

RelicS 2021

1st International Conference on Relic Studies
24 — 26 NOV 2021

Keynote Speakers
Carlos Evaristo
Georges Kazan
Massimiliano Ghilardi

BOOK OF ABSTRACTS

RelicS 2021

1st International Conference on Relic Studies

Universidade Católica Portuguesa

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Book of Abstracts

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TITLE

Book of Abstracts of the 1st International Conference on Relic Studies

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Georges Kazan | University of Turku (Finland); School of Archaeology (UK)

Massimiliano Ghilardi | Istituto Nazionale di Studi Romani (Italy)

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ABOUT THE CONFERENCE

The 1st edition of the International Conference on Relic Studies - RelicS 2021 organized by CITAR in partnership with the HERCULES Laboratory of the University of Évora took place at the School of Arts of Universidade Católica Portuguesa (Porto, Portugal), between the 24th and 26th of November 2021.

The relic, as a physical, rare, and valuable remnant of a lost or destroyed religious past, as well as of great spiritual and sensory value, is a vast and complex subject due to the multiplicity of research, conservation, and valuation perspectives that it raises. Despite the diversity of studies on relics and their reliquaries, both national and international, the sharing of knowledge on this subject is scarce, focusing mainly on issues of historical and anthropological nature. Thus, RelicS 2021 aimed to foster interdisciplinary cross-studies, projects, strategies, and artistic practices based on multiple and multidisciplinary approaches.

This book brings the contributions that during RelicS 2021 Conference reflected on relics, their materiality, cults and devotions, iconographies, or even contemporary interpretations that displaced the concept far beyond any historical specificities. Some interventions here presented focused mainly on historical and iconographic themes, covering issues of devotion, meaning, patronage, etc., under the theme of *Patronage, Worship & Meanings*. Others, aggregated in *Scientific Studies and Conservation Perspectives*, dealt with materiality studies, possibilities for Conservation and Restoration, Museology, and Scientific Studies. Finally, in *Anthropology of the Sacred: Extended Approaches*, the communications presented a broad reading of *Relics*, involving reflections on geographies, borders, artistic interpretations and what is assumed here as the anthropology(ies) of the sacred and its critical possibilities.

RelicS 2021, was, then, an opportunity to bring together different scientific areas, and foster discussion & knowledge around a fruitful topic.

CONFERENCE PROGRAMME

24 November: Patronage, Worship and Meanings

9h00

Conference Opening

9h30

Keynote Speaker: Carlos Evaristo
(Oureana Historical-Cultural Foundation)

The evolutionary use of Simulacra / Speaking or talking reliquaries display and liturgical use of major relics between the 10th and 21st centuries

Session I

Chair: António Camões Gouveia
(NOVA University of Lisboa, School of Social Sciences and Humanities, Centre for the Humanities CHAM/NOVA-FSCH)

- | | | |
|-------|--|---|
| 10h30 | Body, Theology and Relics:
Proposal to articulate the understanding of theology of relics in the light of the theology of personal holiness | Ricardo Figueiredo , Universidade Católica Portuguesa, Faculty of Theology |
| 10h45 | Relics in Nordic medieval parish churches: frequency, location, and use | Lena Liepe , Linnaeus University, Faculty of Arts and Humanities, Department of Music and Art |
| 11h00 | Fragmentation and Lived Religion: two research perspectives on medieval reliquaries | Sofia Lahti , Linnaeus University, Faculty of Arts and Humanities, Department of Cultural Sciences |
| 11h15 | Devotion and Artistic Production: Relics and reliquaries that were part of the sumptuous treasures of the medieval Hispanic monarchs | Rita A. Melro , University of Lisbon, School of Arts and Humanities, Institute of Art History / History Centre (ARTIS-IHA/CH-UL) |

11h30

Session's Q&A

11h45 **Pause**

Session II Chair: António Camões Gouveia

(NOVA University of Lisboa, School of Social Sciences and Humanities, Centre for the Humanities CHAM/NOVA-FSCH)

- 12h00 Les usages missionnaires des reliques dans l'Amérique espagnole du XVIe siècle [online] **Camila Salgado Gordillo**, Université Paris Nanterre, L'École des hautes études en sciences sociales (EHESS)
- 12h15 Relics and overseas exchange: Sacralization and patronage in the Path of the Cross of Puebla [online] **Claudia Cristell Marín Bertolini**, Universidad Iberoamericana Puebla
- 12h30 The re-purposing of the Shroud of Turin [online] **Hugh Farey**, Independent scholar
- 12h45 **Session's Q&A**
- 13h00 **Lunch**

Session III Chair: Inês Afonso Lopes

(Universidade Católica Portuguesa, School of Arts, Research Centre for the Science and Technology of the Arts (CITAR/EA/UCP))

- 15h00 Exhibiting the invisible: relics and reliquaries from the Museum of the Cathedral Treasure of Vercelli [online] **Sara Minelli**, Fondazione Museo del Tesoro del Duomo e Archivio Capitolare - Vercelli
- 15h15 "Hortus conclusus". The divine garden at the Reliquary-Choir of the Madre de Deus Convent [online] **Alexandre Pais et al.**, Universidade Católica Portuguesa, School of Arts, Research Centre for the Science and Technology of the Arts (CITAR/EA/UCP)
- 15h30 Martyrs of Tonkin: history, iconography and restoration of an eighteenth-century painting **Joana Lencastre et al.**, Universidade Católica Portuguesa, School of Arts, Centre for Conservation and Restoration (CCR)
- 15h45 Agostinho de Castro and the relic collection of the Convent of Nossa Senhora do Pópulo, Braga **João Francisco Grave**, University of Lisbon, School of Arts and Humanities, Institute of Art History (ARTIS-IHA-UL)
- 16h00 **Session's Q&A**
- 16h30 **Workshop Practices & Materiality: Carlos Evaristo**
(Oureana Historical-Cultural Foundation)

**25 November:
Scientific Studies and
Conservation Perspectives**

9h30

Keynote Speaker: Georges Kazan
(University of Turku; School of Archaeology)

Relics as material evidence: an interdisciplinary field for the study of
the past

Session I

Chair: Teresa Ferreira
(University of Évora, HERCULES Laboratory)

10h30

Material Agency: An Examination
of Meaning and Heritage of
Things from an Archaeological
Perspective [online]

**Ana Costa Pereira & Tomás
Pereira Botelho**, University of
Porto, School of Arts and
Humanities (FLUP) & Nova
University of Lisbon, School of
Social Sciences and Humanities,
Centre for Research in
Anthropology (CRIA/NOVA-
FCSH); University Institute of
Lisbon, Higher Institute of
Business and Labour Sciences
(ISCTE-IUL)

10h45

Les reliques de saint Perpète à
Dinant (Belgique), évêque de
Maastricht entre la fin du VIe et le
début du VIIe siècle, à la lumière
des données
anthropobiologiques,
archéométriques et écrites
[online]

**Guillaume Wymmersch &
Caroline Polet**, Université de
Liège, Faculté de Philosophie et
lettres, Département des sciences
historiques & Royal Belgian
Institute of Natural Sciences
(IRSNB)

11h00

The Secret Cross. Inscriptio
Frontis in the Holy Shroud
[online]

Sergio Arturo Garcés Rendón,
Independent scholar

11h15

The drinking cup of Saint Francis
of Assisi in the Friars Minor
museum in Sint-Truiden
(Belgium). An historical and
technical investigation [online]

Jeroen Reyniers, Independent
scholar

11h30

Session's Q&A

11h45 **Pause**

Session II

Chair: Gabriela Sánchez Reyes [online]

(National Institute of Anthropology and History, National Coordination of Historic Monuments -INAH/CNMH)

- | | | |
|-------|--|---|
| 12h00 | Material characterization of an 18th-century Roman martyr' reliquary: the case study of Saint Fortunato from Guimarães, Portugal | Joana Palmeirão et al.,
Universidade Católica Portuguesa, School of Arts, Research Centre for the Science and Technology of the Arts (CITAR/EA/UCP);
University of Évora, HERCULES Laboratory |
| 12h15 | Wax and bone, ¿how was Saint Placido made? The invoice technique of a corpisanți in ceroplastica [online] | Ana Lucía Montes Marrero,
Independent scholar |
| 12h30 | Materialities and global entanglements of relics: revisiting corpisanți Roman catacomb relic-sculptures as transcultural agents through the case of Bonifacius (Valkininkai, Lithuania) [online] | Ruth Sargent Noyes & Sigita Maslauskaitė-Mažylienė, National Museum of Denmark & Vilnius Church Heritage Museum |

12h45 **Session's Q&A**

13h00 **Lunch**

Session III Chair: Maria Isabel Roque

(Universidade Europeia; Universidade Católica Portuguesa; University of Évora, Interdisciplinary Centre for History, Culture and Societies (CIDEHUS-UÉ))

- | | | |
|-------|---|--|
| 14h30 | Imported and locally produced reliquaries: the collection of the Cathedral of Mexico [online] | Gabriela Sánchez Reyes,
National Institute of Anthropology and History, National Coordination of Historic Monuments (INAH/CNMH) |
| 14h45 | San Justino, a Hidden Convent Relic: The Discovery of a Roman Catacomb Martyr in the Church of the Convent of San Jerónimo, Puebla, Mexico [online] | Montserrat A. Báez Hernández & Elisa Ávila Rivera, Secretary of Culture Puebla & Restorer |

15h00	The relics of the Sanctuary of the Royal Monastery of Saint Mary of Alcobça: history, execution and conservation - a review [online]	André Varela Remígio , Santo André – Conservation and Restoration of Cultural Property
15h15	Inventory, Study Conservation and Storage of a collection of reliquaries of the Oporto's Cathedral (Portugal)	Ana Dantas, Sara Rodrigues, et al. , Universidade Católica Portuguesa, School of Arts, Research Centre for the Science and Technology of the Arts (CITAR/EA/UCP)
15h30	The precious crown of Our Lady of Fatima: jewel, relic and reliquary	Marco Daniel Duarte , Dir. Museum of the Shrine of Fatima, Department of Studies
15h45	Session's Q&A	
16h00	Pause	

Session IV Chair: Rui Bordalo

(Universidade Católica Portuguesa, School of Arts, Research Centre for the Science and Technology of the Arts (CITAR/EA/UCP))

16h15	‘Thesaurum gratiorum’: The medieval cult of relics in the protohistory of museology	Maria Isabel Roque , Universidade Europeia; Universidade Católica Portuguesa; University of Évora, Interdisciplinary Centre for History, Culture and Societies (CIDEHUS-UÉ)
16h30	The conservation of relics in the Museum of the Shrine of Fatima	Ana Rita Santos , Museum of the Shrine of Fatima, Serviço de Conservação e Restauro do Património do Santuário de Fátima
16h45	Luiza Andaluz a saint to be? How their belongings are being preserved and displayed in the Luiza Andaluz Centro de Conhecimento	Mafalda Leitão, Pedro Leão, Luciana Barros et al. , Luiza Andaluz Centro de Conhecimento (LA CC)
17h00	Session's Q&A	

18h / 18h30	Exhibition opening: <i>Between Relics and Reliquaries. Devotional objects from Amândio's Silva collection</i> [Conservation & Restoration Building]	20h00 Conference dinner (subject to previous inscription)
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**26 November:
Anthropology of the
Sacred: Extended
Approaches**

10h00	<p>Keynote Speaker: Massimiliano Ghilardi [online] (Dir. National Institute of Roman studies)</p> <p>The “factory” of relics: the Roman catacombs in 18th century Rome</p> <p>Session I Chair: Maria Cardeira da Silva [online] (NOVA University of Lisbon, School of Social Sciences and Humanities, Centre for Research in Anthropology (CRIA/NOVA-FCSH))</p>		
11h00	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>As relíquias à luz da Teologia contemporânea e das práticas da Igreja [online]</p> </td> <td style="width: 50%; vertical-align: top;"> <p>Pe. Nuno Dos Santos, Dean of The Major Seminar of Coimbra; Universidade Católica Portuguesa, Centre of Religious History Studies (CEHR/UCP)</p> </td> </tr> </table>	<p>As relíquias à luz da Teologia contemporânea e das práticas da Igreja [online]</p>	<p>Pe. Nuno Dos Santos, Dean of The Major Seminar of Coimbra; Universidade Católica Portuguesa, Centre of Religious History Studies (CEHR/UCP)</p>
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12h15	<p>Session's Q&A</p>		
13h00	<p>Lunch</p>		

Session II

Chair: Clara Saraiva

(University of Lisbon, School of Arts and Humanities, Centre for Comparative Studies (CEC))

14h30	Displacing documents and images from Archives	Joana Passi de Moraes , Pontifical Catholic University of Rio de Janeiro (PUC-Rio), Department of Literature, Culture e Contemporaneity, Brazil; University of Coimbra
14h45	Relic Enclaves – a Eurasian Case [online & to be confirmed]	Brian Juan O’Neill , Centro em Rede de Investigação em Antropologia (CRIA); Instituto Superior de Ciências do Trabalho e da Empresa – Instituto Universitário de Lisboa (ISCTE-IUL)
15h00	Syncretistic, Anthropophagic or Eucharistic: Choosing metaphors to understand Catholic culture in Goa	Jason Keith Fernandes , Centro em Rede de Investigação em Antropologia (CRIA); Instituto Superior de Ciências do Trabalho e da Empresa – Instituto Universitário de Lisboa (ISCTE-IUL)
15h15	Whats in a relic? Ethnographic views from Mauritania [<i>canceled</i>]	Maria Carneira da Silva , NOVA University of Lisbon, School of Social Sciences and Humanities, Centre for Research in Anthropology (CRIA/NOVA-FCSH)
15h30	Session's Q&A	
15h45	Pause	

Session III

Chair: Helena Vilaça

(University of Porto, School of Arts and Humanities (FLUP), Institute of Sociology; Universidade Católica Portuguesa, Research Centre for Theology and Religious Studies (CITER/UCP))

16h00	La mística selon le Mouvement des travailleurs ruraux Sans-Terre de l'État de Rio de Janeiro et son double numérique	Ghali Abdelmajid Beniza , African Worlds Institute (IMAF), France; NOVA University of Lisbon, Faculty of Social Sciences and Humanities, Centre for Research in Anthropology (CRIA/NOVA-FCSH)
16h15	Masks of Africa: ritual uses, curiosity, and art. A case-study of the collection of masks pertaining to José de Guimarães, exhibited at the CIAJG [online]	João Pedro Lourenço de Sousa , NOVA University of Lisbon, Faculty of Social Sciences and Humanities, Centre for Research in Anthropology (CRIA/NOVA-FCSH)
16h30	The anti-relic: body enhancement and deconstruction of perfection [on site / online]	Clara Saraiva & Federica Manfredi , University of Lisbon, School of Arts and Humanities, Centre for Comparative Studies (CEC) & University of Lisbon, Institute of Social Sciences (ICS)
16h45	Session's Q&A	
17h00	Conference closing	

KEYNOTE SPEAKERS - *Abstracts*

THE EVOLUTIONARY USE OF SIMULACRA / SPEAKING OR TALKING RELIQUARIES DISPLAY AND LITURGICAL USE OF MAJOR RELICS BETWEEN THE 10TH AND 21ST CENTURIES

*Carlos Evaristo*¹

¹ Regalis Lipsanoteca; Oureana Historical-Cultural Foundation, Portugal;
ouremcastleinfocentre@gmail.com

Abstract

Major Relics have influenced the history of Europe ever since they came to be used in the Middle Ages by Emperors, Kings, Popes and Bishops. To the utter fascination of the Faithful, these Relics became the subject of Cultural Legends and as Sacramentals were placed in fabulous reliquaries to be used in Rituals and Liturgical Celebrations. Possession of the same subsequently justified a Monarch's Divine Right to Rule or the establishment of new Kingdom and the Churches and Monasteries that were blessed to be the Guardians of the Bodies of the Saints or of a Major Relic (large body part), became the Shrines of popular pilgrimage. Communities commissioned sumptuous Reliquaries that over the centuries followed the trend of Sacred Art associated with the Cult of the Most Blessed Sacrament. Illiterate Pilgrims could gaze upon these heavenly beings dressed in magnificent regal works of art, and in the silence of their hearts, hear the Saints speak religious truths to them. Simulacra that were sculpted in various materials so as to mask and encase the mummified, partially incorrupt or skeletal remains of the Elect of God, gave Saints a new earthly body, with which to talk with the souls of man, attentive to their needs and supplications, fountains of graces and miracles. Rituals and Processions that originated with the Exposition of many Major Relics are today at the very heart of many of the everyday laws and norms we take for granted; from the Swearing of Oaths in Court Rooms, to the Traffic flow on the Right side of our Streets. Indeed the Relic Cult has suffered its ups and downs due to the conflicts and ideas that have affected Europe over the centuries. But it was the disastrous renovations of Churches following Vatican II Council that wreaked the most havoc of the Relic cult. It sentenced the bodies of many Saints who already had

already undergone suffering and martyrdom, to the lonely prisons of attics and sacriligious sales in pawnshops and marketplaces. But Relics are making a triumphant come back following news church rubrics and the introduction of better materials and methods employed to ensure that the modern Simulacra and Speaking Reliquaries will continue to serve as fascinating stand-ins for the Saints until their final return on the Day of the Resurrection of the Dead.

