Juan José Morales

A life between commerce, historical inquiry, poetry and the arts in Hong Kong

A reader’s life in public

Juan José Morales is a Madrid-born, Hong Kong-based lawyer by training, business consultant, historical writer and participant in the city’s cultural institutions. With Peter Gordon, he wrote The Silver Way, the short 2017 book on China, Spanish America and early globalization. That description identifies his best-known publication, but leaves much of the person out. His work also includes poetry anthologies, concert notes, art criticism, cultural governance and conversations with scholars. The range matters because his intellectual life has developed through these activities together, rather than through a succession of completely separate careers.[1]

The continuity, I would argue, lies in a cultivated life of reading and looking that repeatedly finds public uses. Morales is especially interested in the distance between a thing and the story already attached to it. A beautiful object may have been a minor commodity; an authoritative caption may misidentify its image; a familiar historical narrative may conceal an entire set of relationships. Reading adds to the pleasure of looking, but also makes it less innocent. His work is most distinctive when that attention moves outward through a recommendation to a friend, a note for a listener, an invitation to a poet, or a judgment that other readers can dispute. The intellectual life is neither wholly private nor reducible to its public products.

Madrid and the making of a Hong Kong intellectual

The firm educational outline is relatively compact. Morales graduated in law from the Universidad Complutense de Madrid, obtained a Master of International and Public Affairs at the University of Hong Kong, and also studied international relations at Peking University. His formation thus joins a Spanish legal education to institutions in Hong Kong and mainland China. It did not consist only of carrying a completed European intellectual identity to Asia; further formal study took place within the region where he made his working life.[2]

An EFE report from his 2017 Beijing book presentation described him as a Madrid consultant who had lived in Hong Kong for twenty-one years. This suggests arrival around 1996, but the precision belongs to that report, not to an independently established migration record. More important than an exact arrival anniversary is the duration: his

career matured through sustained residence, not a brief research visit. In that interview he emphasized the naming of the historical route around silver, the commodity that made exchanges work, rather than treating it as another version of the Silk Road. Already the consultant and the historian were asking the same practical question: what actually enables a relationship to function?[3]

His adult formation is more publicly visible than his childhood, and it is substantial. A legal education, later international-affairs study, commercial work and long residence brought him into overlapping settings in which institutions, images and transactions could be examined from several directions. The significant continuity is the accumulation of those positions, not a retrospectively inevitable vocation.

Livelihood and sociability before the books

By July 2003 Morales was president of the Spanish Chamber of Commerce in Hong Kong. A contemporary newspaper report identifies him in a second role: vice-president of the local Real Madrid supporters' club. Its members were trying to meet the visiting players; Morales especially wanted to meet Raúl. The detail is useful precisely because it is ordinary. It places the later historian among restaurant gatherings, loyalties and negotiations rather than in a permanently scholarly pose. The two offices also show that business representation and expatriate social life could overlap. His local presence was associational as well as professional.[4]

A 2013 guide issued by Spain's Economic and Commercial Office in Hong Kong lists Juan José Morales as director of Wincomfort Ltd among consultancies. The guide's surrounding concern is the practical work of establishing businesses: company forms, taxation, premises, employment and professional services. This is the economic world in which his consulting role becomes legible. It is a world of translations between business systems, institutional expectations and local knowledge. The practical expertise of the consultancy is part of the livelihood behind the later cultural biography.[5]

The byline accompanying his 2015 review of Peter J. Golas's Picturing Technology in China identifies him as a Spanish lawyer and management consultant writing for Compromiso Empresarial. Here professional and intellectual identities coexist on the same page. The review itself is interested in who produced technical pictures and for whom, and in the distance between sophisticated visual culture and useful technical communication. This is a telling question for someone who moves between professions: the existence of impressive knowledge does not mean that the people who could use it can reach it, or that an image is designed for their needs. It would be too neat to claim that consulting caused this interest. What can be shown is that both activities made the organization and transmission of knowledge part of his working vocabulary.[6]

The reader who sent other people books

One of the earliest visible traces of Morales' s historical work is not a publication under his own name. In a paper in the 2005 volume of Studia Historica: Historia Moderna, León Gómez Rivas thanks his friend Juan José Morales del Pino in Hong Kong for suggestions on Hispano-Portuguese history and references to C. R. Boxer and Felipe Fernández-Armesto. This is modest evidence, but valuable evidence. It places Morales inside a scholarly correspondence well before The Silver Way. Reading had already become an activity done with and for another person: noticing what a historian might need, supplying a reference and helping widen an argument' s geographical frame.[7]

