

チューリッヒ大学研究員
Dr. Antonio De Caro氏講演

The Chinese Gaze of Our Lady *Distributing and Popularizing Marian Images during the Ming and* *Qing dynasties in China*

明清時代の中国における聖母マリアへの眼差し

2025年1月14日(火)/14 January 2025 18:00 -19:30

早稲田大学 戸山キャンパス 36号館 681教室

Waseda University, Toyama Campus, Bldg 36, Room 681

使用言語：英語（必要に応じて通訳） 入場無料 事前登録不要

In the Bishop's Palace of Macau, a magnificent oil painting on canvas, probably created by a Chinese artist between the 16th and 17th centuries, depicts the poignant event of Christ's deposition. Christ's countenance has a suffering expression, placing him at the center of the composition, supported by His mother, who is shown holding him with a sorrowful gaze. The upper left side features an ethereal background, giving the tableau a surreal and oneiric feel. In the same Palace, another painting, likely by the same artist, depicts Our Lady of Mercy (*Nossa Senhora da Misericórdia*), showing Mother Mary embracing members of the Catholic community under her mantle.



Annunciation. Woodcut, 24 × 15.7 cm. From: João da Rocha S.J., *Song nianzhu guicheng* 誦念珠規程 (Nanjing, ca. 1620) 4. Rome, Archivum Romanum Societatis Iesu

As European Catholic missionaries ventured into the Ming empire, several European-produced artworks depicting Our Lady arrived in China. Locally produced artworks frequently featured Catholic characters and were not simple copies of their European equivalents. Instead, local artists created them *in situ* as unique Catholic artifacts. During the Ming and Qing dynasties, images of the Suffering Mother (*Mater Dolorosa*) and Our Lady with the Holy Child became widespread, alongside existing local popular female deities, like the Child-Giving Guanyin (Songzi Guanyin 送子觀音) and the Child-Giving Maiden (Songzi Niangniang 送子娘娘).

This talk delves into the diffusion and popularization of Marian devotional images in China and provides insights into both the reception of Marian images coming from Europe and locally produced ones.

Antonio De Caro (PhD, Hong Kong Baptist University) is Postdoctoral Research Fellow in the Department of Art History, University of Zürich, where he is pursuing research on the representations of St. Francis Xavier in Asia for the *Global Economies of Salvation. Art and the Negotiation of Sanctity in the Early Modern Period* (GLOBECOSAL) project. His interests lie in the history of Christianity in China, including cross-cultural Sino-European exchanges and the popularisation, diffusion, and reception of Catholic art during the early modern and modern period.