

# History of the Art of Colonial South America



**OLLI**  
**Fall 2021**

# Week 7



## Enlightenment Painting and the Response of Local Traditions

# Enlightenment Painting and the Response of Local Traditions

- A. Historical Background**
- B. Neoclassical Painting in Lima**
- C. Response from Cuzco and the Andes**
- D. Royalism to Independence**

# **A. Historical Background**

**A1. Habsburg to Bourbon, regalism, and Bourbon reforms**

**A2. Political administration: New viceroyalties**

**A3. Enlightenment**

**A4. Scientific expeditions**

**A5. The revolt of Tupac Amaru II**

# A1. Habsburg to Bourbon, regalism, and Bourbon reforms

## Habsburg to Bourbon

- 1516, Charles V (Charles I of Spain), Habsburg dynasty
- Charles II Habsburg died in 1700 without an heir
- ... designated Philip Bourbon (grandson of Louis XIV of France) as his successor
- Britain & other nations challenged this succession
- War of Spanish Succession 1702-13 (Treaty of Utrecht)
- Philip Bourbon confirmed as Philip V (Felipe V) of Spain, but Spain conceded territorial and commercial rights

## Habsburg to Bourbon, cont'd

- **Change: Habsburgs (Austrian family) > Bourbons (a French family)**
- **Habsburg kings:**
  - Philip (Felipe) V, (1700)-1746
  - Ferdinand (Fernando) VI, 1746-1759
  - Charles (Carlos) III, 1759-1788
  - Others...
- **Fernando VI and especially Carlos III: “enlightened despotism” & implementation of so-called Bourbon reforms**

# A1. Habsburg to Bourbon, Regalism, and Bourbon Reforms

## Regalism and Bourbon Reforms

- **Regalism:** Spanish Crown increased its authority over other institutions of the empire, such as the Catholic Church
- Crown instituted the Bourbon reforms
- Effects on the church: increased control over ecclesiastical decisions; redirection of some church income to the state; confiscation of church property; strict regulations applied to religious orders; and the expulsion of the Jesuits from the Spanish realms.

## Regalism and Bourbon Reforms, cont'd

- **The Crown...**
  - already had the right to appoint bishops
  - now appointed bishops who supported its regalist policies
- **The Crown exerted control in other areas as well:**
  - appointing more peninsulars than creoles to positions
  - constraining activities of Indians
  - imposing state monopolies on various economic activities
- **R/t Enlightenment**



## **A2. Political administration: New viceroyalties**

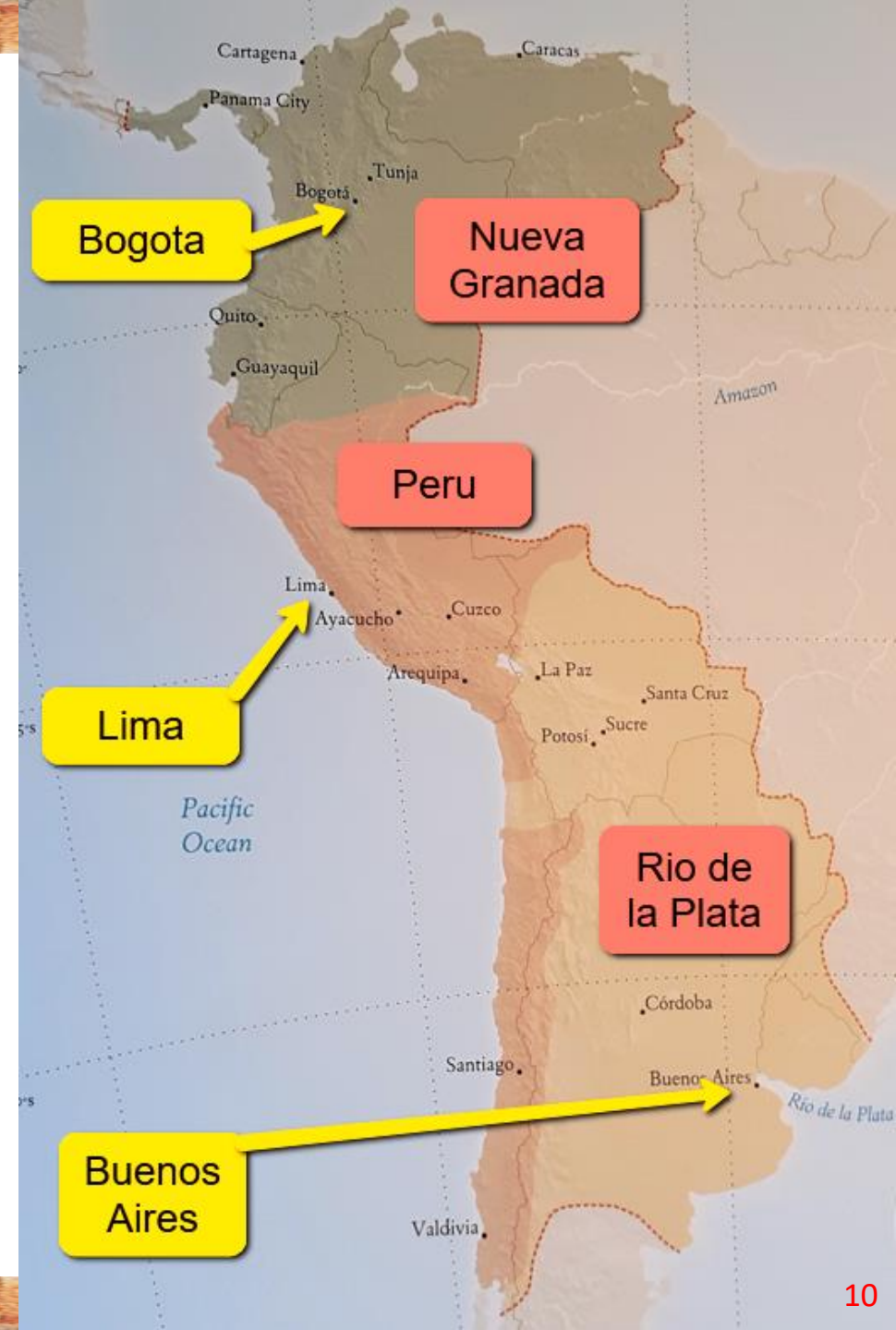
- **(Week 3) Spanish crown established two viceroyalties in 1521 (New Spain) and 1542 (Peru)**
- **Early 18th century, huge VR of Peru was too unwieldy to administer...**
- **Reorganized the Viceroyalty of Peru: present-day Peru and Chile**
- **Two new viceroyalties were created in 18C:**

## New Granada

- Est. 1717, suspended 1723, restored 1739
- Approx. present-day Colombia, Ecuador, Venezuela, Panama.
- Capital: Santa Fe de Bogotá

## Rio de la Plata

- Est. 1776
- Approx. present-day Argentina, Bolivia, Uruguay, and Paraguay
- Capital: Buenos Aires.



