NEW SPAIN

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DATE DUE: _____

THEME: IMAGES of POWER

FOCUS: Codex Mendoza, Master of Calamarca's *Angel with Arquebus*, and *The Virgin of Guadalupe*, Brooklyn Biombo

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/virgin-of-guadalupe.html

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/brooklyn-biombo-folding-screen-with-the-siege-of-belgrade-and-hunting-scene-c.-1697-1701.html

READING ASSIGNMENT: KLEINER, pp. 1022-1023 and *SEE BELOW*

POWERPOINT: IMAGES of POWER: COLONIAL AMERICAS (Mexican and Peruvian Colonial Art)

READ THE FOLLOWING

Codex Mendoza, c. 1540-1542, ink and color on paper

1. "The *Codex Mendoza* is believed to have been commissioned by the Viceroy Mendoza for presentation to Charles V and is said to have been seized by French pirates. It can possibly be attributed to the *tlacuilo* Francisco Gualpuyogualal and was translated by the *canónigo* (honorary ecclesiastical title) Juan Gonzalez, a *nahuatlato* (translator) from the Cathedral of Mexico. It was in the possession of Andre Thevet, a French cosmographer, by 1553. The *Codex Mendoza* contains 72 pages of drawings with Spanish glosses, 63 pages of Spanish commentary, one text figure, and seven blank pages. Its three sections, although drawn with a uniform style of drawing and annotation, have different subject matters and origins. The drawings of Part 1 present a history of the Tenochca-Mexica from the founding of Tenochtitlan (apparently given here as 1325) through 1521, focusing on the lengths of the reigns of the rulers and of the towns they conquered. The Spanish text adds some supplementary data. A version of the same text is given by Fray Geronimo Mendieta. Part 2 is a pictorial record of the tribute paid by the different provinces of the Aztec Empire with a Spanish interpretation. It closely resembles the *Matrícula de tributos;* the *Codex Mendoza*, in fact, has long been considered a copy of the *Matrícula de tributos* that preserves five pages now lost from the *Matrícula"* (Aguilar-Moreno 270-271). "Research by historian Johanna Broda suggests that the Aztec practice of cardinal orientation went far beyond the ordering of urban space to include the ordering of parts of the tribute systems that sustained the entire Aztec population. The *Codex Mendoza* demonstrates that the Aztec government also followed the quincunx, with the *huey tlatoani* at the center of power assisted by four counselors. Not only in the Aztec Empire but throughout all of Mesoamerica, this form became the structure for calendars and the material and administrative shape of cities, monumental sculptures, and pyramids" (303).

2. "An Aztec scribe drew an idealized representation of the city of Tenochtitlan and its sacred ceremonial precinct for the Spanish viceroy in 1545. It forms the first page of the Codex Mendoza. An eagle perched on a prickly pear cactus growing out of a stone- the symbol of the city- fills the center of the page. Waterways divide the city into four quarters, and indicate the lake surrounding the city. Early leaders of Tenochtitlan are shown sitting in the four quadrants. The victorious warriors at the bottom of the page represent Aztec conquests, and a count of years surrounds the entire scene. This image combines historical narration with idealized cartography, showing the city in the middle of the lake at the moment of its founding" (Stokstad and Cothren 839). "The Mexica people who lived in the remarkable city that Cortes found were then rulers of much of the land that later took their name, Mexico. Their rise to power had been recent and swift. Only 400 years earlier, according to their own legends, they had been a nomadic people living far north of the Valley of Mexico in a distant place called Aztlan. The term Aztec derives from the work Aztlan, and refers to all those living in Central Mexico who came from this mythical homeland, not just to the Mexica of Tenochtitlan. The Mexica arrived in the Valley of Mexico in the thirteenth century. They eventually settled on an island in Lake Texcoco where they had seen an eagle perching on a prickly pear cactus (*nochtli*) growing out of a stone (*tetl*), a sign that their god Huitzilopochtli told them would mark the end of their wandering. They called the place Tenochtitlan. The city on the island was gradually expanded by reclaiming land from the lake, and serviced by a grid of artificial canals. In the fifteenth century, the Mexica- joined by allies in a triple alliance- began an aggressive campaign of expansion. The tribute they exacted from all over Mexico transformed Tenochtitlan into a glittering capital" (838-839). "According to Aztec belief, the gods had created the current era, or sun, at the ancient city of Teotihuacan in the Valley of Mexico. The continued existence of the world depended on human actions, including rituals of blood-letting and human sacrifice. Many Mesoamerican peoples believed that the world had been created multiple times before the present era. But while most Mesoamericans believed that they were living in the fourth era, or sun, the Mexica asserted that they lived in the fifth sun, a new era that coincided with the Aztec Empire. The Calendar Stone boldly makes this claim using the dates of

the destructions of the four previous eras to form the gylph that names the fifth sun, 4 Motion. The end of each period of 52 years in the Mesoamerican calendar was a particularly dangerous time that required a special fire-lighting ritual" (839).

3. "Tradition tells us that the beautifully painted books were gathered into a small heap in the marketplace of Tezcoco and that, in a Christian ceremony marked by religious fervor aimed at wiping out the devil's magic and idolatrous images, the brilliant intellectual and artistic treasures of ancient Mexico were committed to the flames and became ashes. Though this particular story may be apocryphal, it is a fact, bitter to the mind of scholars, that of the thousands of pictorial manuscripts extant in Mexico in 1519, showing the histories, cosmologies, and cartographies of the ancient culture, only sixteen remain today" (Carrasco 203). "The destruction and defacing of ancient Mexican symbols and images included breaking the huge sacred stones, dismantling the ceremonial shrines and centers which contained them, and whitewashing religious idols and images. This approach to the project of the conquest attempted, in the words of Nahuatl literary genius Angel Maria Garibay, to 'put an end to everything indigenous, especially in the realm of ideas, even so far as to leave no sign of them.' This hard line reflects a Christian approach to conquest and acculturation going back at least as far as the seventh century AD, when Pope Saint Gregory articulated the principles of substitution and superimposition" (203-204). The *Codex Mendoza* "was probably painted by the 'maestro de pinturas,' Francisco Gualpuyogualcal, who copied it from one or several pre-Columbian manuscripts 'not lost.' It was translated into Spanish by either Juan Gonzalez of the cathedral of Mexico, a nahuatlato of great repute, or by J. Martin Jacobita, a student of Sahagun, who had attended the school set up by the Franciscans to train Indians in Spanish classical education" (207). "Let me orient our investigation by noting the elevated sign, near the bottom right-hand corner, which is added by a slender dark thread to the year sign '2 reed.' This year sign, third from bottom right, is bound by a white knot. The elevated sign is a fire-drilling glyph signifying that this year marked the end of a fifty-two-year cycle, a period similar to our notion of a 'century.' It was at the end of this year that the extremely important 'New Fire Ceremony' was held to initiate a new and secure time period for the civilization. The central ceremonial act was the drawing of a new fire on the chest of a captured warrior, who was then sacrificed through heart extraction. The fire born on the sacrificial victim was then carried to all parts of the city and surrounding towns" (208, 210).

4. "Within this temporal frame, the city appears as a large rectangle with stylized blue borders representing the waters of Lake Tezcoco. Two blue intersecting lines, apparently representing canals, divide the city into four quarters. Within these four parts, we see various forms of vegetation, a skull rack, the image of the town house or place of speaking, and ten men seated on mats, who represent the ten leaders chosen at the beginning of the city's existence" (210). "The figure to the left of the large cactus in the center is the most prominent leader. He is distinguished by a blue speech glyph in front of his mouth signifying that he is the chief speaker of the new settlement. The mat on which he sits is finely woven, while the other figures sit on bundles of green reeds. This signifies that he is 'lord of the mat' and occupies the place of authority. His elevation above the others is further marked by the elaborate arrangement of his hair, set in the style of a high priest. This status is likewise marked by the red design around his left ear, denoting bloodletting. His name is expressed by the thin line attached to the sign above him and behind him, which is a blooming cactus growing from a stylized rock. This translates as 'Tenoch,' written 'tenuch' on the front of his white garment. In contrast, the man above and behind him, more simply groomed and smaller in size, has the name sign of a blue reed emerging from the head of a rabbit, translating as 'Acacitl,' or 'hare of the grass reed.' All these signs surround the central image, which shows a huge blooming cactus growing from a stylized rock. This is the place sign for the city, Tenochtitlan. On it an eagle has landed, signifying the arrival of the Aztecs in the form of the hummingbird god of war and the foundation of the city. Below this sign of the city's origin, almost supporting the rock, is a large Aztec war shield with seven eagle-down feathers and seven spears attached. This is the sign for authority and government" (210-211).

