

Art of Spanish Colonial South America

Week 7. Enlightenment Painting and the Response of Local Traditions

Objectives. Students should be familiar with:

- The change to the Bourbon monarchy in the 18th century, and its policies of regalism and reform
- The reorganization of the viceroyalties in Spanish South America
- Some ideas of the Enlightenment and how they affected painting of scientific subjects
- The impact of Tupac Amaru II's indigenous revolt
- The characteristics and dominance of neoclassical painting in Lima in the 18th century, as exemplified in the work of Cristóbal Lozano and his followers
- Secular types of art popular in 18th-century Lima, such as portraits, casta paintings, and ethnographic paintings
- How the painting of the Cuzco School in the 18th century, exemplified in the work of Marcos Zapata, differed from painting in Lima
- The decline of the Cuzco School in the late 18th century
- Conflicting imagery between royalist and pro-independence factions in the decades before and after independence.

A. Historical Background

A1. Habsburg to Bourbon, regalism, and Bourbon reforms

TERM: Regalism

A2. Political administration: New viceroyalties

IMAGE, map: Three viceroyalties of Spanish South America

A3. Enlightenment

A4. Scientific expeditions

IMAGE: Escobar y Villaroel. *Passiflora Mollissima*, watercolor, Plate 37 from José Celestino Mutis, *Flora de la Real Expedición Botánica del Nuevo Reyno de Granada*, Vol. 27

A5. The revolt of Tupac Amaru II

NOTE: See note at bottom for information on an exhibit related to this indigenous leader.

B. Neoclassical Painting in Lima

B1. Introduction

B2. Cristóbal Lozano and the resurgence of the Lima school

IMAGE: Cristóbal Lozano, *Annunciation*, ca.1725-30, oil on canvas (dimensions N/A) (Lima, convent of Carmen Alto)

IMAGE: Cristóbal Lozano. *Equestrian Portrait of Viceroy José Antonio Manso de Velasco, Count of Superunda*, ca. 1760, oil on canvas, ca.115x94in (Madrid, Museo de America)

IMAGE: Cristóbal Lozano. *Ecstasy of St. Camilo de Lelis*, 1762, oil on canvas, ca.53x39in (Lima, MALI)

B3. Casta paintings and ethnographic images

First type: Casta Paintings

IMAGE: Cristóbal Lozano. *A Mestizo Man and an Indian Woman Produce a Cholo Boy*

IMAGE: Cristóbal Lozano. *A Mulatto Man and an Indian Woman Produce a Chino Boy*

IMAGE: Cristóbal Lozano. *Spanish Man and Indian Woman Produce a Mestizo Boy*, ca.1771, oil on canvas, ca.39x49 in (Madrid, Museo Nacional de Antropología)
TERM: cholo

Second type: Ethnographic images

TERM: costumbrista = painting of local customs

IMAGE: Unknown indigenous artist. Equestrian Spaniard, watercolor, from Codex Martínez Compañón, 1782-85.

IMAGE: Unknown indigenous artist. Poroto tree, watercolor, from Codex Martínez Compañón, 1782-85.

IMAGE: Unknown indigenous artist. Indigenous dance of St. Michael and the seven devils, watercolor, from Codex Martínez Compañón, 1782-85.

IMAGE: Unknown indigenous artist. Indigenous textile factory, watercolor, from Codex Martínez Compañón, 1782-85.

IMAGE: Unknown indigenous artist. Harvesting in the mita, watercolor, from Codex Martínez Compañón, 1782-85.

NOTE: Dimensions of the watercolors in the bishop's book range from 8.9x6.1 to 9.8x14.2 in

NOTE: See note at bottom for a web site with the folios from Bishop Martínez Compañón's book.

B4. Lozano's pupils and followers

IMAGE: Pedro Díaz. *Viceroy Fernando de Abascal y Sousa*, 1807, oil on canvas, 204x123cm (ca.80x48in) (Lima, Facultad de Medicina de San Fernando, Universidad Nacional Mayor de San Marcos)

B5. Academic art in late 18th-century Lima

First artist. Matías Maestro

Second artist José del Pozo

IMAGE: José del Pozo. *Saint Rose of Lima*, ca.1810-20, oil on canvas, ca.32x24in (Lima, MALI)

Third artist Fernando Brambila

IMAGE: Fernando Brambila. *Paseo de Aguas*, ca. 1793, wash on paper, ca.16x25in (Madrid, Museo Naval)