Carlos Evaristo is a curator, an archaeologist, historian, author and television and radio host. He has a Honorary Doctorate Degree in Philosophy (2020), in recognition of his contributions to the promotion of the history and preservation of the heritage of Christianity in Europe, given by the National Pedagogical Dragomanov University (Kyiv, Ukraine). Evaristo is President and, together with his wife, Co-founder of the Oureana Historical-Cultural Foundation, Founder of the Portuguese Chapter of the Patrons of the Arts in the Vatican Museums and of the International Crusade for Holy Relics/Apostolate for Holy Relics - Regalis Lipsanoteca/Relic Museum, among various other civil and Roman Catholic associations. In 2019, Evaristo was the Commissioner of the Official Celebrations of the 700th Anniversary of the Order of Christ and was appointed by the Brazilian Government to serve as Honorary Consul of Brazil in Fátima, Portugal in the same year. As an expert and researcher, he published numerous studies, books, museum catalogues and articles in scientific journals, at a national and international level, in his areas of expertise.

Among his many published studies are: *A Study - The Story and the Relics of the Most Holy Miracle of Santarem* (Regina Mundi Press I.C.H.R. 1993, 1996, 1997, 2000) and *Welcome to the Shrine of the Santarém Miracle of Santarém* (Regina Mundi Press I.C.H.R.1996) which proposed to the creation of the Shrine of the Santarém "Miracle of Santarém" with the restoration of the cult, reliquary, major relics and the royal brotherhood with the popular Annual Celebrations and Procession held since 1996;

The Inventory, Description and Evaluation of the Religious Historical Heritage of the Parish of Juncal (Regina Mundi Press I.C.H.R. 1994); *A Study of the Evolutionary Use of Monstrances and Reliquaries for the Vatican Museums*

Exhibit: Saint Peter and the Vatican - The Legacy of the Popes (Vatican City 2003), among many others.

RELICS AS MATERIAL EVIDENCE: TOWARDS AN INTERDISCIPLINARY FIELD FOR THE STUDY OF THE PAST

*Georges Kazan*¹

¹ University of Turku, Finland; School of Archaeology, UK; georges.kazan@utu.fi

Abstract

In human societies, relics bridge the material and immaterial worlds. As such, they have always attracted religious and scientific curiosity. During the Middle Ages, the cult of Christian relics developed into a major religious and cultural phenomenon. Its study has traditionally been fragmented between History, Art History, Theology and Archaeology. Such research tends to rely on evidence from the historical and material contexts of relics. Meanwhile, the Christian Church has for centuries undertaken the practical examination of relics themselves, for the purposes of conservation or to assess religious authenticity. With the Material Turn in Social Sciences and Humanities (beginning in *ca.* 2000), and particularly over the past decade, relics are increasingly also being used to explore the mutually constitutive relationships between people and their environment, such as the role of sacred materiality in the mediation of religious belief. During the same period, technological advances have made it possible to obtain a range of new empirical data from the analysis of material objects, facilitating the study of the relics themselves. Consolidating and connecting these conceptual and empirical approaches now presents exciting opportunities to establish a shared framework, necessary for Relic Studies to develop as a field in its own right. In this paper, I present my own understanding of the study of relics as material evidence, exploring the questions of “What is a relic?”, “Why are relics useful as material evidence?”, “What approaches can we use to study them?” and “Where do we go from here?”

Georges Kazan is a Senior Researcher in Archaeology and Advanced Studies at the University of Turku in Finland. Since 2012, he has been a research

associate of the School of Archaeology at the University of Oxford, where he also gained his doctorate, studying the origins and development of the early cult of Christian relics. His research applies a range of disciplines (archaeology, natural sciences, philosophy, history, art history) to the study of Christian relics, in order to gain as full an understanding as possible of their significance. In 2015, with the Oxford archaeologist, Professor Thomas Higham, he co-founded the Oxford Relics Cluster to further this interdisciplinary research. He has also worked to establish or develop new archaeological science methods where possible. He is a member of *Europae Thesauri* (European Association of Church and Cathedral Treasuries) and has led a number of relic research projects, in collaboration with national museums, cathedrals and archdioceses. With the approval of these stakeholders, he has also collaborated with mainstream media and news channels (e.g. CNN) to communicate his research to the public.

THE “FACTORY” OF RELICS: THE ROMAN CATACOMBS IN 18TH CENTURY ROME

*Massimiliano Ghilardi*¹

¹ Istituto Nazionale di Studi Romani (Italy); ghilardi@studiromani.it

Abstract

Thousands of visitors, mostly pilgrims, visit every year the catacombs in Rome. Of the seven catacombs open to the public – of the sixty that archaeology has unearthed in the Roman suburbs – those of St Callistus on the Via Appia Antica, not least because of the beauty of the surrounding landscape, are certainly the ones that attract the largest number of visitors. After a brief explanation held on the surface by explanatory posters, substantially limited to the symbols in use by the primitive Christian community, the guide, through a steep staircase leads the group of visitors inside the catacombs, in the underground of Rome, quickly taking them on a very short tour, of about half an hour, inside the apparently labyrinthine and inextricable galleries. The visit, however, despite the brevity of the itinerary, at least judging by what pilgrims testify with great enthusiasm on the web, is of considerable emotional impact and everyone agrees that it is one of the most exciting experiences ever. However, how many tourists or pilgrims stop to think about the fact that they are actually visiting a completely devastated monument, only apparently intact, but of which only the architectural structure and nothing else remains? None of the burial niches are closed, the inscriptions have been systematically removed, all of the burials have been opened and the bones that once lay there have been looted. A place, therefore, completely empty, a container devoid of what it was originally built for, namely burials. Episodic despoliation of the galleries began at the end of the 16th century, but during the 18th century it became systematic and the catacombs were transformed, thanks to the Vatican hierarchies, into a factory of relics.

Massimiliano Ghilardi, late antique archaeologist, is the Associate Director of the National Institute of Roman Studies and General Secretary of the

International Union of Institutes of Archaeology History and Art History in Rome. He is also a corresponding member of the Pontifical Roman Academy of Archaeology and a member of the Römische Institut der Görres Gesellschaft. Professor of Christian Archaeology at the Institutum Patristicum Augustinianum - Pontifical Lateran University, Professor of Christian Archaeology at the Pontifical Gregorian University. He has published numerous essays in scientific journals dedicated to classical archaeology, early Christianity, and ancient history among other topics. His research work focuses on the history and topography of late antique Rome, on Italian historiography of the twentieth century and on the rediscovery, from a Counter-Reformation ideological perspective, of Christian antiquities – especially relics – in the early modern age.

Among his numerous publications the following volumes stand out: *Saeculum sanctorum. Catacombe, reliquie e devozione nella Roma del Seicento* (Roma 2020); *Il santo con due piedi sinistri. Appunti sulla genesi dei corpisanti in ceroplastica* (Città di Castello 2019); *Arte Resistenza Storia. Un ritratto di Roberto Battaglia* (with Rosanna De Longis, Roma 2015); *Ad ultimos usque terrarum terminos in fide propaganda. Roma fra promozione e difesa della fede in età moderna* (with Gaetano Sabatini, Matteo Sanfilippo and Donatella Strangio, Viterbo 2014); *La città di Roma nel disegno di riordinamento politico e amministrativo di Giustiniano* (with Gianluca Pilara, Roma 2012); *Il Tempo di Natale nella Roma di Gregorio Magno* (with Gianluca Pilara, Roma 2010); *La città di Roma nel pontificato di Damaso (366-384)* (with Gianluca Pilara, Roma 2010); *I barbari che presero Roma. Il sacco del 410 e le sue conseguenze* (with Gianluca Pilara, Roma 2010); *Sanguine tumulus madet. Devozione al sangue dei martiri delle catacombe nella prima età moderna* (Roma 2008); *Gli arsenali della Fede. Tre saggi su apologia e propaganda delle catacombe romane (da Gregorio XIII a Pio XI)* (Roma 2006); *Les cités de l'Italie tardo-antique (IV-VI siècle): institutions, économie, société, culture et religion* (with Christophe J. Goddard and Pierfrancesco Porena, Roma 2006);

Subterranea civitas. Quattro studi sulle catacombe romane dal Medioevo all'Età Moderna (Roma 2003); *Fori Imperiali - Crypta Balbi. Archeologia urbana*

a Roma e interventi di restauro nell'anno del Grande Giubileo (with Serena Baiani, Roma 2000).

ORAL COMMUNICATIONS

**24 November:
Patronage, Worship and Meanings**

Sessions I-III

24 November: Patronage, Worship and Meanings

Session I

Chair: António Camões Gouveia

BODY, THEOLOGY AND RELICS: PROPOSAL TO ARTICULATE THE UNDERSTANDING OF THEOLOGY OF RELICS IN THE LIGHT OF THE THEOLOGY OF PERSONAL HOLINESS

Ricardo Figueiredo¹ (<https://orcid.org/0000-0002-0059-8327>)

¹ Universidade Católica Portuguesa, Faculty of Theology; rfofigueiredo@sapo.pt

Abstract

Theological reflection of the last few decades has sought to provide an adequate framework of the reality of the human body (and consequently of the entire cosmic dimension) in the whole of Catholic Christian theology. The relics appear as a corollary of the most profound and perennial intuitions about corporeality, namely in its Christological correlate. In this sense, we try to present an articulation of three aspects: the place of the body in Christian theology; second, the emergence of relics as a specification of the theology of personal holiness; finally, the place of relics in a Catholic spiritual life program.

Keywords: Corporeality, Theology of holiness, Theology of relics, Christian Experience.

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Ricardo Figueiredo (Belas, Sintra, 1990) completed his Master's Degree in Theology at the Catholic University of Portugal in 2014. He continued to develop his interest in theological studies and is currently finishing his PhD in Theology. His main areas of interest include Holiness Theology and Theology of Catholicity. Ordained Catholic priest in 2015, he exercised the pastoral ministry initially as parish vicar in Peniche and is Pastor of Óbidos since 2017.

RELICS IN NORDIC MEDIEVAL PARISH CHURCHES: FREQUENCY, LOCATION, AND USE

Lena Liepe¹ (<https://orcid.org/0000-0001-5106-4547>)

¹ Linnaeus University, Faculty of Arts and Humanities, Department of Music and Art, Växjö, Sweden; lena.liepe@lnu.se

Abstract

The paper will focus on saints' relics in parish churches in the Nordic region: Denmark, Finland, Norway, Sweden, and Iceland. Based on a survey of still extant relics and reliquaries, and of written evidence for relics now lost, issues such as the following will be explored:

- To what extent did an average parish church possess relics other than those deposited in the altar?
- Where, other than in the *sepulcrum* of the altar, were relics kept?
- How were the relics obtained?
- From which saints did the relics derive?
- What role did relics, both those inside and outside of the altar, play in liturgy and devotion? Under what circumstances was a lay parishioner given access to the relics of the local church?

Evidence for relics exist both in the form of preserved relics and reliquaries, and of mention in written sources: deeds from altar depositions, relic lists, donation letters and wills, confiscation protocols from the age of the Reformation, and antiquarian reports from the seventeenth century onwards. Important sources are the Icelandic *maldágar*, cartularies that record the possessions of all parish churches in Iceland in the Middle Ages, and Icelandic saints' *vitae* that offer glimpses of the various forms that lay devotion to saints' relics could take. This is a particularly rich material that is for the most part published only in Icelandic, and will here for the first time be presented to an international audience.

Keywords: relic, devotion, Scandinavia, parish church, Iceland.

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Lena Liepe (M.A., Ph.D., Lund University) is an art historian specializing in the study of the art and architecture of medieval Scandinavia within a European context. She is full professor of art history at the Linnæus University, Sweden, and has previously held positions at the universities of Tromsø and Oslo, Norway. In 2020, she published a monograph on the role of relics in the liturgy and devotion of medieval Scandinavia: the first such study to be carried out on a comprehensive scale. Previous works include a study of Icelandic illuminated manuscripts, a monograph on the conception of the body in Nordic medieval church art and a survey of medieval stone churches in Northern Norway. She is member of the Norwegian Academy for Science and Letters and has received several awards in recognition of her research, in particular the 2019 Gad Rausing prize awarded by Swedish Royal Academy of Learning, History and Antiquity.

FRAGMENTATION AND LIVED RELIGION: TWO RESEARCH PERSPECTIVES ON MEDIEVAL RELIQUARIES

Sofia Lahti¹

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Abstract

In my paper, I will present two different art-historical research perspectives on reliquaries, related to ongoing projects on medieval devotional artefacts in Finland and Sweden.

In the Nordic countries, church reformation in the sixteenth century meant the abolishing of the cult of saints and subsequent disappearance of most relics and reliquaries. However, altogether circa 200 surviving reliquaries or reliquary fragments exist in Nordic churches and museums. Their history is complemented by medieval written documents attesting to the former existence of at least 400 reliquaries.