The connection reappears in Gómez Rivas' s 2016 discussion of Peter Borschberg' s work on early-modern Southeast Asia. He credits Morales with alerting him to Borschberg' s edition of Jacques de Coutre' s memoirs and describes him as a curious reader with extensive knowledge of Asian art and history. Here the direction of knowledge matters. Scholarship published in Singapore about European activity in Asia was being brought to a historian writing for Spanish-language readers. Morales' s contribution was neither the authorship of that scholarship nor a university appointment. It was an informed act of circulation. Such work rarely receives the visibility of a book jacket, but the acknowledgment makes its mechanism unusually clear.[8]

This is an important corrective to the idea of an amateur suddenly becoming an author after discovering a marketable subject. His public books belong to a longer ecology of reading, recommendation and exchange. The recurring relationship with Gómez Rivas shows knowledge carried by a continuing conversation. What one reader notices can change what another scholar finds worth investigating. Such exchanges are intellectual work even when they leave their participant outside the formal authorship of a publication.

Poetry as a way of choosing one' s company

In 2014 Morales coedited Desde Hong Kong: Poets in Conversation with Octavio Paz with Germán Muñoz and Tammy Ho Lai-Ming. Chameleon Press presented it as original poetry responding to Paz' s centenary, with contributors from Hong Kong and beyond. Its geographical preposition is significant: poems written from a place need not take that place as their only subject. Paz offered a particularly suggestive interlocutor because his own literary life connected Mexico, India and Chinese poetry. The editors were not simply importing an authoritative Mexican poet for local admiration. Their format invited living writers to answer him, making an existing body of work the occasion for new writing and new company.[9]

Henry W. Leung' s contemporary review supplies an account of what this enabled. He heard a multilingual inwardness rather than a familiar tourist-like meeting of East and West, and connected the anthology' s appearance during Hong Kong' s 2014 protests to questions of belonging that national categories could not settle. This was a response their arrangement made possible, rather than an announced political programme. The poems could constitute a home in language without agreeing on a single national voice. Leung also

found unevenness among the contributions, so the anthology need not be idealized as uniformly accomplished. Its interest lies partly in permitting plurality without making plurality itself the finished aesthetic achievement.[10]

The poet José Angel Araguz described his contribution, Octaves for Octavio Paz, as nine octaves using a seven-syllable line, with a line by Paz as a guide. This gives the project a concrete compositional dimension. A curatorial premise became an actual constraint on rhythm, phrasing and form in someone else's work. That is one way editing can be creative without appropriating a contributor's authorship: establish a question or invitation strong enough that other people can do something unforeseeable with it. The editorial credit locates Morales within this collective labor.[11]

Quixotica: Poems East of La Mancha followed in July 2016, with Morales, Ho, David McKirdy and Muñoz credited as editors. Ho's accompanying essay traced Don Quixote through Chinese translation, Lu Xun, political metaphor and adaptations. The cultural route was neither direct nor frictionless: a Spanish novel could arrive through another European language, be translated under political pressure, or reappear in Chinese performance. The anthology's premise places Morales in a literary practice that values such transformations. He was helping arrange a contemporary response to a canonical work.[12]

The pairing of the Paz and Cervantes projects suggests a particular intimacy with literature: older works become people to think alongside. That is different from possessing them as marks of cultivation. A poem can give a new writer a rhythm; a fictional character can provide a vocabulary for experiences its author never knew. The editorial practice makes that availability social. It gathers the responses into a book, so that a private encounter becomes something other readers may enter.

