

HA5001: Art and History in Early Modern Latin America, 1492-1820
Tuesdays and Thursdays, 11:10-12:30
Campbell Hall (CM) 0271

Professor: Byron Hamann

Course Description:

This course explores the visual culture of early modern Latin America through studies of wide range of objects—from featherwork shields to beadwork “idols” to paintings on paper and canvas—interpreted from a range of disciplinary (art history, anthropology, history) and theoretical perspectives. These artifacts will be studied both for how they reflect the aesthetic ideals of different peoples from different cultures and backgrounds (indigenous American, European, African) in the past, as well as for how they illuminate social, political, and economic themes in the cultures they were made for. Students will also read excerpts from alphabetic primary-source texts on early modern Latin America. The course’s main goal is to teach not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

Readings:

Readings for the course are focused on primary sources, including early modern alphabetic texts, early modern indigenous pictorial histories, and commentary-glossed images of early modern art objects, artifacts, and buildings.

The required text for the course is a website:

Dana Leibsohn and Barbara Mundy, *Vistas: Visual Culture in Spanish America 1520-1820* (2010), www.smith.edu/vistas.

Several classes will also include readings from a (free) online resource: www.mesolore.org

The Michel de Montaigne essay read for February 5 will be available on the class Carmen page.

Images for Study:

Most class images will be available through the *Vistas* DVD’s online Gallery

The Powerpoint presentations for this class will be made available for online study through Carmen: <https://carmen.osu.edu/>

An additional list of images from class lectures will be provided on Carmen before each exam, as well as a list of vocabulary terms.

COURSE OVERVIEW

Week one:

8 January Course introduction

10 January Muslims, Catholics, Native Americans; The 2 Capitulations of Santa Fe and the 2 Treaties of Tordesillas

Week two:

15 January Columbus in the Caribbean

17 January The Aztec and Inka Empires

Week three:

22 January Diego de Landa in the Yucatan

24 January The Conquests of Mexico and Peru + In-class writing exercise on the *Lienzo de Tlaxcala*

Week four:

29 January Cervantes de Salazar: A Walking Tour of 16th-Century Mexico City

31 January Franciscan Tlatelolco

Week five:

5 February Feathers, Dyewood, Cannibalism: The Tupinamba

7 February *How Tasty was my Little Frenchman*

Week six:

12 February Silver/Reduction: Viceroy Toledo and the Sixteenth-Century Andes

14 February **COLLEGE ART ASSOCIATION MEETINGS; NO CLASS**

Week seven:

19 February **MID TERM EXAM**

MID TERM EXAM

21 February Travels in La Florida

Week eight:

26 February *The Popol Vuh*

28 February Writing Mesoamerican History 1550-1560: + In-class writing exercise on the *Codex Selden*

Week nine:

5 March Writing Andean History ca. 1600: Guaman Poma, Garcilaso de la Vega, Huarochiri

7 March The Maroon Kingdoms of Escaped Slaves

8 March (Friday):

Project proposal due

Week ten: SPRING BREAK NO CLASS

Week eleven:

19 March Baroque Revolts 1: The Northern Frontier and the Pueblo Revolt (1680)

21 March Baroque Revolts 2 / Corpus Christi

Week twelve:

26 March Baroque Cloisters, Sor Juana, and Santa Rosa

28 March The Pacific World

Week thirteen:

2 April The Northern Missions + *Vertigo*, part 1

5 April *Vertigo*, part 2

Week fourteen:

9 April Neoclassical Aesthetics

11 April Enlightenment Science

12 April (Friday)

Final projects due

Week fifteen:

16 April The Age of Revolutions 1: The Andes (1780) and Haiti (1791)

18 April The Age of Revolutions 2: The Wars of Independence

FINAL EXAM Tuesday Apr 30 10:00am-11:45am

FINAL EXAM

Course Requirements and Grading:

Exams:

There will be a midterm exam, held during class on **Tuesday, February 19**, and a final exam on the university appointed day and time— **Tuesday April 30, 10:00am-11:45am**. The midterm will cover all material presented before February 19; the final exam everything after that (with a comprehensive portion that will draw on what you should have assimilated throughout the entire course). The exams will consist of (1) writing definitions for a short list of vocabulary terms (2) short essay comparisons, in which you will be asked to identify a pair of works, then discuss their similarities and differences in relation to a particular question or set of questions; and (3) responses to a particular question, which may or may not be related to a specific image, and which will likely draw on some of the readings for the course.

