



Fig. 3 Bottle, Chinese porcelain, ©Porzellansammlung, Staatliche Kunstsammlungen Dresden, inv. no. PO 323. Photo: Adrian Sauer

Fig. 4 Beaker, Chinese porcelain, Kangxi c.1700, ©Porzellansammlung, Staatliche Kunstsammlungen Dresden, inv. no. PO 7033. Photo: Adrian Sauer

Fig. 5 Beaker, Chinese porcelain, 1635-45, ©Groninger Museum, Groningen, inv. no 2017. 0020. Photo: Marten de Leeuw

like to see a later dating to the end of the 17th century or even during the very late Kangxi period (1662-1722), around 1720. In the final catalogue entry this discussion will be reflected and the different opinions mentioned – unless the discovery of more information will settle the question.

As an example of new information, one of our Japanese colleagues brought shards from a recently excavated kiln site near Arita and was able to link it with a dish in the Dresden collection, effectively identifying it as part of the production from that specific kiln. But such new insights raise new questions too.

For instance, in the former royal collection of Augustus the Strong are two beakers that were clearly made during the Kangxi period, around 1700, decorated in underglaze blue with a pattern of interlaced bands and pendant bundles of leaves and fruits (fig. 4). It is most remarkable that the decoration on these beakers closely copies that of a much earlier Transitional beaker, recently acquired by the Groninger Museum in the Netherlands as an example of one of the first pieces of *chine de commande* in shape and decoration (fig. 5). The Groninger beaker was obviously shaped after a Dutch metal beaker and dates between 1635-1645; it probably was a private commission. The question now is: why was this design (and more or less the

shape as well) revived after more than half a century? It must have been rather old-fashioned by then. But someone must have ordered these Kangxi beakers at the Jingdezhen kilns, hoping to make a profit. What kind of model was used? Another Transitional beaker? A drawing of that beaker? Or did one of the Chinese workshops keep records and had information readily available that could be used again? Until now we have assumed that no such records or documentation were kept by the Chinese producers, but this comparison somehow calls such an opinion into question.

Since the conference and the workshop, we have made much progress with the cataloguing and the first important steps towards the digital publication have been undertaken. To date (January 2019) almost half of the catalogue entries are written and have been proofread by the editors and the language editor. Writing these entries can only be done when the cataloguers have access to high-quality photographs, and we are happy to say that thanks to institutional support and many private donations, the huge task of photographing every piece in the collection, including damaged and broken porcelain pieces, has almost come to an end. In particular, we would like to thank the Bei Shan Tang Foundation in Hong Kong, the Ernst von Siemens Foundation in Germany and the government of Saga Prefecture in Japan, as well as the Japan Foundation for their generous financial support.

Some of the papers delivered at the conference and a video on the two-day workshop can be accessed by the following link: <https://porzellansammlung.skd.museum/forschung/porcelain-circling-the-globe/#c10311>

## Portugal

Conference: Reassessing a life: Indian textiles and the Portuguese Empire. Art and Context. Conference in honour of Lotika Varadarajan, Lisbon, October 10-11, 2018

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The recent death of the Indian polymath, Lotika Varadarajan (1934-2017), left a void difficult to fill given her range, research interests and academic output. The study of textiles was, perhaps, paramount to her, and Lotika Varadarajan's work was particularly relevant in understanding the connection of the Indian textile industry with foreign markets, especially Portugal and its empire. Over the years, Lotika produced an important *corpus* of work on this matter, with her appreciation of what was the 'Indo-Portuguese' textile, either embroidered, weaved or printed. A book on this subject is due to be published which she co-edited with Teresa Pacheco Pereira (former curator of textiles in the Museu Nacional de Arte Antiga).

A group of Portuguese friends and colleagues decided to organise this conference to honour the memory of Lotika Varadarajan (fig. 1) and her contributions to re-establish the scientific and academic ties between Portugal and India after 1974 (particularly Lotika's role in creating the Seminars of Indo-Portuguese History in 1978). It was also an opportunity to recover the theme of Indian textiles for the western market, a subject that has been neglected in Portugal, but which has been copiously studied, debated and exhibited elsewhere in the world in the last decades.

For that purpose last October a two-day conference was held in Lisbon under the auspices of the Museu Nacional de Arte Antiga (MNAA) and CHAM – Centro de Humanidades (Centre for the Humanities, NOVA FCSH-UAc) with the support of FCT (Foundation for Science and Technology), Fundação Oriente and the Institut Français in Portugal. Twenty-four researchers participated.

The inaugural session took place at the MNAA (fig. 2), which houses an important set of Indian textiles for the Portuguese market (namely Bengali and Gujarati embroideries) (fig. 3). The papers presented



Fig. 1



Fig. 2



Fig. 3 Colcha/Hanging cover, India, Bengal, for the Portuguese market, c.1600-50, Embroidered with silk in chain stitch over linen, 255 x 315 cm, MNAA, Inv. 4581 tec

in the first day dealt mainly with Art History, either monographic studies (like the study of a 17th century embroidered hanging with battle scenes kept in the MNAA and a *kalamkari* with the Safarnama theme) or with the technical and material (dye) analysis of some of these textiles held in Portuguese public and private collections, and in foreign museums (namely the Victoria and Albert in London). The meaning of 'Indo-Portuguese' as a category to catalogue Indian textiles for the Portuguese market, and its revaluation since its inception in the 1950s was another topic discussed. Other papers analysed the circulation and influence of Indian textiles in Portugal and her empire, as well as the development of a homegrown industry in order to produce substitute goods (namely the embroideries of Castelo Branco) and the representation of Indian textiles in other artistic mediums (such as the *namban* screens).

