



Arrival of a Dutch Ship by Kawanthara Keiga

Visual Grammars of Globalization

A PIMo-GlobHis Virtual Seminar

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contact: giovanni.tarantino@unifi.it**



Giovanni Baratta's *Gli Schiavi Liberati* (Livorno): the unstable vision of St John of Matha

Lisa Beaven

In my presentation I would like to explore the notions of identity (both racial and religious), structure, and visual grammars in relation to Giovanni Baratta's *Gli Schiavi Liberati*, or the Liberated Slaves, a sculptural group that decorates the main altar of the church of San Ferdinando, in Livorno (Fig. 1). This large installation reproduces St John of Matha's most famous vision, which occurred during the first mass over which he officiated, when he looked up and saw Christ freeing two shackled slaves, and determined to found an order devoted to the redeeming of Christian slaves in the Mediterranean. The order, The Most Holy Trinity for the Redemption of Captives, was founded at the end of the twelfth century, and grew to become the primary order devoted to the liberation of slaves in the Mediterranean. But which ones?

My interest in this work began with the slippery nature of the captives' racial identity, who are sometimes depicted as Turks, and sometimes Africans, and thus by implication Muslims rather than Christians. In a famous mosaic of 1210 on the church of S. Tommaso in Formis, Christ is shown between two captives; black and white, Muslim and Christian (Fig. 2). Once interrogated, other aspects of the structure of the vision become elusive, until it can be understood as a sort of palimpsest, imprinted over the top of a much older tripartite structure of the Holy Trinity: God the Father, Christ and the Holy Ghost. The liberator too, veers between Christ, as seen in the mosaic, and an angel, as in Baratta's work. The tripartite structure resurfaces in other paintings devoted to the life of the saint, and is reflected in the administration of the order, suggesting its flexibility as a structure that allows a central role for a mediator or liberator in the face of the duality of religion and race. This paper seeks therefore to approach Baratta's work through the structure of Matha's vision, with the intention of investigating aspects of race, identity, and slavery in the early modern Mediterranean.



Lisa Beaven is Senior Lecturer in art history and visual culture at La Trobe University, Australia. From 2014-18 she was a research fellow in the ARC Centre of Excellence for the History of Emotions. Her research interests are concentrated on 17th-century Italian art patronage and collecting, digital mapping, religious emotion and the reception of devotional art in early modern Italy. She has contributed to books such as *Possessions of a Cardinal: Politics, Piety and Art* (2010), *The Early Modern Villa* (2017), *The Routledge History of Emotions in Europe: 1100-1700* (2019), and *The Early Modern Companion to Rome* (2019). Her book, *An Ardent Patron: Cardinal Camillo Massimo and his artistic and antiquarian circle: Claude Lorrain, Nicolas Poussin and Diego Velazquez* was published by Paul Holberton Publishing in 2010, and she is editor (with Angela Ndalanian) of *Emotion and the Seduction of the Senses, baroque to neo-Baroque* (2018).



Fig. 1. Giovanni Baratta, *Gli Schiavi Liberati*, Church of San Ferdinando, Livorno

Fig. 2. *Christ and the Shackled Slaves*, Trinitarian seal mosaic, 12th c., S. Tommaso in Formis, Rome

Fig. 3. *The Holy Trinity with St John of Matha and St Felix of Valois*, engr., Welcome Institute, London

Samuel Purchas and his World Picture

José María Pérez Fernández

This paper will discuss the title page of Samuel Purchas' *Hakluytus Posthumus* (1625) as a case study for the strategies and methods used during the European 16th and 17th centuries to weave the common perception of a world picture. While also taking into consideration other contemporary publications and their authors, I intend to focus on Purchas' work and the iconographic narrative he ostentatiously displayed in his title page to explore modes for the visual, numerical and discursive codification and appropriation of the globe, with a particular emphasis on the role played in this process by editors, lexicographers, cosmographers, and translators.



José María Pérez Fernández is professor of English Literature at the University of Granada. He has published on topics which approach the intersection of comparative literature, cultural, and translation studies with subjects that include the international republic of letters and the early modern idea of Europe, as well as practices like diplomacy and the book trade. He is particularly interested in processes of communication in the early modern world—the paper revolution, the impact of print, and how financial and mercantile processes mirrored the ways in which information and knowledge exchange took place. In 2019 he joined the People in Motion COST Action as the leader of a work group on ‘Paper in Motion’. His book on Hernando Colón’s library (with E. Wilson-Lee) will be published by Yale in 2021. He has just joined the project for a critical edition of one of Hernando Colón’s most important catalogs, the so-called *Libro de los Epítomes*.