## A3. Enlightenment

- The term: 20th century scholarly invention
- Authors in the 18C: “Century of Lights”
- The term is difficult to precisely define; in general: an era characterized by trust in reason as the basis for human endeavor, rather than traditional authority or religious revelation
- Associated ideas: freedom, tolerance, progress, and the methodology of science.
- Not necessarily or entirely anti-religious, but certainly enlightened philosophers who were strongly anti-clerical and anti-religious
- Though its self-proclaimed ideas were noble, there was a dark side of Enlightenment: surveillance, increased government control, hegemony over non-European peoples
- With Carlos III and his ministers, aspects of Enlightenment began to impact New Spain (Bourbon reforms)

## A3. Enlightenment

- Periodicals presented articles on scientific topics
- Scientific expeditions were undertaken to explore and study the Americas' geography, botany, geology, etc.
- Despite new ideas of science and reason, new political ideas were not tolerated (esp. after Fr. Revolution); Spanish gov't censored anti-monarchical publications
- Given the implementation of enlightened ideas in Spain, but also increased control of the state over many aspects of life, the Bourbon monarchies (esp. Carlos III) have been termed “enlightened despotism”
- Despite increased control, creole nationalism—growing since 17C—intensified toward independence at the end of 18C

## A4. Scientific expeditions

- End 18C, a score of European expeditions to New World, including New Spain, Cuba, Peru, Venezuela, Chile, and other locations
- Purpose: to examine nature, modernize production and trade, and foster material progress and freer trade
- **SO:** they served commercial self-interest
- Several sponsored by the Spanish Bourbon monarchs
- Among these that went to South America:
  - José Celestino Mutis expedition
  - Alexander Humboldt expedition

## A4. Scientific expeditions

### José Celestino Mutis Expedition

- Physician and horticulturalist Mutis led “Botanical Expedition of New Granada” (Colombia, Venezuela, Ecuador), or *Expedición Mutisiana*
- Mutis: disciple of Carolus Linnaeus (creator of binomial nomenclature)
- Chartered in 1784; in > 33 years of existence, it created > 5,300 detailed studies of flora
- Purpose: gather scientific (botanical) information
- Drawings and watercolors: a type of Enlightenment art accurately and aesthetically depicting nature

# Mutis Expedition

- Employed indigenous artists trained in Quito to make botanical drawings
- Participated in the New World's production of knowledge for Europe
- **SO:** important role of New World in the Enlightenment

Escobar y Villareal, *Passiflora Mollissima*, watercolor, plate 37 from Mutis, *Flora de la Real Expedición...*



*Passiflora mollissima* (H. B. K.) Bailey

## A5. The revolt of Tupac Amaru II

- As 18C progressed, indigenous revolts more common
- Most noteworthy: Tupac Amaru II (“Great Rebellion”)
- 1780, curaca near Cuzco, José Gabriel Condorcanqui (took the name Tupac Amaru II), initiated an uprising when he captured and executed a despised Spanish official
- Gathered a large, though poorly armed, military force
- Tupac Amaru II, a serious threat because: (1) Jesuit-educated, (2) many commercial contacts in Cuzco, (3) friends with many indigenous and mestizo leaders
- Claimed that he was carrying out the wishes of the Spanish Crown in attempting to root out abuses and corruption
- Advisors included mestizos, blacks, some creoles
- Wife, Micaela Bastidas an important leader in the movement
- **SEE note in handout.**



## **A5. The Revolt of Tupac Amaru II**

- **More than 50,000 indigenous commoners... subject to Spanish labor... violence against Spanish persons and property**
- **Most Spaniards and creoles opposed the revolt... so did Inca nobility in Cuzco, who dismissed TA's claims to authority**
- **Tupac Amaru not able to control Cuzco... reinforcements arrived from Lima & his force was defeated**
- **Tupac Amaru II and Micaela Bastidas were captured and executed, 1781... heads and limbs torn from their bodies and exhibited in villages**
- **Hold-out rebels were defeated and peace was restored**
- **But some goals of the rebellion (e.g., end of abusive labor system) were implemented**

## **B. Neoclassical Painting in Lima**

**B1. Introduction**

**B2. Cristóbal Lozano and the resurgence of the Lima school**

**B3. Casta paintings and ethnographic images**

**B4. Lozano's pupils and followers**

**B5. Academic art in late 18th-century Lima**

# B1. Introduction

- **Renaissance... mannerism... baroque...**
- **Neoclassical**
  - **Associated with Enlightenment**
  - **Prevalent in Europe... Spanish South America: New Granada... Quito... Lima... less so in Cuzco**
  - **Review characteristics...**

# Characteristics of the neoclassical style

- Arrived through paintings and prints
- Looked to classical Greece & Rome (architecture)
- Painting... classicizing Ren artists (Raphael)
- Rationalism > emotion; precise forms; no unnecessary elements in compositions
- Painting: precise line; drawing from sculptural or human models; accuracy in setting and costumes
- Preferred heroic and noble subjects (also reportorial)
- Favored calm, even austere, visual effect
- Disliked baroque traits: energetic compositions... diagonals or swirling lines... flamboyant touches... dynamic and emotional tones to picture

## **B2. Cristóbal Lozano and the resurgence of the Lima school**

- Mid-18C, Lima embarks on Enlightenment reforms
- Bourbon reforms and city planning
- Earthquake of 1746, after which new building needed
- Administrative centralism and control
- Increasing difference between Lima and Cuzco; Lima susceptible to changes from Europe, Cuzco not so much
- Why “resurgence”?
- New neoclassical works imported and created; many older baroque works destroyed
- Noteworthy neoclassical painter in Lima was Cristóbal Lozano (1705-1776)

## B2. Cristóbal Lozano...

- Early career: style of Cuzco devotional paintings
- But not quite stereotypical...
- Based on engravings by de Vos, Sadeler
- Not distinguished from other Lima painters

Cristóbal Lozano,  
*Annunciation*, ca.1725-30,  
oil on canvas (Lima, Carmen  
Alto)