Students are expected to be familiar with all images assigned for class readings. An additional list of images from class lectures will be provided before each exam, as well as a list of vocabulary terms.

In-class writing exercises, January 24 and February 28

At the start of class on January 24 and February 28, students will write a short interpretive essay on one of two images chosen by Prof. Hamann from the *Lienzo de Tlaxcala* (January 24) and the *Codex Selden* (February 28). The images selected will be from the sections of the *Lienzo/Selden* that have been assigned for the day's reading requirements. Students will be asked to identify main characters and explain the historical events depicted. Essay booklets will be provided.

Virtual Exhibition Project:

The research project for this class will involve the creation of a virtual exhibition on a theme related to early modern art in Latin America. Each student will select a theme, choose 5 objects or buildings that illustrate that theme, write short (around 300 words) "gallery labels" for each object, and finally write a 2-3 page "exhibit catalog" that a) introduces the reader to the theme being explored, and b) compares and contrasts the various objects in the exhibit, showing how they help illuminate the overall theme. Bibliography required.

Project papers will take the following form. Each of the first 5 pages will focus on one of the five exhibition objects. Each page will include a) information on the object's title, date of creation, materials, size, and present location--museum, library, or, in the case of buildings, city; b) a short (around 300 words) "gallery label" for the object (in which you explain what the object is and why it relates to the theme, as well as point out specific details that exhibit visitors should pay attention to: use the image explanations found in the *Vistas* gallery as a model for the kind of information these captions should include); and c) a picture of the object. The final 2-3 pages of the project paper will be a short interpretive essay, in which you introduce the reader to the theme, and then compare and contrast the various objects in the exhibit, showing how they help illuminate the overall theme. Good museum exhibits aren't just a collection of objects. Rather, by bringing objects together in the same space, good exhibits help visitors see and understand objects together in ways that would be more difficult when looking at single objects in isolation. Finally, papers will end with a bibliography of consulted sources. For an example of the kind of comparative discussion of

objects that these interpretive essays should include, see the “Visual Culture” discussion on the *Vistas*.

Two of the five exhibition objects may be taken from the *Vistas* gallery. The other three objects, however, must come from outside sources. For places in which to find other objects, consult the bibliographic captions on objects in the *Vistas* gallery, as well as the searchable *Vistas* bibliography.

Exhibit themes are open; possibilities might include “Fashion in Eighteenth-Century Latin America,” “Indigenous Influences on Sacred and Secular Architecture in Sixteenth-Century Oaxaca,” “Indigenous Christianity in Early Modern Latin America,” “Memories of the Prehispanic Past,” “African Lives in Early Modern Latin America,” “Gender and Daily life in...,” “Lives of Artists in...”

Project proposals, identifying a theme and a few possible case-study objects, are due Friday, March 8, uploaded to the ProjectProposal folder in Carmen.

Final projects are due Friday, April 12, uploaded to the FinalProject folder in Carmen.

Please note: all papers must be typed, double-spaced, in 12-point font and with 1 inch margins on all sides.

Grading:

Your grade will be calculated as follows:

Class attendance: 1 point per class, 25 points total

Two in-class writing assignments: 5 points each

Midterm: 20 points

Final Project: 20 points

Final Exam: 25 points

= 100 points total

USING THE VISTAS ONLINE GALLERY

Most class sessions involve reading commentaries on a series of images available in the *Vistas* online Gallery. You can find the images by going to the online *Vistas* Gallery, and searching by name. When the image appears onscreen, move your cursor to the upper right-hand corner of the image space. This will make a small lime green page icon appear. Clicking on that icon will make a series of color-coded icons appear over the image. You should read the texts attached to each icon (click on an icon to read the associated text). The icons use the following color key **Red:**

Title, date, and basic description

Turquoise: comments on specific details of the image

Orange: Patronage/Artist

Purple: Material/Technique

Green: Context/Collection History

Blue: Cultural Interpretation

Grey: Bibliography

On average, the texts attached to each image amount to a page of reading in total.

