

THE COMMERCE OF HOLY IMAGES IN EARLY MODERN CHINA: NAVIGATING THE JESUIT DISTRIBUTION AND PRODUCTION OF CHINESE CATHOLIC ARTWORKS

Antonio De Caro^{*}

ABSTRACT During the 19th century, Chinese Catholic missionary-artists in present-day Shanghai, such as Fr. Simon Liu Dezhai 劉德齋 S.J. (1843–1912), made important contributions to the production and distribution of Chinese Catholic artworks. Aided by local orphans, Liu's crafts, and those of his religious brothers, which included paintings, statuettes, and other devotional objects, began to spread beyond local devotional places and into the global art market. In the same period, Catholic women communities in Shanghai, like the *Sœurs de la Présentation*, produced embroideries that were particularly appreciated by the European Catholic clergy and were exhibited in the Missionary Art Exhibition (*Mostra d'arte missionaria*) in the Holy See in 1950.

At the same time, European Jesuit clergymen expressed, in different ways, their desires and expectations about Catholic images to be distributed in China, their role, and their use. For instance, Fr. Valentin Hamann S.J. (1831–1914) sought to produce only 'painted images', especially colored prints, rather than 'statues', since the latter seemed too similar to local Chinese deities and, therefore, would have caused confusion among local believers. Despite those expectations, Catholic devotional statues were present in several Catholic communities, and their production, distribution, and veneration had a crucial role in Chinese Catholic art.

This paper explores the production and distribution of Chinese Catholic artworks, considering the financial, artistic, and intellectual contributions of French-led Jesuit communities in Shanghai. It also addresses the expectations and challenges of these endeavors, along with the global distribution and exhibition of the Chinese Catholic artworks created there.

KEYWORDS Jesuit missions in China, Chinese Catholic Art, Tushanwan, Xujiahui, Shanghai, Global Art History

^{*} Antonio De Caro  <http://orcid.org/0000-0001-7263-1707>

Postdoctoral Research Fellow at the Institute of Art History, University of Zurich, and Research Associate at the Department of History of SOAS University of London.

近代中國的聖像貿易 ——以耶穌會在華天主教藝術品的 製作與流通為中心

周盛羅*

摘要 從十九世紀中葉起，上海的天主教傳教士藝術家——如劉德齋神父（1843–1912）——在中西合璧的天主教藝術品的製作與流通方面作出了重要貢獻。在本地孤兒工匠的協助下，劉氏與其他修會成員的作品（包括繪畫、小雕像及其他敬禮物品）廣泛用於地方性的宗教敬禮場所，並逐漸進入全球藝術市場。同一時期上海的天主教女性團體，如呈獻修女會（*Sœurs de la Présentation*），亦從事刺繡製作，其作品廣受歐洲天主教神職人員讚賞，並於1950年在羅馬教廷舉辦的“傳教藝術展覽會”（*Mostra d'arte missionaria*）中展出。

與此同時，歐洲耶穌會神父亦以不同方式表達他們對在中國流通的天主教圖像及其角色與用途上的期望與構想。例如，哈曼神父（Fr. Valentin Hamann, S.J., 1831–1914）力主只製作“繪製的圖像”，尤其是彩色版畫，而非“雕像”，因為他認為後者過於近似中國本土的神祇，可能導致本地信徒的混淆。儘管如此，天主教雕像出現在多個中國天主教團體中，其製作、流通與敬禮活動在中西合璧的天主教藝術發展中發揮了關鍵作用。

本文旨在探討晚清至民國時期中西合璧的天主教藝術品的製作與流通，重點考察由法國主導的上海耶穌會團體在財務、藝術及思想上的貢獻。同時亦分析這些努力所面臨的期望與挑戰，以及中國天主教藝術品如何進入全球流通和展覽的網絡。

關鍵詞 中國耶穌會傳教 天主教藝術在中國 土山灣 徐家匯 上海 全球藝術史

* 周盛羅  <http://orcid.org/0000-0001-7263-1707>

蘇黎世大學藝術史研究所博士後研究員，兼倫敦大學亞非學院歷史學系研究員