## B2. Cristóbal Lozano...

- **Style changed to Euro grand manner, 1740s:**
  - the increasingly cosmopolitan tastes of the elite in Lima
  - his own strong artistic ambitions
  - his patronage by the Jesuits in Lima
  - his patronage by judge Pedro Bravo de Lagunas y Castilla
- **Bravo's art collection damaged in 1746 earthquake**
- **1751, Lozana commissioned to restore...**
- **SO: Lozana received an outstanding education in European art not available to any other painter in Peru**
- **e.g., European neoclassical styles of portraits**
- **Growing importance of portraits in Enlightenment**
- **Official painter of the court of the Viceroy in Lima**

- **Portrait of Viceroy**
- **Trad. of equestrian royal portraits**
- **Walled city of Lima**
- **Proclaims: royal connection, status of Lima, status of painter**
- **Rel. paintings not so dominant**

Cristóbal Lozano, *Equestrian Portrait of Viceroy José Antonio Manso de Velasco*, ca.1760, oil on canvas, ca.115x94 in (Madrid, Museo de America)





- L's rel. ptg more eclectic... older baroque forms (clouds, angels) & newer neoclassical (fewer miracles, more rational)
- St. Camilo's (1550-1614) Order caring for the sick
- Vision of crucified Christ, upheld by angel
- Red cross of his order
- Heart enflamed in charity for suffering poor

Cristóbal Lozano, *Ecstasy of St. Camilo de Lelis*, 1762, oil on canvas, ca.53x39 in (Lima, MALI)



- **Baroque elements**
  - Subject: vision/miracle
  - Angel
  - Putti angel heads
  - Dangling Christ
- **Neoclassical elements**
  - Clear composition
  - Devoid of excessive details
  - Fiery heart: service to humanity rather than vision or miracle
  - Expanded by angel's cloak
  - Diffused by orange glow



## B3. Casta paintings and ethnographic images

- 2 types of “reportorial” paintings: casta paintings & ethnographic paintings

### First Type: Casta paintings

- Painted in series: family group of father-mother-child; each showing different races and racial mixtures
- More common in New Spain, but some series in South America



## Characteristics of casta paintings

- Record results of miscegenation among Spaniards, Indians, and Blacks; and further racial mixings
- Often numbered, descending from pure Spanish (#1 of set) to black (last number in set)
- Often include flora, fauna, food products, and other items
- Produced by famous masters, lesser artists, and students in workshops
- Quality varies widely



## Major castas or racial mixings

- español + india > mestiza  
(Spanish man + Indian woman > Mestizo girl)
- español + negra > mulato  
(Spanish man + Black woman > Mulatto boy)

Cristóbal Lozano, *Spanish Man + Indian Woman > Mestizo Boy*, ca.1771, oil on canvas, ca.39x49 in (Madrid)



## Other castas use colorful (condescending) terms

- negro + india > lobo  
(Black man + Indian woman > Wolf boy)
- mestizo + india > coyote  
(Mestizo man + Indian woman > Coyote child)



*Mulato Man + Indian Woman >  
Chino Boy*



*Mestizo Man + Indian Woman >  
Cholo Boy*

## Functions of casta paintings

- Desire to classify (typical of Enlightenment)... as plants and animals, so people (of course, whites at the top)
- Recordkeeping as part of social control (typical of enlightened despotism)
- However: very difficult to tell one mixing from another
- **SO**: more about fear of miscegenation than of a successful attempt to identify races
- Fostered creole self-image: whites at top & unique people of the Americas as against Europeans
- Variety of flora and fauna, and the general wealth of America... fostered creole nationalism
- Gifts sent by officials in America to the king in Spain
- Souvenirs brought back to Spain

Espanol.

Yndia Serrana. O Cefe ada. Produce. Mestizo.



*Spanish Man + Indian Woman > Mestizo Boy*

- 1771 VR Amat commissioned Lozano for future king
- Typical family group
- Cf. court portraits: “ethnic” Ps more natural
- Spanish man’s fine clothing
- Offers a silver pin



## B3. Casta paintings and ethnographic images

### Second Type: Ethnographic paintings

- Request from Carlos III in 1775 for information...
- Bishop of Trujillo, Baltasar Martínez Compañón (1779-91), undertook a project that he called the “Historical, Physical, Political, and Moral Museum of the Diocese of Trujillo”
- 1782-85, toured his diocese to gather information on buildings, dances, costumes, and customs of the people (indigenous, Spanish, mixed) & on flora and fauna
- Result: not a text, but 9 volumes of watercolors illustrating activities and objects (Codex Martínez Compañón)
- ~ drawings in scientific expeditions
- Precursor work to 19C *costumbrista* painting

# Functions of ethnographic images

- To show the potential of the people, mostly indigenous, to become useful and productive citizens
- To organize and classify knowledge
- Bishop Martínez Compañón saw himself as an impartial observer
- His hierarchy of people proceeded from whites to Indians to mestizos to blacks
- For example:
  - Spanish women = exemplary mothers
  - Indigenous women = combination of efficient mothers + skilled workers
- Dimensions of WCs range from 8.9x6.1 to 9.8x14.2 in