5. The "centering and cardinal orientation, these attempts to coordinate supernatural forces and social forces, are also elaborated plastically, that is, when a city or its ceremonial center not only 'marks the spot' and controls the lines of force, but actually represents and signifies in its design and structure a cosmic struggle, a myth or divine drama" (213-214). "The city was eulogized as a proud, invincible place, the center which linked the world of men with the Giver of Life- 'the foundation of heaven.' This line becomes more significant when we realize that the Aztecs conceived of their cosmos as containing three superimposed sections: the heavens, the surface of the earth, and the underworld" (214). "The city, as the foundation of this vertical cosmos, was appreciated as the axis mundi of the universe, the place through which the Giver of Life sent his commands for courage and conquest, as well as the point of communication to the underworld" (214). "Most relevant for our consideration of parallelism is the fact that the city was founded through a prophecy, an omen. It was a promised land, promised by heaven. The key image of this prophecy appears in the center of the frontispiece, where a giant eagle is landing or has landed on the blooming cactus growing from the rock. While a number of versions of this founding event appear in the sources, I will utilize Diego Duran's account found in volume 1 of *Historia de las indias de Nueva Espana Y islas de tierra firme*. Duran's informants told him of the legend that Huitzilopochtli, the hummingbird god of war, appeared in a dream to the shaman priest of the wandering Chichimec tribes and commanded him to lead them to a place where a cactus was growing from a rock, upon which a giant eagle would be perched. This was to be the place of their new community, and at this very spot a city will arise, 'which will be queen and lady of all the others of the earth, and where we will receive all other kings and lords and to which they will come as to one supreme among all others.' The text goes on to say that when the omen was sighted the people rejoiced and in a flurry of excitement built the first shrine to Huitzilopochtli, a shrine of reeds,

grasses, and wood. This foundation myth, reflected in our image, states that the site for their city was divinely ordained, and that the city was not merely their new center but a royal city" (215).

6. "During the 200 years of the city's existence, an elaborate ceremonial center flourished around this shrine. It included numerous monumental structures, including schools, a ball court, a skull rack, temples to major deities, ... all surrounded by a ten-foot high serpent wall. This central area became the sacred center of not only the city but the empire as well. It continued to be the most sacred precinct of the city throughout an eccentric history of alliances and wars" (216). "Our image shows that the space of the city was divided into four parts, suggesting that the city was laid out to conform to the four directions of the compass" (216). "It is clear from archaeological evidence and other relevant maps that the city was divided by four major highways which crossed at the foot of the Templo Mayor and which drove straight and hard out of the heart of the city, passing through the coatepantli, or serpent wall" (217). "In Aztec cosmology, the earth was imagined as a great cross, or a flower with four petals with a green stone bead at the center" (217). "A marketplace and administrative center were part of each quarter's central precinct. Thus, each quarter had it s own sacred pivot, reproducing the image of the center which dominated the city as a whole. This pattern of centering was further duplicated in the many barrios of each quarter, each of which had a local ceremonial precinct consisting of a temple, a small marker, and a school" (218). "Johanna Broda utilizes the abundant evidence concerning tribute patterns of warriors' uniforms sent to Tenochtitlan (found in part 2 of the Codex Mendoza) to demonstrate that the Mexica organized their tribute system into five great regions corresponding to the five major directions (north, west, south, east, and the center) in order to conform to their view of cosmic order. She speculates that the influence of cosmo-magical thought extended into the palatial structure of Moctezuma which, the Mendoza reveals, was divided into five principal rooms. The Mendoza also shows that the apex of Aztec government consisted of Montezuma at the center of power with four counselors assisting his royal judgments" (218).

7. "The frontispiece of the Codex Mendoza (1541-1542), painted by an Aztec artist after the Spanish conquest, portrays the vision in a hybrid Aztec-Spanish style. An inscription below the shield and spears and the hieroglyphic sign at the base of the cactus indicate that this is Tenochtitlán, the capital of Mexico and the symbolic center of the Aztec cosmos. The hub of the city is surrounded by four canals and men seated on mats with hieroglyphic signs that may represent municipalities or regions subject to the Aztecs. The Warriors below, with shields and clubs, as well as the platformed temples in the background with tilting roofs spouting smoke and flames represent Aztec conquests. No authenticated pre-conquest Aztec manuscripts inspired by the Mixteca-Puebla style of painting survive; under the rules of the Spanish church, natives found in possession of such 'heathen' materials could be executed. However, such post-conquest paintings as the Codex Mendoza perpetuate elements of the native Aztec style" (O'Riley 276-277).

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Master of Calamarca. *Archangel Aspiel*, c. 1660-80, oil on canvas

1. In Latin America, "non-European artists and craftsmen were never successfully suppressed by the guild system and they found that the most effective way to get beyond government restrictions was to found workshops and confraternities of their own. These foundations arose in a piecemeal fashion depending upon the region, but became especially prominent in the late seventeenth and eighteenth centuries. There were black artisanal confraternities, like the Confraternity of San Juan Bautista de los Pardos, which was founded for masons and carpenters in the parish church of Santa Ana in Lima, and Amerindian confraternities, like the Confraternity of San Mighel Arcangel, also in Lima, which provided Andean masons with professional representation. Black and mulatto artists, either born free or liberated, made up a substantial proportion of the woodcarvers and sculptors in eighteenth-century Brazil. These men operated their own ateliers, often executing altarpieces for black confraternities, which favored images of black saints such as Saints Ifigenia, Moses the Hermit and Elsbao" (Bailey 198). "The most famous and distinguished of these non-European artists' organizations were the workshops of the so-called 'Cuzco School' in Peru, founded in the second half of the seventeenth century in the midst of an intensive building campaign that followed the 1650 earthquake, vividly depicted in a large oil painting from c. 1650-60 in Cuzco Cathedral. Andean artists and artisans played a crucial role in transforming Cuzco into the splendid Baroque city seen today, several of them attaining the position of master despite Spanish reluctance to allow them this honor. More than fifty names of indigenous artists have come down to us from the seventeenth century and even more names of mestizos. Inevitably, competition broke out between these non-European artists and their European and criollo rivals. In 1687-8, eight Spanish masters were ordered to reply to a complaint from Andean painters that they were being mistreated and wanted to form their own guilds.

Shaken by the possibility of such formidable competition, the minority Spanish masters resorted to labeling the Andean painters as 'malicious' and as 'people who are accustomed to getting drunk' "(199, 203).

2. "The Andean painters got their way, however, and by the end of the century indigenous guilds and confraternities overwhelmed the European competition with vivid and exquisite renditions of the Madonna, the saints and biblical scenes for Andean and non-Andean patrons throughout Highland Peru and present-day Bolivia. Among their most celebrated products were paintings of archangels, including apocryphal ones, dressed in foppish court clothing and holding arquebuses, such as this elegant canvas of the apocryphal archangel Aspiel (c. 1660-80)) by the celebrated Master of Calamarca (associated with the workshop of Jose Lopez de los Rios). The archangel's coat is covered in delicate gold filigree and he raises his arquebus heavenwards. These apocryphal angels were associated with the stars and natural phenomena, which gave them great appeal to an indigenous Andean population accustomed to worshipping celestial bodies. The majority of documented painters in late seventeenth- and eighteenth-century Cuzco were of indigenous backgrounds, and although most of them were anonymous they included better-known figures like Basilio de Santa Cruz Pumaqallo, Francisco de Moncada and Pablo Chile Tupa, as well as virtual unknowns such as Antonio Chakiavi and Lukas Willka. These artists were responsible for an astonishingly high volume of production" (203).

3. "Throughout the Americas, Amerindians saw spirituality in many shiny things, not just the few regarded as precious by Europeans. Spiritual essence, manifested as brilliance, inhered in the celestial bodies, meteorological phenomena, fire, water, metals, minerals, shells, ceramics, feathers, bone, blood, and semen, amongst other things" (Saunders 226). "Indigenous conceptions of brilliance emerged from a broader, shamanic appreciation of light and were linked to notions of a mirror-image realm inhabited by bright spirit-beings conceived as incorporeal souls, were-beings, and immanent forces. As arbiters of a world view that infused nature with sentient spirituality, shamans move back and forth between the physical and supernatural realms in visions aglow with shimmering light suggests the shamanic experience itself is brilliant; the processes by which certain shiny materials were obtained and fashioned is considered part of a potentially dangerous, but sacred body of transformative shamanic knowledge, fenced in by ritual activity-sometimes observed, though rarely understood, by Europeans" (226-227). "Cosmic brilliance engendered and symbolized strength and was a potent weapon. The Inka emperor entered battle hurling slingstones of fine gold at his enemies and his warriors wore shiny metal plates (pura-pura) on their chests" (229). "The Spaniards' progress from Mexico's eastern coast up into the central highlands caused fear and consternation, not least because of their gleaming appearance and flashing weapons" (240). "Bearing in mind the symbolic associations of metals and shininess for the Aztecs described above, the Spanish came dressed in shimmering light- an indicator of their supernatural status and power" (240).

4. "The Bolivian art historian Teresa Gisbert writes that the Councils of Lima, which were responsible for questions of orthodoxy in the Viceroyalty: 'sought to attract Indians to the new faith by the use of images that would be especially appealing to them.' Why were angels appealing to them? In the Pelican History, Martin Soria tentatively puts forward the theory that angels were popular because 'they replaced similar messengers in pre-conquest beliefs.' Teresa Gisbert produces evidence to show that Diego Quispe Tito's series of paintings of the zodiac for the Cathedral of Cuzco was commissioned in order to counteract the traditional indigenous worship of the stars and were intended to aid in Christianizing the Indians of the Andes" (Brett 5). "The angel, with its brilliantly opulent but light clothing, its mobility, its freedom from hierarchical placing in the pictorial composition, and its bisexuality, is an intimate image of enablement" (5). "Julia P. Herzberg, who calls these pictures 'representations of winged beings at once military, aristocratic and religious, given this explanation for their raison d'etre: Paintings of angels with guns appeared at a time when the religious orders were confronted with the stubborn persistence of pre-conquest religion amongst their Indian charges. Immense problems remained not merely in the campaign to destroy Indian idols, but in teaching and reinforcing the principles of the new faith. Sermons and catechisms were of course the primary means of conversion, but images of angels with guns were useful symbols of important teachings of the church. The Spaniards conquered the Incas with both the Cross and the arquebus. The key to understanding the religious function of these images is found in the gun motif. Firearms, unknown to the Indians at the time of the conquest, seemed a frightening manifestation of the supernatural... But since guns were also used defensively, the images functioned symbolically as reminders of the protection offered to those who embraced Christianity' "(5-6). "In speaking about the angels' clothing, Herzberg continues: "Far more important than the military aspects of the angel's costumes are the explicit references to the high social status of both Spanish colonial gentlemen and Inca royalty. Richly brocaded fabrics, ribbons, and lace characterize the opulent viceregal dress of the 17th century. The gentleman-aristocratic nature of angels with guns is defined by their elegant dress, which relates them directly to the ruling vicereal aristocracy' "(6).