Public culture is made through small occasions

The University of Hong Kong's record of a November 2014 El Greco event shows Morales presenting the painter's work before a film screening. The Greek and Spanish consulates collaborated with the School of Modern Languages and Cultures; the audience included students, teachers, consular representatives and members of the two communities. A reception followed. This was a small cultural occasion, but its construction is revealing. Scholarship, a film, diplomatic sponsorship and sociability were placed in sequence. Such events create a public across groups that may otherwise have little reason to share a room. Morales supplied the act of interpretation within that arrangement.[13]

Music supplies an even more precise example. Morales wrote the programme notes for Musica Viva's Enrique Granados anniversary concerts in Hong Kong and Macau in September 2017. The notes relate the music to Goya, literary texts and regional traditions. They also challenge the habit of collapsing Spanish music into an Andalusian stereotype, and explain that some geographical titles were supplied by publishers rather than by

Granados. That distinction is characteristic: a marketable label can misdescribe the work it helps circulate. Writing for listeners about to hear a performance requires enough historical explanation to sharpen perception without replacing listening with a lecture. His contribution here is practical criticism, designed for use at a particular occasion.[14]

Musica Viva's current institutional page lists Juan Morales as honorary secretary of its board of governors. The organization, founded in 2008 and led artistically by Lo Kingman, brings together public arts support, private benefactors, professional production and opportunities for artists. His governance role places him inside the continuing organizational work that makes performances possible, alongside Lo's artistic leadership. His cultural participation therefore cannot be reduced to attending concerts and writing about them: it also includes governance. The institution's mixed support model is visible, although neither his hours nor the financial value of his contribution is publicly specified.[15]

The 2021 Hong Kong Book Fair biography also records board service with the Oriental Ceramics Society of Hong Kong. Ceramics and opera might look like separate cultivated interests. In this career they share an institutional dimension: knowledge survives through societies, audiences, talks and people willing to undertake organizational duties. To have a cultural interest is one thing; to help sustain a setting in which it can be studied or performed is another.[16]

[External image / 外部圖片] Yellow-and-white Penguin Specials cover of The Silver Way, with both authors' names and a sailing ship.
The Silver Way, by Peter Gordon and Juan José Morales, in the Penguin Specials edition shown for their November 2017 University of Hong Kong book talk. Penguin Specials cover / University of Hong Kong Libraries reading-club event page · Rights retained by the source and respective rights holders; no open license stated. · Image source

What The Silver Way brought into focus

The Silver Way: China, Spanish America and the Birth of Globalisation, 1565–1815 appeared as a Penguin Special in January 2017. The publisher lists a hundred-page paperback, coauthored by Gordon and Morales. Its compactness is consequential. This was a portable intervention in how a general reader organizes world history, rather than a claim to replace specialist scholarship with an exhaustive monograph.[17]

Francis P. Sempa's contemporary review understood the book as a corrective that gave East Asia and Spanish America their place in the formation of the global economy. More specifically, its argument unsettled the assumption that relations with a powerful China must end either in Western convergence or enmity. Those are judgments about the book made by a reviewer, but they identify the scale of the intervention: a historical account offered different possibilities for imagining the present. Morales's subject was not merely an old shipping route. It was the possibility that familiar geopolitical categories had been

formed by a historically limited view of the world.[18]

Their essay on the Thucydides trap offers another model of interaction, while acknowledging violence accompanying European expansion in Southeast Asia and warning against substituting models for reality. Its purpose is to enlarge the available comparisons, not prove that trade prevents conflict. The illustration credit adds a personal detail: the historical print of a Chinese vessel belongs to Morales' s collection.[19]

Their 2018 AsiaGlobal Online essay on the Spanish dollar similarly moves from a historical monetary system to the question of what makes money acceptable across borders. It considers material standardization, trade and continuity between currencies. This is a distinctive point of entry: globalization is examined through the conditions under which unfamiliar people can accept the same instrument of exchange. The professional connection is suggestive; the text does not divide individual authorship.[20]

The joint 2019 Americas Quarterly essay offers a more intimate scale. It begins with Chinese barbers competing in seventeenth-century Mexico City and follows trade into occupations, clothing and household objects. The authors discuss Chinese manufacture adapting drinking vessels to American consumption, as well as Mexican pottery responding to Chinese forms. These examples make cultural contact perceptible in work and appetite rather than only in diplomatic relations. They also resist the picture of influence as a one-way gift from an advanced center. Buyers' habits, artisans' adjustments and commercial competition help make the resulting objects. For a reader interested in how large systems enter daily experience, this is among the clearest expressions of the pair' s method.[21]

From a Hong Kong book to a multilingual conversation

In September 2018 UNAM' s China office reported Morales moderating a panel on the Manila galleon at a Beijing symposium marking the anniversary of Diego de Pantoja. The gathering connected Chinese, Spanish and Mexican institutions. The panel included work by Dolors Folch, Jin Guoping and Guadalupe Pinzón on monetary history, coinage and maritime strategies. This is a useful example of his position between public writing and specialist research. He supplied an organizing proposition while other scholars brought distinct bodies of evidence. Moderation is not a substitute for that expertise; it gives the expertise a shared question and audience. It also shows a present-day Asia–Latin America relationship created through discussion of an earlier one.[22]