In the project *Fragmentation and Iconoclashes in Medieval and Early Modern Objects*, reliquaries are studied with a focus on their different levels of damage, fragmentation, or transformation: how did these physical changes take place and what have they meant for the “afterlife” of these artefacts? For reliquaries, the concept of fragment is ever-present in their contents (the relics), but also the surviving Nordic reliquaries have been subject to various accidents and interventions during and since the Middle Ages.

In the project *Mapping Lived Religion*, reliquaries are interpreted as manifestations and tools of medieval lived religion. With those and other elements of lived religion such as devotional artefacts, texts, sites, and liturgical music, all collected into an open research database, it will be possible for the first time to form a coherent overview of the forms of saints’ presence and influence in people’s daily lives in the medieval North.

Keywords: reliquaries, fragmentation, devotion, lived religion, museums.

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Sofia Lahti currently works as a post-doc researcher in three projects in three different universities: the Linnaeus University, Växjö (Sweden), Tampere University (Finland) and Helsinki University (Finland). All the three projects concern the medieval cult of saints and its manifestation in images and devotional objects in the Nordic countries. She defended her doctoral dissertation in Art History in 2019 at the Åbo Akademi University (Finland) about medieval reliquaries in the Nordic countries. Her permanent position is as a Curator of Collections at the Finnish Museum of Photography.

DEVOTION AND ARTISTIC PRODUCTION: RELICS AND RELIQUARIES THAT WERE PART OF THE SUMPTUOUS TREASURES OF THE MEDIEVAL HISPANIC MONARCHS

*Rita A. Melro*¹

¹ University of Lisbon, School of Arts and Humanities, Institute of Art History / History Centre (ARTIS-IHA/CH-UL); ritamelro880@hotmail.com

Abstract

During the Medieval period, monarchs in the Iberian Peninsula contributed to a great extent to the spreading and stimulation of the devotion to the relics, through their fundamental role as spiritual promoters in their kingdoms. An attitude that can be seen in the contents of their own personal treasures, which contained the most important relics of the time, as well as in their support and donations to the relevant ecclesiastical houses or churches. During this period, they constantly used - in a significant, symbolic and practical way - the most exquisite and sumptuous reliquaries, in which they integrated those relics. Relics were part of their treasures, but simultaneously accompanied the monarchs themselves in the most important occasions throughout their reigns, such as battles and various ceremonies. The sumptuous pieces, which have reached the present day, are attested in the descriptions of the illuminations and images of documents of the time, as well as in their descriptions in inventories, wills, House Accounts, etc. It is intended, in this way, to demonstrate the importance of these luxurious pieces present in the monarchs' treasures as a relevant means for the identification, legitimation and supreme spirituality in their kingdoms through the dissemination of the devotion to these objects.

Keywords: Relics; Reliquaries; Medieval Treasures; Monarchs of the Iberian peninsula; Medieval spirituality.

Rita Alexandra Melro is an integrated researcher at ARTIS- Institute of Art History and at the History Centre of the University of Lisbon. She is currently

finishing her PhD in History of Art, specializing in History of Medieval Art, with her thesis *The Treasures of Hispanic Medieval Monarchs: Transition from the Medieval World to Modernity (c. 1297-1474)*. She holds a Master's degree in History of Art-History of Medieval Art, and a BA's degree from the above-mentioned university (2006). Melro has professional experience in artistic jewellery and jewellery design at the Contacto Directo School of Jewellers. Her work included repair, restoration and reconstruction of ancient jewellery and silverware in several companies: Leitão & Irmão; former jewellers of the Crown, antiques dealer Monterroio de Lopes; National Museum of Archeology. She has participated in several congresses and conferences at a national and international level, and published scientific works related to history of treasures/jewellery, history of medieval culture and diplomacy, and power and patronage of medieval women during the Condado Portucalense Period.

LES USAGES MISSIONNAIRES DES RELIQUES DANS L'AMÉRIQUE ESPAGNOLE DU XVI^e SIÈCLE

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Résumé

Comme nous le savons déjà, le concile de Trente avait confirmé et encouragé la vénération des reliques. Tous ceux qui étaient de bons catholiques devaient vénérer les saints, leurs reliques et leurs images. Mais, les nouveaux catholiques et plus particulièrement les Indiens devaient-ils le faire aussi ? Y avait-il une politique de l'église espagnole concernant le culte des reliques en Amérique ? Y avait-il un usage missionnaire des reliques ?

Pour répondre à ces questions nous avons analysé les constitutions des conciles et des synodes diocésains qui eurent lieu en Amérique au cours du XVI^e siècle, les catéchismes et manuels de confession utilisés et rédigés au Pérou, en Nouvelle-Espagne et au Royaume de Nouvelle-Grenade au cours du même siècle, et les inventaires des églises de mission du Royaume de Nouvelle-Grenade qui datent de la même époque.

À travers de cet analyse nous avons vu comment les sources écrites qui ont été rédigées pour réguler l'évangélisation des Indiens n'abordaient pratiquement pas la question des reliques.

Cependant, une réalité assez différente était visible dans la vie courante. Bien que les Indiens n'aient pas eu de contact avec les reliques des saints proclamés par le Vatican tout au long du XVI^e siècle, il existait un culte informel envers les restes des hommes et femmes ayant vécu en réputation de sainteté.

Mots-clés: Amérique, Evangélisation, Reliques, Missions, Réglementation.

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Camila SALGADO GORDILLO. Colombienne, habite à Paris. Master en Histoire et Civilisations de l'EHESS (Paris), sous la direction de Sophie DESROSIERS. Dans cette recherche elle s'est intéressée aux Reliquaires brodés du Moyen Âge existants encore de nos jours en France. Actuellement est en dernière année de doctorat à l'Université Paris Nanterre, sous la direction de Pierre RAGON. Sa recherche porte sur les Reliques jésuites dans le Royaume de Nouvelle-Grenade entre les XVI-XVIII siècles.

Camila Salgado Gordillo is a Paris-based Colombian historian. She has studies in several fields such as Fine Arts, Art History and History. She holds a Master's degree in History and Civilizations from the School of Advanced Studies in the Social Sciences, Paris (2014). She is currently working on her PhD in Modern History at Paris Nanterre University. Her research interests include religious history, relics, textile history and material history.

RELICS AND OVERSEAS EXCHANGE: SACRALIZATION AND PATRONAGE IN THE PATH OF THE CROSS OF PUEBLA

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Abstract

During the 17th century there was a continuous epistolary exchange between Alejandro Fabián, a priest and aspiring dignity in Puebla, and Athanasius Kircher, a recognized Jesuit scientist based in Rome. As part of this ongoing communication, there was also an interesting exchange of objects; silver, chocolate, and minerals traveled across the ocean towards Rome, while as books, astronomic artifacts and relics were sent to Puebla. These were destined to sacralize a group of chapels which represent the different Stations of the Cross, emulating those in Jerusalem.

This paper seeks to discuss a set of relics located in the Expiration chapel, trying to determine if they are in fact those sent from Kircher to Alejandro Fabián or perhaps brought and gifted to the chapel in a different moment.

This space, inhabited by indigenous descendants and controlled spiritually and economically by the Franciscans, was the scenario for processions and received the support of different guilds and individuals, being Alejandro Fabián one of them. According to his letters, his participation was not only limited to the economic patronage, but also to the acquisition of adequate devotional images. Eventually, news about his pursues for connection and power were sent to Kircher and the exchange of items was apparently over.

Barely noticeable today, they have become part of the decoration and furnishings of the chapel, without further remarks on their origin, function, and relevance in the context of a space conceived specifically as a recreation of the Path of the Cross, remaining as an important piece of heritage and devotion to be studied and preserved.

Keywords: Relics, Franciscans, Path of the Cross, Puebla, Athanasius Kircher.

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Claudia Cristell Marín Bertolini is a major in Business Administration with a Master's degree in Finances and postgraduate studies in Art History. She currently works as Head of Public Programs at Museo Amparo in Puebla, México and teaches at Universidad Iberoamericana Puebla. For 5 years, she has been an active member of RECONOCER, a seminar held by Museo de Arte Religioso Ex-Convento de Santa Mónica, which focuses on the research of its collection. Her main areas of study are the architectural, artistic, and intangible religious heritage in the city of Puebla, which she addresses in various published articles, entries in books and presentations in Art History seminars. She focuses on the Path of the Cross built by the Franciscans in the city's original settlement, the episcopal period of archbishop Domingo Pantaleón Álvarez de Abreu, as well as the art works created in different female convents in Puebla.

THE REPURPOSING OF THE TURIN SHROUD

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Abstract

From its first exhibition as a genuine relic the Shroud was denounced as a fake, as its images were not mentioned in the bible and it had no provenance, both suggesting even then that it had been repurposed from something else. After thirty years it was shown again but now as no more than a representation, for admiration rather than adoration. After another thirty years it was being hawked around Europe as authentic, mostly to make money, and after that became a status symbol for the Royal House of Savoy. At the beginning of the twentieth-century it became a site of scientific inquiry, and visited by a mixture of the devout and the merely curious. From a public point of view this situation is the same today. As long as it was owned by the King of Italy, it was unequivocally exhibited as authentic, but since it was bequeathed to the Catholic Church, in the person of the Pope, the official attitude has become more ambivalent. For serious students it has become a focus of the debate about the rationality of God, expressed in terms of whether the image can be explained scientifically (at least as generally understood), or must be the result of a miracle. Two other factors contribute to this presentation: the supposititious blood flows, which are more typical of the 15th than the 14th century, and the recent interest of the Ahmadiyya muslim community, for whom the Shroud is central to their faith.

Keywords: Turin shroud, Repurposed, Relic, History.

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Hugh Farey is a catholic and was Head of Science at an independent Catholic school in England for forty years. After retiring, his contributions to online forums such as shroudstory.com led him to become editor of the *Newsletter of British Society for the Turin Shroud*, a post he held for four years in spite of his opinion that the cloth is medieval in origin. Since then, he has taken the Post Graduate Certificate in Shroud Studies from the Pontifical Athenaeum Regina Apostolorum in Rome, and attended the annual Jalsa Salana of the Ahmadiyya Musim community in England for several years as an advisor on the Shroud. He has published papers at academia.edu, delivered papers at the 2019 Shroud Conference in Toronto, and sporadically contributes to his blog, medievalshroud.com.

24 November: Patronage, Worship and Meanings

Session III

Chair: Inês Afonso Lopes

EXHIBITING THE INVISIBLE: RELICS AND RELIQUARIES FROM THE MUSEUM OF THE CATHEDRAL TREASURE OF VERCELLI

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Abstract

The Museum of the Cathedral Treasure of Vercelli tells a thousand-year history that began with Eusebio (+ 371), first bishop of the city and Piedmont. Among the collections, that of reliquaries has a particular importance: they are an expression of the power assumed by the Cathedral over the Centuries.

Relics, reliquaries, bishops and canons. Through the objects and documentary/manuscript sources of the Capitular Archives and Library, I will talk about some key figures in the ecclesiastical, political and social history of Northern Italy.

I will present some case studies:

- two reliquaries of the 7th and 8th Centuries, a manifesto of the Lombard conversion, linked to the territory for relics;
- the bookbinding of code A, donated by King Berengar in 10th Century to keep a still existing 4th Century manuscript (which itself became a relic and object of exchange)
- relics and cult of St Thomas Becket, which arrived in Vercelli immediately after his martyrdom;
- the donation by Martino de Bulgaro in XIV Century (relics and reliquaries, as well as illuminated manuscripts);
- the private commission, testified by a notarial deed, of part of a reliquary dedicated to San Pantaleone in 1387.

The topic will be treated through stylistic evidence and through the sources preserved in Archives and Capitular Library. The object of the intervention will also be the relation between relics, reliquaries and architecture of the Cathedral of St. Eusebius.

Keywords: Relics, Reliquary, Middle age, Cathedral, Manuscripts.

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Sara Minelli is curator of Museum of the Cathedral Treasure of Vercelli (www.tesorodelduomovc.it), responsible of documentation and public relations services of the Foundation Museum of the Cathedral Treasure and Capitular Archive of Vercelli. From 2012 to 2017 she was cataloguer in the project Ancient and Valuable Ligatures in Piedmont, promoted by the Soprintendenza Libreria del Piemonte and by the Centro Studi Piemontesi, hosted on the ministerial platform SIGECWeb.

She participated in various conferences, including *Made of Silver and Gold: Reconsidering Metalwork for Sacred Space*, organized by the Dom-Museum of Hildesheim as part of the 49th International Congress of Medieval Studies of Kalamazoo in the USA (2014); the study day *Rendre visible l’invisible: les trésors d’églises du Moyen Age* (Louvre Museum, Paris 2014); the *Architecture,*

Ritual, and Reliquaries in the Late Medieval Liturgical Context session organized as part of the Leeds International Medieval Conference (2014). Minelli's work includes the publication of catalog cards and articles on ecclesiastical furnishings and reliquaries.

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HORTUS CONCLUSUS. THE DIVINE GARDEN AT THE RELIQUARY-CHOIR OF THE MADRE DE DEUS CONVENT

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Abstract

In the Choir of the Madre de Deus Convent one can admire what is considered “the most meaningful reliquary-choir still in existence in the Portuguese world”. Also known as the “Treasure room”, for the amount and importance of the relics that were kept in this place, it is possible to acknowledge a complex speech gathering different typologies of reliquaries, both material and chronological. Inside 16 armories of the 18th century, among other objects devoted to religious cult, there are 42 sculpted busts with relics that are now being studied and restored.

The pieces, from late 16th century to the first quarter of the 17th, were originally ordered in another way, probably placed in stair altars. This way the sculptures could be part of the religious celebration as spectators and, at the same time, create a protective barrier against any evil. An *hortus conclusus* of some sort, making possible to transcend the celebration from the terrestrial plane to a celestial domain.

We can place the sculptures in 6 families. The choice of the members of these groups is another important aspect we can access studying this collection.

If some families are predictable: the group of the Holy Virgins or the assembly of the Franciscan Saints (albeit some in this association may seem unusual);

others, such as the set of the Holy Innocents or the cluster of the 40 Martyrs from Sebaste, give us important clues to understand a hidden speech that we will unravel in this presentation.

Keywords: Madre de Deus Convent, Reliquary-sanctuary, Reliquary busts, Iconological speech, Iconography.

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Alexandre Pais is a researcher at the Nacional Azulejo Museum, from 1993 to 2004 and again since 2009. He worked at the Pena Palace, Sintra (1987-1993) and at the Portuguese Institute for Conservation and Restoration, previous José de Figueiredo Institute (2004-2009). He has lectured at the Superior

School of Decorative Arts at the Ricardo do Espírito Santo Silva Foundation, Portuguese Catholic University (UCP) and School of Conservation and Restoration, Sintra. He has published various articles and books on artistic heritage, mainly on Portuguese tiles and ceramics, and he is a member of several research groups. He has a PhD in Decorative Arts from UCP, dedicated to the production of Portuguese faience from c. 1550-1750, under the supervision of Prof. Dr. Gonçalo de Vasconcelos e Sousa.