# Artists and style

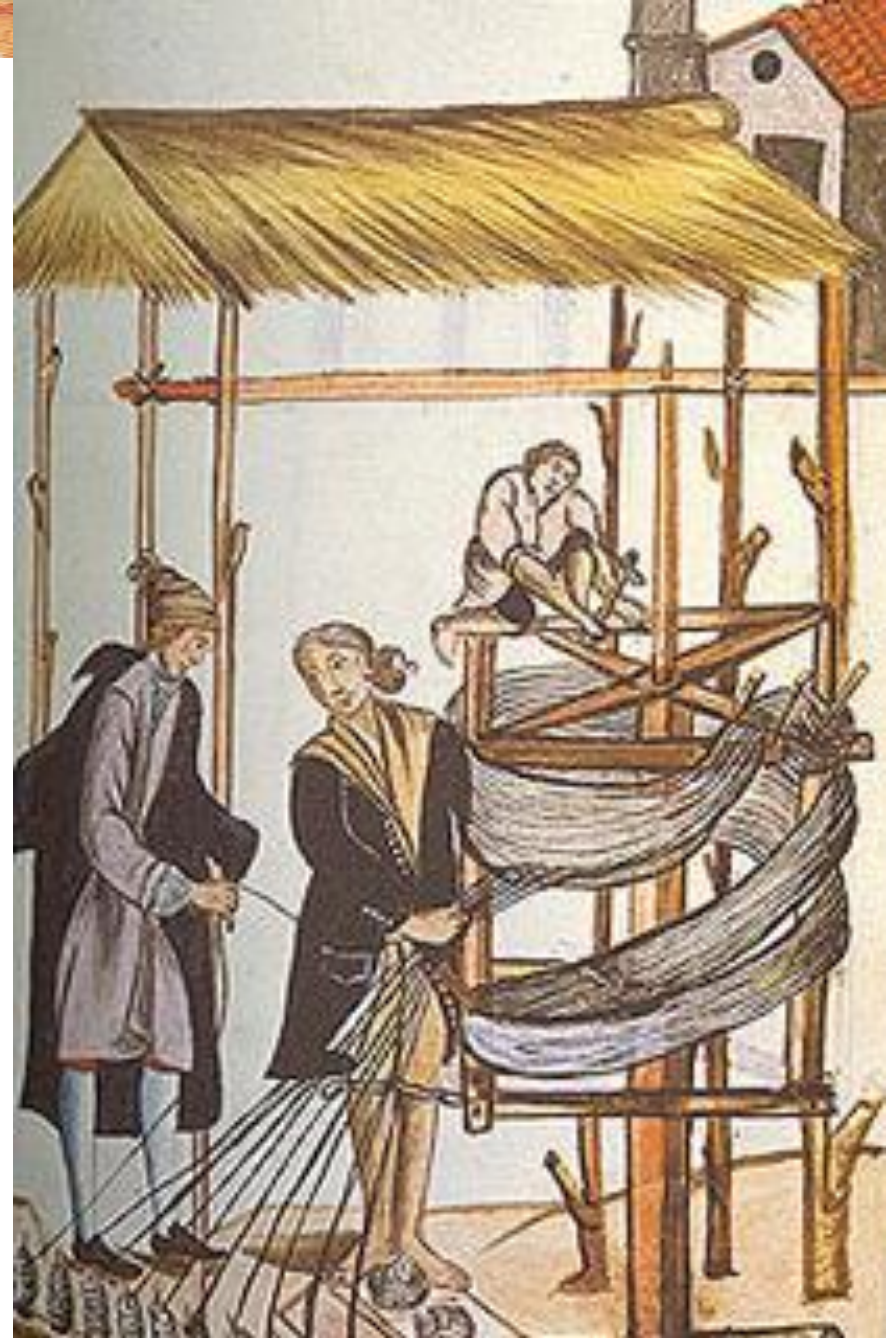
- Watercolors by anonymous indigenous artists
- Little training... naïve... e.g., no perspective...



< Equestrian Spaniard

Poroto tree >





Indigenous dance: St. Michael & 7 devils

Indigenous textile factory 36

## POINTS (r/t Enlightenment ethnographic project):

- Part of wider classification of knowledge
- Classification of people (with whites at top)
- People as economically productive entities
- Fascination with local customs (ethnography)
- Art used in service of knowledge



Indians harvesting in the mita 37

## B4. Lozano's pupils and followers

- José Joaquín Bermejo (act. 1770-92), mulatto artist painted admirable copies of Lozano's portraits
- Julián Jayó (act. 1760-d.1821), noble indigenous artist specialized in portraits of members of religious orders
- Their work doesn't add to Lozano... but they carried his portrait style to the end of the colonial era (ca.1821)
- 1783-1792, they and others collaborated on a series on the life of St. Peter Nolasco for La Merced, Lima
- ~ previous series, based on prints
- Last such work painted in Lima
- **SO: 2<sup>nd</sup> half 18C: religious > secular painting**

## **B4. Lozano's pupils and followers**

- **Most noteworthy of Lozano's followers: Pedro Díaz (act. 1770-1815), did not participate in the religious paintings at La Merced**
- **Greatly in demand as a portraitist in late colonial Lima**
- **Had a near monopoly on portraits of viceroys from the 1780s through 1807, generally following the pattern that Lozano had established.**

- looks confidently out
- ...aristocratic sword, ribbons, medals
- Tiled floor to neoclassical spaces & triumphal arch
- Outside: façade of College of Medicine
- Desk: plans for buildings
- Honorific curtain
- **SO:** VR's noble status, honors from king, efforts at urban restoration

Pedro Díaz, *Viceroy Fernando de Abascal y Sousa*, 1807, oil on canvas, ca.80x48 in (Lima)





## B5. Academic art in late 18th-century Lima

- Characteristics of enlightened states: sponsorship of academies, including academies of art
- In Spain and Mexico, but not in South America
- But some academic efforts undertaken in Lima
- Academic art: formalized training program
- 3 artists who fostered this type of art in late 18th (and early 19th) century Lima.

### **FIRST ARTIST: Matías Maestro**

- Basque priest Matías Maestro, arrived in Lima ca. 1785
- Provincial artist lacking academic rigor
- But an enlightened thinker, he fostered “good” (i.e., neoclassical) artistic taste in Lima & led ecclesiastical reforms

## B5. Academic art in late 18th-century Lima

### SECOND ARTIST: José del Pozo

- 1790, Sevillian skilled naturalist painter José del Pozo arrived in Lima with the scientific expedition led by Alessandro Malaspina (not discussed)
- Collaborated with Maestro on natural science project
- In the growing enlightened environment of Lima, he opened a drawing school for non-professionals
- Painted portraits, like his predecessors
- His religious works: changes in religious painting in late colonial Lima (1810-20)

- **St. Rose in mystic trance (~ Lozano's St. Camilo)**
- **No setting with any details or miraculous events**
- **Ecstatic event shown by light.**
- **These traits differ substantially from earlier rel. painting, especially Cuzco School**

José del Pozo, *Saint Rose of Lima*, ca.1810-1820, oil on canvas, 32x24 in (Lima, MALI)