5. "Although the technical military details of loading and handling the gun and so on, of the angel paintings, is very precise- taken in fact from a Flemish military manual of 1607 – the 'common solider' of the image in the manual is not retained; he becomes the gorgeous aristocrat. The non-aggressive angel-like pose, is of course extremely seductive, which makes the threat of force oblique, only implied, as if a beautiful face was being laid over the ugly face of violent coercion. Are these pictures simply transcriptions of power, in which the hard approach is mixed with the soft, and the Church is allied with the State (and in this case hinting as well, not just at the foreigner's domination of the native inhabitants but also at class conflict with colonial society, since the angel is a melange

of Spanish and Inca aristocracies)? Perhaps. But again they seem to me more enigmatic, more multiple- images full of aesthetic tension" (6-7).

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Miguel Gonzalez. *The Virgin of Guadalupe*, c. 1698 CE, based on original Virgin of Guadalupe, oil on canvas with wood, inlaid with mother of pearl, 16th century CE

1. "This work is signed by Miguel González, who along with his brother Juan González is considered the foremost painter of enconchados. Invented in Mexico, the enconchado technique consisted of placing tiny fragments of mother-of-pearl onto a wooden support or a canvas, and then covering them with a yellowish tint and thin glazes of paint. The technique, which is inspired on Asian decorative arts, imparts a brilliant luminosity to the works due to the iridescence of the shell fragments. Throughout the colonial period there was a significant influx of Asian goods to Mexico via the legendary Manila Galleons that connected the East to the West. The Japanese embassies of 1610 and 1614 to Mexico also contributed to the fashion for Asian inspired objects. Interestingly, at the beginning of the seventeenth century Japan and New Spain made attempts to formalize trade relations, but the effort was thwarted in part due to Japan's desire to curtail contact with the West following the country's unification. As the art historian Sonia Ocaña Ruiz has noted, by the second half of the seventeenth century the importation of Japanese goods to the colony had radically decreased, which may have spurred the creation of Asian inspired objects in New Spain to fulfill local demand (e.g. ceramics, folding screens, and enconchados). This work depicts the famous Virgin of Guadalupe placed atop an eagle perched on a cactus, Mexico City's legendary coat of arms. This is a significant detail that points to the rapid Creolization of the cult of the Virgin of Guadalupe in the second half of the seventeenth century, and her increasing association with a local sense of identity. (The motif was included in two important Creole accounts of the Virgin of Guadalupe by Miguel Sánchez, 1648 and Francisco Florencia, 1688.) She is surrounded by four roundels depicting her three apparitions to the Indian Juan Diego in 1531, and the moment when Juan Diego unveiled her image imprinted on his tunic before Bishop Juan de Zumárraga (r. 1528-1547); each roundel is supported by an angelic figure that lend a sense of playful dynamism to the composition. An important element is the work's elaborate shell-inlaid frame that combines lavish floral motifs with symbols of the Litany of the Virgin. Enconchado paintings often include ornate frames such as this (inspired on Japanese Nanban lacquer work): they enhanced their preciousness and luminosity and were considered an inherent part of the work. The painting represents the vibrant fusion of Eastern and Western artistic traditions in New Spain" (Katzew).

2. "Perhaps the best illustration of colonial art's continuing relevance is the sixteenth-century Mexican painting *The Virgin of Guadalupe*, a delicate late Renaissance image of the Virgin of the Apocalypse, whose enigmatic grey-lavender skin color has inspired generations of Mexicans to accept her as a member of their own ethnic group, whether Amerindian, mestizo or criollo (people born in America of European parentage). Deriving from a medieval interpretation of a passage in the Apocalypse of John the Apostle, Mary is a protagonist in the eternal war between Jerusalem and Babylon, and appears surrounded by sunbeams, standing on a half-moon and crowned by stars. The single most famous work of Latin American colonial art today, it has been embraced by groups as diverse as Chicano labor activists, feminist artists, paranormal enthusiasts and conservative Catholic sodalities. It is painted on murals in Los Angeles, embedded in resin key chains in Lima, and Bogota, and is the focus of legions of internet sites from around the world. This painting has enjoyed a resurgence through the canonization in 2002 by Pope John Paul II (4. 1978-) of Juan Diego Cuauhtlatoztzin, who is said to have discovered it in his cloak in 1531. Juan Diego, the bearer of the Virgin's image, thus became the Catholic Church's first Amerindian saint- even though many argue that he never existed. The Virgin of Guadalupe remains at the core of Latin American identity precisely because she embodies the heterogeneous but conflicted legacy of the colonial era. This legacy remains at the center of Latin American politics, religion, culture, and nationalism today. To ignore the colonial past is to lose critical insight into the present" (Bailey 5-6).

3. "As Diego was affirming his experience to his bishop, her image became miraculously apparent in the cloak he was wearing; the cloak and its painted image remain an object of veneration at the shrine of Guadalupe Hidalgo, now engulfed by the vast sprawl of Mexico City, but a quiet hillside in the country when these events are said to have taken place in 1531. The Guadalupe tradition in written form cannot be traced earlier than the work of Fr. Miguel Sanchez in 1648; that hardly matters to the impact of Our Lady's appearance. It perfectly united old and new Latin American cultures in affirmation of divine motherhood- the very place name Guadalupe comes from Arabic Spain and a Marian shrine there, yet it was to a native that the sign of divine favor had been given,

and the name sounds conveniently like the Nahuatl attribute of a goddess, Cuatlaxopeuh- she who trod the serpent underfoot. A recent study of the 'miracle' highlights the narrative achievement of the Creole priest Sanchez, who drew on both Augustine of Hippo and John of Damascus in mediating on the Guadalupe miracle. It is an extraordinary tribute to Augustine, the source of Luther's and Calvin's Reformation, that he should also fire the imagination of this Mexican priest" (MacCulloch 702-703). "The symbols of sun and moon that appear in the painting, and even the colors used, are universal elements of religious symbolism that had special significance for the Aztecs. For the Indians, it was natural to place a goddess above one of her primary symbols, the moon. If the Spaniards had destroyed the solar cult of Huitzilopochtli and human sacrifice, this new incarnation revealed that the lunar goddess had overshadowed the solar god for a time and ushered in a new age. It was a new age of war, death, and disease, which the mother goddess ever announces with her wailing at the crossroads. But it was an age also of birth and survival, which the goddess guaranteed by her guardianship of the cyclical processes of fertility and growth" (Harrington 34).

4. "In a timeless way Guadalupe's prophetic meaning for a future Mexico has been extended back to the Spanish Conquest. 'Mexico was born at Tepeyac,' say many books on Mexican history. The story of the apparition in 1531, just ten years after the Aztec capital at Tenochtitlan fell to Cortes, is rich in providential possibilities- a dark-complected Virgin Mary appears to a lowly Indian at Tepeyac, the sacred place of a pre-Columbian mother goddess, leaving her beautiful image on the Indian's cloak. Then, in a spontaneous surge of Indian devotion, natives flock to the site of the miracle, embracing her image in their spiritual orphanhood as if she were a new mother restoring order in the supernatural world as well as in the here and now" (Taylor 9). "The many writings on the colonial cult of Guadalupe have been absorbed in authenticating or refuting the apparition legend or studying her image as the central theme of the history of Mexican national consciousness" (10). "An exception has been the writings of anthropologists, which maintain a constructive tension between reconstructing the past in a way that people then would have recognized it and the hidden patterns in that reconstructed past. However, in their approach to the Virgin Mary in Mexican history, most anthropologists (as well as historians) have focused on the 'the dark Virgin,' the American Guadalupe, and treated her as the image of a syncretic goddess with a huge Indian following since the 16th century, or as the 'spiritual aspect of protest against he colonial regime.' This perspective obscures the fact that the Virgin Mary was introduced by Spanish masters as their own patroness, in hundreds of different images, and that she stood ambiguously for several meanings that were subject to change and that may or may not have moved people to action" (10). "In Spanish popular belief, God and Christ were more feared than loved. God was a remote and brooding eminence, while Christ was represented either as a child or sacrificed on the cross- which Christians saw as references to plague and judgment. Mary, on the other hand, was the beloved intercessor who worked to deflect or soften the harsh judgments of a stern God. She was not a grim messenger but a sympathetic advocate for her believers. At one point in Bernal Diaz's narrative of the conquest Cortes tells the Indians of Cempoala that they, too, should look upon Mary as their intercessor" (11). "The Virgin Mary in Spain was also closely associated with the land and fertility. This was another connection conveyed to Indians in an ingenuous way, as when Cortes encouraged Indians at Tenochtitlan to pray to the Virgin Mary for rain. The point here is not that the meaning of the Virgin Mary to Indians in colonial Mexico was simply borrowed from Spanish folk beliefs- beliefs change in the borrowing and acquire distinctive qualities. The point is that Spanish conceptions of the Virgin were not only abstract and formal while Indian conceptions were informal and syncretic; there were not neatly separable great and little traditions in this respect" (11).