Carolina Barata holds a degree in Conservation and Restoration, a post-graduation in Art Expertise, a MSc in Applied Chemistry and a PhD in Applied Geosciences. In 1996 she started her professional activity as a conservator in the fields of easel painting, wooden sculpture, gilded woodcarving and photography conservation. She has been a lecturer in the field of Conservation at the School of Arts of the Portuguese Catholic University (EA/UCP), in Oporto (2005-2018). She has coordinated the Master's Degree in Conservation and Restoration from 2016 to 2018, having joined the Scientific Board of EA during that same period. She is a member of the CITAR at EA/UCP and of GeoBioTec of the University of Aveiro. She is the principal investigator of the research project ARCA_{dia}, on the reliquary sanctuary of the Madre de Deus Convent, today the National Tile Museum, in Lisbon. Currently, she is a senior official at the Division of Museums and Cultural Heritage of the Municipality of Oporto.

Diana Cunha completed her Master's in Conservation and Restoration of Cultural Heritage at the School of Arts of the Portuguese Catholic University (EA-UCP) in 2017, and has a degree in Art, Conservation and Restoration by the same institution (2014). She is a member of Center for Research in Science and Technology of the Arts (CITAR) where she does research in her areas of expertise: humanities with emphasis in conservation and restoration, polychrome sculpture and its analytical study and reliquary busts among other topics.

She is currently doing her PhD in Conservation and Restoration of Cultural Heritage with a specialization in sculpture on polychrome wood having received a grant (SFRH/BD/132319/2017) from the Portuguese national funding agency for science, research and technology (FCT).

Nuno Camarneiro is a Portuguese writer and university professor, who works mainly in the field of spectroscopy applied to the study of artworks and related materials. He graduated in Physics Engineering at the Faculty of Science and Technology of University of Coimbra and got his PhD in Sciences Applied to Cultural Heritage, in Florence. He worked at CERN and was a researcher at the University of Aveiro and a lecturer at the University Portucalense. He is currently a professor at the School of Arts of the Portuguese Catholic University, where he also works as Coordinator of the Postgraduate Program in Study and Documentation of Contemporary Art and as a researcher at the Center for Research in Science and Technology of the Arts (CITAR).

MARTYRS OF TONKIN: HISTORY, ICONOGRAPHY AND RESTORATION OF AN EIGHTEENTH-CENTURY PAINTING

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Abstract

This paper focuses on the study and intervention of an oil painting on canvas portraying the martyrdom of four Jesuit missionaries beheaded in Tonkin (in today's northern Vietnam) in 1737, as described in an inscription crowning the composition.

Following a second inscription identifying one of the martyrs, "*Manuel de Abreu*", as the "*nephew and godson of D. Thomasia Josefa de Faria, lady of this House*", we sought to establish the provenance of the work. Insight into Jesuit martyrdom culture gave us the starting point to contextualize the painting's distinctive iconography.

The technical examination included photography, optical microscopy, scanning electron microscopy with X-ray spectroscopy and Raman spectroscopy. The treatment aimed to bring the work into a stable conservation state and restore its expressive potential. Among others, it involved flattening of deformations, strip lining and cleaning of old varnishes and minor overpainted additions.

The highlight of our research was the discovery of a less known iconography, proceeding from a very thorough report of the Tonkin martyrdom based on testimonies from missionaries on site. This report was published immediately in the year following the event and again in the subsequent year, this second time in the famous French *Lettres édifiantes et curieuses* and illustrated by a print with undeniable resemblance to our painting. So far, *Martyrs of Tonkin* is the only known painting representing Tonkin martyrdom.

Overall, the paper provides good evidence on how historic contextualization may decisively affect the process of understanding the work of art and the stakeholders' look upon it.

Keywords: Martyrs of Tonkin, Jesuits, *Lettres édifiantes et curieuses*, Iconography, Conservation and Restoration.

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Joana Lencastre holds a BA degree in Conservation and Restoration from the Catholic University of Portugal and a MA degree in Conservation and Restoration of Cultural Heritage, with painting specialization, from the same institution. She also holds a BA degree in Management from the Catholic University of Portugal and an MA degree in Marketing Management from the Lisbon University Institute. Lencastre was teaching assistant in Marketing for ISCTE Business School at the Lisbon University Institute. She worked as product manager for L'Oréal Luxe at L'Oréal. Currently she is manager for Neville, a family estate management company. She participates in conservation and restoration projects of the Centre for Conservation and Restoration (CCR) at the School of Arts of the Catholic University of Portugal.

AGOSTINHO DE CASTRO AND THE COLLECTION OF RELICS OF CONVENT OF OUR LADY OF PÓPULO, BRAGA

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Abstract

Agostinho de Castro (1537-1609) was appointed archbishop of Braga by decree of Philip II of Spain, on the 31st of december of 1587. On the one hand, his nomination for this prelature was the result of his role as a reformer in the Augustinian Provinces of Bavaria and Castile, on the other, of his closeness to the imperial court.

Although many authors had studied the biography of Agostinho de Jesus, few mentioned his artistic patronage in the archdiocese of Braga. Nonetheless, its scale was early noted by Rodrigo da Cunha: «D. Diogo de Souza pudera fazer de Braga cidade, mas D. fr. Agostinho fizera della Corte» (Cunha, 1635, 411).

Far from analyzing the extent of his commissions, the following paper aims to discuss the characteristics of the reliquaries given by Agostinho de Castro to the Convent of Our Lady of Pópulo, the cenoby founded in Braga by the referred prelate in 1595. There he gathered an important collection of relics, whose dimensions were praised by different authors and chroniclers.

The few details given by documental sources do not allow us to know the precise number of vessels given by Agostinho de Castro. However, 17 reliquaries can be attributed to his patronage, attending to the relics they preserve and to the presence of the prelate's heraldry. Therefore, this study will reflect on the extent of the agustinian donation and discuss its relation with the archbishop's biography and other contemporary commissions.

Keywords: Reliquary, Relic, Convent of Our Lady of Populo, Agostinho de Castro, Silversmith.

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João Grave graduated in Art History by the School of Arts and Humanities of Lisbon (2019) and his Master's thesis focuses on the Portuguese reliquaries dating from the 17th and 18th centuries, particularly the typological diversity of this liturgical vessels and the nomenclature used to name them.

**25 November:
Scientific Studies and Conservation
Perspectives**

Sessions I-IV

25 November: Scientific Studies and Conservation Perspectives

Session I

Chair: Teresa Ferreira

MATERIAL AGENCY: AN EXAMINATION OF MEANING AND HERITAGE OF THINGS FROM AN ARCHAEOLOGICAL PERSPECTIVE

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Abstract

As a science built on the study of vestigial remains left by humanity throughout the ages, archaeological research, by default, contains significant variation in interpretation. Materials have been relegated to a secondary position regarding the overall context of excavation sites in the post-processual archeological paradigm; and through altering the ontological rhetoric, we aim to recentralize the symbolic meaning of artifacts in the investigation narratives, thus shifting the focus onto agency of the material.

We bring forth the notion that material agency does not hold an isolated existence, but rather is inserted into structural dynamics between agents, and is thus integrated into study within a socio-cultural context (Ortner, 2006). It is, therefore, necessary to closely examine artifacts concerning their context and heritage, and take into account their ambiguity as objects that can be interpreted with various usages and perceptions (Witmore, 2007).

Utilizing examples such as the study of *cossoiros* found alongside remains, this paper will contemplate the meaning of artifacts in various perspectives to demonstrate links between the context surrounding an artifact, the artifact's inherent agency, and the way that they are perceived (Reilly, 2019).

We argue that the symbolic meaning of the artifact is altered by the context in which it is collected, and aim to distance ourselves from a singular theoretical understanding.

In replacing a one-dimensional view of an artifact with its own narrative in connection with its context, Mankind, and the ontological paradigm, we postulate a shift to more theoretical openness in the conceptualization and analysis of artifacts.

Keywords: Agency, Anthropology, Archaeology, Material Culture, Heritage.

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Ana Costa Pereira has received both a Bachelor's and Master's degree in Archaeology from the Faculty of Fine Arts in University of Porto. Her master's dissertation (2020) focused on Iron Age funerary sites and objects in the Algarve region of Portugal and acts as a catalyst for the case-study discussed in this paper. Pereira also attended a course on "Archaeological Drawing of Ceramics" and was a part of an advisory committee for students last year. As an active member of the Archaeology Group of U.Porto, she promotes dialogue between students, professors, researchers and professionals in Archaeology and other patrimonial areas. Pereira's currently in a professional internship related to documenting and carrying out excavations around commercial developments to preserve items of patrimonial significance at Omnikos Arqueologia.

Tomás Pereira Botelho holds both a Bachelor's and Master's degree in Anthropology and Social and Cultural Anthropology, respectively, from the

Faculty of Sciences and Technology of the University of Coimbra. His dissertation focused on gamers community, practices, and the affective structures that they develop within digital and ludical settings. Botelho has done independent fieldwork in Portugal, Spain and Denmark, working on themes such as subcultures, political activism, agency and performance. He has done ethnographic fieldwork with the activist group *Anonymous for the Voiceless* and the Danish *Partiet Vegane*. Since 2019 he has been a PhD student in the joint ISCTE-IUL and Nova FCSH PhD program, working with skater communities in Europe and North America. He is currently a PhD associate at the CRIA research center.

LES RELIQUES DE SAINT PERPÈTE À DINANT (BELGIQUE), ÉVÊQUE DE MAASTRICHT ENTRE LA FIN DU VI^e ET LE DÉBUT DU VII^e SIÈCLE, À LA LUMIÈRE DES DONNÉES ANTHROPOBIOLOGIQUES, ARCHÉOMÉTRIQUES ET ÉCRITES

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Résumé

Alors qu'il est mentionné comme évêque de Maastricht entre la fin du 6^e et le début du 7^e siècle. par les grandes chroniques liégeoises médiévales, à commencer par les *Gesta episcoporum Tungrensium et Traiectensium* d'Hériger de Lobbes vers 980, Perpète, dont les reliques sont conservées aujourd'hui en la collégiale Sainte-Marie-et-Saint-Perpète de Dinant (prov. de Namur, Belgique), a été exclu de la liste critique des évêques de Tongres-Maastricht-Liège. Dans le cadre de ses recherches doctorales sur le processus d'évangélisation et de christianisation dans le bassin de la Meuse entre le 4^e et le 8^e siècle, Guillaume Wymmersch (ULiège) fit procéder, le 30 septembre 2019, à l'ouverture du buste-reliquaire de Perpète. Ses reliques, qui avaient jusque là échappé à la vigilance des chercheurs, ont alors fait l'objet d'une analyse radiocarbone, par le laboratoire de datation par le carbone 14 de l'Institut royal du Patrimoine artistique, et d'une étude anthropologique par Caroline Polet (IRSNB). Dans un souci de dialogue interdisciplinaire, la relecture des sources écrites le mentionnant et l'apport récent de l'archéométrie et de l'anthropologie invitent à réhabiliter Perpète, comme personnage historique, et non plus seulement comme objet de vénération: cet évêque de Maastricht fut d'abord inhumé en l'église Saint-Vincent à Dinant vers 600, avant que ses reliques qui consistent actuellement en une calotte crânienne sciée, ne soient transférées vers l'église Sainte-Marie au plus tard en 1096.

Mots-clés: Christianisation, Dinant, Époque mérovingienne, Interdisciplinarité, Perpète.

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Guillaume Wymmersch, doctorant en Histoire à l'Université de Liège, réalise depuis 2019 une thèse sur le processus d'évangélisation et de christianisation dans le bassin de la Meuse moyenne entre le IV^e et le VIII^e siècle, à travers les sources écrites et matérielles. Il s'intéresse tout particulièrement au rôle des évêques dans l'ancrage du christianisme en dehors du siège épiscopal, notamment dans les *vici* longeant la Meuse moyenne comme Dinant, Namur, Huy et Liège.

Guillaume Wymmersch is a doctoral student in History at the University of Liège since 2019. His thesis focuses on the process of evangelization and christianization in the Meuse basin between the 4th and 9th centuries, through written and material sources.

He is particularly interested in the role of bishops in anchoring Christianity outside the episcopal see, especially in the *vici* along the middle Meuse such as Dinant, Namur, Huy and Liège.

Caroline Polet est anthropologue. Elle est chef de travaux à l'Institut des Sciences Naturelles de Belgique et Maître de Conférences à l'Université Libre de Bruxelles. Ses travaux portent principalement sur la reconstitution du mode de vie des populations du passé (alimentation, état sanitaire et activités). Depuis quelques années, elle étudie aussi les restes humains rassemblés dans des reliquaires comme ceux d'Idesbald, de Jacques de Vitry, d'Harlinde et de Relinde.

Caroline Polet is an anthropologist, Head of Research at the Belgian Institute of Natural Sciences and Associate Professor at the University of Brussels. Her work mainly focuses on the reconstitution of the way of life of past populations with regards to food, health status and activities. For several years now, she has also been studying human remains collected in reliquaries such as those of Idesbald, Jacques of Vitry, Harlinde and Relinde.

THE SECRET CROSS. INSCRIPTIO FRONTIS IN THE HOLY SHROUD

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Abstract

The image on the Holy Shroud reveals the symbol of a cross branded between the eyebrows of Jesus. Above this symbol, there are two others, the Hebrew letter shin and a letter mem sofit. Those marks were branded on the skin with hot iron and correspond to the roman penal inscription called *Inscriptio Frontis*. This inscription represents the Hebrew initials of the penal cause: “Basileus of the Jews” and the symbol for the punishment: Crucifixion. This event was registered in the earliest versions in Greek of the Synoptic Gospels. Through time, the *Inscriptio Frontis* of Jesus would be confused with the *Titulo* mentioned in John 19:19, like it is gradually attested by subsequent translations and copies in Latin of the corresponding verses. Both the *Inscriptio* and the *Titulo* are two different penal elements in the Passion narrative. The Secret Cross is the study of those marks with the objective of explaining their nature. The research consists of: The digital reconstruction of the face image; the geometric and optical analysis of the face surface; the analysis of the marks features in the context of the previous results; the evaluation of the marks by a physician; the historic and legal context for the penal inscription in the Roman Empire; the ancient Biblical context of the *Inscriptio* and the *Titulo*; the semantic challenge to interpret the biblical terms ἐπιγραφὴ and ἐπ’; and finally, the evidence in extrabiblical sources, and in Christian tradition, of the *Inscriptio Frontis* of Jesus. The results will amaze you.

Keywords: Inscriptio Frontis, Penal Inscription, Forehead, Branding, Perception, Directional lighting, Shadows, Volume, Normals, Lighting falloff.

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Sergio Garcés has a Bachelor's degree in Graphic Design by the Universidad Autónoma de México (UNAM), having presented the thesis *Applied Sociology to the role of Graphic Design in ideologic manipulation through the economic cycle: Production, distribution, selling and consumption of re-signified industrial goods. A Marxist approach*. He has a Master studies in Visual Arts from the Academia de San Carlos, México, with the thesis *Political patterns in the cartoons of the late XIX Century in Mexico newspapers*. Garcés also has several courses in programming, illustration, photography and design. He is Segart, Design and Marketing Agency Director since 1999. His areas of interest and expertise are diverse: photography, digital compositing and retouching, illustration, 3D and 2D, 3D modelling and texturing, psychology and Gestalt applied to visual production, semiotics, abstraction and symbolizing for logotype and iconography creation and reproduction techniques.