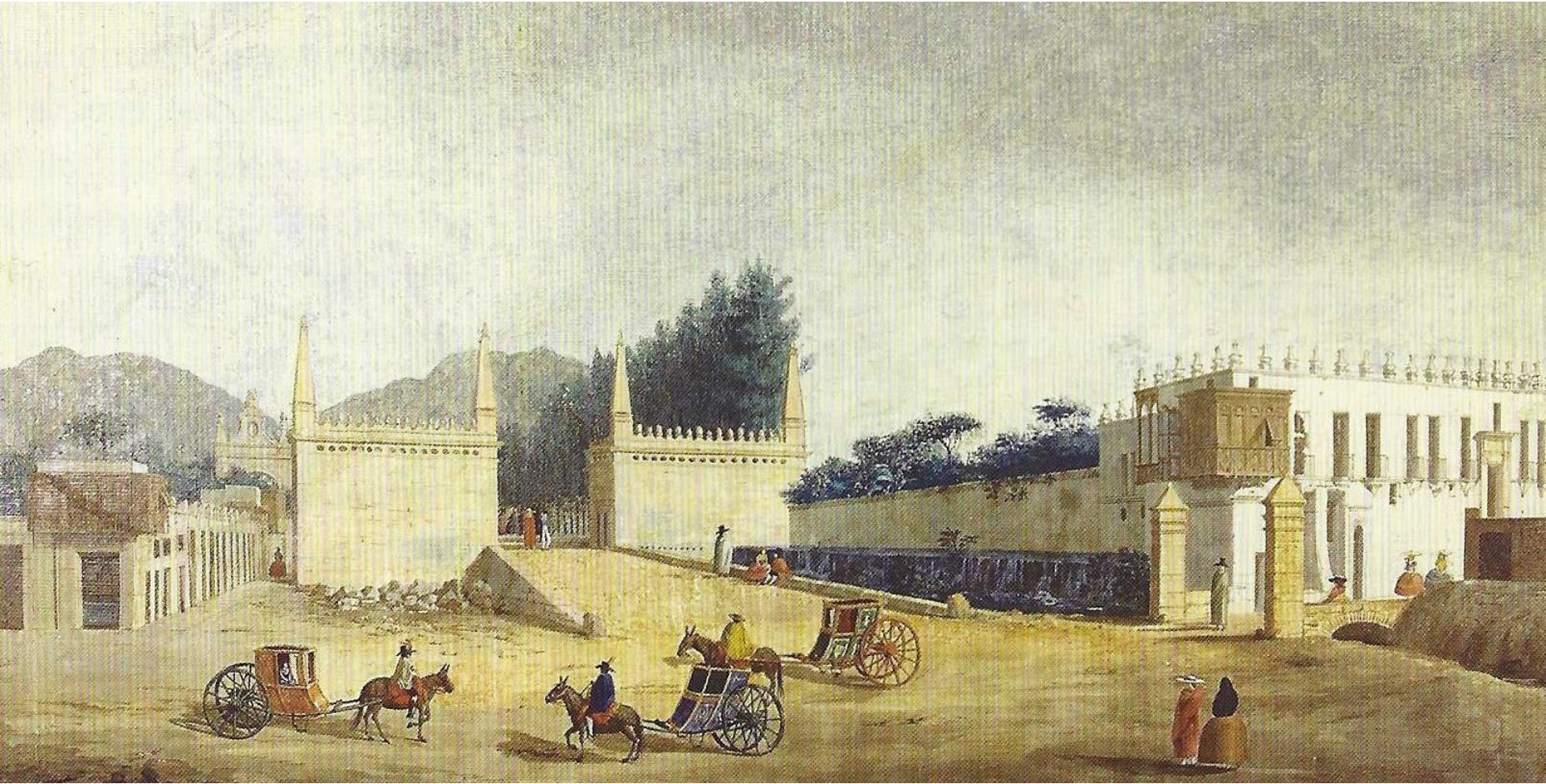


## **B5. Academic art in late 18th-century Lima**

### **THIRD ARTIST: Fernando Brambila**

- **1793, Malaspina Expedition made another stop in Lima**
- **Italian painter on the expedition, Fernando Brambila, then spent some time in the city**
- **Admirable command of perspective... captured panoramas of the city**
- **Drawings and watercolors added to the cosmopolitan art of Lima**
- **Proposed an Academy of Drawing in Lima; but the plan did not come to fruition**
- **But stimulated neoclassical drawing and painting**

Perspective... precise architecture... absence of distraction  
Lima as ordered, well-planned enlightened city



Fernando Brambila, *Paseo de Aguas*, watercolor, ca.1793, ca.16x25 in  
(Madrid, Museo Naval)

## **C. Response from Cuzco and the Andes**

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

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

**C3. Decline of the Cuzco school**

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

- **Painting in Cuzco quite different from Lima**
- **Lima: cosmopolitan receptivity to Euro ideas, neoclassicism, realism**
- **Cuzco: stereotyped style... local details**
- **Attachment to tradition... mass production of paintings**
- **Cuzco workshops: not mere copying, but adding stylistic and iconographic innovations**
- **Earlier: Nolasco-Pabon and Basilio Pacheco workshops in first half 18<sup>th</sup> C**
- **Here: two Cuzco workshops in the mid-18<sup>th</sup> C**

## **First Workshop: Mauricio García y Delgado (act. 1747-60)**

- **Mid-18th C, most representative workshop was that of Mauricio García y Delgado**
- **Undertook massive commissions for export to Alto Peru, Chile, Argentina; e.g., two 1754 contracts:**
  - **212 paintings to Alto Peru in a 3-month period**
  - **35 paintings with “fine colors, good faces, priming...”**
- **SO: indicates patron’s concern to assure quality in workshop production**



## Review: Characteristics of Cuzco School painting

- Gold leaf decorative patterns (*brocateado*)
- Faces stereotypical, not individualized
- Hierarchical space: principal figures in foreground
- Multiple scenes in one painting
- Birds, animals, fruits of the Andes
- Prevalence of red and blue

- Exported to Potosí, then Argentina
- RE: Characteristics of Cuzco School
  - No gold or flora/fauna
  - Stereotyped faces
  - Hierarchical space
  - Prevalence of red and blue

Mauricio García y Delgado, *Martyrdom of San Fermín*, 1751, oil on canvas (Santa Fe, Argentina, cathedral)



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

### Second Workshop: Marcos Zapata (act. 1741-76)

- Member of the indigenous nobility
- Large workshop; many paintings in Cuzco and exported
- Simple, devout style accessible to all audiences
- Chromatic vivacity, predominance of reds and blues
- Other traits of Cuzco School, except gilding
- Sweet beauty, especially in Marian paintings
- Specialty was large religious paintings
- **SO:** his style contrasts strongly with painting in Lima
- **SO:** his work did not move away from religious to secular subjects