USING THE VISTAS LIBRARY

For a number of class sessions, students will read excerpts from alphabetic early modern primary sources included in the Vistas library. To find each week's readings, go to the Library section, where works are organized by century. Look for the title of the document which has been assigned, and click on that title. This will bring you to a main document page. For all assigned readings, you are expected to read three sets of materials: **Historical Context**

English Translation

Visual Culture

It may be most helpful to read Historical Context first.

COURSE SCHEDULE AND READINGS

WEEK ONE:

8 January - Course introduction

10 January - Muslims, Catholics, Native Americans; The Two Capitulations of Santa Fe and the Two Treaties of Tordesillas

READINGS: VISTAS GALLERY (search by name)

Aztec Juggler, *Trachtenbuch*, 1529. Christoph Weiditz. Germanisches Nationalmuseum, Nuremberg, Germany.

View of Potosí, *Tarih-i Hind-i garbî veya Hadîs-i nev*, late 16th-early 17th c. The Edward E. Ayer Collection, Newberry Library, Chicago, USA.

WEEK TWO:

15 January - Columbus in the Caribbean

READINGS: VISTAS LIBRARY

Christopher Columbus's chaplain encounters the zemis of the Taíno, ca. 1496
Historical Context + English Translation + Visual Culture

READINGS: VISTAS GALLERY

Zemi, front view, ca. 1510-15. Museo Nazionale Preistorico ed Etnografico "Luigi Pigorini," Rome, Italy.

Zemi, back view, ca. 1500. Museo Nazionale Preistorico ed Etnografico "Luigi Pigorini," Rome, Italy.

Taíno bowl, late 15th-early 16th c. Università degli Studi di Firenze, Museo di Storia Naturale, Florence, Italy.

Crucifix, ca. 1493-1498. Historical Archaeology Collection. Florida Museum of Natural History

West façade, Cathedral of Santa María la Menor, 1521-1544. Santo Domingo, Dominican Republic.

Alcázar de Colón, ca. 1510-40. Santo Domingo, Dominican Republic.

17 January - The Aztec and Inka Empires

READINGS: MESOLORE.ORG:

Tutorials > Life Beside the Water [all sections]
<http://www.mesolore.org/tutorials/learn/22/Life-Beside-the-Water>

Nahua documents, interactive Matricula Introduction
<http://www.mesolore.org/viewer/view/1/Matricula-de-Tributos>

Nahua documents, interactive Matricula Folio 12r, all details (12r.1 to 12r.E11)
Use the Read setting to access commentary as rollover activated popup balloons.
Use the Details setting and ← Hotspots → arrows in lower grey toolbar to move through commentary detail by detail.
<http://www.mesolore.org/viewer/view/1/Matricula-de-Tributos?page=23>

READINGS: VISTAS GALLERY

The Foundation of Tenochtitlan, *Codex Mendoza*, ca. 1542. Bodleian Library, Oxford, U.K.

Saq̄sawamán, mid 15th-early 16th c. Cuzco, Peru.

Machu Picchu, Wak'a, 15th-16th c. Peru.

WEEK THREE:

22 January - Diego de Landa and the Maya in Yucatan

READINGS: VISTAS LIBRARY

Diego de Landa discovers the architecture of the Maya, 1566
Historical Context + English Translation + Visual Culture

READINGS: VISTAS GALLERY

El Castillo, Chichen Itza

San Miguel, 16th c. Maní, Yucatán, Mexico. Photograph by Jorge Pérez de Lara.

Casa de Montejo, ca. 1540-50. Mérida, Mexico

Genealogical Tree of the Xiu Family, 1558-1560, with ca. 1685 additions. Tozzer Library, Harvard University, Cambridge, USA.