THE DRINKING CUP OF SAINT FRANCIS OF ASSISI IN THE FRIARS MINOR MUSEUM IN SINT-TRUIDEN (BELGIUM). AN HISTORICAL AND TECHNICAL INVESTIGATION

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Abstract

In the Friars Minor museum located in the city of Sint-Truiden (Belgium) a medieval drinking cup made from a calabash is preserved. This cup is attributed to Saint Francis of Assisi (1181/82-1226). It is believed that Saint Francis drank and ate out of this bowl. On the initiative of Wouter II of Berthout, lord of Mechelen, two Friars Minor and two drinking bowls of Saint Francis came from Italy to the city Mechelen in 1231. One of these two bowls, now in Sint-Truiden, is well preserved and decorated with several silver elements and coats of arms. Thanks to the decorative elements on the object the cup may stylistically be dated from the 13th century.

Although this is an important object of the museum collection, it has not been studied extensively. Recently an art historical study has revealed important information about the decoration and the provenance of this object. Furthermore, a sample of the cup was taken for a radiocarbon dating study, which brings new evidence about the age of this relic.

Jeroen Reyniers (1989) is an art historian and graduated as Advanced Master in Medieval and Renaissance Studies in 2013 (KU Leuven). In 2014-2015 he was junior researcher at the Illuminare-Centre for the Study of Medieval Art-KU Leuven, where he coordinated the relic shrine of Saint Odilia research project. He is now a freelance art historian and scientific researcher at the Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels. His research topics and interests are focused primarily on relics, relic shrines and medieval art.

25 November: Scientific Studies and Conservation Perspectives

Session II

Chair: Gabriela Sánchez Reyes

MATERIAL CHARACTERIZATION OF AN 18TH-CENTURY ROMAN MARTYR' RELIQUARY: THE CASE STUDY OF SAINT *FORTUNATO* FROM *GUIMARÃES*, PORTUGAL

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Abstract

The Roman Catholic Church encouraged the manufacture of life-size reliquaries simulating human bodies to worship and display the bones exhumed from Rome's catacombs (*corpi santi*) of the allegedly early martyrs of Christianity. Embraced by the Baroque aesthetic, this type of devotional receptacle began to be produced in the late 17th-century and rapidly spread throughout Western Christendom. Portugal was no exception. Between the 18th and the second half of the 19th centuries, dozens of convents, churches, and oratories received the simulated bodies of those *saintly heroes*. In the last four years, the first author's doctoral research has focused on the historical and scientific study of this typology of reliquaries in Portugal.

While establishing a national inventory, the study of historical documentation has shown the Roman origins of the sacred bones, their religious value, and

the popular devotions associated with them. As for the scientific research it has highlighted the manufacturing techniques and materials adopted by pious craftsmen. This work aims to present the analytical results on the simulacrum of Saint *Fortunato* Martyr from *Guimarães*. This simulacrum was produced during the papacy of Pius VI (1775-1799) as several other simulacra inventoried in Portugal and abroad. A batch of analytical techniques that included Optical Microscopy (OM), Fourier-Transform InfraRed Spectroscopy (FT-IR), High-Performance Liquid Chromatography coupled with Diode Array Detection and Mass Spectrometry (HPLC-DAD-MS), and Scanning Electron Microscopy and X-Rays Microanalysis (SEM/EDX) were utilized for morphological evaluation and chemical compositional analysis of fibres, dyes and metal threads. The results will provide new data for the material characterization of 18th-century life-size Roman martyrs' simulacra.

Keywords: Relics cult, Simulacrum, Saint *Fortunato* Martyr, Material characterization, Metal thread.

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Joana Palmeirão is currently a Ph.D. Student in Conservation and Restoration of Cultural Heritage in School of Arts at the Universidade Católica Portuguesa in Oporto, Portugal, with a research fellowship granted by FCT (SFRH/BD/124061/2016). Member of the Research Center for the Science and Technology of Arts (CITAR), member of the editorial board of the Portuguese Digital *Journal of Studies in Conservation and Restoration* (ECR) at the same University, and member of the HERCULES Laboratory at the University of Évora, Portugal. She holds a Master's degree in Conservation and Restoration of Cultural Heritage and a College degree in Art – Conservation and Restoration, both at UCP. She holds a fine arts degree at the Faculty of Fine Arts of the University of Oporto. Member and consultant of the International Crusade for Holy Relics / The Apostolate for Holy Relics (ICHR) since 2016. The author is recently involved in several publications related to her research interests.

Margarida Nunes is a Ph.D. student in Chemistry at the University of Évora, funded by FCT (SFRH/BD/147528/2019). Her current research focuses on methodologies for identification, characterisation and preservation of iron gall ink containing documents. Margarida holds a bachelor (2013) and master degree (2016) in Biotechnology and Biochemistry, respectively, both from University of Évora.

Over that period, she was involved in interdisciplinary research work using different analytical techniques in order to study of diverse range of materials such as paper documents, photography and mural paintings presenting different pathologies. Her main research interests are Material Science and Chemistry applied to Cultural Heritage.

Ana Manhita is a Chemist and Assistant Researcher at HERCULES Laboratory, University of Évora, Portugal. She completed her PhD in Chemistry in 2012, focused on the material study of historical textiles. She mainly develops her research in the field of analytical chemistry applied to the study of cultural heritage objects, with special emphasis on the application of advanced chromatographic techniques for the study of organic materials.

Maria Coutinho made her post-graduation in Medieval Art History at the FCSH-NOVA. At the same institution defended her PhD on Art Theory and the Carolingian *carmina figurata*. Her research focuses mainly on historical and theoretical problems that concern Theory & Historiography of Art and the idea of inter-arts relations. She is currently invited Assistant Professor at the School of Arts of the Universidade Católica Portuguesa where she co-coordinates de PhD of Science and Technology of the Arts program. She is also deputy director of the Research Centre of Science and Technology of the Arts (CITAR) and editor of the *JSTA* and of *Medievalista* journals.

Eduarda Vieira holds a PhD in Conservation and Restoration of Historic and Artistic Heritage by the Polytechnic University of Valencia (Spain), and a Master's degree in Architectonic Conservation by the University of Évora (Portugal). She is currently Assistant Professor at the School of Arts of the Universidade Católica Portuguesa (Conservation of Inorganic Materials), where she coordinates de PhD of Conservation and Restoration of Cultural Heritage program.

She is director of the Research Centre of Science and Technology of the Arts (CITAR) and editor of the Studies in Conservation and Restoration -*ECR- Estudos de Conservação e Restauro* journal. She is also a member of ICOMOS and ICOM and researcher in several projects related with Preventive Conservation and Green Conservation besides supervising several PhD and master thesis.

Teresa Ferreira is a Chemistry Assistant Professor at the University of Évora, where she has been involved in Analytical Chemistry, Material Science and Chemistry applied to Cultural Heritage programs.

Over the last fourteen years, after she got a PhD in Chemistry, she redirected her research interests from semiconductor materials synthesis and characterization to cultural heritage materials and archaeometry. Her main areas of research have included the study of historical textiles, graphical documents, namely photographic items, illuminated manuscripts and paper, and ceramic objects (tiles). She is an active member of HERCULES Laboratory, an interdisciplinary infrastructure dedicated to the study and valorization of cultural heritage.

She has been advisory of several undergraduate, MSc and PhD thesis and she has been involved in the coordination and participation of different research and educational projects funded by the Portuguese Foundation for Science and Technology and other funding agencies.

WAX AND BONE, ¿HOW WAS SAINT PLACIDO MADE? THE INVOICE TECHNIQUE OF A *CORPISANTI* IN CEROPLASTIC.

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Abstract

The first step to fully value the configuration of a cultural asset consists in the study of its manufacturing technique. This is essential to understand its degradation processes, to make an accurate diagnosis, and to guide the decision-making for its restoration. This importance increases when you take in account that some goods' material properties are poorly studied and that they require special attention. The *corpisanti* in ceroplastic are just one of the many categories that the term "Reliquary" encompasses: defined as a full-body length sculpture representing a Christian martyr saint, which contain his mortal remains (Sánchez Reyes, 2004), whether a catacomb saint or not, covered in wax. Its technique was perfected in Rome, and from there they spread across the world (Ghilardi, 2019), so that Mexico nowadays has several of them, of which a database has already been made (Baez, 2013). The *corpisanti* of San Placido Martyr from the Durango Cathedral, was studied in 2015 with the goal of identifying its invoice technique, general constituent materials, state of conservation, and to propose a method for the future study of this type of objects (Montes, 2017). To achieve this, radiology was used because of its proven usefulness in Restoration and Conservation processes. Although there are already more examples of reliquaries subjected to these studies, in Mexico it was the first carried out under the lens of the Conservation. This work presents the results of this investigation that served as the basis for others works that would later come for national reliquaries.

Keywords: Reliquary, Ceroplastics, *Corpisanti*, X-ray, Technique.

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Ana Lucia Montes Marrero holds a Bachelor's degree in "Restoration of Movable Property" from the Escuela de Conservación y Restauración de Occidente (ECRO), México (2017). She participated in the registry of movable property from churches in the State of Durango (2014), a project of *Instituto Nacional de Antropología e Historia* (INAH), and did a textile restoration workshop from the *Coordinación Nacional de Conservación de Patrimonio Cultural* (CNCPC) in 2015. She was also part of the interdisciplinary team that carried out the study of three reliquaries in ceroplastic (*corpisantis*) from the Metropolitan Cathedral of Mexico (2016). Her undergraduate thesis entitled *Ceroplastica sagrada. Analysis of the technique of invoice and conservation of the reliquaries of San Plácido and Santa Faustina from Durango's Cathedral, Mexico*, won the 2018 edition of Paul Coremans Award for best thesis in conservation of movable property.

She currently works as a restorer at a private workshop and is a teacher of Socio-Historical Contexts of Art at the Universidad Juárez of the State of Durango (UJED) since 2016.

MATERIALITIES AND GLOBAL ENTANGLEMENTS OF RELICS: REVISITING *CORPISANTI* ROMAN CATACOMB RELIC-SCULPTURES AS TRANSCULTURAL AGENTS THROUGH THE CASE OF BONIFACUS (VALKININKAI, LITHUANIA)

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Abstract

Despite recent scholarship on so-called *corpisanti* Roman catacomb relics-sculptures, a distinct class of sacral cultural heritage integrating relics quarried from Roman catacombs and reliquary within a single sculptural anthropomorphic assemblage, many fundamental questions remain on their materiality, iconography, chronology, manufacture, and global distribution: for example, despite their common description as ‘ceroplastic relics,’ many specimens entailed very little wax; although their advent in the 18th century has been assigned a *terminus post quem* of 1772, examples survive from the 1750s; while referencing monumental sculpture in form and style, they were closer to ephemeral sculptures in material fabrication; the precise circumstances of their serial production in unidentified Roman workshops remain basically unknown; many aspects of their reception by local communities and afterlives remain unexplored. This joint paper undertakes a reframing of the state-of-the-art to redefine the research field of these complex relic-objects and their materialities and global entanglements, addressing on one level crucial facets of their Roman beginnings and on another level questions attending their agentive role as transcultural agents. We address these issues by way of a case study on the recent research and scientific analysis of Bonifacus, an early *corposanto* exported to the Baltic in 1765 that has been subject of study and conservation.

In proceeding, the paper models multifaceted, transdisciplinary and transnational approaches to relics research more broadly, bringing together

methods from Art and Religious History, Sociology and Anthropology, Conservation and Heritage Science, as well as Musealization and Preservation Protocols, exploring ways to break new ground in Relics Studies.

Keywords: Ceroplastic relics, Entangled histories, Art history, Conservation, Cultural heritage

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Ruth Sargent Noyes is Marie Skłodowska-Curie EU Senior Researcher in Art History at the National Museum of Denmark in Copenhagen. She holds a PhD in the History of Art from Johns Hopkins University and works on the intersection of art, religion and science of the long Counter-Reformation in its global context, with special focus on Italy. Author of several articles and essays, she published her first monograph with Routledge in 2018 and is currently working on several projects.

A 2014 Fellow of the American Academy in Rome, she has held numerous research grants and fellowships, including most recently a Marie Skłodowska-

Curie EU Individual Research Fellowship for the grant-funded project,
'Translatio.' (Re)moving relics and reforming holiness in Europe's borderlands.

25 November: Scientific Studies and Conservation Perspectives

Session III

Chair: Maria Isabel Roque

IMPORTED AND LOCALLY PRODUCED RELIQUARIES: THE COLLECTION OF THE CATHEDRAL OF MEXICO

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Abstract

The construction of the cathedral of Mexico began in 1571 and dedicated in 1656, so the formation of a collection of relics, as was appropriate for a bishop's see, was a slow process. This collection was formed over the years and their origin is due to several donations made by members of the cathedral even archbishops as well as by private individuals. To follow up on this collection, it is important to review the inventories of the sacred vessels and ornaments. The second one, made in 1598, barely mentions a few relics of some martyrs of Christ and the Virgin, which. Once the vaults of the building were closed in 1656, it was decided to dedicate a reliquary chapel and it was not until 1698 that an altarpiece was contracted, designed to keep the collection of relics in 19 drawers.

In this space different types of works were kept, enhanced at different times. In order to know this collection it was necessary to catalog it not only to date them but also to identify their materials and style to know the tradition to which they belong. In the year, 2015 began the photographic record and catalog of this collection that never been inventoried, in order to be the first collection of cathedral relics registered in Mexico. This presentation will show the different types of reliquaries that are still preserved, divided on the imported ones such as those from Jerusalem or Rome or those of local manufacture.

Keywords: Relic, Corpi santi, Mexico, Reliquary, Cathedral.

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Gabriela Sánchez Reyes graduated in Human Sciences from the Universidad del Claustro de Sor Juana and obtained an MA in Art History with a specialization in Mexican Colonial Art from the National Autonomous University of Mexico (UNAM). She is a full-time researcher at the National Coordination of Historic Monuments of the National Institute of Anthropology and History. She is currently pursuing a PhD in the Social Sciences program at Michoacán's college. Her work has focused on two main areas of research: the history of historic buildings in Mexico City and the material culture of devotions, mainly reliquaries in Colonial Mexico. She has been co-curator in temporary exhibitions and has presented at various national and international conferences, besides publishing several articles and two books. In 2015 Reyes received the Best Article award in the category of History and Artistic Heritage by the Mexican Committee of Historical Sciences.

SAN JUSTINO, A HIDDEN CONVENT RELIC: THE DISCOVERY OF A ROMAN CATACOMB MARTYR IN THE CHURCH OF THE CONVENT OF SAN JERÓNIMO, PUEBLA, MEXICO

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Abstract

The female convent of San Jerónimo and the College of Jesús María were founded in the city of Puebla, Mexico, thanks to the interest of Juan Barranco, who obtained the authorization by the bulla of Pope Clemente VII, on February 21, 1597. The church of the convent of San Jerónimo was dedicated on August 11, 1635, and it underwent a neoclassical renovation in the mid-nineteenth century. In 2018, during an inspection of the building it was discovered San Justino, a Roman catacomb martyr, found hidden behind a lid from the neoclassical base of the main altar. Inside, the scattered skeletal remains were found, accompanied by a bust and limbs made in wax, and its *authentica*. The features of the pieces of wax, the position of the bones and the textile and padding remains, suggest that San Justino was once a ceroplastic reliquary, also known as *corpi santi*. This discovery is of great importance because it represents the recovery of an invaluable testimony of the presence of Roman relics in the Puebla female conventual environment.