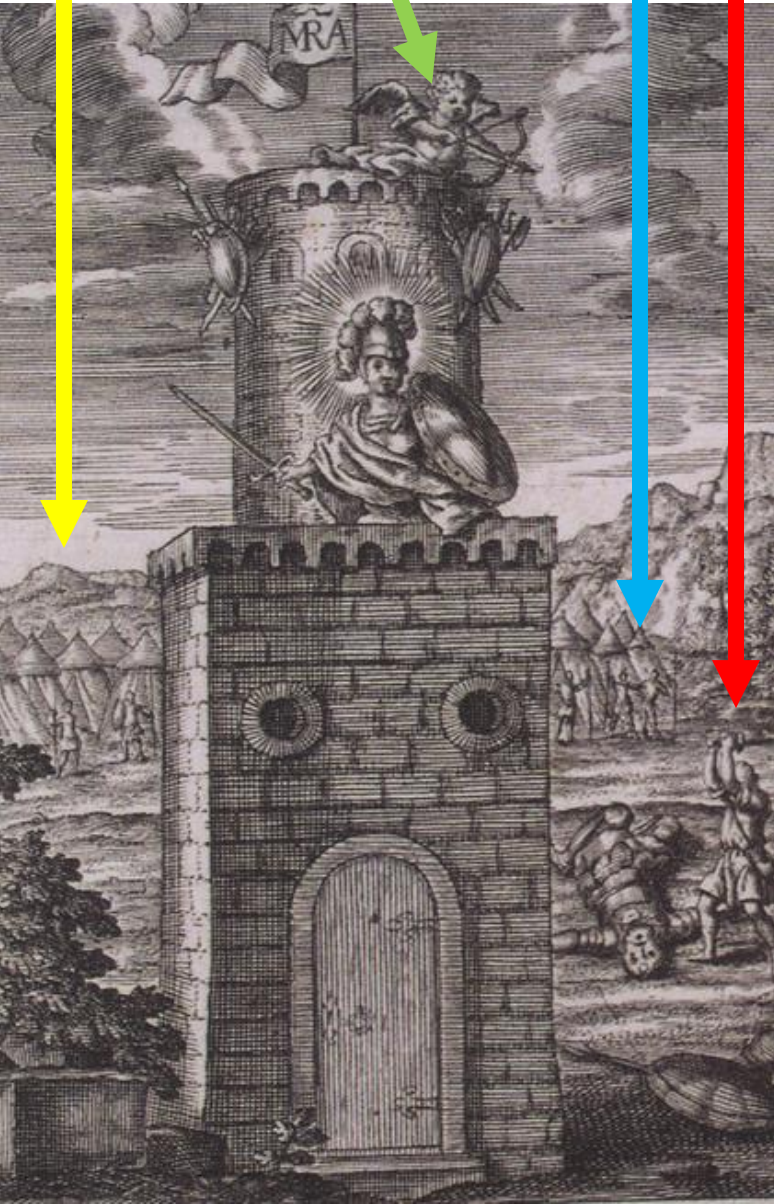
- **Major commission in 1755: total of 50 paintings to adorn the **lunettes** in the Cuzco cathedral**
- **cf. Santa Cruz Pumacallao's commission from Bishop Mollinedo for cathedral transept, 1690s**
- **Theme: allegories on the **litany of the Virgin of Loreto & Marian theology****
- **After 1732 German prints: drawn, Thomas Schaeffler (1700-56), engraved, Martin Engelbrecht (1684-1756)**
- **SO: a move away from Flemish print sources in the mid-18th C, or perhaps a widening of sources.**
- **Patron: Francisco del Barrio y Mendoza, treasurer of the cathedral**

# Lunette divided into two paintings... names of the Virgin in the Loretan litany

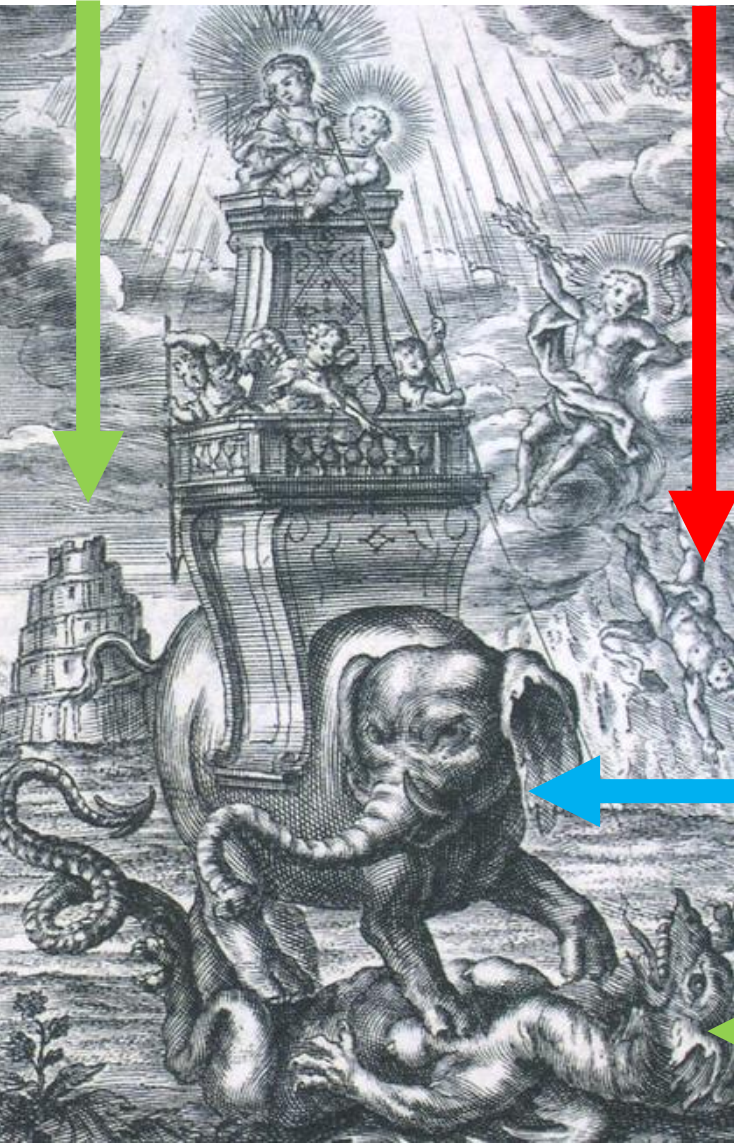


Marcos Zapata, Lunette with *Tower of David* and *Ivory Tower*, 1755, oil on canvas (Cuzco, cathedral)

**First Painting. Tower (David > Virgin)... David & Goliath...  
angel... soldiers... tents... LS & sky; defense... donor**



**Second Painting. Archangel Michael & Christ;  
elephant... dragon... condemned soul... Tower of Babel;  
theme: Virgin's protection**



## C2. Industrial workshop... Marcos Zapata

- Two other paintings by Marcos Zapata in Cuzco Cathedral
- Besides allegorical & theological.. simpler devotional paintings and biblical scenes
- **First painting: Divine Shepherdess (*Divina Pastora*): a new 18<sup>th</sup> C advocacy of Virgin Mary, correlated with Christ the Good Shepherd**
- Thus a relatively new iconography



- Virgin in shepherd's garb
- Presentation is clear, colors brilliant w/ striking reds & blues
- Simple landscape
- Sweet and sentimental figures
- A touch of threat: wolf chasing the rather naïve sheep (but archangel Michael will save this sheep?)