The book entered Spanish publishing in 2022 as La plata y el Pacífico, in Siruela' s Biblioteca de Ensayo. Victoria León is credited with the translation from English and Elvira Roca Barea with the prologue. Those credits matter. A Spanish coauthor did not eliminate the need for a translator, and the new edition acquired another interpretive threshold through its prefatory essay. A work about circulation itself changed language, publishing institution and likely audience as it circulated.[23]

Ignacio F. Garmendia' s review linked the Spanish edition to Roca Barea' s personal

advocacy and to debates around how the Spanish empire is remembered. This is a reminder that reception changes an argument’s surroundings. A book that challenges an Anglophone account of globalization can enter a Spanish controversy over imperial reputation. Those contexts overlap but are not identical. It would be mistaken to assign every position in that controversy to Morales because he is associated with a particular edition. The more defensible conclusion is that publishing creates relationships among arguments whose purposes may differ.[24]

Painter and Patron and the intelligence of looking

In 2020 Gordon and Morales followed The Silver Way with Painter and Patron: The Maritime Silk Road in the Códice Casanatense. Its publisher credits Italian cultural and consular support in Hong Kong. The subject was a sixteenth-century watercolour album in Rome, interpreted for general readers.[25]

In an interview with Macau’s Ponto Final, Morales stressed the exchange of visual knowledge and the revealing character of a privately commissioned document. He described tracing relationships between its images and other works. Recognition becomes comparison, and a familiar pose becomes a clue. His attraction to the document’s intimacy is evident, although private commissions can still contain errors and unequal power.[26]

Susan Blumberg-Kason’s review explains the authors’ reconstruction: an Indian painter and a Portuguese casado, a settler whose life was embedded in Asia, probably stood behind the work. The reconstruction relies on visual evidence, including clothing and compositional similarities, rather than on a recovered contract naming both men. The distinction between a persuasive hypothesis and an identified person must remain intact. What is intellectually interesting is the shift in viewpoint. Portuguese-language captions need not make the pictures simply European testimony. Making an image could itself be a negotiated encounter between people with different visual repertoires. The reviewer also records a mobile online guide accompanying the short printed book, extending the reader’s opportunity to look.[27]

Soni Wadhwa’s review identifies unresolved problems, including discrepancies between captions and the religious or occupational identities pictured. These matter because they are not peripheral errors in an otherwise transparent window onto daily life. They are evidence of how the object was made and interpreted. The strongest reading of the project therefore retains friction between image, label, maker and patron. A history of exchange gains precision when it asks where understanding failed as well as where forms traveled successfully.[28]

The studio and the pleasure of sustained attention

Morales’s own contribution to the 2020 Hugh Moss catalogue The Lanqing Preference

offers a rare first-person account of the life he values. Responding to Moss's Balance of Nature, he imagines the studio beside the library: reading, taking notes, writing and returning his eyes to the painting. He sets Moss's rocks beside Morandi's vessels, and argues for cultural attention as an accessible pleasure rather than an exclusive credential. His formulation that "leisure is the mother of culture" is important. This is a defence of time whose purpose is not immediately commercial. It is an avowed ideal of intellectual habitation, in which a painting and a book sustain each other. Its tension is equally important: a democratic ideal of contemplation still requires time and material conditions that are unevenly available.[29]

His contribution on silver to Liang Yi Museum brings that contemplative attention back to objects and exchange. The essay begins from silverware's cultural status, draws attention to the misleading effects of survival when a material can be melted down, and connects domestic display to American mining and Asian demand. Its interest for a profile is the movement between scales: a decorative object invites a question about monetary systems; an economic history changes how the object can be seen. That is a concrete route by which research into early globalization enters art interpretation. The metal is simultaneously a material to be worked, an object to live with and part of an extensive system of payment.[30]

