

the to pots before these were fired. The painted information is the record of the movement of the oil. The publication of the stamps from the producing areas in southern Spain now allows us to relate some finds of stamped fragments elsewhere in the Roman world with specific sites of production, at least for the pot if not for the product. The internal dating of the inscriptions permits us to arrange the material into a chronological sequence and posit some idea of the pattern of olive oil export and import.

Funari makes interesting and important observations in his analyses of the evidence. First he notices significant shifts in the patterns of oil shipments across the English landscape during the three centuries. Where the southeast represents the destination for 100% of the oil imported during the first part of the first century A.D., by the third century A.D. it accounts for only slightly more than half the total imports, indicating the growing presence of a Romanized population (much of it military) throughout the province. In a similar way, Funari can show that the pottery works associated with Hispalis (Seville) were producing substantially more of the amphorae than either the those from Astigi and Cordoba. This remains the case throughout the three centuries, perhaps putting to doubt Will's notion that as demand for olive oil increased, the development of the oil production and exportation moved more and more to the east. Funari's discovery does not agree with the actual remains of the pottery kilns, for the Cordoba region has produced good archaeological evidence of many operating kilns. It does suggest that as demand increased, there was some focusing of export markets. The areas of Hispalis and Astigi shipped more of their oil to the British province than did Cordoba. At present we do not know where the Cordoban oil was going.

Funari's work can be related to other archaeological findings on the Iberian Peninsula. We can actually see the result of this concentration of wealth produced from the olive oil trade. During the Flavian period and the first half of the second century A.D. the region associated with Hispalis saw two great building programs. At Munigua (Mulva) in the mountains north of Hispalis a major sanctuary complex modeled on the Republican sanctuaries of the central Italy was constructed. This was an expensive commission, and while a portion of it may have been paid for by the wealth generated from the nearby mines, excess wealth resulting from the olive

oil trade must have paid for some of this monument. More telling is the expansion undertaken at Italica, a city neighboring Hispalis. This old, colonial outpost founded during the first period of Romanization, was redesigned with a new residential quarter, bath complexes, and massive temple ensemble. The richness of the interior decorations of the houses as seen in the floor mosaics, as well as the grandeur of the temple ensemble must be seen as the physical manifestation of the wealth generated by this export trade. It is just when this trade dies, a result of North African producers taking the market away from their Iberian competitors, that the archaeological record begins to show the decline in the standard of urban life on the Iberian Peninsula and in the Baetis valley in particular.

Funari's volume is a valuable addition to the growing body of primary evidence and analyses that is allowing us to understand better the dynamics of the economic system that controlled the Mediterranean and western Europe for five hundred years. Moreover, it gives us compelling evidence of the importance of the economic linkages that were established between provinces. The money generated from these associations helped to pay for the massive building projects of the first, second, and third centuries A.D. that can be found as the physical vestiges of the Roman Empire.

**Noble David Cook, *Born to Die: Disease and New World Conquest, 1492-1650.* (Cambridge: Cambridge University Press, 1998. xii + 248 pp., illustrations, bibliography, index).**

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Less than thirty years ago serious analysis has begun on the epidemic diseases introduced after Columbus's discovery of the New World and which are now considered the most powerful agents of Amerindian depopulation. The Black Legend and other justifications derived from war practiced by Iberian conquerors are slowly being superseded by regional studies. Patiently collected documents reveal in a non fundamentalist way the catastrophic encroachment of epidemics in virgin soils as the main vector of death of numberless natives. From a

local/regional perspective and from wider linking areas, these studies simultaneously contribute to surpass positively the unknown estimates with regard to the size of Amerindian demographics at the time of the European arrival and of their decline/extinction/recovery throughout the continent.