5. "The consciously providential version of Guadalupe's apparition apparently was more popular among creole clergymen of the mid-17th century than among Indian villagers, although these mid-colony priests clearly attempted to use her as a pious sign to bring Indians into the Church. In the 16th- and 17th-century references to where Guadalupe was venerated and by whom, the viceregal capital of Mexico City stands out. As early as 1556 the Franciscan Francisco de Bustmante criticized the devotion of 'the people of this city' to the image of Guadalupe at Tepeyac as a bad example for the Indians (for my purpose it makes little difference whether the image to which Bustamante referred was modeled after the Spanish Guadalupe, the sculpted figure for which the shrine presumably was named, as Lafaye thinks, or the famous picture of the Virgin which we know as the Mexican Guadalupe). By 1557, Archbishop Montufar, whose see was in Mexico City, was a patron of the cult. His successors in the late 17th and 18th centuries sponsored ever more elaborate churches at Tepeyac. He was soon joined by viceroys who habitually visited the shrine, sometimes as often as once a week. In the late 17th century, even before construction was beginning on the great church that still stands at Tepeyac, the viceroys solidified the connection between capital and shrine by building a grand highway from the main square in Mexico City with its viceregal offices, to the sanctuary of Guadalupe about 3 miles away" (11-12).

6. "Before the 1650s copies of Guadalupe's picture found their way into other parts of Mexico: first, apparently, to the city of San Luis Potosi early in the century; also to Queretaro, Antequera, Zacatecas, and Saltillo. By the early 18th century Tepeyac would become the major pilgrimage site in New Spain, although it was not without rivals. By the 1770s there were reports of apparitions of the Virgin of Guadalupe in western Mexico, and chapels were dedicated to her in district seats as far north as New Mexico and Texas. Clearly, by then there was a substantial network of devotees to the American Guadalupe" (15). "The images of Mary Immaculate assume the posture of prayer. Prayer was the instrument both of Mary's intercession with God and of the believer's appeal to hear. The art historian Elizabeth Wilder Weismann noticed that this appeal was associated with distinctive images of the Virgin Mary that were believed to contain her power. Unlike the pinup versions of Mary that were popular in the academic art of Europe in the 17th and 18th centuries, the favorite representations from rural Mexico were friendly, approachable little women" (20). "She was the only

mortal to have escaped the stain of the sins of Adam and Eve. Her purity carried the promise of redemption; her child was the source of a new beginning. Colonial Indians could have understood this new beginning as liberation in the widest sense- spiritual salvation, escape from taxes and oppressive labor service, and protest against alien power. As a symbol of liberation and the embodiment of Indian interests, Mary was proof that her faithful were a chosen people. In effect, veneration of the Virgin was a critique of the existing social order, a rejection of Spanish values and a guide to action – as if she represented a 'confrontation of Spanish and Indian worlds.' Because the political history of the Virgin Mary has been considered largely in association with uprisings, especially with the Independence War and the Revolution of 1919, we have had the impression that this message of protest was the only one, that Guadalupe was communitas for Indians from the 1530s on, the opposite of structure and of everything hierarchical, paternalistic, and Hispanic" (20).

7. "By no coincidence, Tepeyac had served as an ancient pilgrimage site dedicated to several pre-Columbian earth deities, who were referred to in the early colonial period by the generic name of Tonantzin, meaning 'our revered mother.' In the ambitious program to evangelize all native peoples after the conquest, Catholic shrines were superimposed on pre-Hispanic temples. Given its traditional significance, Tepeyac would have been a logical place for a chapel or hermitage, probably dedicated to one of the many cults of the Virgin of the Immaculate Conception imported by the Spaniards" (Peterson 39). "She showed herself to a newly Christianized native, whose baptismal name was Juan Diego. Using the Azetec language of Nahuatl, the Virgin asked that a church be erected in her honor. Juan Diego tried three times to convince Archbishop Juan de Zumarraga of this apparition. He succeeded only on the last visit to Zumarraga when roses tumbled out of his opened tilmatli, or cloak, and a life-sized image of the Virgin was found miraculously imprinted on its cactus-fiber cloth. Juan Diego's cloak is said to be the same painted icon that is central to the cult of the Virgin of Guadalupe, venerated today in the twentieth-century basilica that bears her name" (39). "The creator of the Guadalupe icon appears to have used as a model a late fifteenth or early sixteenth-century engraving from the Book of Revelation. Like the Apocalyptic Woman of Revelation 12:1, Guadalupe is 'clothed with the sun, and the moon under her feet.' She stands on a crescent moon, the sun's rays creating an almond-shaped mandorla, or glory, around her, with the twelve stars that crown her head in the Bible multiplied and scattered over the surface of her blue mantle. The Virgin at Tepeyac was called Guadalupe after a popular shrine in the region of Estremadura in central Spain. Although the painted Mexican Guadalupe bears little physical resemblance to her Spanish counterpart, a diminutive sculpture of the Virgin and Child, name recognition alone insured her appeal for European and Spanish devotees" (40). "In 1576 the Franciscan friar Sahagun complained that the pilgrimages to Tepeyac were only a continuation of pre-Hispanic practices and that native worshipers consistently referred to Guadalupe as Tonantzin- a name that is still linked to Guadalupe in some regions of Mexico. Aside from her associations with a traditionally sacred space, her female gender, and her reputed powers over natural forces, the Mexican Guadalupe was an eminently European image that had little meaning for the native worshiper. The classical beauty of Spanish Marian images and the standardized Immaculate iconography were modified in the painted icon to include ashen-olive skin and straight black hair. Along with her humble attitude and pious gesture, the Virgin of Guadalupe conveniently reflected the colonial church's image of the native population that it sought to bring under its control" (40).

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Discuss ways in which each of the following works functioned as an image of power in a culture where indigenous peoples were ruled by an elite, foreign minority. Also, discuss how this was achieved through a convergence of cultural influences, imagery, materials, and/or techniques.

Frontispiece of the *Codex Mendoza*, c. 1541-1542 CE, pigment on paper

How the work functioned as an image of POWER

How power was achieved through a convergence of cultural influences, imagery, materials, and/or techniques:

Master of Calamarca. *Angel with Arquebus, Asiel Timor Dei*, c. 17th century CE, oil on canvas

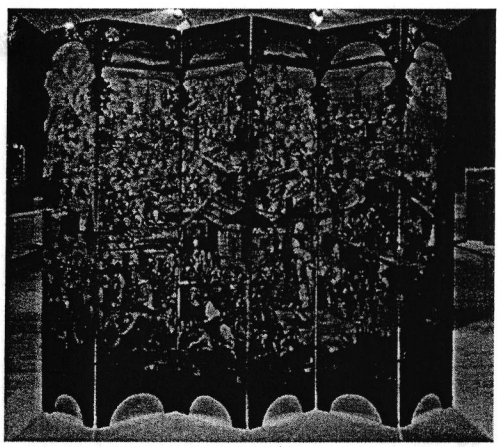
How the work functioned as an image of POWER

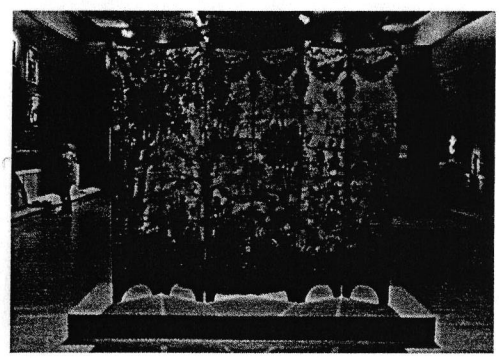
How power was achieved through a convergence of cultural influences, imagery, materials, and/or techniques:

Miguel Gonzalez. *The Virgin of Guadalupe*, c. 1968 CE

How the work functioned as an image of POWER

How power was achieved through a convergence of cultural influences, imagery, materials, and/or techniques:





Brooklyn Biombo (Screen with the Siege of Belgrade and hunting scene), 1697-1701 CE, tempera and resin on wood, shell inlay

How the work functioned as an image of POWER

How power was achieved through a convergence of cultural influences, imagery, materials, and/or techniques:

CH. 26

74

DATE DUE: _____

THEME: GENDER ROLES and RELATIONSHIPS

FOCUS: Watteau's *Pilgrimage to Cythera*, Fragonard's *The Swing*, Boucher's *Madame de Pompadour*

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/watteaus-pilgrimage-to-cythera.html