His 2017 review of Cinta Krahe's Chinese Porcelain in Habsburg Spain makes another distinction available. He attends to the difference between the abundance of objects and their prestige: porcelain could be prized by collectors yet rank below silverware, and its Spanish reception differed from that in northern Europe. He also praises the combination of archives, excavations, paintings and shipwreck evidence. The subject is therefore neither only connoisseurship nor only trade volume. It asks how people classified things, how those classifications affected esteem, and how several imperfect traces can be made to check one another. In Morales's criticism, taste has a history that can be investigated.[31]

Hong Kong as a place to see from

The historical range can obscure how closely some of Morales's writing attends to his own city. Reviewing Patricia Chiu and Edward Stokes's book on the photographer Lee Fook Chee in 2016, he dwells on the insecurity of an immigrant life and the decades during which the photographs remained little known. Captions and biographical research make the images newly intelligible; the photograph is not self-explanatory evidence. His account is especially attentive to the way economic growth could coexist with continuing anxiety about food and shelter. The emotional center is the recovery of a person's point of view. It shows what he recognized in another person's work: the ability of a carefully made book to restore dignity and specificity to someone otherwise remembered, if at all, as one anonymous worker among many.[32]

His 2017 discussion of early Hong Kong photographs at Wattis Fine Art has a related attention to visible detail. Famous photographers appear beside unknown ones; shipping, waterfront offices and warehouses appear beside the picturesque city. An image can record

the infrastructure of a livelihood as well as the charm of a vanished scene. This habit of looking complicates the easy division between his commercial and aesthetic interests. Buildings, vessels and street arrangements can be beautiful, but they also disclose what people did and how a city worked. The review turns a gallery visit into an invitation to reconsider an inhabited economic landscape.[33]

In January 2025 he praised the Nanhai I shipwreck exhibition at the Hong Kong Heritage Discovery Centre for making economic and commercial questions understandable. He also criticized the absence of a catalogue or substantial brochure and wanted a bilingual publication. The judgment locates the cultural task beyond the exhibition’s opening: knowledge must remain available after a visit and reach more than one language community. Reviewing here becomes a small intervention in the city’s provision of public knowledge.[34]

Historical knowledge and the stories that distort it

Morales’s 2023 review of Marco Caboara’s Regnum Chinae emphasizes the intellectual value of a systematically assembled corpus of maps. He is interested in corrections to scattered knowledge and collectors’ lore, but also in publishers, booksellers, legal disputes and the publics for whom maps were made. Mapping is not treated as a succession of isolated great minds gradually drawing the right outline. It is a chain of transmission dependent on institutions, reproduction and commerce. This is a close analogue to his own practice: important knowledge becomes useful when someone brings dispersed materials into a form in which their relationships can be examined. The admiration is directed at scholarly apparatus as much as at visual beauty.[35]

His review of Alexander Statman’s A Global Enlightenment, also in 2023, examines a more difficult circulation: European ideas about Chinese knowledge. He tracks how changing conceptions of progress could alter China’s intellectual position without a commensurate change in information about China. Yet he does not treat every recovered connection as automatically sound. He notes the book’s reliance on difficult concepts that are not always explained and the difference between reconstructing ideas and judging their validity. The review reveals both an attraction to neglected mediators and an impatience with obscurity. To recover a forgotten conversation is valuable; to help a reader evaluate that conversation is an additional responsibility.[36]

This provides a useful way to read his wider intellectual formation. The recurrent concern is not an abstract belief that all cultures are connected. It is a sequence of questions: through what carrier, under what name, for which audience, with which misunderstanding, and preserved by which institution? Those questions make his subjects more specific. A map, a coin, a musical title and a photograph do not circulate in identical ways. Attending to their differences is what saves cultural connection from becoming a slogan.

The limits of a cosmopolitan sensibility

Morales’ s concern for preservation sometimes leads to controversial conclusions. In his 2016 review of The China Collectors, he stresses destruction within China and gives considerable weight to the legal acquisition, preservation and scholarship associated with American collections. That is an identifiable position, not a neutral description of what every displaced object ought to become. His emphasis usefully resists treating every foreign-held work as the product of the same history. It also risks giving preservation and documentary legality more explanatory weight than disparities of power. The critical question is whether the narrative adequately distinguishes purchase, coercive conditions, loss and the later institution’ s achievement, rather than allowing one category to settle all the others.[37]