The papers presented on the second day focused more on the historical aspects related with the production, circulation and trade of Indian textiles in the Portuguese empire (especially in Asia, but also for the Atlantic World during the Early Modern Period), taking into account some of its agents (such as the New Christians of Cochin), types of fabrics and their consuming markets, as well as an attempt to create a cloth industry in Goa in 1782. Some papers evaluated and studied other fields of study dear to Lotika

Varadarajan, namely cowry shells from the Maldives used as coins, and the nautical and boat building techniques (some of which appear represented in 16th and 17th centuries coverlets, quilts and hangings). There was a miscellaneous group of papers dealing with the Siddis population in Portuguese India in 1851, and the historical importance of a mid-19th century Goan journal, the *Gabinete Literário das Fontainhas*. Finally, two papers discussed Lotika's life, work and connection with Portugal, and her passionate belief in fostering the scientific and academic relations between the two countries.

This conference was an opportunity to honour the late Lotika Varadarajan and her multifaceted work, to reassess her contribution to the history of Indian textiles, particularly in its connection with Portugal and its empire. In addition, it was also an occasion to highlight this and reenergise the perspective of a multidisciplinary approach linking history with science to boost the study of Indian textiles in Portugal. Attesting to the relevance and innovative aspect of most of the papers presented, the organisers decided to proceed to its publication. Providing that funds are allocated, the papers from the conference will be published.

For more information regarding the list of speakers and the titles of the papers, see: [http://www.cham.fcsh.unl.pt/ac\\_actividade.aspx?ActId=793](http://www.cham.fcsh.unl.pt/ac_actividade.aspx?ActId=793)

## Portugal

### A New Discovery of a 'Carreira da India' Carrack at the Mouth of the Tagus River (Lisbon)

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The entrance of the Tagus river that flows to Lisbon is one of the best natural harbours on the west coast of Portugal. However, the wind changes and the strong tides that are present for several miles out can be treacherous, mainly for sailing ships. So, it is no surprise that this area hosts the greatest record of shipwrecks of all the Portuguese coast. From *naus* of the *carreira da India* (India route), VOC Indiamen, British 18th century frigates, to smaller vessels, all at one time or the other, have been lost in this area. One of the most recent was a big trawler that went aground in 1952.

Until very recently, researchers have been mainly studying the north shore of the mouth of the Tagus river. In 2015, however, two very well preserved 20th century wrecks attracted the attention of researchers to a sand shoal that lays on the east side of the main channel in Lisbon's harbour. Early Modern written sources show that at least 23 ships were lost in this area, which measures two miles by one mile. By the natural process of erosion, this area has lost sand during the last several years. For example, almost two meters of sand that had been covering one of the 20th century wrecks in the area has now disappeared in little more than one year.

During surveys of this area in early September 2018, a team from the City Hall of Cascais (ProCASC) and from the research centres from the Portuguese Naval Academy (CINAV) and Universidade Nova de Lisboa (CHAM) found the remains of a very large wooden ship. Together with the remains of the hull were bronze guns, Chinese porcelain fragments, peppercorns and cowrie shells. These last items were widely used in the Portuguese trade with Africa and Asia. The wreck spreads over at least 50 meters, on the sandy floor of the sea covered by 10 to 12 meters of water.

In 2018, the team was limited to surveying what

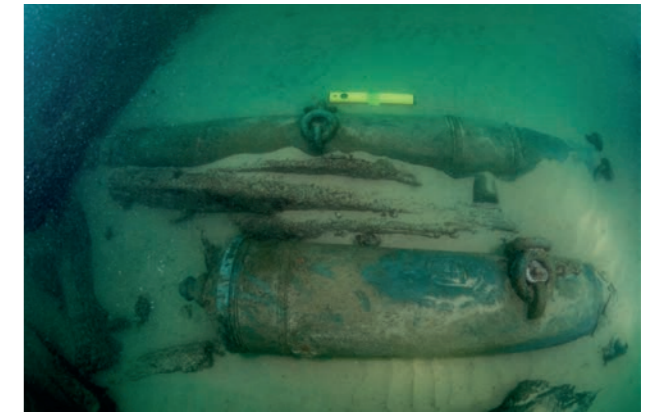


Fig. 1 Portuguese bronze *pedreiros* (stone throwers) with the Portuguese coat of arms. Photo Augusto Salgado.

was showing from the sandy bottom. However, several aspects of the wreck pointed to a *carreira da India nau* that had been lost in the first quarter of the 17th century. For instance, the construction techniques of the hull have close parallels to those from the shipwreck of the *nau Nossa Senhora dos Mártires* studied between 1996 and 2004, which sank in 1606 in a nearby location. As for the nine guns that have been found so far, at least eight are bronze. They not only have the Portuguese royal coat of arms, but some are *pedreiros* (or stone throwers), a well-known Portuguese gun from the 16th century (fig. 1). Some of the guns, as indicated by their coats of arms, were manufactured after 1560. The eight porcelain fragments, which were visible and recovered from between the timbers and the guns, originally formed part of plates or pots decorated in underglaze cobalt blue (figs. 2 and 3). Their varied decorative styles, including *kraak*, suggest a dating to the late Wanli (1573-1620) or Tianqi (1621-27) periods.

The *carreira da India* – the roundtrip voyage for Portuguese merchant ships between Lisbon and Goa – was established in 1500 and ran until the 19th century.