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/rococo.html

ONLINE ASSIGNMENT: http://en.wikipedia.org/wiki/Madame_de_Pompadour

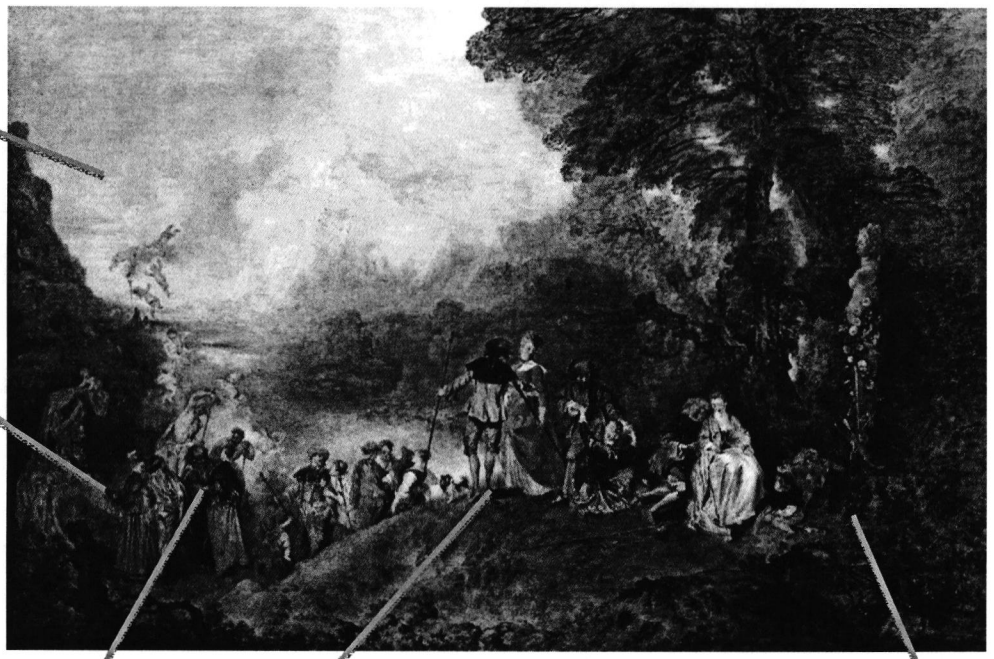
READING ASSIGNMENT: KLEINER, pp. 732-735

POWERPOINT: GENDER ROLES and RELATIONSHIPS: ROCOCO ART (Watteau, Boucher, and Fragonard)

1. The painter whom scholars most closely associate with the style of French _____ is Antoine Watteau. In contrast with Baroque painting, Watteau's work is more delicate and lighter in both color and tone. Watteau was largely responsible for creating a specific type of painting called a _____, suggesting an "amorous festival".

2. When Watteau submitted this painting to the Royal Academy, two competing doctrines sharply divided the academy's membership, with many members following Nicolas Poussin in teaching that _____ was the most important element in painting, while other members took Peter Paul Rubens as their model and insisted on the supremacy of _____ as the artist's proper guide.

3. The putti in the sky appear to be pointing towards a destination, perhaps the island of love. One of the putti holds a _____ directly above this destination.



4. In this work, lovers may be arriving at or returning from _____, the island of eternal youth and love. A gilded boat is seen to the left used to transport the lovers.

5. One way in which Watteau demonstrates that he was an adherent to the principles of the Rubenistes is in his soft _____ where figures merge into the background.

6. The well-dressed couples indicate that the painting was intended for what kind of audience?

7. The couples appear to be engaged in a type of dance; this would make sense due to the fact that Watteau worked in and was influenced by the _____.

8. The small figure near the statue of Aphrodite is that of _____; he gently tugs on the skirt of the woman as if to urge her to fall in love.

1. As with most Rococo paintings, the subject of Fragonard's *The Swing* is that amorous love in an artificial garden-like

setting. The statue of _____ is shown holding his finger to his lips to suggest that the affair is meant to be secretive.

2. The surroundings depict a garden that is lush but out of control. How does this setting relate to the narrative depicted?

3. The frivolous subject matter of paintings like this is often associated with the French

_____

who enjoyed such works. Many chose leisure as a pursuit and became involved themselves in romantic intrigues.

4. The work's patron is also the

_____ of the woman on the swing. He is placed hidden in the garden at the lower left so as to possess a furtive glance up the woman's

_____. As the woman swings upward, she flips her pink

_____ into the air, suggesting her complicity in the secretive affair.

5. The figure pushing the woman on the swing is an unsuspecting old

_____.

6. The placement of the tiny dog in the corner is ironic because dogs are generally associated with

_____.

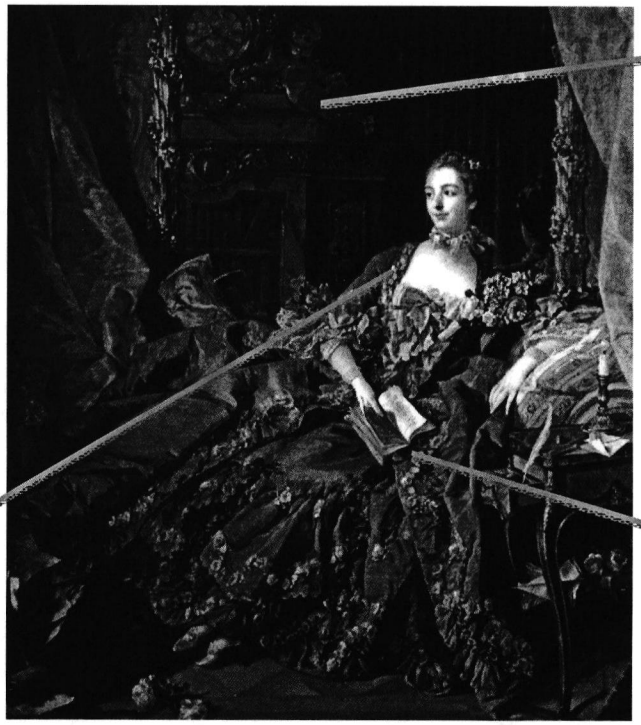
The presence of the yapping dog may suggest that the secret may soon been uncovered.

7. Jeanne Antoinette Poisson, known as Madame de Pompadour, was the official chief mistress of

_____

from 1745 to her death of

_____ in 1764 at the age of 42. She took charge of the king's schedule and was an indispensable aide and advisor.



8. Madame de Pompadour played a decisive role in making Paris the capital of taste and civilization. She was responsible for the development of the manufacturing of Sèvres, which became on of the most famous

_____

manufacturers in Europe and provided skilled jobs for the region.

9. The soft, gentle manner displayed in this painting appears to be based in reality. She decidedly established a cordial relationship with the

_____

who said, "If there must be a mistress, better her than any other."

10. The book she holds is a reminder that she had a keen interest in literature. She had known Voltaire before her ascendancy, and he apparently

_____ her in her courtly role.

THEME: GENDER ROLES and RELATIONSHIPS

FOCUS: Vigée-Lebrun's 1790 *Self-Portrait*, Chardin's *Saying Grace*, Greuze's *Village Bride*, Labille-Guiard's *Self-Portrait with Two Pupils*, Leyster's *Self-Portrait*
READING ASSIGNMENT: KLEINER, pp. 705, 738-740
POWERPOINT: GENDER ROLES and RELATIONSHIPS: EIGHTEENTH-CENTURY AGE of ENLIGHTENMENT (Vigée-Lebrun, Chardin, Greuze, and Labille-Guiard)

75

DATE DUE: _____

A notable number of European women artists gained notoriety and financial success during the 17th and 18th centuries. Citing specific visual evidence from these three self-portraits, how were these artists able to successfully become professional painters? In what ways do these self-portraits suggest advantages and/or disadvantages in being a female painter during the 17th or 18th centuries?

Judith Leyster. *Self-Portrait*, c. 1630, oil on canvas

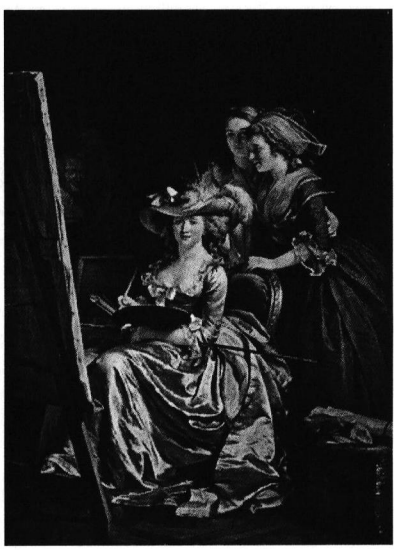
How does this work suggest that Leyster was able to become a successful female artist?

What advantages and/or disadvantages does this painting suggest existed for female painters like Leyster?

Elisabeth-Louis Vigèe-Lebrun. *Self-Portrait*, 1790, oil on canvas

How does this work suggest that Vigèe-Lebrun was able to become a successful female artist?

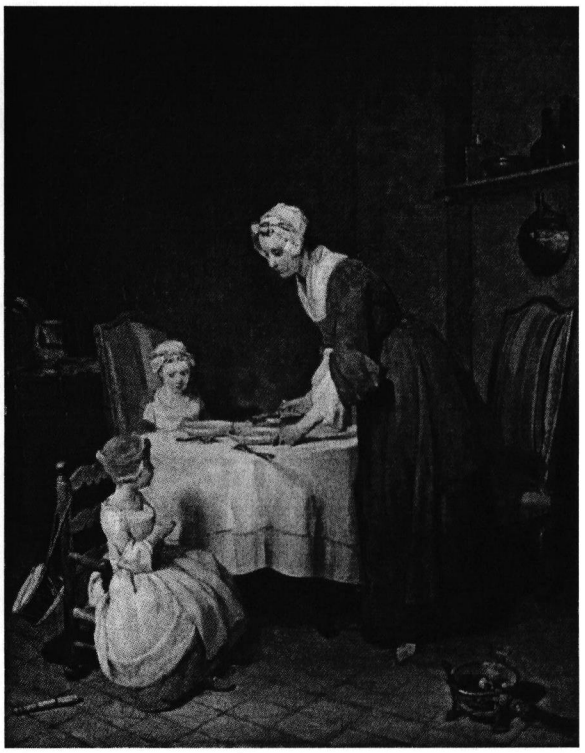
What advantages and/or disadvantages does this painting suggest existed for female painters like Vigèe-Lebrun?



Adelaide Labille-Guiard. *Self-Portrait with Two Pupils*, 1785, oil on canvas

How does this work suggest that Labille-Guiard was able to become a successful female artist?