24 January - The Conquests of Mexico and Peru

In-class writing exercise on the *Lienzo de Tlaxcala*

FROM MESOLORE.ORG:

Nahua documents, interactive Lienzo Introduction
<http://www.mesolore.org/viewer/view/2/Lienzo-de-Tlaxcala>

Nahua documents, interactive Lienzo de Tlaxcala, details 1.1 to 30.23 AND 41.1 to 48.19
Use the Read setting to access commentary as rollover activated popup balloons.
Use the Details setting and ← Hotspots → arrows in lower grey toolbar to move through commentary detail by detail.
<http://www.mesolore.org/viewer/view/2/Lienzo-de-Tlaxcala#>

READINGS: VISTAS GALLERY

Korikancha and Santo Domingo, 15th-17th centuries, Cuzco.

Korikancha and Santo Domingo, side view, 15th-17th c. Cuzco, Peru.

Korikancha, Cuzco, ca. 1630. Juan de Santa Cruz Pachacuti Yamqui Salcamayhua.
Biblioteca Nacional, Madrid, Spain

WEEK FOUR:

29 January - Cervantes de Salazar: A Walking Tour of 16th-Century Mexico City

READINGS: VISTAS GALLERY

Biombo, View of the Palace of the Viceroy in Mexico City, 17th c. Madrid, Museo de América

Entry of Viceroy Archbishop Morcillo into Potosí, 1718. Melchor Pérez Holguín. Museo de América, Madrid, Spain

31 January - Franciscan Tlatelolco

READINGS: VISTAS GALLERY

Feathered Shield with Coyote, obverse, ca. 1525. Museum für Völkerkunde, Kunsthistorisches Museum, Vienna, Austria.

Bishop's Miter with Infulae, 16th c. Hispanic Society of America, NYC, USA.

Feather-working scenes, Florentine Codex, Book 9, ca. 1570-1585. Bernardino de Sahagún, and others. Biblioteca Medicea Laurenziana, Florence, Italy.

Christ as Salvator Mundi, mid to late 16th c. Museo Nacional del Virreinato, Tepotzotlán, Mexico

WEEK FIVE:

5 February - Feathers, Dyewood, Cannibalism: The Tupinamba

READINGS: CARMEN

Michel de Montaigne, "Of Cannibals," 1580

READINGS: VISTAS GALLERY

Wunderkammer, Musaeum Septalianum Manfredi Septalae...1664. Paolo Maria Terzago. Library of Congress, Washington, D.C. USA.

Cannibalism in the New World, *Spanish Tyrannies and Cruelties perpetrated in the West Indies*... 1598. Theodor de Bry. New York Public Library, NYC, USA.

7 February - How Tasty was my Little Frenchman

In class: watch *How Tasty was my Little Frenchman* (dir. Nelson Pereira dos Santos, 84 min., 1971).

NO READINGS

WEEK SIX:

12 February - Silver/Reduction: Viceroy Toledo and the Sixteenth-Century Andes

READINGS: VISTAS LIBRARY

King Phillip II dictates the layout of new towns, 1573
Historical Context + English Translation + Visual Culture

Viceroy Toledo orders that designs on keros be destroyed, 1574
Historical Context + English Translation + Visual Culture

Smelting silver in the New World, ca. 1586
Historical Context + English Translation + Visual Culture

READINGS: VISTAS GALLERY

The Furnace for Smelting Silver. Natural History of the Indies, ca. 1586. Pierpont Morgan Library, New York, USA.

Four-real coin, 1550. American Numismatic Society, NYC, USA.

Foundational plan of San Juan de la Frontera, Argentina, 1562. Archivo General de Indias,

Kero with Inka Village and Planting Scenes, late 16th c. Museo Inka, Cuzco, Peru.
Unku with Heraldry, 17th c. Private collection, USA.

Kero, 16th c. Museo Inka, Cuzco, Peru.

Coca Leaf Bag (Chuspa), 17th c. San Antonio Museum of Art, San Antonio, USA

Virgin of the Mountain of Potosí, 1720. Museo Nacional de Arte, La Paz, Bolivia.