Currently, in collaboration with the Archdiocese of Puebla and the support of Miguel de Simone, custodian priest of the church of San Jerónimo, a conservation project is being developed in order to preserve the material and patrimonial values of San Justino, seeking at first, to stabilize the *authentic* and the remains. The objective of this communication is to present the discovery of Saint Justino, the advances on the historical research about it, and the research paths for a future interdisciplinary conservation project.

Keywords: Puebla, Martyr, Relics, Donation, Mexico.

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Montserrat A. Báez Hernández holds a Master's degree in Art History, from the National Autonomous University of Mexico, and a Bachelor's degree from the Autonomous University of Puebla, Mexico. Her main areas of interest and research are Roman catacomb martyrs' relics veneration, circulation and donation between Mexico and Europe. She has published peer-reviewed papers in international journals on the topic and she has presented papers at congress and workshops in Mexico and abroad, among which stands out: the International Workshop Relics at the Lab (KIK-IRPA, Brussels, 2016);

the Workshop Labs, Arts and Relics (Royal Library of Belgium, Brussels, 2018); and the Panel "Translating sacred bodies" sponsored by Beinecke Rare Book & Manuscript Library/Medieval Studies Program, Yale University for the 53rd International Congress on Medieval Studies (Western Michigan University, United States, 2018). Currently, she works as a Curator for Museos Puebla, Secretary of Culture, Government of the State of Puebla

THE RELICS OF THE SANTUARY OF THE ROYAL MONASTERY OF SAINT MARY OF ALCOBAÇA: HISTORY, EXECUTION AND CONSERVATION - A REVIEW

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Abstract

The monumental polychrome clay sculptures of the Royal Monastery of Saint Mary in Alcobaca constitutes one of the most important episodes of baroque art in Portugal. these sculptures can be individual or form groups, some with dozens of sculptures.

Executed in the last third of the 17th century and in the first half of the 18th century, these sculptures were constructed hollow and in horizontal blocks, the *tacelos*. This technique, common in Portugal in these centuries, facilitated handling, drying and firing production processes. In the places for which they were performed, the sculptures were then polychromed by the traditional way. This process also hid the joints between the blocks.

Documents mention that the sculptures from Alcobaca were made by the workshop in the monastery by monks. However, it is likely that there were at least two different workshops, working at same time. In both, the artists were composed of lay brothers and eventually secular employees. Although both workshops used the same basic construction techniques, the clay sculptures show some technical differences and it is evident that the sculptors followed quite different anatomic models. One of these sculpture groups is the large set of reliquary of the Sanctuary, one of the greatest treasures of Portuguese Art, with ninety reliquaries. Fifteen years after its conservation-restoration treatment, by us, and our first study on this topic, which focused precisely on this set, it is time to review, improve and correct it, taking into account much more information that we collect in the meantime.

Keywords: Relics, Alcobaca, Sculpture, Clay, Conservation.

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André Godinho Varela Remígio holds a BA (2000) and a pre-Bologna M.A. (2007) in Conservation and Restoration from the Faculty of Science and Technology of NOVA University Lisbon. He has a post-graduate degree (2017) in Cultural Heritage Law from the Faculty of Law of the University of Lisbon. Conservator-restorer with his own atelier since 2003 (Santo André - Conservation and Restoration of Cultural Property), which specializes in sculpture and golden carving, having treated objects from museums, churches, municipalities, antiquarians, and private collectors. He was responsible for the treatment of major works of the National Cultural Heritage, either classified or belonging to buildings classified as National Monument or World Heritage by UNESCO. Author of several communications and articles, national and international, about his work and his profession. Partner No. 77 of the Professional Association of Conservators-Restorers of Portugal and member of its board of directors between 2001 and 2009.

INVENTORY, STUDY AND CONSERVATION OF A RELIQUARIES COLLECTION OF THE OPORTO'S CATHEDRAL (PORTUGAL)

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Abstract

The current case study focuses on a collection of various types of reliquaries and crucifixes that belong to the collections of the Oporto's cathedral. The collection includes reliquaries, pendent reliquaries, jewel reliquaries, and crucifixes collected by Amândio Silva a well-known Portuguese painter of the 20th century.

The collection was in storage at the Conservation and Restoration Center of this Católica university and without being inventoried or studied, and needing a proper conservation approach. Thus it was proposed to the 1st year students of the Conservation and Restoration bachelor to carry out these works and the assets were integrated as part of the workshop classes of the curricular unit of Preservation and Conservation Techniques under the supervision of an interdisciplinary team of teachers.

Among the greatest challenges of this work, we can highlight the lack of information about the origin of the assets, their chronological and cultural

framework and variety of material supports (metal alloys, paper, tissues, beeswax et al). After the first stage of the photographic registration and fill of inventory sheets, the collection was separated according its condition towards to outline the treatments.

XRF was carried out in selected pieces to identify metal alloys of some objects with applied decorative coatings. Cleaning (mechanical and chemical) was the most applied operation, and in some cases disassembly and reassembly was performed as well structural strength through bonding and punctual welding.

This task assumed the conservation of circa of 155 assets.

The last phase consisted in a temporary packing of the collection in order to program a permanent proper storage.

Keywords: Reliquaries, Inventory, Conservation, Storage, Bachelor Conservation Restoration, XRF, Metal alloys.

Ana S. Dantas and **Sara Rodrigues** are students of the Art, Conservation and Restoration Bachelor of the School of Arts of the Universidade Católica Portuguesa.

Eduarda Maia has a Bachelor's in Fine Arts by the Faculty of Fine Arts of the University of Porto. She is a student of the Art, Conservation and Restoration Bachelor of the School of Arts of the Universidade Católica Portuguesa.

Eduarda Vieira holds a PhD in Conservation and Restoration of Historic and Artistic Heritage by the Polytechnic University of Valencia (Spain), and a Master's degree in Architectonic Conservation by the University of Évora (Portugal).

She is currently Assistant Professor at the School of Arts of the Universidade Católica Portuguesa (Conservation of Inorganic Materials), where she coordinates de PhD of Conservation and Restoration of Cultural Heritage

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THE PRECIOUS CROWN OF OUR LADY OF FATIMA: JEWEL, RELIC AND RELIQUARY

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Abstract

The ambivalent concept that the word relic configures applies in a very specific way to the precious Crown of Our Lady of Fatima, a jewellery piece created in 1942 and placed in the sculpture in 1946.

The fact of crowning the “vera effigies” of the Virgin of Fatima, if applied to the semiotic readings that, in their devotional gestures, the believers incorporate, makes the crown a symbolic second-degree relic, as the objects that, in the context of the initial devotional praxis of Fatima, touched the thaumaturge image, are also understood.

If its material constitution, made up of small treasures - personal relics (here in a figurative sense) - that were offered by Portuguese women in appreciation of Portugal not having participated in the Second World War, gave the piece a strong symbolism, the last “jewel ” added to it - the bullet that wounded Pope John Paul II - hoisted the crown into a true reliquary, which makes the crown one of the most important objects of contemporary Catholicism.

If, in the analysis of this piece created by Casa Leitão e Irmão - Former Jewelers of the Crown, the relic dimension is neglected, the crown will be just one of the most important pieces of jewelery, made of gold and gems. Other values are added, contained in the whole of the crown and in the parts that compose it, including one of the relics that most discourses about the contemporary religious and political history: the attack on the leader of Catholicism, on May 13th, 1981.

Keywords: Fatima, John Paul II, Crown, Jewelery, Bullet (projectile).

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Marco Daniel Duarte (CEG-CIPSH-UAb; CLEPUL; CEIS20-UC) is the Director of the Museum of the Shrine of Fatima since 2008, and of the Department of Studies since 2013 at the same religious Institution. He is also the Director of the Artistic Heritage department of the Diocese of Leiria-Fatima. Doctorate in History of Art by the Faculty of Arts and Humanities of the University of Coimbra, he has developed investigation in the field of iconography, iconology and themes related with human thought in the context of the History of Fatima.

Affiliated to several academies, institutes and scientific associations, he is author of several studies, published at scientific magazines and books, some

of which awarded, and has commissioned several scientific exhibits related to his expertise. Duarte is also a member of the International Scientific Committee of the Chair of Global Studies (Universidade Aberta) and of the PhD in Food Heritage: Cultures and Identities (University of Coimbra).

‘THESAURUM GRATIORUM’: THE MEDIEVAL CULT OF RELICS IN THE PROTOHISTORY OF MUSEOLOGY

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Abstract

The transfer of the remains of the martyrs, following the discovery of relics (*inventio*) and involving magnificent solemnities, dates back to times before Constantine. However, this tradition was particularly increased during the Crusades, beginning in the late 11th century, which allowed an enormous proliferation of body fragments and holy things that will supply the churches in the Christian world. Churches possessing relics of great significance became a point of pilgrimage and gained a prestige that magnified and prospered the city or the region. This determined the constitution of medieval ecclesiastical treasures (*thesaurus*; singular, *thesaurum*). The primordial concept of the *thesaurum* had a mystical meaning, as a treasure of holy graces (*thesaurum gratiarum* or *thesaurum meritorum*), focusing on the spiritual value of the remains of saints and martyrs and their intercession power. Nevertheless, the material value of the relics, given the real cost of their acquisition with the certificate of authenticity, and of the reliquaries, usually precious works of jewellery in which they were kept, turned them into conventional and tangible treasures. From the reliquaries, which serve as foundational elements, the ecclesiastical treasures were enriched with vast collections of devotional and liturgical objects and vestments.

From the observation of some units of analysis, such as the treasure of the Benedictine abbey church of Saint-Denis, near Paris, which constitute the case

study, it is aimed to discuss the role of these ecclesiastical treasures in the protohistory of museums, and in the procedures of the collection exhibition, preservation and communication.

Keywords: Cult of relics, Ecclesiastical treasure, Medieval collecting, Museum history, Museum studies.

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Maria Isabel Roque received her PhD in History, with a specialization in Museology of Religion, from the Lusíada University (2006). She is the Student Dean at the Universidade Europeia and IPAM, since 2019, and a professor of Art History, Museum Studies and Heritage, at the Universidade Europeia and at the Universidade Católica Portuguesa. She is an integrated member of the Interdisciplinary Centre for History, Culture and Societies, at Évora University.

She was curator of religious art exhibitions and integrated the working group for the Portuguese version of the international project “Thesaurus: vocabulary of objects of the Catholic faith”. Author, co-author and co-editor of books and exhibition catalogues, she has published articles in scientific journals,

conference proceedings and books. She edits and is the author of the blog *a.muse.arte*. Her current research interests cross the areas of art history, museum studies, cultural and religious tourism and digital humanities.

THE CONSERVATION OF RELICS IN THE MUSEUM OF THE SHRINE OF FATIMA

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Abstract

Soon after the designated apparitions of Our Lady of Fatima, the first relics associated with the phenomenon appear, on the one hand the fragments of the holm oak where the Virgin touched and, on the other hand, the first “souvenirs” that the pilgrims took from the seers, objects of their everyday use, pieces of clothing or fragments or objects they had touched. In the Museum of the Shrine of Fatima these relics, called second and third degree, are kept, but also first degree relics that correspond to the physical remains, to fragments of the bodies of the Saints Francisco and Jacinta Marto, canonized in 2017.

The relics arrived at the Museum through offers, either from pilgrims who in the first years, after the apparitions, flocked to Fatima, or through personalities connected to the history and message of Fatima, who, over the years, have kept them as objects of great value and that, at a certain moment, understood that the Shrine of Fatima was the most suitable place to safeguard it.

These pieces usually arrive packed in materials that are less suitable for their conservation, but that simultaneously give it authenticity, through the memoranda that have inscribed. Can we consider that these elements are also already part of the object? Can we clean a small jar touched by Saint Jacinta, that has been kept untouched for decades? Is it legitimate to eliminate this element from the object's history?

The conservation of relics must be analyzed in an interdisciplinary way, considering that the object is more than its materiality.

Keywords: Relics, Fatima, Preservation, Restoration, 20th century.

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Ana Rita Santos has a degree in “Conservation and Restoration” and a Master's degree in “Conservation and Restoration - Mobile Heritage”, by the Polytechnic Institute of Tomar. In 2007, she was invited to collaborate on the program *Zaindu – El Museu Restaura*, by the Bilbao Museum of Fine Arts, after completing the curricular internship at the institution. She collaborated in the Conservation and Requalification project of the Basilica of Our Lady of the Rosary of Fatima (2014-2016) and was responsible for the plan for the preservation, conservation, and restoration of the sculpture of the Pilgrim Virgin No. 1. Since 2009 Santos has been part of the team at the Museum of the Shrine of Fatima while being responsible for the management of exhibition and reserve spaces, plans for the preservation, conservation and restoration of the immovable, mobile and integrated heritage of the Shrine.

LUIZA ANDALUZ A SAINT TO BE? HOW THEIR BELONGINGS ARE BEING PRESERVED AND DISPLAYED IN THE LUIZA ANDALUZ CENTRO DE CONHECIMENTO

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Abstract

Luiza Andaluz, founder of the Congregation of the Servants of Our Lady of Fatima, had an admirable life dedicated to others. All of her deeds lead to the opening of her canonization process in 2000 and she was declared Venerable by Pope Francis in 2017. The recognition of their virtues is of extreme importance to a favourable outcome in her canonization process; therefore, the Luiza Andaluz Centro de Conhecimento (LA CC) is in charge of raising the awareness of who she was.

The LA CC holds a variety of Luiza's belongings, such as clothes, furniture, books and artworks, including relics of other saints. If Luiza is considered a saint, some of these objects will become relics, with more or less importance. In this context, all the Luiza Andaluz objects have been catalogued and stored to ensure that their meaning and material's physical structure is preserved.

In 2023, the LA CC is going to open in the buildings where Luiza was born and buried, where she did her first mission and where she perished. In these places, her belongings will be displayed. This composes a rare opportunity to create a way to display their belongings and possible future relics of the XXI century.

The reliquaries have always been made to the image of its time and culture, so we just have to find out what is the image of nowadays reliquaries and try to predict how our choices will affect the capture of its significance to others.

Keywords: Luiza Andaluz, Relics, Canonization, Santarém.

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Luciana Barros has a Master's degree in Conservation and Restoration, specialized in paper objects, by the Polytechnic Institute of Tomar (2018). Her master thesis lead to two published articles titled *Perforated cardboards: a review, based on 19th century sources, of a raw material used in many everyday Victorian objects* (2019) and *Intervenção de conservação dum bordado com missangas em papel perfurado problemas e soluções* (2020). She worked for a conservation and restoration company, Cinábrio, between 2018 and 2019.

Barros is the conservator of the Congregation of the Servants of Our Lady of Fatima since 2019 and, more recently, executive manager of the Programs,

Contents and Activities department of the Luiza Andaluz Centro de Conhecimento.