C. Response from Cuzco and the Andes

C1. Industrial workshop production in mid-18th century: Introduction

First Workshop: Mauricio García y Delgado (active 1747-60)

IMAGE: Mauricio García y Delgado, *Martyrdom of San Fermín*, 1751, oil on canvas (dimensions N/A) (Santa Fe, Argentina, cathedral)

C2. Industrial workshop production in mid-18th century: Marcos Zapata

Second Workshop: Marcos Zapata (active 1741-76)

TERM: lunette

TERM: litany

IMAGE: Marcos Zapata. Lunette with *Tower of David* and *Ivory Tower*, 1755, oil on canvas (Cuzco, cathedral)

IMAGE: Marcos Zapata. *Tower of David*, 1755, oil on canvas (Cuzco, cathedral)

IMAGE, compare: Martin Engelbrecht. *Tower of David*, 1732, engraving

IMAGE: Marcos Zapata. *Ivory Tower*, 1755, oil on canvas (Cuzco, cathedral)

IMAGE, compare: Martin Engelbrecht. *Ivory Tower*, 1732, engraving

IMAGE: Marcos Zapata. *Divine Shepherdess*, ca. 1755-60, oil on canvas, dimensions N/A (Cuzco, cathedral)

IMAGE: Marcos Zapata. *Last Supper*, ca. 1753, oil on canvas (Cuzco, cathedral)

IMAGE, reprise (from Week 6): Marcos Zapata. *Marriage of don Beltrán García de Loyola with doña Teresa de Idiaquez, and of don Juan Idiaquez with doña Magdalena de Loyola*, 1750s-1773. Oil on canvas (Cuzco, Compañía)

C3. Decline of the Cuzco school

D. Royalism to Independence

D1. Historical background

D2. Royalist imagery

IMAGE: Matías Maestro. *Allegory of the University of San Marcos as Defender of Scholasticism*, oil on canvas, 1810-15, dimensions N/A (Lima cathedral)

D3. Revolutionary imagery

IMAGE: Pedro Rojas. *Portrait of Liberator Simón Bolívar*, ca.1825, oil on canvas, ca.76x51in (Lima, Museo Nacional de Arqueología)

IMAGE: Marcos Chillitupac Inca, *Genealogies of the Kings of Peru*, 1837, oil on canvas (folding screen), dimensions N/A (Lima, private collection)

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Note on exhibit: Túpac Amaru y Micaela Bastidas: Memoria, símbolos y misterios

There was recently an exhibit on the revolutionary activities of the indigenous rebel leader Tupac Amaru II and his wife, Micaela Bastidas. This was held at a site in Lima, Peru, known as Lugar de Memoria (Place of Memory). There was also a venue in Cuzco. If you read Spanish, you might find it interesting to visit the following Web pages.

Lugar de Memoria

<https://lum.cultura.pe/>

the exhibition in Lima (4 nov 2020 – 18 may 2021)

<https://lum.cultura.pe/exposiciones/t%C3%BApac-amaru-y-micaela-bastidas-memoria-s%C3%ADmbolos-y-misterios>

360 degree tour of the Tupac Amaru and Micaela Bastidas exhibit

<https://visitavirtual.cultura.pe/recorridos/LUM/lum-tupac-micaela/index.html>

The catalog of the exhibit

<https://lum.cultura.pe/publicaciones/cat%C3%A1logo-t%C3%BApac-amaru-y-micaela-bastidas-memoria-s%C3%ADmbolos-y-misterios>

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Note on Codex Martínez Compañón

The 9 volumes of the ethnographic work by the bishop of Trujillo, Baltasar Jaime Martínez Compañón, is available on the web site Biblioteca Virtual Miguel de Cervantes. The text is known as the Codex Martínez Compañón and alternately as Trujillo del Perú. The site is in Spanish, so if you read Spanish, you can attend to the text. But if not, that should not affect looking at the pictures.

Biblioteca Virtual Miguel de Cervantes

<http://www.cervantesvirtual.com/>

In the search (buscar) box, type: codex martinez companon and click on “buscar”, or go straight to:

<http://www.cervantesvirtual.com/buscador/?q=codex+martinez+companon>

The search results page lists the 9 volumes. Click on the appropriate HTML button to view the volume. For example, for Volume 1, you’ll go to:

<http://www.cervantesvirtual.com/obra-visor/trujillo-del-peru--volumen-i/html/>

This page will list all the folios in the volume. Click on any one to view it. Once you’re viewing a folio, you can scroll through all the folios by clicking on the link for anterior (previous folio) or siguiente (next folio).