Festival Hat, 18th c. Brooklyn Museum of Art, Brooklyn, USA.

14 February **COLLEGE ART ASSOCIATION MEETINGS; NO CLASS**

WEEK SEVEN:

19 February **MID TERM EXAM**

21 February - Travels in La Florida

NO READINGS

WEEK EIGHT:

26 February - *The Popol Vuh*

In class: watch *The Popol Vuh* (dir. Patricia Amlin, 1988, 96 min).

NO READINGS

28 February - Writing Mesoamerican History 1550-1560: Tlaxcala, Cuauhtinchan, Añute, Santa Cruz Quiché

In-class writing exercise on the *Codex Selden*

READINGS: VISTAS GALLERY

Chicomoztoc, Historia Tolteca Chichimeca, ca. 1550. Bibliothèque Nationale, Paris, France.

READINGS: MESOLORE.ORG

Tutorials>Keeping Time>Introduction section
<http://www.mesolore.org/tutorials/learn/13/Keeping-Time>

Tutorials>Keeping Time>Naming section
<http://www.mesolore.org/tutorials/learn/13/Keeping-Time/140/Naming>

Ñudzavui documents > Interactive Codex Selden, Introduction
<http://www.mesolore.org/viewer/view/4/Codex-Selden>

Ñudzavui documents > Interactive Codex Selden, details 5.73 to 8.139
[= the life of Lady 6 Monkey]

Use the Read setting to access commentary as rollover activated popup balloons.

Use the Details setting and ← Hotspots → arrows in lower grey toolbar to move through commentary detail by detail.

<http://www.mesolore.org/viewer/view/4/Codex-Selden>

WEEK NINE:

5 March - Writing Andean History ca. 1600: Guaman Poma, Garcilaso de la Vega, Huarochiri

READINGS: VISTAS LIBRARY

A primordial flood covers the Andes, ca. 1608
Historical Context + English Translation + Visual Culture

Garcilaso de la Vega remembers the Inka way of dressing, 1609
Historical Context + English Translation + Visual Culture

READINGS: VISTAS GALLERY

The Author Inquires, *New Chronicle and Good Government*, ca. 1615. Felipe Guaman Poma de Ayala. Royal Library, Copenhagen.

Planting scene, *New Chronicle and Good Government*, ca. 1615. Felipe Guaman Poma de Ayala. Royal Library, Copenhagen.

The Worship of Idols, in New Chronicle and Good Government, ca. 1615. Felipe Guaman Poma de Ayala. Royal Library, Copenhagen.

City of Lima. *New Chronicle and Good Government*, ca. 1615. Felipe Guaman Poma de Ayala. Royal Library, Copenhagen.

Unku with Heraldry, front side, 17th c. Private collection, USA.

Unku with Heraldry, back side, 17th c. Private collection, USA

7 March - The Marroon Kingdoms of Escaped Slaves

READINGS: VISTAS LIBRARY

Black slaves and white owners in Guatemala, 1648
Historical Context + English Translation + Visual Culture

READINGS: VISTAS GALLERY

The Mulatto Gentlemen of Esmeraldas, 1599. Andrés Sánchez Gallque. Museo de América, Madrid, Spain.

Compass Rose Medal, ca. 1750-77. Historical Archaeology Collections, Florida Museum of Natural History, Gainesville, USA.

Saint Christopher Medal, ca. 1750-77. Historical Archaeology Collections, Florida Museum of Natural History, Gainesville, USA.

8 March (Friday) Project Proposals due

WEEK TEN: SPRING BREAK NO CLASS

WEEK ELEVEN:

19 March - Baroque Revolts 1: The Northern Frontier and the Pueblo Revolt (1680)

READINGS: VISTAS LIBRARY

Letter of Fray Francisco Corbera on the eve of a Pueblo Indian uprising, 1696
Historical Context + English Translation + Visual Culture

READINGS: VISTAS GALLERY

Palace of the Governors, begun ca. 1610, remodeled 1913. Santa Fe, New Mexico, USA.