With examples taken from North to South America, Cook's book is a contribution to the fact that depopulation on a continental scale was chiefly due to diseases. Without minimizing the tremendous task in the building of this giant puzzle, Cook is very clear when he affirms that "[t]here is no simple answer for the demographic collapse, because what happened after 1492 is a complex historical process and the factors are multifaceted". Cook agrees with other researchers when he states that wars, slavery, genocide, assimilation and other social, political, ecological and economical factors are more or less directly related with diseases and, in many cases, might explain the dominion of a few Europeans over so many natives. Cook defends the opinion that epidemics occupy a central place in the reinterpretation of the history of the Old World's encounter with the New World. His reasoning derives from the principle that the Black Legend has never satisfactorily explained the demographic steep decline. The author states that the construction of discourse on atrocities from Las Casas and other 16th century contemporaries to Marxist rhetorical discourse from the 60s to the 80s in a special manner, has hidden research work on other explicatory factors about Amerindian depopulation.

The importance of Cook's book lies in its chief aim, or rather, a synthesis on the continental overall view on the effects of epidemics between 1492 and 1650 from the Bay of Hudson to Tierra del Fuego. The author undertook successfully his first approach linking events on a vast geographical area. Besides exhibiting a great number of events, Cook makes use of sources contemporary to these events as well as of scholarly publications on the theme found in Spanish speaking America and in Brazil. At the same time he brings forth and analyses critically the most salient discussions, from the first to the most recent ones, undertaken from state of the art research. He thus recovers, albeit partially, the history of research on epidemics from John Duffy's in the 50s to the present. Notwithstanding, some pioneer work such as Percy Ashburn's *The Ranks of death: A Medical History of the Conquest of America* has not been considered.

Another aspect of this well written and highly argumentative work, which should be translated into Portuguese and Spanish, is its contribution to better the History of the New World from the interdisciplinary approach. Scholars and readers from several countries will be able to read a work which contains a perspective beyond the invariably economical and political approaches predominant in textbooks and in syntheses published up to 1998. This is a very relevant factor for scholars outside the United States, Canada and Mexico where the historical and social role of epidemics has already its place in undergraduate courses, research work, scientific events and publications. In Latin American, including Brazilian Universities, such studies and perspectives are still rare. They are frequently represented by foreign writers and rarely by local scholars. The same may be said about the scanty publications on this theme both in translation and in original work in local languages.

The reflection of this limitation appears in the distribution of chapters and the quantity/quality of information contained in them. The Caribbean, Central America, the Andes and Chile are well represented by preceding analyses. They have already been a locus of attention since the 60s, with special reference to H. Dobyns's generation and other rowdy fundamentals for the development of this specialty. Scantly represented and through secondary sources, Brazil, Argentina, Paraguay, Bolivia and Uruguay are still gaps to be filled up. With regard to Brazil, Cook researched few 16th century sources, but used the only works on the topic, such as Hemming's imprecise *Red Gold*, Allen and Miller's articles on disease transportation by African slaves and Dean's article on population and slavery in São Paulo and Rio de Janeiro. There are still many areas with highly important colonial documents ready to be studied, unknown lands teeming with information on epidemics and historical demography of native Americans.

If one thinks of the scanty information on Luso-Brazilian America, the most important at issue is that researchers interested in Brazil are invited to have a deep awareness of the urgency and the necessity to introduce studies on epidemics and their effects on demography in future investigation programs. Lack of such studies will further the gap in knowledge on the formation of colonial society. Worse, artificially constructed opinions, distant from events and from

the daily life of people who experienced the old “Portuguese America” will be thus forged.

### ***Universo Mágico do Barroco Brasileiro – Exposição e Catálogo***

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A mostra *Universo Mágico do Barroco Brasileiro* ocorrida entre 31 de março e 18 de outubro do ano passado (a duração prevista era até o dia 3 de agosto) no Centro Cultural da Federação das Indústrias do Estado de São Paulo, foi um acontecimento raro no cenário de eventos desse porte no Brasil, pela dimensão do conjunto de peças excepcionais que foram reunidas, provenientes de coleções públicas e particulares de diversas localidades, sobretudo se pensarmos nas dificuldades que muitas vezes são impostas por colecionadores para o empréstimo de obras, agravadas pelo montante dos valores a serem segurados. Aí reside o primeiro grande mérito.