What advantages and/or disadvantages does this painting suggest existed for female painters like Labille-Guiard?



Left: Jean-Baptiste-Simeon Chardin. *Saying Grace*,1740, oil on canvas
Above: Jean-Baptiste Greuze. *The Village Bride*, 1761, oil on canvas

Who was the intended audience of these works?

Citing specific visual evidence, COMPARE and CONTRAST how gender roles are defined in these two depictions of family.

SIMILARITIES DIFFERENCES

In what ways does the popularity of these works reflect issues and/or interests associated with the Age of Enlightenment?

Attribute this painting to an artist you have studied. Justify your attribution by addressing salient features or characteristics seen in this work.

76

DATE DUE: _____

THEME: WAR and VIOLENCE

FOCUS: Poussin's *Burial of Phocion*, David's *Oath of the Horatii*, David's *Death of Marat*, David's *Sabine Women*

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/david-oath-of-the-horatii.html

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/david-death-of-marat.html

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/davids-the-intervention-of-the-sabine-women.html

READING ASSIGNMENT: KLEINER, pp. 718-720; 747-748 and *SEE BELOW*

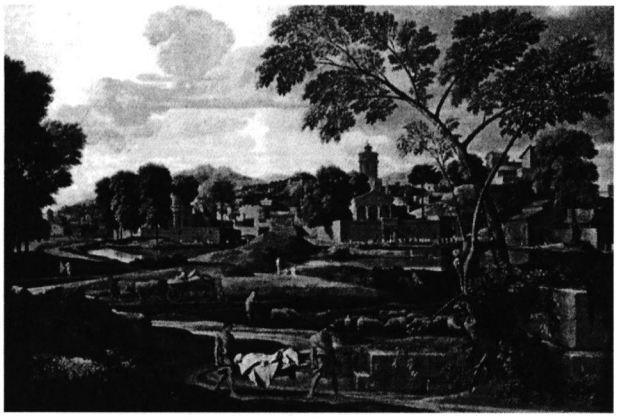
POWERPOINT: WAR and VIOLENCE: NEOCLASSICISM (Jacques Louis David)

READ the FOLLOWING:

Nicolas Poussin

1. "The son of an impoverished family, Poussin received some early training from the painter Varin, who was traveling through his town. More thorough training followed in Paris, 1612-1624, an assistant to Champaigne and pupil of the Mannerist Lallemand, reinforced by independent study of predominantly Italian art in the Royal Collections. After several unsuccessful attempts, he finally went to Rome in 1624 with his patron and supporter Marino. The latter was a celebrated poet who introduced Poussin to ancient mythology and Ovid's works... In Rome he worked for some time with Domenichino and developed his own style by exploring and perfecting Annibale Carracci's ideas of classical landscape painting" (Prater and Brauer 152).

2. "Already in his thirties, his palette became lighter and he showed a tendency to poetical and idealized representation of subjects from antiquity and the Bible... With his Arcadian yearnings, his idealization of friendship and manly virtues, and his predilection for sentimental resignation, he set a course for the moral and doctrinal tendencies of future generations of painters. During a brief stay in Paris, 1640-1642, he painted the Hercules scenes for the Louvre at the invitation of Richelieu and Louis XIII. Finding the artistic climate unfavorable, he returned to Rome... and never left the city again" (152).



Nicolas Poussin. *Burial of Phocion*, 1648, oil on canvas

1. "**Phocion** was an Athenian general who argued for peace at a time when the majority was for war with Macedon. His enemies used Athens's democratic system to have him condemned. Poussin shows the victim of judicial murder being carried to his burial by a mere two faithful slaves. They carry him through a world teeming with antique activity. Behind them the great city can be seen, with its temple, its domed capitol proclaiming Athenian order, its inhabitants peacefully busy at their rightful occupations" (Beckett 414). "Poussin's working methods were slow and meticulous. He made small wax models of the figures, which he then draped and

placed in a viewing box to judge the effect they would produce in the finished work. He also kept copious notebooks, recording everything he saw that he might find useful later when composing his paintings" (Govignon 259).

2. "Poussin's reputation became known as far away as France, where Louis XIII resolved to enlist the artist in his own service. As a result, in 1640 Poussin was called back to Paris, where he spent two highly unpleasant years, working on projects not to his liking- large religious compositions and the decoration of the Long Gallery in the Louvre- and, worse, in an extremely acrid atmosphere. Not surprisingly, the established artists of Paris were jealous of the favors showered on this new rival, and did whatever they could to make his life disagreeable. Thus, Poussin was glad to return to Rome in 1642" (259). "Poussin's choice of theme, which had never been treated in painting, reflects his staunch creative independence and profoundly stoical outlook upon life. The theme of the tragic fate which may befall even the most honorable of men had already formed the subject of one of the artist's early masterpieces, *The Death of Germanicus* of 1626-8, and appears elsewhere in his art. It is possible that the story of Phocion appealed to Poussin because of its close parallels with events in France in the late 1640s, where the civil unrest that was to lead to the outbreak of the Fronde in 1649 was already gaining momentum. On a deeper level, Poussin himself must have identified closely with the character of Phocion, who possessed many of the traits which the artist valued most highly. Living a life of virtue, moderation and humility, the great Athenian prided himself on his prudence and frugality, and valued honor and friendship above all worldly possessions. Like the master of the Louvre *Self-Portrait*, too, he struck his contemporaries through his 'stern and forbidding' appearance. In all of these respects, Phocion appears as a model for Poussin's own mode of living, with the important exception that whereas the painter chose a life of contemplation and withdrawal, the Greek general followed an active, public life, subject to the inconstancy of the people" (Verdi 276).

3. "The landscape in which Poussin has set the burial of Phocion is one of unparalleled splendor, which at once seems to celebrate the virtues of his hero and to serve as an ironic foil to his unhappy fate. On a mound in the center middle distance of the picture stands the tomb of a rich Athenian- one such as Phocion himself deserved, and one probably earned by material wealth rather than genuine virtue. This motif acquires added poignancy when one recalls an earlier incident in Phocion's life. Questioned by a rival on what good he had done for the city of Athens during his years as its general, the peace-loving Phocion retorted: 'Do you think it nothing, then, that our citizens are all buried at home in their own tombs?' If the elaborate tomb above Phocion's corpse commemorates this gift to his people, death itself was his cruel 'reward' " (276).

4. "At the upper right, a procession of figures approaches the Temple of Zeus, an annual event celebrated by the Athenians on 19 May, the day of Phocion's execution. According to Plutarch, 'all those who were still capable of humanity and whose better feelings had not been swept away by rage or jealousy felt that it was sacrilege not to postpone the execution for a single day and thus preserve the city from the pollution incurred by carrying out a public execution while a festival was being celebrated'. In keeping with this festive mood, the landscape is brimming with figures engaged in a variety of activities, all of them unaware of the tragic fate that has befallen Phocion" (276). "In devising this setting, Poussin applied rigorous principles of composition to his most Raphaelesque paintings of these years to the creation of a landscape. Like the *Baptism* or *Ordination* from the Chantelou Sacraments, the protagonists are centrally placed and the design contains firm framing elements and a parallel recession back into space. Adding to the clarity and coherence of the construction is the rhythmic disposition of the buildings and trees in the distance and the carefully distributed accents of light. The result is a composition that is not only much more ambitious than the artist's two evangelist landscapes of eight years earlier, but also more logically ordered, on in which an intensely idealized vision of nature is made wholly believable" (276).

5. "Direct experiences were noted down in marvelous pen sketches and brush drawings in deep brown sepia ink. Back in the studio these impressions inspired, or sometimes provided the detail for, contrived compositions. In these idealized landscapes the positioning of trees, water, classical buildings, ships, and even human figures, were all calculated to achieve an overall balance. This balance was maintained not only between sky and land, trees and water, foreground and vista, but also between light and dark, horizontals and verticals. Diagonals, so indispensable to the Baroque artists, lead smoothly from foreground into background. These are not the large curved sweeps which quicken the pace in Rubens' paintings of the Flemish countryside. Here, close to Rome, the mood was timeless, the country no longer young, the buildings classical, whether looking as if they'd just been built, or ruined. The figures are subordinate to their surroundings but take their part in these grand visions" (Mainstone and Mainstone 69-70). "**Rhetoric**, originally the ancient art of persuasion, is a kind of traditional pictorial device or point of view, a way of using recognizable imagery to mean something else. In language, rhetorical devices lead one away from the normal and literal meaning of words; in the visual arts, rhetorical devices lead one away from the normal and literal meaning of images. In language, rhetorical devices are such things as metaphors and similes; in the visual arts, rhetorical devices are images that take a certain visual 'turn'" (Minor 17).