San Gregorio, ca. 1623-1672. Abó, New Mexico, USA

Nuestra Señora de los Angeles with Kiva, late 17th-early 18th c. Pecos, New Mexico, USA.

Zuni Pot, ca. 1680-1700. School of American Research, Santa Fe, USA.

21 March - Baroque Revolts II / Corpus Christi

READINGS: VISTAS GALLERY

Biombo, Scene of Mexico City, 1675-1700, Museo Franz Mayer, Mexico City.

National Palace, 17th-20th centuries. Diego Valverde and others. Mexico City.

Adoration of the Magi, 1683. Cristóbal de Villalpando. Office of the President, Fordham University, New York City, USA.

Virgin of the Apocalypse, ca. 1689. Juan Correa. Museo Nacional del Virreinato, Tepotzotlán, Mexico.

Angel with Harquebus, 1675-1685. Museo Nacional de Arte, La Paz, Bolivia.

Corpus Christi Procession, Parish of San Cristóbal, ca. 1680. Museo de Arte Religioso, Cuzco, Peru.

Monstrance, 1646-1649. Diego de Atienza. Metropolitan Museum of Art, USA.

The Franciscan Immaculada, ca. 1675. Diego Quispe Tito. Denver Art Museum, USA.

WEEK TWELVE:

26 March - Baroque Cloisters, Sor Juana, and Santa Rosa

READINGS: VISTAS LIBRARY

An archbishop cracks down on the dress of Hieronymite nuns, 1673
Historical Context + English Translation + Visual Culture

A nun dreams of a house of horrors, Quito, ca. 1760
Historical Context + English Translation + Visual Culture

READINGS: VISTAS GALLERY

Cloister of Santa Catalina, 17th-18th c. Arequipa, Peru

Nun's Cell, 17-18th c. Santa Catalina, Arequipa, Peru

Cloister, Convent of Las Capuchinas, ca. 1730. Antigua, Guatemala.

Nun's Shield, mid-18th c. José de Páez. Museo Soumaya, Mexico City, Mexico

Luisa Manuela del Sacramento, ca. 1809. Banco de la República, Bogotá, Colombia.

Portrait of an Indian Lady, Daughter of a Cacique. 1757. Museo Franz Mayer, Mexico City, Mexico.

Ex-voto of the Alférez Diego de la Parra, ca. 1711. Museo Nacional de Arte, Mexico City.

Saint Rose of Lima, Life of Saint Rose, 1711. Luis Antonio de Oviedo y Herrera. Rare Books Division, New York Public Library, NYC, USA.

28 March - The Pacific World

READINGS: VISTAS LIBRARY

Chinese goods are to be properly taxed, 1746
Historical Context + English Translation + Visual Culture

READINGS: VISTAS GALLERY

Jar with Serpentine Handles, ca. 1660. Attributed to Damien Hernández. Hispanic Society of America, New York, USA.

Jar with Crane Motif, ca. 1700. Hispanic Society of America, New York City, USA.

Cabinet, ca. 1680. Dallas Museum of Art, Dallas, USA.

Chinese-Influenced Cover, late 17th-early 18th century. MFA, Boston, USA.

Biombo with the Four Continents, late 17th c. Juan Correa. Museo Soumaya, Mexico City, Mexico.

Mary Magdalene, 18th century. Museo Popol Vuh, Universidad Francisco Marroquín, Guatemala City, Guatemala.

WEEK THIRTEEN:

2 April - The Northern Missions + *Vertigo*, part 1

READINGS: VISTAS GALLERY

Jar from San Ildefonso Pueblo, ca. 1720-1740. School of American Research, Santa Fe, New Mexico, USA.

San Antonio Concepción, 1740-55. San Antonio, USA.

Three-person Trinity, late 18th c. Attributed to fray Andrés García. University of New Mexico Art Museum, Albuquerque, New Mexico, USA.

Spanish establishment of San Francisco in New California, 1806

Dance of Indians at Mission in San José, 1806

Mission Dolores, ca. 1791. San Francisco, USA.