‘A most erudite parrot’

Exchanges of Luxury Goods in Africa, the New World, Genoa and the Court of Mantua

Carlo Taviani

In 1522 Paolo Giovio was collecting naturalia and luxury commodities, and training parrots for the Marquis of Mantua in Genoa, which had been recently plundered by Spanish troops. The network of Genoese traders spread from Genoa to the Maghreb and the New World. The Genoese Marihoni family was quite active in Oran. They had invested in Antonio Malfante's trip towards the oases of the Sahara; the Cattaneo family, who were partners of the Marihoni, moved to Cape Verde and from there traded with West Africa. The two Monleone brothers connected Mantua with Santo Domingo in the Atlantic.

The paper focuses on the economic network of the Genoese and their dealings with the court of Mantua (1450–1530), and it examines the circulation of goods such as those shown in pictures. Corals, small perfume boxes, ostrich feathers, parrots, civets, lions, and horses were traded or exchanged as prestigious goods. During the Italian Wars luxury goods circulated intensively, even though cities were being plundered and people killed or kept in jail as captives. Economic exchanges were of critical importance while people were suffering from the consequences of wars. When we read sources, letters and accounts against the grain, this topic—an implicit comparison—emerges clearly and continually as a persistent feeling on the part of correspondents.



Carlo Taviani is a fellow at the Deutsches Historisches Institut in Rome and co-fellow of I Tatti, The Harvard University Center for Italian Renaissance Studies. He received his PhD from the University of Perugia. He has been a fellow at the Istituto Italiano per gli Studi Storici, Villa I Tatti, the Folger Shakespeare Library in Washington DC, the Italian-German Historical Institute in Trent, a visiting scholar at the University of Chicago and at the MacMillan Center at Yale, and a visiting lecturer at the University of Cape Town. He taught at the Università degli Studi di Teramo, the Università degli Studi di Trento and the University of Cape Town, and currently teaches at the Università di Bologna.

Multi-languages and multi-cultures in Japanese “World Map” folding screens: the case of the Kanshin-ji Byōbu

Angelo Cattaneo



During a research mission in Japan funded by the Japan Foundation between 2014 and 2016, I was granted permission to reproduce and analyze a forgotten world map cartographic folding screen (*byōbu*) held at the Kanshin-ji temple in Kawachinagano (Osaka Prefecture). Designed on paper in the first half of the seventeenth century, the maps are mounted on 3 screens of 2 panels each. Each panel measures 139x54 cm (total size 354x139 cm).

The maps of Ming China and Joseon Korea (Panels 1–3) derive from Yang Ziqi's *Map of the Great Ming Nation*, designed in China in the fifteenth century and later brought to Korea, where a map of the Korean peninsula was added. In the Chinese tradition, this map, accompanied by a celestial map, represented the entirety of the world ruled by the Chinese Emperor under the mandate of heaven. The map of America in panel 4 derives, through the intermediacy of Japanese *nanban* world map screens, from Matteo Ricci's and Li Zizhao's *Kunyu Wanquo Quantu* (A Map of the Myriad Countries of the World, 1602). The astronomical diagrams of panels 5 and 6 derive from European cosmographic sources, mediated by other world map screens. Finally, the images of the western ships derive from *nanban* folding screens that depict the arrival of Portuguese and Catholic missionaries in port cities in Japan.

World Map screens, and the Kanshin-ji one, in particular, are a contact zone in which multi-languages and multi-cultures converge and overlap. Through the analysis of their contents, it is possible to point out articulated patterns of global circulation and transformation of visual culture in early modernity. In the contexts of Toyotomi Hideyoshi's unsuccessful attempts at Japanese expansion in Korea during the Imjin War (1592-98) and subsequent diplomatic relationships promoted by the Tokugawas, these processes resulted from the combined agencies of the Iberian expansions in Asia, Jesuit missionary strategies, and the circulation of visual culture between Japan, China and Korea.

Angelo Cattaneo is a permanent Research Fellow at the Italian National Research Council (CNR) in Rome. He is also Research Associate in CHAM – Center for the Humanities of the New University of Lisbon.

His research revolves around two main topics: the cultural construction of space from the 13th to the 17th century, by studying cosmography, cartography and travel literature; and the history of cultural exchanges between Europe and Asia, with a focus on mapping, missionary practices and trade in East Asia from the 13th to the 17th century.

His research has been awarded support by prestigious institutions, such as FCT, CNRS, Harvard University – I Tatti, the John Carter Brown Library and Japan Foundation Fellowships. Between 2012 and 2015 he co-coordinated the FCT project *Interactions between rivals: the Christian Mission and Buddhist Sects in Japan (c.1549-c.1647)*.

His numerous publications include *Fra Mauro's Mappa mundi and Fifteenth-Century Venice* (2011) and 'Geographical Curiosities and Transformative Exchange in the Nanban Century (c. 1549-c. 1647)' (*Études Épistémè* 26, 2014).