Marcos Zapata, *Divine Shepherdess*,  
ca.1755-60, oil on canvas (Cuzco, cathedral)



## Second painting: Last Supper

- Not for style (naïve and awkward) but culinary...



Marcos Zapata, *Last Supper*, ca.1753, oil on canvas (Cuzco, cathedral) 58

- Typical *Last Supper*: bread and wine accompany fish or lamb
- Here: local Andean foods, especially *cuy*
- **SO**: Zapata brings Christ and apostles into Andean culture



## C2. Industrial workshop... Marcos Zapata

Also worked for Jesuits in Cuzco

Recall his double marriage ptg in La Compañía, ca.1750-53

Zapata participates in... Inca royalty > Spanish culture



### **C3. Decline of the Cuzco school**

- **Late 17<sup>th</sup> C origins... Quispe Tito... favorite themes... 18<sup>th</sup> C expansion through workshops... Marcos Zapata**
- **Defeat and execution of Tupac Amaru II, 1781, ended both indigenous revolt and so-called Inca Renaissance**
- **Then: decline of painters from the indigenous elite**
- **By 1792, few masters left in Cuzco painters guild**
- **...decline in quantity and quality of Cuzco painting**
- **However: had endured for a glorious 100 years, decorating Cuzco cathedral and churches, and churches in Lima and Alto Peru with magnificent canvases**
- **... and lovely devotional paintings exported through much of Spanish South America**

## **D. Royalism to Independence**

**D1. Historical background**

**D2. Royalist imagery**

**D3. Revolutionary imagery**

## **D1. Historical background**

- **Military conflicts begin 1811.**
- **General José de San Martín defeats royalist forces in Chile in April 1818 at the battle of Maipú**
- **San Martín moves north and enters Peru in September 1820.**
- **Viceroy and royalist army leave Lima in 1821**
- **June 1821, San Martín enters Lima**
- **Act of Independence of Peru, 15 July 1821**
- **Simón Bolívar enters Lima, 1822; San Martín leaves**
- **Last royalist defenders surrender, 1826**
- **San Martín and Bolívar as liberators**

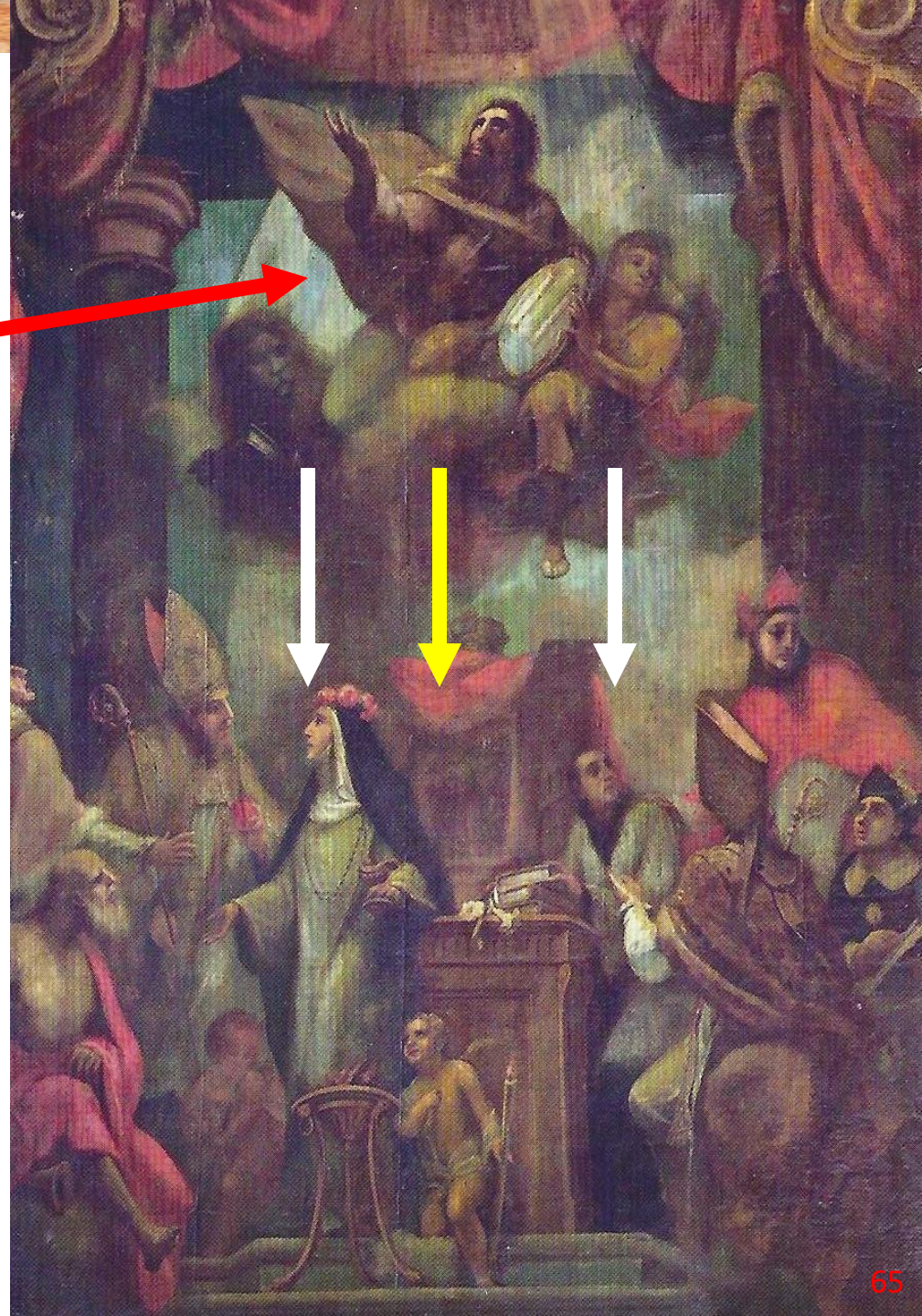
## D2. Royalist imagery

- Last decades 18th C and first 2 or 3 of 19th C, another type of “iconographic war”: royalist and revolutionary
- Royalist paintings: hid royalist message in traditional formats and iconographies
- Matías Maestro, a strong royalist supporter who produced some of these paintings
- E.g., a painting in the Cuzco cathedral: by means of allusion, shows support for the Spanish crown



- U San Marcos defending scholastic theology against “modern philosophers”
- St. Mark floats above
- Either side of lectern: St. Rose of Lima (LT) and St Luis Gonzaga (RT) (as the young scholars) (white)
- Throne behind lectern (yellow)
- Typical iconography of Luis Gonzaga: crown at his feet