Mission Dolores, Interior, ca. 1791. San Francisco, USA.

Presentation Basket, ca. 1822. María Marta. Phoebe A. Hearst Museum of Anthropology, Berkeley, California, USA.

In class: start *Vertigo* (dir. Alfred Hitchcock, 1958, 128 min).

5 April - *Vertigo*, part 2

NO READINGS In class: finish *Vertigo* (dir. Alfred Hitchcock, 1958, 128 min).

WEEK FOURTEEN:

9 April - Neoclassical Aesthetics

READINGS: VISTAS LIBRARY

The Viceroy of Peru sends casta paintings to Spain, 1770
Historical Context + English Translation + Visual Culture

READINGS: VISTAS GALLERY

Casta Painting: “De Español y Mulata, Morisco,” ca. 1770. Denver Art Museum, USA.

Casta Painting, 1777. Ignacio María Barreda. Real Academia Española, Madrid, Spain.

The Precious Blood of Christ, 18th c. Miguel Cabrera. Museo Nacional del Virreinato. Tepotzotlán, Mexico.

Portrait of Manuel Tolsá, ca. 1795. Rafael Jimeno y Planes. Museo Nacional de Arte, Mexico City.

Equestrian sculpture of Charles IV, 1803. Manuel Tolsá. Mexico City.

11 April - Enlightenment Science

READINGS: VISTAS LIBRARY

León y Gama interprets a statue of the Aztec Coatlicue, 1792

Historical Context + English Translation + Visual Culture

Why is there no worthy ancient sculpture in Oaxaca? 1806
Historical Context + English Translation + Visual Culture

READINGS: VISTAS GALLERY

Cockfight, La obra del Obispo Martínez Compañón sobre Trujillo del Perú en el Siglo XVIII, ca. 1780. Real Biblioteca, Madrid, Spain.

Passiflora Adenopoda, *Royal Botanical Expedition of the Kingdom of New Granada*, ca. 1783. José Celestino Mutis and Nicolás Cortes. Biblioteca del Real Jardín Botánico, Madrid, Spain.

Coatlicue, *Historical and Chronological Description of the Two Stones that were Discovered in Mexico City's Main Plaza*, 1792. Antonio de León y Gama. General Research Division, New York Public Library, NYC, USA.

Temple of the Inscriptions, *Antiquities of Mexico*, 1830-48. Fordham University Library, New York, USA.

Chimborazo seen from the Tapia Plateau, *Voyage of Humboldt and Bonpland*, 1810. Alexander von Humboldt. British Library, London, UK.

Leather trunk, 18th c. Museo Franz Mayer, Mexico City, Mexico.

12 April (Friday) Final projects due

WEEK FIFTEEN:

16 April - The Age of Revolutions 1: The Andes (1780) and Haiti (1791)

READINGS: VISTAS LIBRARY

The marriage of the heiress to the Inka throne, 17th century
Historical Context + English Translation + Visual Culture

The wife of the rebel Tupac Amaru II is executed in Cuzco, 1781
Historical Context + English Translation + Visual Culture

READINGS: VISTAS GALLERY

Union of the Inka Royal Family with the Houses of Loyola and Borgia, 18th c. Museo Pedro de Osma, Lima, Peru.

Don Marcos Chiquathopa, ca. 1740-45. Museo Inka, Cuzco, Peru.

Portrait of a Ñusta, early 18th c. Museo Inka, Cuzco, Peru.

Woven belt showing the execution of Tupac Amaru II, 20th c. Brooklyn Museum, USA

18 April - The Age of Revolutions 2: The Wars of Independence

READINGS: VISTAS GALLERY

Casa de la Libertad, 17th c. Sucre, Bolivia.

Portrait of King Ferdinand VII, ca. 1810. New Orleans Museum of Art, New Orleans, USA.

Shaving Towel of José Manuel de Goyeneche, early 19th c. Casa de Murillo, La Paz, Bolivia.

Portrait of Simón Bolívar in Lima, 1825. José Gil de Castro. Salón Elíptico del Congreso Nacional, Caracas, Venezuela.