‘Idolatria illustrata’

Images, antiquarian theories, and the early modern interpretation of a Thai Buddha in the Gottorf Kunstkammer

Paola von Wyss-Giacosa

In my presentation, I will explore the significance of an ‘idolatria illustrata’, specifically in terms of how in the course of the 17th century different images of gods from ancient Egypt were juxtaposed with “idols” that had been taken from Asia to Europe, of how these were perceived and interpreted in this context. This will allow for a brief discussion on past knowledge cultures and one of their “visual grammars”, and specifically on some aspects of a historical discourse on the religions of the East that was based on material culture and, more generally, on visual representation. I argue that these illustrations were, quite literally, meant to bring to light the relevance of a comparative study of material culture in general and more specifically of a direct observation for the epistemological process: transferred to print, the objects were present visually on the page, too, as tangible evidence and as sources of central importance. While (mis)interpreting them as examples of idolatry, some of these images are of great usefulness today, as they make it possible to identify clearly the objects discussed and to gain a better understanding of the material documents that informed the theories of the early modern scholars.

The implications and consequences of the antiquarian method and its different figurative practices, their function, reception as well as their methodological relevance, shall be analyzed by means of one specific case, a Thai Buddha figure (today at the National Museum of Denmark, Copenhagen) that entered the renowned Gottorfische Kunstkammer of duke Frederic III in Schleswig-Holstein around the middle of the 17th century, its classification by the Kunstkammer’s curator Adam Olearius and the resulting visual (re)presentation and medial staging of the small statue.



Paola von Wyss-Giacosa since 1997 works as lecturer, researcher and guest curator at the Ethnographic Museum, University of Zurich. 2014 she was Fellow at the Max-Weber-Kolleg, University of Erfurt, 2015 acting junior professor for the chair of Entangled History at the same institution. She is the author of *Religionsbilder der frühen Aufklärung. Bernard Picarts Bildtafeln für die ‘Cérémonies et coutumes religieuses de tous les peuples du monde’* (Wabern, 2006).



Objects in motion:

Omar Al Mukthar's glasses, from Libya to Rome, from ostension to oblivion

Beatrice Falcucci

Resisting for almost ten years the Italian occupation of Cyrenaica, the Imam Omar Al Mukhtar (1858-1931), member of the Senussi brotherhood, became a well-known figure, not only among the Italian army, but to the whole Italian population. In order to capture the elusive commander of the Libyan guerrilla and end resistance in Libya, General Graziani used gas and deportations, in a policy of ruthless repression. The seventy-three year old leader was finally caught and hanged in September 1931. After his death, his personal belongings, a small leather wallet and his eyeglasses, were sent to the Colonial Museum in Rome: in the Museum, founded in 1923 and pertaining to the Ministry of the Colonies, the glasses were to be exhibited as a 'trophy'.

This short communication aims to recollect both the events related to the actual object (its exhibition, the fall of the Empire and the dismantling of the Museum, its storage in a warehouse, the chance of re-*displaying* in a new museum) and its 'evocation' (the requests for its restitution, the images of the film *The Lion of the Desert*, the replica of the glasses that promptly materialize in the Arab world from Tripoli to Aleppo).



Beatrice Falcucci is a Ph.D. candidate at the University of Florence, currently carrying on her research about colonial collections in the Italian museums. She is the author of 'Il Museo di Storia Naturale di Tripoli, realtà contemporanea di un museo colonial,' *Museologia scientifica* (2017); 'Creating the empire: the colonial collections of the Museo Agrario Tropicale in the Istituto Agricolo Coloniale Italiano of Florence,' *Journal of the History of Collections* (2019). With Fausto Barbagli, she is the author of the book *Nello Puccioni. Affrica all'acqua di rose. Le missioni antropologiche in Cirenaica 1928-1929*, (Firenze: Edizioni Polistampa, 2019).

Visual Grammars of Globalization is a seminar series jointly promoted by the Cost Action CA18140 'People in Motion: Entangled Histories of Displacement across the Mediterranean (1492-1923)', or **PIMo**, and Centro Interuniversitario di Studi di Storia Globale **GLOBHIS**.

The series focuses on the cultural dimension of images, the study of the material components subsuming them, the representation of objects, the historicity of vision and the importance of visual and material sources in the investigation, description and deciphering of 'connected histories'. The title of the group is intended to evoke the 'grammars of identity/alterity' of the late Gerd Baumann, and to share his commitment to handling the concepts of identity and alterity with caution, reinterpreting them as 'mutually constitutive or potentially dialogical'.

Series convener: Giovanni Tarantino, University of Florence, PIMo Action Chair

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