Chen Yuandu 陳緣督 (1902-1967), who was based at Fu Jen University, the paper provides a glimpse of the style and visual languages that are typical to the school's art department. As will be explored in the presentation, I argue that the combination of foreign, religious subject matter and traditional fine-line (*gongbi* 工筆) style was adopted by the artists at Fu Jen University to respond to the revival of traditional Chinese painting (*guohua* 國畫) and the rise of nationalism and patriotism, heightened by the Japanese invasion of China in 1931.

Keyu Yan is pursuing a PhD degree in modern and contemporary Chinese art at the Ohio State University. His research interests include craft history, gender, sexuality, and performance art. His academic advisor is Dr. Julia F. Andrews.

PAGODE ROUNDTABLE DISCUSSION ON DIGITIZATION AND CURATION OF MISSIONARY COLLECTIONS IN EUROPE

PAGODE – Europeana China is a project aiming to aggregate, curate and present Chinese cultural heritage preserved in Europe through a rich user experience and engagement with Europeana, the European Digital Library. Several of the collections to be digitized and published in the framework of the project include or are comprised entirely of objects collected and brought back by missionaries who were stationed in China. The roundtable participants will first briefly present these collections and then discuss the various questions related to the preservation, study, interpretation and display of objects with such provenance.

Moderator:

Jonas van Mulder

KADOC Documentation and Research Centre on Religion, Culture and Society, KU Leuven, Belgium

Discussants:

Ismo Malinen

Chief Intendant of the Picture Collections, Finnish Heritage Agency, Finland

Nataša Vampelj Suhadolnik

Department of Asian Studies, University of Ljubljana, Slovenia

Antonella Fresa

Promoter & Photoconsortium, Italy

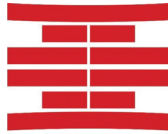
Sophie Taes

Digital Curator, KU Leuven, Belgium



arrs

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**ODDELEK ZA
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FACULTY OF ARTS

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