Ricardo Triães has a degree in Conservation and Restoration from Polytechnic Institute of Tomar (IPT), Portugal; a Master in Minerals and Industrial Rocks from University of Aveiro (UA) and a PhD in Geotechnologies from the same university. He is an Adjunct Professor in the Department of Archeology, Conservation and Restoration and Heritage of IPT since 2016. He is also an integrated researcher and member of the board of directors of the Center for Technology, Restoration and Valorization of the Arts (Techn&art). His main research interests are in the area of characterization of ceramic materials, integrated heritage and archaeology. He is director of the Laboratory of Conservation and Restoration and director of the Degree in Conservation and Restoration of the IPT. He is responsible for the areas of conservation and restoration of ceramics, archaeological materials, entrepreneurship and integrated heritage.

Mafalda Leitão completed her PhD in Education Sciences at Universidade Aberta (UAb), where she is currently a researcher at the Center for Migration and Intercultural Relations Studies since 2013. She has several published articles at an international level related to sustainable development, intercultural dialogue, citizenship education and integration of refugees, among other areas of interest.

**26 November:
Anthropology of the Sacred: Extended
Approaches**

Sessions I-III

26 November: Anthropology of the Sacred: Extended Approaches

Session I

Chair: Maria Carneira da Silva

RELICS IN THE LIGHT OF CONTEMPORARY THEOLOGY AND CHURCH PRACTICE

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Abstract

In the face of death, especially of those we love the most, all that we are, all that we think and all that we feel is revealed in a new way. Indeed, in living and transmitting the Christian experience we are called by the totality of ourselves and all the 'senses' enter in. Faith is above all a relationship. This relational character cannot ignore or disregard feeling, sensitivity, and emotion. It is therefore importante to deepen the meaning of the word aesthetics itself – which means sensitive perception. To a certain extent it means the first perception of the senses, characterized by a certain immediacy. A perception of the senses does not mean a superficialization or a trivialization of reality, but often reveals itself as the way to enter into mystery. Relics are these possibilities of sensitive perception and these connecting metaphors between doctrine, life, and worship; between the visible and the mystery; between history and spirituality; between Earth and heaven.

Nuno Miguel dos Santos was born in 1976, in the parish of Almagreira, municipality of Pombal, district of Leiria. He holds a PhD in Theology from the Pontifical Gregorian University of Rome where he presented his thesis *The Hope Jesus Gives* (2017), and a Master's degree in Dogmatic Theology at the same university with the thesis entitled *Jesus before the death of a friend* (2014).

He also has a Master's in Educational Sciences, specializing in educational psychology, from the Faculty of Psychology and Educational Sciences of the University of Coimbra (2010) and a degree in Theology from the Faculty of Theology. Ordained priest of the Diocese of Coimbra, in 2001, he is Guest Assistant of UCP - Porto – Theology Faculty and the currently Rector of the Major Seminary of Coimbra, accumulating many other responsibilities. In the last years he has directed the following Theology Seminars: *Jesus is filled with compassion: the Christian attitude before death* (2018); *The biblical-theological experience of the Risen One* (2019); *A God who suffers with us (without ceasing to be all powerful)* (2020); *The hope that Jesus gives* (2021).

LA «DENT SACRÉE». UNE RELIQUE POUR GUÉRIR LA RAGE

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Résumé

Conservée au Musée d'Histoire de la Médecine Maximiano Lemos, Faculté de Médecine – UP, la relique du «Dent Sacrée» est, ici, une curiosité. Cette relique, cependant, en plus de la préciosité du matérielle qui la garde, a une histoire et une valeur anthropologique uniques. Il a été livré à l'École de Médecine comme une curiosité, dans une décision judiciaire sur l'homme qui s'en servait pour guérir des malades de la rage. La relique c'est une dent attribuée à S. Frutuoso. La légende raconte que cette dent a des pouvoirs de guérison miraculeux lorsqu'elle touche les corps malades. La tradition a légué la relique à une famille d'Aboim da Nóbrega, Vila Verde. Avec l'héritage est venu l'obligation de fournir, pour toujours, une aide à tous ceux qui souffraient de la rage.

Après avoir décrit la relique et donner le contexte de les 'histoires' qui y sont associées, nous chercherons travaillé la croyance dans la pratique curative, et dans le rituel magique / religieux de l'utilisation de ce type de reliques. Nous rendrons compte, aussi, des résultats du travail anthropologique de terrain mené dans la paroisse d'Aboim da Nóbrega.

L'apport de l'anthropologie, dans cette recherche, avec l'analyse des rituels de guérison et signification de la corporéité, le pouvoir et l'efficacité de la croyance, permet l'achèvement de que la relation entre le détenteur de la relique et le patient se déroule dans un rituel de dépendance et d'obligation mutuelles. Les deux sont dans le même champ de croyance et de représentations sur le corps et la maladie, et sur l'efficacité de la relique.

Mots-clés: Dent Sacrée, Guérison de la rage, Croyance et corps, Rituel social, Pouvoir.

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Álvaro Campelo est anthropologue, professeur associé à l'Université Fernando Pessoa et membre du CRIA, un réseau de centres de recherche en anthropologie. Il a obtenu son doctorat à l'Université Sorbonne, Paris. Il est actuellement vice-président de la Société Portugaise d'Anthropologie et d'Ethnologie (SPAÉ). Ses principaux domaines de recherche sont la théorie anthropologique, l'art et le patrimoine culturel, l'anthropologie de la religion et l'anthropologie de la santé

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MIRACLE AND MATERIALITY: UNDERSTANDING IMAGES AS RELICS IN EARLY MODERN PORTUGAL

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Abstract

Mary's Assumption left a void that was barely filled with secondary relics, among which her clothes were the most prominent ones. Their scarcity justified the proliferation of her representations, in many cases believed to be *acheiropoieta*. As authors such as Ernst Kitzinger, Ilene Forsyth, Hans Belting, Jean-Claude Schmitt and many others have shown, the legitimation of cult images of Our Lady resulted of their association with relics, the copy of true effigies and the dissemination of legends concerning apparitions and angel-made objects. This meant that, in the appropriate setting, any image could achieve a relic-like status, sacralising the objects around and in contact with it. As a consequence, it was common for believers to steal pieces from miracle-working sculptures, as well as from the soil surrounding their shrines, as they did with the saints' graves. Following scholars such as Ralph Dekoninck and Robert Maniura and using sources like the *Santuario Mariano* (1707-1723) by Fr. Agostinho de Santa Maria, as well as shrine inventories and votive panels, this paper will not only examine how Marian images compensated their prototype's absence, but mostly how their *virtus* was reproduced, transferred and carried through replicas, devotional prints, *mensurae*, rosary beads and, particularly, the clothes that adorned them. Their shrines, I will argue, remained the epicentres of devotion, but the plethora of contagious relic-like objects retrieved from them, spread the images' power into people's homes and faraway places, domesticizing the miracle and ensuring the unity of the Catholic Church on a global scale.

Keywords: Marian devotion, *Acheiropoieta*, Holy matter, *Translatio*, Textiles.

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Diana Pereira is finishing her PhD in History of Art at Faculty of Arts and Humanities of the University of Porto (FLUP). Her doctoral research, funded with a scholarship by FCT (SFRH/BD/109627/2015), explores the practice of dressing statues of the Virgin in the Iberian Peninsula. She is a researcher at CITCEM/UP, holds a BA in History of Art (2012) from FLUC and an MA in History of Portuguese Art (2014) from FLUP. As part of her Doctorate, she had a Research Stay at the University of Seville (Sept. 2016-Jan. 2017) and has been joining scientific meetings both in Portugal and abroad.

Her latest papers published in *Ikonotheke*, 29 (2019, University of Warsaw) and *Religion and the Arts*, 24:5 (2020, Brill), focus on clothes as extensions of the

statues and their prototypes' efficacy, and their role in the Church performative life, as well as the importance of miracle stories to the legitimation of cult images.

THE SACRED PLACES OF EVANGELICAL PROTESTANTISM IN PORTUGAL

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Abstract

Despite the process of secularization, European historical churches continue to be important territorially registered institutions. Its buildings sacralise the spaces, being part of cultural and religious itineraries, attracting tourists and residents for their architecture, sacred art, and cultural events that they host. The reflection that I will carry out, pays special attention to the sacred places of religious minorities in Portuguese society, specifically evangelical Christianity. Geographically distanced and chronologically out of step with the cultural and mental changes that have been taking place in central and northern Europe, Portugal was a country alien to the Protestant Reformation of the 16th century (Vilaça 2006). For this reason, Portuguese Protestantism is a late and import phenomenon (Guichard 1990). Since Catholicism was the religion of the kingdom, the freedom of worship of Protestant foreigners was restricted to private spaces and the construction of temples was not feasible (Leite 2009). Discreetly, these upper and upper-middle-class Anglo-Saxon immigrants were capturing, from the 19th century, some fringes of the population, and several missionaries moved from Great Britain, North America, Brazil, and Spain to work in Portugal (Vilaça 2006). Today history repeats itself: the new evangelical churches are the result of a phenomenon of importation, more precisely of reverse mission (Freston 2010) but led by immigrants from the global south, especially from Brazil (Vilaça & Oliveira 2019). What is the configuration of the new sacred spaces? To what extent are these spaces distinctive from the churches of historical Protestantism?

Keywords: Portugal, Evangelical Protestantism, Immigrants, Territory, Sacred places.

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Helena Vilaça is an Associate Professor in the Department of Sociology at the Faculty of Arts of the University of Porto. She was a Visiting Professor in the Department of Theology at the University of Uppsala, Sweden (2011) and was awarded a scholarship from the State Department, under the Fulbright Program SUSI on “Religious Pluralism” (2017). She is a member of the Council of the International Society for the Sociology of Religion, as a representative of the Iberian Peninsula, and national coordinator of the EUREL network. Vilaça is also a researcher at the Institute of Sociology of the University of Porto (IS-UP), and the Research Centre for Theology and Religious Studies (CITER) at the Universidade Católica Portuguesa.

Her scientific work has been developed in various international networks, projects and presented in many publications. Her field of research is focused predominantly on religion, e.g., religious pluralism; migrations, ethnicity, Portuguese Catholicism, Protestant, and Evangelical communities.

RELIQUARY ARMS AND VANITAS: INSCRIPTIONS OF TIME, SPACE AND MATTER IN FRAGMENTS AND TALES OF THE BODY, A SCULPTURAL APPROACH

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Abstract

The article studies the fragmented body's power in the relationship between relics, reliquary arms and contemporary sculptural production. Focusing on the period between the 16th century and today, it opposes reliquary arms with objects whose conceptual and artistic structure deals with this subject.

A cross reading is carried out between the reliquary arms of the Cathedral of Viseu and the Museum of São Roque, of Clara Menéres' "Reliquary" (1970) and of Grécia Paola's "[Vanitas Hands](#)" (2018). The study re-examines the definition of relics through the action of materiality, temporality, and sacredness of the body-relic, emphasizing the value and the narrative of the forearm-hand in Ovid's myth of Midas and in artistic production. Based on Peter Brown, Walter Benjamin, Gonçalo Tavares, and Jean Brun the place of the aura, cult value and exhibition value of the relic, reliquary and artistic body-object is examined.

The relic, the reliquary, and the contemporary production intersect in an interdisciplinary study as to the symbolic power of fragments and tales of the body. Fragments speak of the body's absence of the totality and evoke its prosthetic and poetic figuration through the anthropomorphic reliquary, opening to the equations of a story that is incomplete and available to the imagination and spirituality. Therefore, the relic is analysed as a sensorial vestige and the study tackles the inscriptions of tales, time and space in sculptures, relics, and reliquary arms featuring the representation of a fragmented body.

Keywords: Reliquary Arm, Aura, Body, Fragment, Sculpture.

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Filipa Cruz (www.filipacruz.com) is an artist based in Porto (Portugal) and Paris (France). She is a Member of the Institute for Research in Art, Design and Society (i2ADS) and Guest Assistant Professor at the Faculty of Fine Arts of the University of Porto (FBAUP) and at the Paris College of Art (PCA). She holds a Doctor's degree, unanimously approved with distinction, with the thesis *Everything I wanted to tell you: The undefinition, illegibility, invisibility, and language's insufficiency in the artistic practice* (FBAUP). She also has a Master's degree in Fine Arts from the École Nationale Supérieure des Beaux-Arts, Paris (ENSBA) and a Master 1 in Aesthetics from the Université Paris 1 Panthéon-Sorbonne. Her fields of research are related to invisibility, iconism, culturalism, iconography with fine arts with an emphasis in sculpture. Since 2012, Cruz has held individual and collective exhibitions, was awarded several grants for artistic creation, and participated in numerous international conferences as speaker.

Grécia Paola (<http://greciapaola.weebly.com/>) is a Luso-Venezuelan artist. Her work questions gesture, action, desire, body, time, and ephemeral through sculpture, drawing and video.

She holds a Master's degree and a Bachelor's degree in Fine Arts-Sculpture from the Faculty of Fine Arts of the University of Porto. She collaborated on the lecture series CEM – Body, Space and Matter of the Research Institute of Art,

Design and Society i2ADS-FBAUP. Paola has already exhibited at Zet gallery (2020), Fábrica da Cerveja de Faro – International Light Festival of the Algarve (2019), Funchal Prison Establishment (Funchal, 2020), PortoCartoon World Festival (2019), Expofacic, 1st Cantanhede Biennial (2019) and in Lugar do Desenho – Fundação Júlio Resende (2018). Currently she is working as Isaque Pinheiro's artist assistant, developing a reflection on the sculptural object in its most varied materials and construction processes.

26 November: Anthropology of the Sacred: Extended Approaches

Session II

Chair: Clara Saraiva

DISPLACING DOCUMENTS AND IMAGES FROM ARCHIVES

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Abstract

The presentation here proposed aims at exposing an oral and visual approach to the corporality of scratches, stains, and other sort of traces present in documents from an archive of an expedition that happened in 1947 to the border of Brazil. The expedition happened to map the area around the location to where the Capital District would be later relocated. The documents selected for the presentation was kept in domestic domains for over thirty years. Another selection belonged to the Brazilian writer João Guimaraes Rosa. Manuscript letters, travel notebooks and other handmade drawing and scratches will be shown as a way of speculating about the circumstances of the expedition, the ambiance and bodies that compose the past event. In this way, papers from the archive will be considered as a sort of "cliche" carrying to the present the negative image and the remains of a past situation that cannot be totally informed. Theories about traces, signs, ambiance, reflecting on the thought of Georges Didi-Huberman about images and the Holy Shroud and of Aleida Assmann about archive and litter, will be approached to consider what kind of language may be adopted to point at the sphere of materiality aimed to be presented.

Keywords: Archive, Verbal and visual narratives of history, Materiality of documents, Traces, Expedition.