6. "In ancient theories of rhetoric, there are 'modes of eloquence', which are forms of speech appropriate for different occasions (high, middle, and plain). High speech, known as epideictic oratory, was meant for display and was used on formal occasions; the middle style was meant for less formal occasions, and the plain was for speaking informally. The French painter Nicolas Poussin claimed to follow a theory based on rhetoric and Greek musical modes. Musical modes for the Greeks were somewhat akin to modern musical keys, but as Poussin explained it, each of the modes- the Dorian, Ionian, Phrygian, Lydian, and so forth- was appropriate for a different 'mood'. The **Dorian mode** was solemn and austere, and was intended to lead the viewer to virtue. Poussin's *Landscape with the Funeral of Phocion* demonstrates the characteristics of a painting in the Dorian mode. The theme is

lofty, the composition is mathematically arranged, and the colors are muted. Phocion was a Greek general who died an honest man, although denounced by the rabble. Poussin knew the story of Phocion from the writings of Plutarch, a Greek biographer and writer whose *Parallel Lives* recounts moral tales of ancient Greeks and Romans. Just as Plutarch's tale is meant to edify, so too does Poussin's painting, through conveying an exalted and noble visual message. As he wrote: 'The first thing that is required, as the foundation of everything else, is that the matter and the subject should be something lofty, such as battles, heroic actions, religious themes'. The patterns of lighter and darker tonalities in the painting are grouped in such a way that the viewer's eye moves methodically throughout the space from lighter to darker to lighter to darker, and so on, until it reaches the horizon. The clouds, buildings, and trees are arranged in a system of parallels: again, using a geometrical form for the placement of elements in a work of art imposes the kind of rigor that Poussin found appropriate to the Dorian mode" (18).

7. "On either side of the foreground are trees that bend toward the center of the composition. These are called *repoussoir*, devices of visual rhetoric used to direct the viewer's eye into the narrative scene. The importance of Poussin's theory of modes is that it introduced into the art world of the seventeenth century a vocabulary for assigning a place and value to painting. Soon such paintings as *The Burial of Phocion* came to be seen as forming a part of the **'grand manner'**. Because it mediates between us and reality, the development of a mood in a painting- even in the conventional vocabulary of a mode- also has quite an impact on the viewer. Rhetorical devices that get us *in* to the painting, rather than keep us at an aesthetic distance (as often happens in the Renaissance), make us part of something both strange and knowable at the same time. Paintings with a mood bring us into contact with, and allow us to respond to, other worlds- both those that are inviting and those that are frightening" (18-19). "Poussin wrote of one of the pictures that it should be framed so that 'in considering all its parts, the eye shall remain concentrated and not dispersed beyond the limits of the picture'. His paintings demand and reward such attention, like poems that must be learned by heart before they are fully understood. Poussin was, as Bernini remarked, pointing to his forehead, 'a painter who works up here' "(Honour and Fleming 586).

8. The heroic landscapes of Poussin "relate to Stoicism in a way that duplicates the complex relationship in which, according to the Stoics, the Law of Nature, or the supreme principle of the universe, stands to the universe. For the Law of Nature relates one way to man, another way to natural phenomena. It relates to man normatively, in that it tells man what he ought to do. It relates to natural phenomena constitutively, in that it describes what they cannot but do: obeying the Law of Nature makes them what they are. Accordingly the heroic landscapes show us two different things. They show us some event, or the trace of some event, in which an outstanding human being endeavors, by an exercise of the will, to bring his conduct into conformity with the dictates of nature- hence they are heroic- and they also show us- hence they are landscapes- non-human nature conforming to these same dictates by the necessity of its being" (Wollheim 214). "In so far as these pictures illustrate the Stoic world-view, then they cannot represent nature as a force of powerful fecund energy. They must represent nature severely, geometrically. And, secondly, if, by some lapse, here and there nature is represented as a powerful or unruly force, this force cannot be meaningfully correlated with instinct, for, within the Stoic world-view, instinct has no moral role to play. A Stoic painter can have no interest in disclosing a conception of instinct" (215).

9. A painting such as this "falls, compositionally, thematically, and expressively, into three distinct zones, the relations between which turn out to be crucial to the meaning of the picture" (215). In a companion piece, *The Ashes of Phocion collected by his Widow*, the foreground "disjected from the middle distance, now associates itself with the background. Poussin has made the near trees, as they part to reveal the city, rhyme with the distance shape of the mountain: their silhouettes repeat one another. But the strongest link between the two bands of landscape is the elemental force that animates both. Rising in the deserted mountain-top, circumventing the protected, placid life of the city, it rustles the enormous trees that stand above the woman's improvised shrine" (218). "In her stubborn act of piety the woman has placed herself beyond the world of custom and civic obligation...She is not alone or unaided. The wind, the little stream that oozes its way into, or out of (we cannot tell which), the darkness of the wood, and the ominous trees that shelter her- these are her accomplices. The energy for such transcendent acts of probity, this picture shows us, comes not from conventional morality, it comes from the natural stirrings of instinct" (220).

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Analyze ways in which each of Jacques Louis David's paintings was influenced by earlier works or artistic traditions and discuss why.

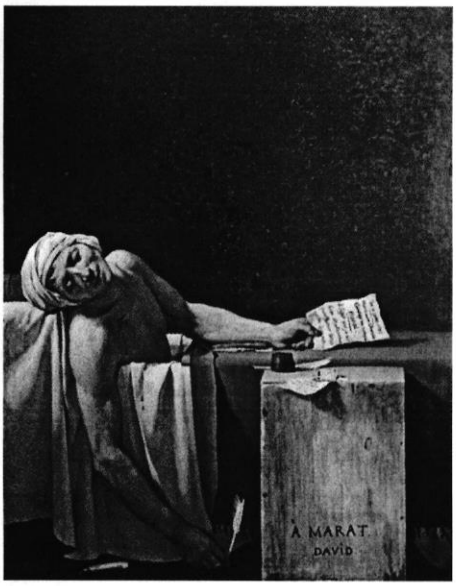
Jacques Louis David. *The Oath of the Horatii.* 1784, oil on canvas

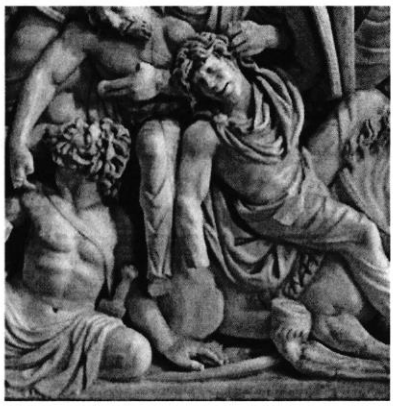
How does Jacques Louis David demonstrate (in this painting) influences by earlier artists such as Nicolas Poussin?

WHY was he influenced by artists such as Poussin?

How does David demonstrate (in this painting) influences from the antique Greco-Roman classical tradition?

WHY was he influenced by the Greco-Roman classical tradition?





Left: Jacques Louis David. *The Oath of the Horatii.* 1784, oil on canvas; Center: Eustache Le Sueur. *Deposition*, 17th century; Right: detail of the *Ludovisi Battle Sarcophagus*

How does Jacques Louis David demonstrate (in this painting) influences by earlier artists such as Eustache Le Sueur?

WHY was he influenced by artists such as Le Sueur?

How does David demonstrate (in this painting) influences from the antique Greco-Roman classical tradition?

WHY was he influenced by the classical tradition of Greco-Roman sculpture?

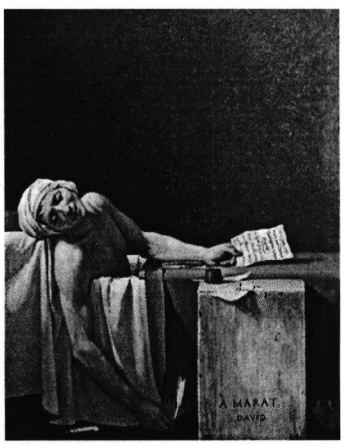
Left: Jacques Louis David. *The Intervention of the Sabine Women*, 1799, oil on canvas; Right: Nicolas Poussin. *The Abduction of the Sabine Women*, 1634-1635

How does Jacques Louis David demonstrate (in this painting) influences by earlier artists such as Nicolas Poussin?

WHY was he influenced by artists such as Poussin?

How does David demonstrate (in this painting) influences from the antique Greco-Roman classical tradition?

WHY was he influenced by the Greco-Roman classical tradition?

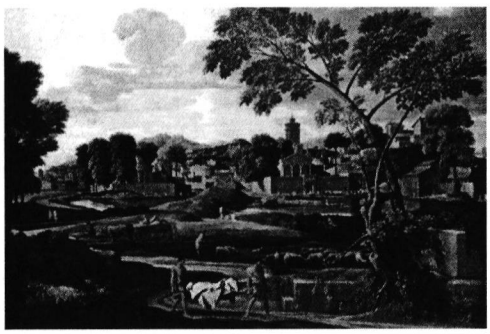


What accounts for these similarities?

COMPARE and CONTRAST the treatment of death in these two works.

SIMILARITIES:

DIFFERENCES:



What accounts for these differences?

77

DATE DUE: _____

THEME: CLASS and SOCIETY

FOCUS: Gainsborough's *Mr. and Mrs. Andrews*, Hogarth's *Marriage a la Mode* series, Wright of Derby's *Philosopher Giving a Lecture at the Orrery*, Wright's *Experiment with an Air Pump*

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/thomas-gainsboroughs-mr.-and-mrs.-andrews.html

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/hogarths-marriage-a-la-mode.html

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/wright-of-derbys-a-philosopher-lecturing-on-the-orrery.html

READING ASSIGNMENT: KLEINER, pp. 727, 736-737, 740-742

POWERPOINT: CLASS and SOCIETY: ENGLAND during the ENLIGHTENMENT (Gainsborough, Hogarth, and Wright of Derby)

1. Gainsborough's portrait of the newly-married Robert and Frances Andrews is

typical of the genre of "_____;" their relaxed poses and location in the English countryside connects them to the this tradition. It differs from these works though due to the fact that such works often

presented small groups of people engaged in _____ and

_____ of the viewer's presence.

2. On the right side, Gainsborough gives equal attention to the grounds of The Auberies, the Andrews' estate in Sudbury. Although he became famous as a portrait painter, Gainsborough insisted throughout his life that

_____ painting was his true calling.

3. The painting is considered "unfinished" due to the bare canvas surrounding Mrs. Andrews' hands. What possibly might have Gainsborough intended to paint in her lap and why?