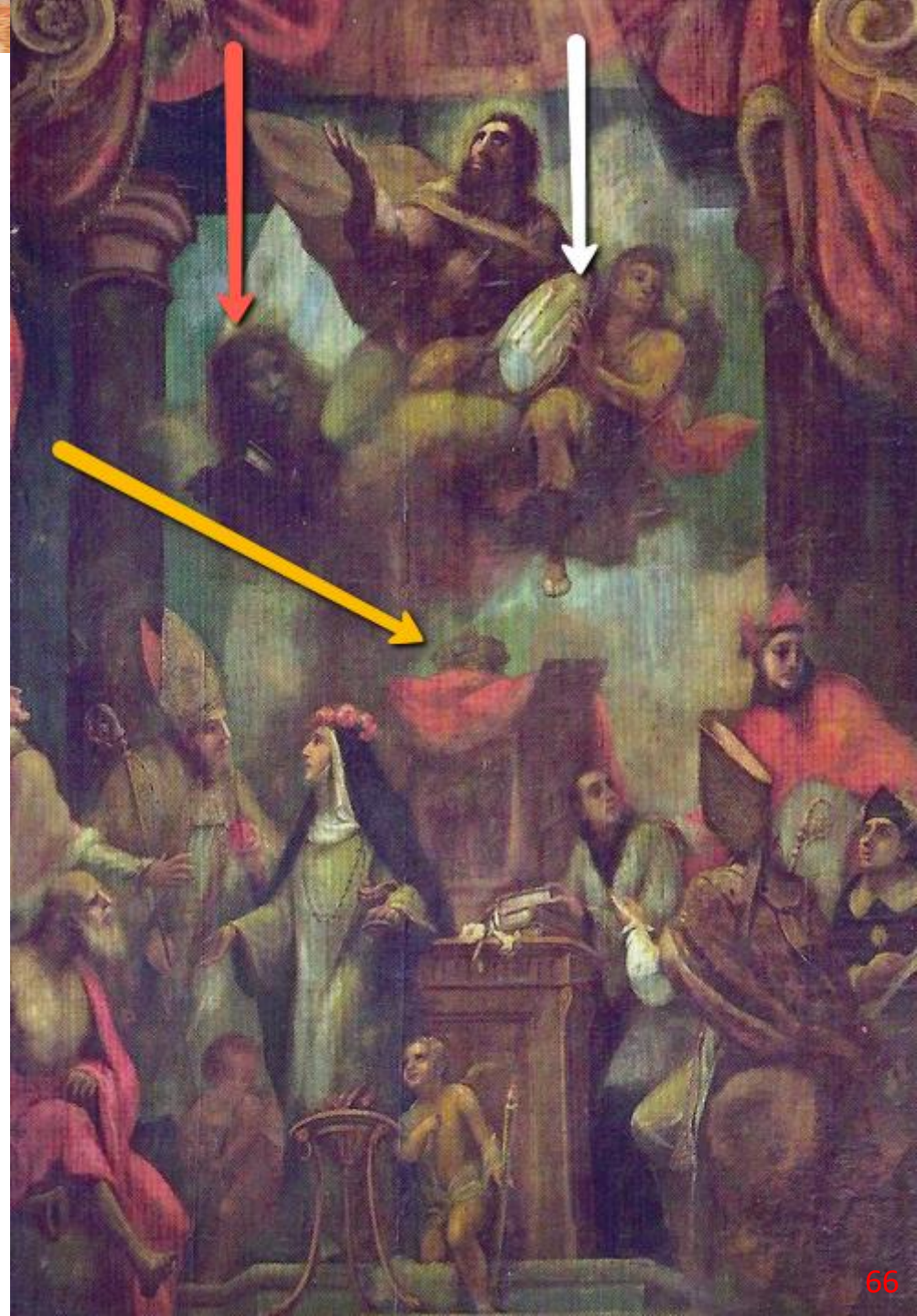
Matías Maestro. *Allegory of the University of San Marcos as Defender of Scholasticism*, oil on canvas, 1810-15 (Lima cathedral)



- Here: crown placed on empty throne (yellow)
- St. Mark's symbol, the lion, at his side (red)—lion is part of the coat of arms of the kingdom of Spain
- U's coat of arms, held by an angel w/ symbols r/t Spanish Crown (white)

## POINTS

- Support of Ferdinand VII
- Loyalty to royalist cause of Spain
- SO: as San Marcos U defends traditional scholastic phil. vs. modern assaults...
- ...so it defends Spanish crown vs. revolutionary forces



### D3. Revolutionary imagery

- Post-colonial (after 1821): portraits of revolutionary leaders honored new nations
- E.g, portrait of liberator Simón Bolívar, 1825

Pedro Rojas. *Portrait of Liberator Simón Bolívar*, ca.1825, oil on canvas, ca.76x51 in (Lima)



- Format ~ that used by Lozana, Díaz, and earlier painters of noble portraits
- SO: honor given to revolutionary leaders ~ to viceroys and kings



- Similar to aristocratic portraits:
  - Honorific curtain
  - Table with writing implements
  - Classical column
  - LS outside the arch opening
- Scene not r/t urban planning, but a battle for independence
- Child holds banner in honor of Bolívar, perhaps r/t:
  - angel holding the coat of arms of U San Marcos
  - Cartouches explaining noble deeds
  - some energy from religious art



## D3. Revolutionary imagery

- Recall series of portraits of Inca kings > kings of Spain (from mid-18<sup>th</sup> C)... here post-independence



Marcos Chillitupac Inca, *Genealogies of the Kings of Peru*, 1837, oil on canvas (biombo) (Lima, pvt collection)

- Indigenous painter transitions directly from Atahualpa, the last Inca king, to Simón Bolívar, liberator of Peru
- Spanish kings left out entirely
- indigenous artist reinforces independ.
- Coats of arms of the city of Cuzco and the new Republic of Peru.
- With this painting, we have left the Spanish colonial era behind.



## Week 7 Summary

- **Historical factors that impacted 18<sup>th</sup> C art: Bourbon reforms; ideas of the Enlightenment (artwork from scientific expeditions); Tupac Amaru II's revolt**
- **Cristóbal Lozano and his followers as examples of neoclassical art in Lima**
- **Casta painting and ethnographic painting**
- **Painting of the Cuzco School that differed drastically from painting in Lima**
- **Exemplified in the work of Marcos Zapata**
- **Decline of the Cuzco School at the end of the 18th C**
- **Paintings that expressed conflicting royalist and revolutionary ideals before and after independence**



# History of the Art of Colonial South America

OLLI Fall 2021

Week 7



## Enlightenment Painting and the Response of Local Traditions