The issue becomes explicit in his 2021 review of Tony Miller’ s The Missing Buddhas. Morales welcomes the questioning of a dealer’ s dramatic provenance story and insists on testing inherited claims. At the end, however, he is cautious about restitution beyond clear cases of looting and credits museums with making a shared heritage accessible. His own standards can be brought to bear here: if persuasive inherited stories require scrutiny, the museum’ s account of universal access requires scrutiny too. This is a tension within an intellectually serious practice, not a reason to dismiss it. The confidence that objects can speak across cultures sits beside the unresolved question of who has the power to determine where that speech takes place.[38]

There is a parallel tension in using history for present commercial purposes. In their December 2024 South China Morning Post opinion article, Gordon and Morales drew on the Silver Way to argue for Hong Kong’ s role in renewed China–Latin America exchange. The historical lens makes connections visible that an Atlantic-centered account might miss. But an analogy between past trading routes and present infrastructure remains an argument for attention, not evidence that a contemporary project will distribute benefits fairly or succeed. The historian widens the horizon; consulting may turn it too quickly into an opportunity.[39]

What holds the different activities together

Morales’ s work does not have the single institutional container of a professorship, a museum curatorship or a publishing company of his own. Its visible forms are collaborative and differently situated. A historical article depends on a publication; an anthology depends on coeditors and poets; programme notes accompany performers; a board role supports an organization. The resulting independence should not be mistaken for isolation. It is a capacity to participate in several settings without every contribution having to become the same kind of product.

Nor should the variety be mistaken for effortless leisure. The record reveals acts of reading, comparing, recommending, writing, moderating and administering. It does not reveal a

complete time budget or the economics that sustain each act. There is no basis for claiming that book royalties support the whole life, that consulting subsidizes every cultural project, or that board service is a lucrative appointment. What can be understood is the practical coexistence of livelihoods and chosen commitments. Their exact financial relationship remains private.

The most consequential activity may occur before any public product: a reader decides that a familiar explanation is unsatisfying and pursues the discrepancy. The eventual result can be a large historical argument or a small correction to how someone hears a piece of music. Morales' s sensibility brings pleasure and suspicion into the same act of attention. The object merits contemplation; the account that accompanies it merits examination. That combination is also a standard against which to judge his own conclusions, especially when his confidence in preservation, exchange or cultural universality runs ahead of what another participant in the history would accept.

His biography remains less publicly narrated than his interests. But a person becomes visible in what he repeatedly notices: the scholar who needs a book published far away; the listener who might hear a piece differently; the unknown photographer whose images need their story; the contemporary poet who can answer a predecessor; the reader who needs a catalogue after the exhibition is gone. These are forms of intellectual intimacy enacted through useful work. The Silver Way is one important expression of that vocation. It is not its whole extent.

Notes

1. Juan José Morales author biography, South China Morning Post. Biographical details here concern the Hong Kong writer, not other authors with the same name.↩
2. HKU Libraries, book talk, 15 November 2017. The biography specifies the law degree and HKU master' s; it names study at Peking University, not a second degree.↩
3. EFE, "Los pesos españoles, la primera divisa internacional," reproduced by Vozpópuli, 2017. Later capsule biographies use differing rounded lengths of residence; the inferred arrival year remains approximate.↩
4. Simon Parry, "Real Madrid' s supporters really want to meet the stars," South China Morning Post, 21 July 2003.↩
5. Enrique Bravo Fernández, Guía de negocios: Hong Kong, May 2013, issued under the Spanish consulate' s Economic and Commercial Office, especially pp. 28–29. This is a historical business listing, not evidence of present employment.↩
6. Juan José Morales, review of Peter J. Golas, Picturing Technology in China, The Diplomat, August 2015, republished from the Asian Review of Books.↩
7. León Gómez Rivas, "Economía y guerra. El pensamiento económico y jurídico desde Vitoria a Grocio (y después)," Studia Historica: Historia Moderna 27 (2005), pp. 135–

159, note 12. The website’s later upload date is not the volume year.↩

8. León M. Gómez Rivas, review of Peter Borschberg’s Journal, Memorials and Letters of Cornelis Matelieff de Longe, Naveg@mérica 17 (2016), p. 3.↩

9. Chameleon Press, Desde Hong Kong. Publisher’s description and complete editor credit; publication year also confirmed by the contemporary review in note 10.↩

10. Henry W. Leung, “The Immateriality of Home: A Review of Desde Hong Kong,” Cha, December 2014, originally published in the Asian Review of Books.↩