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Joana Passi de Moraes is an artist researcher from Rio de Janeiro, Brazil. She is a PhD fellow researcher at the department of Literature, Culture e Contemporaneity at Pontifícia Universidade Católica do Rio de Janeiro (PUC-Rio) since 2018. Former temporary professor at the department of contemporary arts and drawing at the School of Fine Arts from Federal University of Rio de Janeiro (UFRJ). Joana holds the titles of Master in Visual Arts from the Post-graduation program of Visual Arts (UFRJ) and Bachelor in Painting from School of Fine Arts (UFRJ). Her academic practice was complemented with a range of extra-curricular courses and exchange program studies of Art History and Studio Practice at Concordia University in Montreal, Canada. She has integrated the art collectives Sala de Arte, Três Nós and Fixos Fluxos (Rio de Janeiro). Since 2014 she is head-director of Boulevard Vertov Productions.

Professionally, she also acts as set-designer, costume-designer, cultural producer and art-educator. Currently lives in the city of Porto and is a visiting researcher at University of Coimbra, in Portugal. Her work focuses in verbal and visual culture, on conceptions of history, memory, body and landscape. She is a mother of two, engaged in findings new dimensions of intellectual and artistic productions intertwined with motherhood, while drifts on thoughts of memory and archive in the private sphere of domestic life.

“RELIC ENCLAVES – A EURASIAN CASE”

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Abstract

Can we elasticate the word ‘relic’ to the term *relic enclaves*? Unlike classic enclaves such as Gibraltar or Macao, tiny relic enclaves strike the eye as human zoos. Frozen in time and space, they are profoundly different from their surrounding groups in linguistic, religious, and ethnic terms. But their enclosure is less administrative than affective. We extend Pamila Gupta’s pioneering analysis of the *relic State* in Portuguese India to this penumbral world of peculiar human curios. It is as if one of their remote former colonial powers glued them to a long-lost paradise, for which they yearn emotionally in order to escape from their present-day subalternity. Avoiding assimilation, they are schizophrenically dominated by two powers – their local political one, and a distant homeland, preferring remote power A (felt as less oppressive) over their local power B.

Examples of relic enclaves in ‘Portuguese Asia’ today can be found in Malacca, Penang, Singapore, Tugu, Larantuka, and Daman. Analyzing the case of Portuguese Eurasians in Malacca, I show how in the mid-20th century the authoritarian *Estado Novo* injected this Creole population with European folklore, in order to incorporate them within a fantasy Empire as relics from a glorious mythical past. But such enclaves can also render profits (tourism) and survival (via identity politics). They afford us an intimate window into the subjective worlds of people living in these antique communities, with double consciousness. We can thus enlarge drastically the anthropological scope of the term *relic*.

Keywords: Eurasians, Malacca, Double identities, Affective nationalism, Fascism.

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Brian Juan O'Neill is an anthropologist based in Portugal since 1982, with a literary background trained at Columbia, Essex, and the London School of Economics. Having collaborated with the journal *Critique of Anthropology* in its early years, a sharply critical spirit has always accompanied his research in the fields of sociolinguistics and folklore in Spain (Galicia), Mediterranean and European ethnography in Portugal (Trás-os-Montes), biographical life-histories, the historical anthropology of Portuguese Creole communities in Southeast Asia (Malacca), and the category of Eurasia within the novel interdisciplinary area of 'global history'. He is currently preparing a book deconstructing the notion that the *bairro português* in Malacca is indeed 'Portuguese' at all, but rather a phantasmagoric relic fabricated and projected backwards in time during the final years of the *Estado Novo*.

SYNCRETISTIC, ANTHROPOPHAGIC OR EUCHARISTIC: CHOOSING METAPHORS TO UNDERSTAND CATHOLIC CULTURE IN GOA

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Abstract

Guided by a methodological nationalism that at its heart sees Catholicism as a foreign element that must be reconciled to Indian culture, substantial scholarly effort has gone, and continues to go, into demonstrating the syncretic character of Catholicism in Goa. The problems with this position, however, are that it fundamentally misrepresents the nature of Catholicism, both universally as well as locally (in Goa), which not only deprives Catholics in Goa from representing their faith tradition as authentic, but from appreciating the wider, universal Catholic context in which they are located.

Challenging this tradition, and drawing from an on-going project which explores how secular social sciences can take theology seriously, this paper will explore the metaphors of *antropofagia* and the eucharist to understand how culture operates. The eucharistic model which I propose will offer a framework to challenge cultural models which fetishize difference, and demonstrate how to reconcile local specificity within a universal norm.

This need to balance the universal and the local is not dissimilar to the task of the relic, which while materially inert, is symbolically – or spiritually – alive. Indeed, it is only within a healthy appreciation of culture that one can see a relic as a worthwhile possession, or an empty object to be cast aside.

Keywords: Goa, Catholicism, Culture, Nationalism.

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Jason Keith Fernandes is a researcher at the Centre for Research in Anthropology (CRIA). With degrees in Law and Anthropology, his doctoral research has recently been published as *Citizenship in a Caste Polity: Religion, Language and Belonging in Goa*, by Orient Blackswan. His research interests encompass citizenship theory, Indian secularism, and Portuguese post-colonialism in South Asia. More recently, concerned with the apparent collapse of liberalism, he has developed an interest in Catholicism and is exploring how social science can take (Catholic) theology seriously. Jason's interventions in the public sphere since 2006 are available at www.dervishnotes.blogspot.com.

WHATS IN A RELIC? ETHNOGRAPHIC VIEWS FROM MAURITANIA

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Abstract

In the first part of my paper I will deal with some ambiguities and paradoxes around the concepts of both heritage and cultural relics under the heritage global regime, bringing the secular/religious divide and the ownership /inheritance pair to the debate.

In the second part I will move to Mauritania and make some considerations inspired on ethnographic fieldwork in the *Ksours* of Ouadane and Chinguetti. These oases dotted the ancient pilgrims' route that crosses the desert on their way to Mecca and were inscribed on the World Heritage List in 1996 along with Tichitt and Oualata. This nomination, together with Paris Dakar Rally (which no longer takes place in the country), triggered heritagization and touristification, and spontaneous museums, exhibiting family relics, mushroomed in the middle of the desert. If these processes follow and mimic the heritage regime in its performative dimensions – especially regarding museographic and touristic displays –, Islamic inheritance laws and tribal values and practices collide with some of the politics and economics of global heritage regime.

Keywords: Relic, Heritage, Secularism, Islam, Mauritania.

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LA MÍSTICA SELON LE MOUVEMENT DES TRAVAILLEURS RURAUX SANS-TERRE DE L'ÉTAT DE RIO DE JANEIRO ET SON DOUBLE NUMÉRIQUE.

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Résumé

Ce projet s'intéresse à la mise en écriture numérique, désignative ou descriptive, de la pratique ritualisée nommée *mística*, à travers la communication contre-hégémonique du mouvement des travailleurs ruraux Sans-Terre de l'État de Rio de Janeiro.

Ces écritures figurent dans le bulletin d'informations de ce mouvement, lieu virtuel où se trouve consignée des fragments de la mémoire scripturale et visuelle de ce collectif.

Il s'y dessine une politique de santé publique et de solidarité par le type de production agricole promue par le Mouvement des travailleurs ruraux Sans Terre.

Nous voudrions interroger la sociologie de l'usage contre-hégémonique (c'est à dire non exclusivement commercial¹) de l'outil numérique à des fins d'émancipation politique, culturelle et sociale.

¹ Somme toute, faudra-t-il s'interroger sur le sens de la vente de produits agrologiques visant à exemplifier l'émancipation économique et politique revendiquée par ce mouvement de réforme agraire.

Les axes analytiques qui suivront les articles constitutifs de mon corpus d'étude:

- -le type d'organisation cognitive mis en œuvre par les articles
- -le type de relation entre les images et les textes qui s'y observent
- -l'analyse des stratégies rhétoriques et des intentions énonciatives des narrateurs-rédacteurs qui avoisinent bien souvent la construction d'énonciateurs complexes
- -les formes de réflexivité développées par les usages de la position de sujet "Nous"
- -les modes d'actions linguistiques des entités non humaines mobilisées
- -l'analyse des extraits de chant par ces retranscriptions mobilisées

Ces différents axes d'analyse permettront d'échafauder une problématique à partir du sens accordé, par ce mouvement politique et social, à ces místicas retranscrites.

Mots-clés: Anthropologie de l'écriture, Humanités numériques, Pratique décoloniale ritualisée, Réforme agraire, Mouvement social.

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Ghali Abdelmajid Beniza a consacré une dizaine d'année à l'écriture de sa thèse, afin de comprendre les tenants et les aboutissants d'une pratique rituelle

nommée *mística*, observée parmi des mouvements sociaux alliant politique et religion dans l'état de Rio de Janeiro. Cette pratique est réalisée pour, à terme, parvenir à l'amélioration des conditions de vie de franges de population historiquement paupérisées du Brésil. C'est en suivant la méthodologie mise en œuvre par l'approche relationnelle du rituel (dont l'ouvrage intitulé *Naven ou le donner à voir. Essai sur l'action rituelle* constitue le fervent paradigme) combinée à des outils d'analyse linguistique et sémiotique, qu'il espère avoir accru le sérieux avec lequel était considéré cette pratique rituelle issue des ontologies amérindienne et judéo-chrétienne, en présence depuis la colonisation du Brésil.

Ghali Abdelmajid Beniza devoted a decade to writing his thesis, in order to understand the ins and outs of a ritual practice called *mística*, observed among social movements combining politics and religion in the state of Rio de Janeiro. This practice is carried out in order to improve the living conditions of historically impoverished sectors of the population in Brazil. It is by following the methodology implemented by the relational approach of the ritual (whose work entitled *Naven ou le donner à voir. Essai sur l'action rituelle* is the fervent paradigm), combined with linguistic and semiotic analysis tools, that he hopes to promote a more serious perspective on this ritual practice from the Amerindian and Judeo-Christian ontologies, in presence since the colonization of Brazil.

MASKS OF AFRICA: RITUAL USES, CURIOSITY, AND ART. A CASE-STUDY OF THE COLLECTION OF MASKS PERTAINING TO JOSÉ DE GUIMARÃES, EXHIBITED AT THE CIAJG

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Abstract

José de Guimarães (1939), has been widely acclaimed as one of the most prolific contemporary artists in the Portuguese scene. His work has travelled the World, exhibited at art galleries, as well as his public art. A passionate art collector, the bulk of it currently in permanent exhibition at the Centro Internacional das Artes José de Guimarães (CIAJG). There, among many other objects, we find masks from the Sub-Saharan Africa, acquired by the artist in the European art market, since the eighties.

In this article, the author shares the results of his research, approaching the masks, as ‘windows onto the cultural life’ of societies (Essen & Ebenezer, 2016). It is argued that these objects belong to the larger category of “African art”, which has been subject to scrutiny in recent years. Their recontextualization in the art museum, allows for a critical reflection upon foundational issues and dichotomies, that have long concerned the anthropology of art (Vogel 1988; Gell 1998).

Historically constituted as disciplinary objects in the West, and reclaimed by anthropologists, art historians, archeologists, and artists alike; I hope to cast some light on the historical and relational aspects of this categorizations and add to the literature *corpus* concerning the processes of cultural appropriation, and the role of the museum (both ethnographic and art devoted), as a privileged institution, in legitimizing this often asymmetrical, artifactual exchanges.

The methodology applied consists of extensive bibliographic research, both panoramic and context-specific; and a three-month research grant conducted at the CIAJG.

Keywords: African masks, Art museum, José de Guimarães, Material culture, Politics of display.

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João Sousa has obtained his Master's degree in Social and Cultural Anthropology (2008-2021) at the NOVA University of Lisbon – School of Social Sciences and Humanities (NOVA - FCSH). He has professional experience in the fields of heritage preservation, museology and ethnographic collections, both in Portugal and Switzerland. His academic focus has been on material culture, heritage studies, traditional know-how, and he advocates a transdisciplinary and pragmatic approach to these topics. In 2021, Sousa was awarded a Research Grant by the Network Center for Research in Anthropology (CRIA), funded by the FCT/PIDDAC, for the study of the collection of African masks, currently in display at the Centro Internacional de Artes José de Guimarães (CIAJG).

THE ANTI-RELIC: BODY ENHANCEMENT AND DECONSTRUCTION OF PERFECTION

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Abstract

Body parts are subject of multiple cultural meanings beyond their organic life. That is also the essence of relics, previous body parts of a functional body, that become symbolic pieces in religious language, because they have belonged to someone thought of as a perfect/idealized body-soul.

In modern times, where bodies are mirrors of self-projects (Schilling 1996, Baumann 1999) and individuals are responsible for their body capital as entrepreneur of themselves (Foucault 2005), an increasing cultural work is addressed to body's parts, in order to enhance social competitiveness. The pursuit of excellence and body enhancement are nowadays a current practice. The enhanced/perfect body thus becomes a living relic, sacralized before death in the name of perfection.

This paper aims to present preliminary results from the "Barbie Hackerata" workshop, an outreaching activity of the project "Excel-the Pursuit of Excellence", where participants are invited to re-think interventions and practices addressed to their bodies in order to enhance social and body performances in the everyday life.

The actions on a metaphorical plastic body are finalized to reproduce attendees' corporalities, in order to de-invisibilize embodied modifications, aspirations of perfection and models of cultural beauty. The doll becomes a materialization of the relationship between body and self, disclosing vulnerabilities, gendered and racial stigmas, inadequacies and strategies of self-promotion that signify hair colors and stretching lobes, tattoos, dressing strategies, cosmetic surgery, and anti-aging practices.

The *Barbie hackerata* becomes the anti-relic: de-constructing the ideal of body enhancement, it becomes a mirror of one's unarmed self, which may not be perfect or sacred at all.

Keywords: Body enhancement, Relic, Excellence, Perfection, Hacking.

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Clara Saraiva (PhD 1999) is an anthropologist, a senior researcher at Centre for Comparative Studies (CEC), University of Lisbon, where she coordinates the Research Group Citizenship, Critical Cosmopolitanism, Modernity and (Post)Colonialism (CITCOM). She was a Visiting Fellow at University of California Berkeley (2013), Michael Teague/FLAD Brown Visiting Professorship at Brown University and a Research Fellow at the Watson Institute for International Studies at Brown (2001-2002, 2008). She was the PI (Portugal) of the HERA (Humanities in the European Research Area) project HERILIGION, "The heritagization of religion and the sacralization of heritage in contemporary Europe" (2016- 2020). She is the President of the Association of Portuguese Anthropology (APA), member of the World Council of Anthropological Associations Organising Committee (WCAA board), and a board member of the WCAA Ethics Task Force. She is former vice-president of the Society for International Ethnology and Folklore (SIEF). Her fields of research include religion, ritual, transnationalism, migration, heritage and medical anthropology.

After the MA in Cultural Anthropology (University of Turin, 2009) **Federica Manfredi** was awarded of the “Master dei Talenti Neolaureati” prize, introducing her to the applied anthropology in Switzerland, where she worked on gender and generation discrimination and prevention of suicides in agriculture. Upon return to Italy she received a post-master degree in Migration and Psychopathology developing a research on meanings associated to the “good” death during migratory projects. In 2014 she published her first monograph “I volti celati di Civitavecchia” about the trance of Holy Friday penitents and, between two kids, she started her doctoral project on body suspensions in contemporary Europe at the University of Lisbon. She is a 2017 fellow doctoral student by the *Fundação para a Ciência e a Tecnologia* and member of the research team “Excel-The Pursuit of Excellence”.