Como proposta buscou-se dar um panorama das artes plásticas (escultura/talha, pintura e arquitetura), artes aplicadas (ourivesaria, prataria e mobiliário) e música, consideradas na sua totalidade como sendo barrocas, abarcando um período compreendido entre o século XVIII até meados do século XIX. Cabe aqui assinalar a ausência total da arte do século anterior, o que parece ser da parte da curadoria um excesso de precaução na periodização ao excluir a fase seiscentista, quando já na segunda metade da centúria se verificam mudanças formais em direção à estética barroca.

No percurso em penumbra o visitante se deparava com imagens projetadas no teto, com reprodução sonora de músicas produzidas no período assinalado. Criou-se assim um ambiente de espetáculo para os olhos e ouvidos, envolvimento dos sentidos na defesa, talvez consciente, do barroco como arte sensorial. Na sala dedicada à prataria, a iluminação relativa provocava uma atmosfera intimista, onde o brilho dos objetos é o que se captava em detrimento das formas. Algumas dessas peças produzidas certamente por artífices locais, enquanto outras indicavam pelas ricas filigranas serem de fatura portuguesa ou, até mesmo, italiana. Como atividade paralela à exposição foram

ministradas palestras que abordaram temas como alfaias, mobiliário de sacristias, pintura de perspectiva ou ilusionista, música barroca colonial, literatura, dentre outros.

O curador Emanuel Araújo esclarece no texto de introdução ao catálogo que

*das inúmeras abordagens estéticas que se podem fazer com relação ao Barroco brasileiro, esta (a exposição), que pretende envolver as múltiplas linguagens da criação humana que trazem sua marca, talvez seja tão contraditória quanto eloqüente, refletindo as tumultuosas aproximações culturais e sociais que envolvem a colônia e a metrópole portuguesa entre dois séculos.<sup>1</sup>*

Contraditório nem tanto se pensarmos nas singularidades e nas diferenças do nosso processo colonizador e na cultura material que ele engendrou. Eloqüente, talvez. Sobretudo porque ao serem expostas como sendo barrocas tanto um par de colunas salomônicas setecentistas, quanto cenas de costume em que se vêem representadas o *Incêndio e a Reedificação da Igreja do Antigo Recolhimento de Nossa Senhora do Parto* (ambas de 1789 de autoria do pintor João Francisco Muzzi que atuou no Rio de Janeiro) ou aquelas *vedute* (*Vista da Lagoa do Boqueirão e do Aqueduto de Santa Teresa; Vista da Igreja e Praia da Glória*) atribuídas ao pintor fluminense Leandro Joaquim, ou ainda a tela a óleo pertencente ao Museu Paulista – *Babiana* –, exposta no segmento de ourivesaria da mostra que trazia o século XVIII como período de sua fatura (parece tratar-se, contudo, de obra do século XIX, onde uma negra é retratada portando luvas e ricamente adornada com jóias que pendem em abundância do seu pescoço), revelam uma concepção teórica de barroco não como uma categoria específica de pensamento mas no sentido mais amplo de cultura. Pressupõe situá-lo para além do universo artístico determinando a vida cotidiana – incluídas as dimensões do pensar e agir –, tal como aquela sugerida por José Antonio Maravall em seu livro *La Cultura del Barroco*.<sup>2</sup>

A presença na exposição dessas pinturas citadas acima, só pode ser compreendida pelo fato de terem sido produzidas no período contemplado na mostra, porque não trazem resíduos formais de pinturas que tenham se inspirado numa estética barroca. As primeiras se situam entre o gênero da pintura de história e a cena de costumes já com inclinações à pintura cortesã, dentro portanto de um espírito iluminista que a faz distante da pintura de cunho religioso que se praticava no Brasil colonial. Ainda inspirado no modelo racionalista estão as paisagens