11. José Angel Araguz, announcement of Desde Hong Kong, 24 September 2014. The compositional account is the contributor’s own; individual editorial duties are not specified.↩

12. Tammy Ho Lai-Ming, “‘Don Quixote’ in the Middle Kingdom,” Asian Review of Books, 29 July 2016. The book caption credits all four editors.↩

13. HKU School of Modern Languages and Cultures, 2014–2015 newsletter, first issue, p. 3, retrospective account of 27 November 2014.↩

14. Musica Viva, Enrique Granados 150th Anniversary Concert, 13 and 15 September 2017. The page explicitly credits Juan Morales for the programme notes.↩

15. Musica Viva, About, accessed 6 October 2026. Board role, institutional purpose and support structure; the artistic leadership belongs to Lo Kingman.↩

16. Hong Kong Book Fair, Gordon and Morales programme and speaker biographies, 15 July 2021, p. 2. Board service is stated without a full tenure chronology.↩

17. Penguin, The Silver Way, paperback ISBN 9780734399434. Bibliographic specifications and publisher’s positioning; the complete book was not available for this profile’s close reading.↩

18. Francis P. Sempa, “China, Spanish America, and the ‘Birth of Globalization’,” The Diplomat, 6 January 2017.↩

19. Peter Gordon and Juan José Morales, “The ‘Silver Way’: An Alternative to ‘Thucydides Trap’,” The Diplomat, June 2017.↩

20. Peter Gordon and Juan José Morales, “When the Dollar Spoke Spanish,” AsiaGlobal Online, 25 January 2018.↩

21. Peter Gordon and Juan José Morales, “Long View: The 16th-Century Trade Route That Brought China to Mexico,” Americas Quarterly, 15 April 2019.↩

22. Raúl L. Parra, “Sinólogos iberoamericanos y chinos analizan encuentros culturales,” UNAM-China, 10 September 2018. This is a report after the Beijing event.↩

23. Siruela, La plata y el Pacífico, paperback edition, 2022, ISBN 9788419207432. The translator and prologue are explicitly credited.↩

24. Ignacio F. Garmendia, “De mundos y mares,” Diario de Sevilla, 26 June 2022. The

description of reception and advocacy is his assessment.↩

25. Abbreviated Press, Painter and Patron. Support is stated; the form and amount are not.↩
26. André Vinagre, “Códice Casanatense: As influências do pintor que retratou a chegada dos portugueses à Ásia,” Ponto Final, 10 July 2020. Interview in Portuguese.↩
27. Susan Blumberg-Kason, “Quite Connected Centuries Ago,” Cha, 25 October 2020. The discussion follows this review, not a claim to have inspected the complete book or manuscript.↩
28. Soni Wadhwa, review of Painter and Patron, Portuguese American Journal, 24 September 2020.↩
29. Juan José Morales, “Balance of Nature,” in The Lanqing Preference, Rasti Chinese Art, 2020, printed pp. 8–10. A catalogue contribution, not a memoir or documented timetable.↩
30. Juan José Morales, essay on silver, Liang Yi Museum, headed 銀器：一種朝聖藝術. The retrieved document does not securely establish a publication date.↩
31. Juan José Morales, review of Cinta Krahe, Chinese Porcelain in Habsburg Spain, Asian Review of Books, 2 April 2017.↩
32. Juan José Morales, review of Patricia Chiu and Edward Stokes, Lee Fook Chee’s Hong Kong, Asian Review of Books, 2 October 2016.↩
33. Juan José Morales, “Early Photographs of Hong Kong at Wattis Fine Art,” Asian Review of Books, 6 April 2017.↩
34. Juan José Morales, review of the Nanhai I exhibition, Asian Review of Books, 6 January 2025.↩
35. Juan José Morales, review of Marco Caboara, Regnum Chinae, Asian Review of Books, 5 March 2023.↩
36. Juan José Morales, review of Alexander Statman, A Global Enlightenment, Asian Review of Books, 10 September 2023.↩
37. Juan José Morales, review of Karl E. Meyer and Shareen Blair Brysac, The China Collectors, Asian Review of Books, 8 July 2016.↩
38. Juan José Morales, review of Tony Miller, The Missing Buddhas, Asian Review of Books, 24 July 2021.↩
39. Peter Gordon and Juan José Morales, “Can Hong Kong reclaim its role as Asia’s gateway to the Americas?”, South China Morning Post, 6 December 2024.↩