4. The couple is located on the edge of a field of

_____,

and fenced in cattle populate the middle ground to the left while sheep graze to the right of the pair. Through the implementation of modern agricultural techniques and technology, Mr. Andrews has brought the land under his

_____.

5. Gainsborough looked to the frivolous, playful paintings being commissioned in the French

_____ style by French aristocrats, and applied their delicate style to slightly more

_____ and contained subjects.

6. Mrs. Andrews sits on a _____ that is entirely too elaborate to sit exposed in the middle of a field. Both figures are pale and lithe, reflecting the upper class privilege of not having to

_____ for a living. Their expansive estate functions

as an ostentatious demonstration of their _____: it continues as far as the eye can see.

1. William Hogarth intended to use these paintings as

models to make _____ to sell to a rising middle class. These cost about one shilling each, which was beyond the reach of the working class but within the means of this new middle class. The series targeted the middle class because of its

_____ and satirical narratives that poke fun of the aristocracy.

2. This is the first painting of a series known as "Marriage a la Mode." What does the phrase "marriage a la mode" mean?

3. A marriage is being arranged by Lord

_____

who offers his son in matrimony to the daughter of a wealthy merchant. In return the

_____

he points to suggests that the lord is offering his prestigious lineage in exchange for money to finish

_____

_____.

4. The lord's son is looking at

a _____

and picking _____ out of a box. The woman, who shows no interest in her husband-to-be, is being coerced by a lawyer named

_____ to go along with this arranged marriage.

6. The objects on the shelf above the fireplace alludes to the inferior

_____

displayed by the young couple when contrasted with classical painting. The painting depicts

"_____

among the ruins." It functions as a comment on the decaying state of the young couple's relationship.

5. Next to a row of paintings depicting religious saints is a painting partially exposed from behind a curtain. The painting is likely a depiction of a

_____, a reference to the couple's immorality and dubious tastes.

7. The steward walks away with a

stack of _____, aware that his attempts to convince the young couple to take care of their financial affairs are useless.

8. What does the spot on the young man's neck suggest?

9. The wife bears a flirtatious look as she holds a

_____ above her head. Her bodice is undone just as a chair to the left is overturned.

11. Music is a traditional symbol of

_____ to suggest that while the husband was out during the night, the wife was engaged in

_____.

10. The young man has apparently been out all night with another woman. This is indicated by the fact that a dog is sniffing a

_____

in the man's pocket.

1. Scientific experiments like the one pictured here were offered as fascinating shows to the public in the mid-eighteenth century. In Joseph Wright of Derby's painting *A*

_____ *Giving A Lecture at the Orrery* (1765), we see the demonstration of an orrery, a mechanical

model of the _____ that was used to demonstrate the motions of the planets around the sun—making the universe seem almost like a clock.

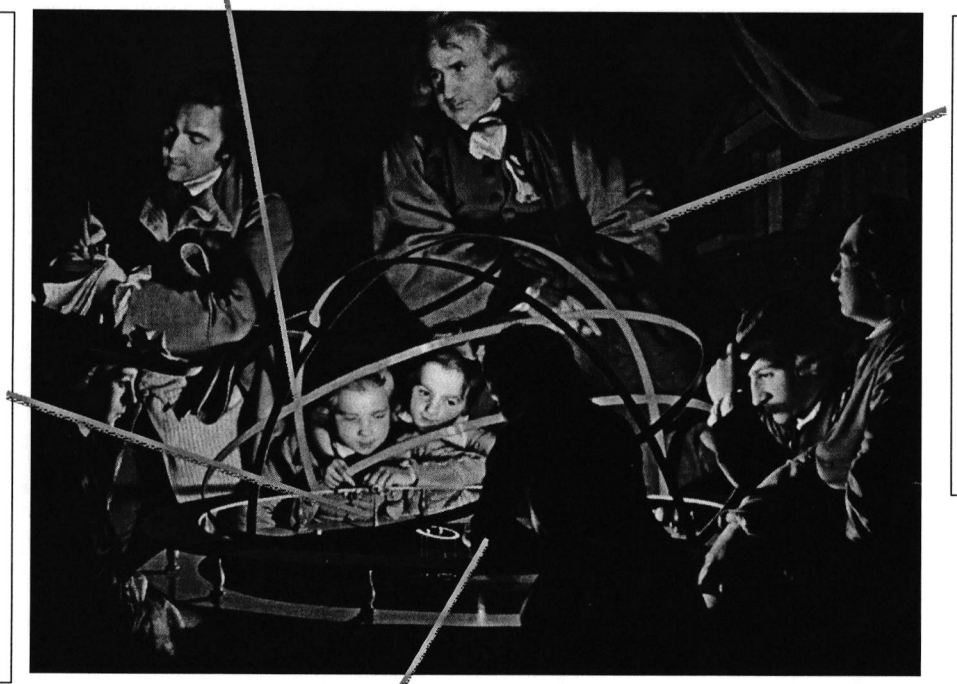
2. The thinkers of the Enlightenment believed in shedding the light of science and reason on the world, and in order to question traditional ideas and ways of doing things. The scientific revolution (based on

_____ observation, and not on metaphysics or spirituality) gave the impression that the universe behaved according to universal and unchanging laws. This provided a model for looking rationally on human institutions as well as nature.

3. In the center of the orrery is a

_____, which represents the sun (though the figure who stands in the foreground with his back to us block this from our view); the arcs represent

the _____ of the planets. Wright concentrates on the faces of the figures to create a compelling narrative.



4. The artist visually reinforced the fascination with the orrery by composing his picture in a

_____ fashion.

5. You can probably tell already that the Enlightenment was anti-clerical; it was, for the most part, opposed to traditional Catholicism. Instead, the Enlightenment thinkers developed a way of understanding the universe

called _____— the idea, more or less, is that there is a God, but that this God is not the figure of the Old and New Testaments, actively involved in human affairs. He is

more like a _____ who, once he makes the

_____ and winds it, has nothing more to do with it.

6. Light from the lamp pours forth from in front of the boy silhouetted in the foreground to create

_____ that heighten the drama of the scene. Awestruck children crowd close to the tiny orbs representing the

_____ within the arcing bands symbolizing their orbits.

7. Wright's choice of subjects and realism in depicting them appealed to the great industrialists of his day, including

Josiah _____, who pioneered many techniques of mass-produced pottery, and Sir Richard

_____, whose spinning frame revolutionized the textile industry. Both men often purchased paintings by Wright featuring scientific advances.

78

THEME: HUMANISM and the CLASSICAL TRADITION

FOCUS: Boyle and Kent's Chiswick House, Jefferson's Monticello, Houdon's *George Washington*, Greenough's *George Washington*

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/jeffersons-monticelllo.html

ONLINE ASSIGNMENT: http://smarthistory.khanacademy.org/houdons-george-washington.html

READING ASSIGNMENT: KLEINER, pp. 748-752

POWERPOINT: HUMANISM and the CLASSICAL TRADITION: NEOCLASSICISM (Architecture and Sculpture in Britain and the United States)

DATE DUE: _____

8. Joseph Wright of Derby (1734-1797) studied painting near Birmingham, the center of the

_____ Revolution, and specialized in dramatically lit scenes showcasing modern scientific instruments and experiments. In paintings like this and the *Experiment with an Air Pump*, he epitomized the Enlightenment

notion of _____ that gave birth to this revolution.

1. The popularity of Greek and Roman cultures was due not only to their association with morality, rationality, and integrity but also to their connection to political systems ranging from Athenian democracy to Roman imperial rule. In England, Neoclassicism's appeal was due to its clarity and simplicity, characteristics that provided a stark contrast to the complexity and opulence to

_____ art, then associated with the flamboyant rule of absolute

_____.

1. Chiswick House, built on London's outskirts by the earl of Burlington, _____, and

   the architect _____, is a free variation on the theme of Palladio's

   _____ with its simple symmetry and unadorned planes. This rational

   stylistic approach, however, contrasts with the _____ of layout of the surrounding gardens.

2. The American architect and statesman Thomas Jefferson also admired _____ and carefully read his *Four Books of Architecture.* Jefferson admired French Neoclassicism and believed that the young United States needed to forge a strong diplomatic relationship with France. What were some of the classical ideas that Jefferson intended to reinforce by introducing classical architecture to the United States?

3. The time Jefferson spent abroad in France had an enormous effect on his architectural designs. The

Virginia State Capitol is a modified version of the _____, a Roman temple he saw during a visit to Nîmes, France.

4. In his early construction of Monticello, Jefferson gave the impression of a Palladian two-story _____. His later remodeling was based in part on the Hôtel de _____ in Paris, giving the impression of a symmetrical single-story brick home under an austere Doric entablature.

5. When members of the Virginia legislature wanted to erect a life-size marble statue of Virginia-born George Washington, they awarded the commission to the leading French Neoclassical sculptor of the late 18th century, Jean-Antoine _____. Although Washington wears 18th-century garb in the statue, it makes overt references to the Roman Republic. What are three of these references?

   1)

   2)

   3)

6. After his death, Washington took on an almost godlike stature as "father of his country." In 1840 Congress commissioned American sculptor Horatio Greenough to create a statue for the _____, portraying Washington as seminude and enthroned, just as Phidias depicted _____ in the famous lost statue he made for the god's temple at _____ in ancient Greece.

7. Why did Congress not like the statue that Greenough produced?